

## Audition Instructions

- This audition packet is actually two auditions in one. You will notice the first several excerpts have “all” written at the top. Everyone will play these excerpts. The final two excerpts are optional for those who wish to be considered for Wind Ensemble. You are NOT required to play those excerpts in order to complete your audition.
- Here are the excerpts you should see bracketed in your packet. List of excerpts:
  - Morceau Symphonique - Guilmant
    - Entire first page
  - Second Suite - Holst
    - Beginning through rehearsal B
    - Pickup to rehearsal E through 5th bar of rehearsal G
  - Washington Post - Sousa
    - Beginning through downbeat of 7th bar of 3rd line (first ending).
  - \*\*Optional Excerpt 1\*\* Colonial Song - Grainger
    - Beginning through rehearsal 55
  - \*\*Optional Excerpt 2\*\* Theme and Variations (Var. 5) - Shoenberg
    - Beginning through bar 167
- Audition tips
  - Listen to the pieces. Through the magic of Youtube, Apple Music, Spotify, Etc. All of the pieces in the audition packet are easily accessible. I recommend you listen as much as you practice so you know the exact style, tempo, etc. of each excerpt. Most pieces vary significantly in their interpretation. You should find at least 3 different recordings of each piece so that you can find an “average”.
  - Practice with a metronome.
  - Practice with a tuner and with drones.
  - Play for others. Playing in front of others is a very different experience than playing alone in your bedroom or practice room. Seek out opportunities to play for others.
  - Record yourself. Listen back to your recordings while tapping a steady pulse. Were you able to tap along?
- You will receive more information in the near future regarding specific audition times and locations. In the meantime, please do not hesitate to reach out to me with any questions.

RR

# MORCEAU SYMPHONIQUE

Solo

All

Solo for Trombone (or Baritone  $\text{B}^{\flat}$ )  
with Piano Accompaniment

ALEXANDRE GUILMANT

Edited by E. Falaguerra

Andante sostenuto  $\text{♩} = 63$  Solo

*p* Piano  
*p con espressione*

*cresc.* *dim.* *p*

*p* *f con anima marcato*

*ff* *p* *dolce*

*tranquillamente*

*Cadenza ad lib.*

*rall.* *p*

Detailed description: This section of the score is in 3/4 time and begins with a piano (p) dynamic. It features several measures with triplets (3/2) and a crescendo leading to a decrescendo. The music is marked 'p con espressione'. A first ending (1) leads to a fortissimo (f) section with 'con anima marcato' character. This is followed by a section with a fortissimo (ff) dynamic, then a piano (p) section marked 'dolce' and 'tranquillamente'. The section concludes with a 'Cadenza ad lib.' and a rallentando (rall.) leading to a piano (p) dynamic.

Allegro moderato  $\text{♩} = 104$

Piano

Solo

*f*

*mf* *cresc.* *f*

*f* *dim.* *p*

Detailed description: This section is in 4/4 time and starts with a piano (piano) dynamic. It features a first ending (1) leading to a fortissimo (f) section. The music then moves to mezzo-forte (mf) and includes a crescendo leading to fortissimo (f). A second ending (2) leads to a decrescendo (dim.) and ends at a piano (p) dynamic.

NO. 4. Second Suite for Military Band  
in F major.

Euphonion

GUSTAV HOLST.

I. March.

♩ Allegro

*f*

1

A

2nd Hn.

C

D

Bass Trom.

*dim.*

Solo.

*mf*

E

F

G

*cres.*

*ff*

The Stars and Stripes Forever  
Euphonium (Baritone) March JOHN PHILIP SOUSA

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Washington Post March. J. P. SOUSA.  
BARITONE.  $\text{B}_1$   
(Euphonium)

Am. St. 1848

-15545 -10 3/4

Carl Fischer, New York

Play if you wish to be considered for wind ensemble. Not required.  
COLONIAL SONG

BARITONE ♫

Percy Aldridge Grainger

Fairly slow

*molto espress., vibrato*

J582

*p* < *mf*

9

12 *f* > *mf*

*mp* < > *mp* *ff* *p* Alto Cl.

18 *Sost.* 21 *atempo, ma rubato* Solo

*mp molto espress. (più mosso)* 29 *atempo*

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

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

*ff* < *appass.* 44 *meno mosso* 47 *ff* Solo

50 *cresc.* *fff* Solo *mp* < *ff* > *mp* 53

4th Trpt. b *mp* *mf molto espress.* *molto rit. f* 62 *p dim. pp*

56 *atempo* Tenor Sax. *meno mosso*

*p* Bassoon II *p* < > *poco cresc.* < *f* > *p* *molto*

Horn II 66 *Solo atempo* Alto Cl. 68 *atempo*

*ritard. poco a poco* *p* > *pp dim.* *molto rit.* *f* > *pp* *pp* < *f* > *pp*



# Arnold Schoenberg

## "Theme and Variations"

### VAR. V

MOLTO MODERATO  $\text{♩} = 82$

148 Cl. Solo 8va

*p* 149 Solo

*p cantabile*

154

155

157

*p* 158

150

153

156 Flutter tongue

159

160

POCO RIT.

A TEMPO

162

163

164

165

POCO A POCO ALLARG.

166

167

168 (Trb. I)

Play if you wish to be considered for wind ensemble.  
Not required.

means ending of a phrase