

Dear All,

I hope you are all enjoying your well-earned summer break. It is my pleasure to share with you this year's audition excerpts for ensemble placement. Auditions will be held on **Sunday, August 16th from 3-5:30pm in Rosen Concert Hall**. Please plan on meeting backstage at 2:45pm to determine order. Auditions will be blind and held behind a screen with a proctor. Please note that ALL students enrolled in applied lessons MUST complete an audition.

When judging these auditions, I evaluate your auditions on the following criteria: tone and technical facility on your instrument, preparation (i.e. correct pitches/rhythms/articulations/etc.) and musicianship/style. A quick tip: as you are listening to recordings of each excerpt, write down a few adjectives to describe each excerpt (i.e. *serious, jovial, happy, sad*, etc.). Your goal is to convey those adjectives in your practicing and performance.

I have listed the excerpts below and have included a short description of the work to get you started in your preparation. Please prepare thoroughly and thoughtfully – this means slow practice, frequent listening and lots of recording (yourself). I have included links for listening recommendations below and will have them available on the studio webpage (www.appstatetubaeph.com) shortly. With just over ten weeks before the start of classes, you have plenty of time for thoughtful and thorough preparation, and I encourage you to begin early (now!). Remember: *how we do anything is how we do everything*.

Please do not hesitate to contact me with questions, concerns or for suggestions.

Happy Practicing,

Dr. Wiese

Euphonium Excerpts:

- 1) **Scale Study “E” from *Hal Leonard Special Studies: Slurred AND Articulated*, $\text{♩}=100$**
- 2) **Excerpts from *Lincolnshire Posy* by Percy Grainger (bracketed on following page):**
Australian-American composer Percy Grainger is an eccentric, colorful and complicated composer described as “possessing the supreme virtue of never being dull.” Read about his quirks and foibles in this thought-provoking article (<https://www.theguardian.com/music/2011/nov/10/percy-grainger>) before reading his own program notes for *Lincolnshire Posy* (<http://www.percygrainger.org/prognot6.htm>).
- 3) **Excerpts from *Second Suite in F Major* by Gustav Holst:**
Like Grainger, British composer Gustav Holst enjoyed collecting folk songs to use in his compositions, include this *Second Suite* for military band. Holst himself was a professional trombonist, perhaps contributing to the wealth of writing for low brass in this work. Consider the folk song style and influences as you prepare these excerpts.
- 4) ***Excerpt from *Symphony No. 7/Mvt. 1* by Gustav Mahler (EUPHONIUM T.C.):**
Austrian composer Gustav Mahler was at the height of his career when he began work on his seventh symphony. The tenor horn (euphonium) presents the “dark and brooding” melody that begins this 80-minute long work. Read this light-hearted (and GIF-filled) testament to the work here (<https://www.classicfm.com/composers/mahler/news/mahler-seventh-symphony/>).
***Please only prepare this excerpt if you would like to be considered for Wind Ensemble**

Recommended Recordings (Also consider sources such as iTunes, Youtube, etc.):

<https://open.spotify.com/playlist/5GsbNY4ta5dY55PSx82Z2n?si=tw5Cszz7Tx6MJc41lcZ1IQ>

To be practiced at one dynamic level; also crescendo, decrescendo and decrescendo, crescendo.

e)

The image displays ten staves of musical notation, each containing a sequence of eighth notes. The notation is organized into a grid with varying key signatures and starting notes. The first staff starts with a key signature of one flat (B-flat) and a starting note of G2. The second staff starts with a key signature of two sharps (D major) and a starting note of D3. The third staff starts with a key signature of one flat (B-flat) and a starting note of G2. The fourth staff starts with a key signature of two flats (B-flat major) and a starting note of G2. The fifth staff starts with a key signature of one sharp (F major) and a starting note of F2. The sixth staff starts with a key signature of two flats (B-flat major) and a starting note of G2. The seventh staff starts with a key signature of one flat (B-flat) and a starting note of G2. The eighth staff starts with a key signature of two flats (B-flat major) and a starting note of G2. The ninth staff starts with a key signature of one flat (B-flat) and a starting note of G2. The tenth staff starts with a key signature of two sharps (D major) and a starting note of D3. Each staff contains a sequence of eighth notes, with slurs indicating phrasing. The notes are arranged in a way that suggests a specific melodic or harmonic exercise.

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 9-measure rest, followed by an 8-measure rest, and then a melodic line starting with a quarter note G. Above the staff, there are boxed measure numbers 10 and 18. The second staff starts with an 8-measure rest, followed by a 2-measure rest, and then a melodic line with a 'play' instruction and a dynamic marking of *f*. Above the staff are boxed measure numbers 26, 34, and 42. The third staff continues the melodic line with a dynamic marking of *f* and the instruction 'heroically'. Above the staff are boxed measure numbers 40 and 50. The fourth staff starts with a 2-measure rest, followed by a melodic line with a dynamic marking of *mf*. Above the staff are boxed measure numbers 58 and 64. The fifth staff begins with a dynamic marking of *p* and the instruction 'feelingly', followed by a melodic line with a dynamic marking of *mf* and the instruction 'louden'. Above the staff are boxed measure numbers 67 and 8. The score concludes with a dynamic marking of *p*.

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 melodic line starting with a quarter note G, followed by a half note G, and then a quarter note G. Above the staff is a boxed measure number 6. The second staff starts with a 5-measure rest, followed by a melodic line with a dynamic marking of *f* and the instruction 'singingly', and then a dynamic marking of *mf*.

3
Baritone B.C.

10 14

mp f

Detailed description: Musical staff 10-14. Starts with a bass clef and a key signature of three flats. Measure 10 has a quarter note G2, a quarter rest, and a quarter note G2. Measure 11 has a quarter rest. Measure 12 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 13 has a quarter note D2, a quarter note C2, and a quarter note B1. Measure 14 has a half note G2. Dynamics: mp at the start, f at the end.

15 17

p > ppp

Detailed description: Musical staff 15-17. Measure 15 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 16 has a quarter note D2, a quarter note C2, and a quarter note B1. Measure 17 has a quarter note G2. Dynamics: p at the start, p > ppp at the end. A yellow bracket highlights the notes in measures 16 and 17.

21 25 *linger*

2

Detailed description: Musical staff 21-25. Measure 21 has a quarter rest. Measure 22 has a half note G2. Measure 23 has a quarter rest. Measure 24 has a quarter rest. Measure 25 has a quarter rest. Dynamics: 2 above measure 22.

28 29 *Slightly slower* ♩ = 69

slow-----off-----

f < ff almost clingingly

Detailed description: Musical staff 28-29. Measure 28 has a quarter rest. Measure 29 has a quarter note G2, a quarter note F2, and a quarter note E2. Dynamics: f at the start, ff almost clingingly at the end.

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

slacken slightly

fff < f < pp > ppp

Detailed description: Musical staff 33-34. Measure 33 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 34 has a quarter note D2, a quarter note C2, and a quarter note B1. Dynamics: fff at the start, f in the middle, pp > ppp at the end.

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

Flowingly ♩ = about 132

Version A

11

21

29

37 In time

44 *quicken slightly* 46 In time

51 Somewhat faster ♩ = about 80

57

ff *f* *f*

62

63 *slow off slightly?*

f *ff*

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

67

mp(mf) singingly

73

76

p

78

ff *mp*

83 In time, 1st speed ♩ = about 132

p > ppp

95 *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 rest of 8 measures, followed by a boxed measure 9, another rest of 8 measures, and then measure 17 marked "solo" with a yellow bracket. The second staff continues with measure 25 marked with a yellow bracket. The third staff has measure 34. The fourth staff has measure 40 marked "mf", followed by "slow off" and measure 43 marked "In time solo". Dynamics include *mf*, *f*, *ff*, *sf*, and *ff*. Performance instructions include "no slackening" and "angrily".

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. There are three triplet markings (indicated by a '3' and a bracket) under the notes. The dynamic is *f* "fairly clingingly". A circled letter 'A' is placed above the first triplet.

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, 1/4, and 2/4. The dynamic is *mp*. The section ends with a circled letter 'B' above a "Free time" instruction and notes with downward-pointing arrows. A triplet marking is present at the end.

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 dynamic is *f*. Measure 16 has a rest. Measure 19 is boxed. The dynamic changes to *p* and then *mp*. The section ends with a circled letter '14' above the text "Lively, playful".

Baritone B.C.

23 *solo* 24

28 *mf* *louden* *p*

33 *slow off-* 34 *mp* *f* *mf* *f* 39

41 *f* *fff* 44

pp *louden bit by bit all you can*

© Free time ♩ = about 96-120

48 *ff* *clingly* *don't louden*

50 *Strict time* ♩ = 80 *fast* *fast* *quicken-* *slow-* *off-*

fff *fff*

55 *Free time* ♩ = about 96-120 56 *Strict time* ♩ = 72 *long long long*

ff *fff*

6. "The Lost Lady Found"

(Dance Song)

18

Fast, but sturdily ♩ = about 66

17 *f*

23

31 34 *Euph.* *p*

Second Suite for Military Band in F major.

Euphonium ♩

GUSTAV HOLST.

I. March.

♩ Allegro

1

f.

A

B

p 2nd Hn.

C

D

Bass Trom.

dim.

Solo. E

mf

F

G

cres. *ff*

Fine.

Holst/Suite in F-Mvt. IV

Euphonium.

C (One beat in a bar but keep the same pace as before)

1 Solo.
mp cantabile.

dim.

D (Two beats in a bar)

pp *f*

E 1 2 3 4 5 6 7 8

F

p

cres.

1 > 1 > > >

G (One beat in a bar)

Solo.
fff

dim.

H (Two beats in a bar)

7 Solo.
p

1 11 >

ff

PREPARE ONLY IF YOU WISH TO BE CONSIDERED FOR WIND ENSEMBLE-please note that this part is in EUPHONIUM TREBLE CLEF

Gustav Mahler
Symphony No. 7 in E Minor

Tenorhorn in B.

Langsam.

(Adagio)

1. Satz.

Fagott, Streich. *großer Ton.* *f*

2 **1** 3 *ffp* *ffp* *ff* *hervortretend*

ff *ff* *Etwas weniger langsam, aber immer sehr gemessen.*

1 *Nicht schleppen.* *Drängend exp.*

malto rit. **4** *Tempo I. (Adagio) subito, aber fließender als zu Anfang.* *ff*

Nicht schleppen. 2 **5** *Von hier an (unmerklich) drängend. Più massa.* 6 3

Drängend. **6** *Allegro risoluto ma non troppo con massa* *Finer.*

7 6 **8** 6 **9** 6 **10** 4 8