

# EUPHONIUM EXCERPTS

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*Compiled*

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**Third Edition**

**CIMARRON**  
*Music Press*

CM 188

[www.cimarronmusic.com](http://www.cimarronmusic.com)

\$39.00

# Preface

The excerpts included in this book represent only a small portion of the challenge available to the student euphonium players from band and orchestral literature. It is our hope that it will serve as a resource and inspiration to students of the instrument whose importance in these groups is vital but often neglected.

Special thanks and recognition to go Dr. Paul Droste, The Ohio State University, whose input and dedication to the euphonium have made the project possible.

Dr. Barbara Payne  
University of North Carolina at Greensboro

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# Introduction

The euphonium has occupied an important role throughout the history of the concert band. In band literature, the euphonium maintains a most prominent role as a tenor soloist. It has also been called the brass counterpart of the violoncello, occupying a “cello-like” position especially in the transcriptions of orchestral works. The music written for the euphonium reflects the multifaceted abilities of the euphonium playing solo lines, countermelodies, rhythmic accompaniments and bass lines.

The purpose of this book of band and orchestral excerpts is to provide the euphonium player preparation material to audition for and play in student and professional bands, military bands, civic groups and orchestras. It contains many of the most prominent solo passages as well as challenging excerpts from orchestra transcriptions, marches and original band literature. Space restraints do not allow the list to be all-inclusive, but many works utilized frequently in the major service band auditions are included. Please refer to the section titled *Service Band Audition Primer* for further information on service band auditions and additional literature lists.

A range of suggested metronome markings on some excerpts reflect actual performance ranges. Most solo passages are included in their entirety. The study of these excerpts should provide the student with the ability to perform many different musical styles as well as overcome a variety of technical challenges.

Several of the most frequently performed and prominent tenor tuba (euphonium) orchestra parts are included in Orchestral Excerpts. The full parts to *Ein Heldenleben* and *Don Quixote* may be used in performance. They are transposed into the standard bass clef notation rather than the original Bb bass clef.

Dr. Brian Bowman  
Duquesne University

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

**Marches**

# BARNUM & BAILEY'S FAVORITE

King/Bainum

$\text{♩} = 144-160$

This musical score is written for a single bass clef instrument in a 2/4 time signature. The key signature consists of three flats (B-flat, E-flat, A-flat). The piece begins with a tempo marking of 144-160 beats per minute. The score is divided into several sections, including a main body, a 'TRIO' section, and four marked repeat sections labeled A, B, and D. The dynamics range from fortissimo (ff) to pianissimo (pp), with various crescendos and decrescendos. The notation includes slurs, accents, and dynamic hairpins. The 'TRIO' section is marked with a change in key signature to two flats (B-flat, E-flat). The score concludes with a final fortissimo (ff) chord.

*ff* *ffz* *mf* *ff* *mf*

*p* *f* *p*

*f* *p* *f*

*cresc.* *f* *f* *ff*

*ffz* *mf*

*ff* *ffz*

1. 2. **TRIO** *ff* *ffz*

*p*

*pp* *poco cresc.*

*f* *ff*

*ffz* *ffz*



*p poco a poco cresc. fz fz fz*  
*ff*  
*poco meno f*  
*f*

# THE WORLD IS WAITING FOR THE SUNRISE

105 *arr. by Alford*  
*♩ = 116-132 Solo p*

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# THE BOYS OF THE OLD BRIGADE

Chambers/Smith

$\text{♩} = 120-144$



8



*ff* *mf*

13



1.



*mf*

2.

TRIO



*ff*

51



*ff* *mf*



*f* *mf* *f*



*mf* *f*

67



*ff*



1.



*ff*

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# CHILDREN'S MARCH: "OVER THE HILLS AND FAR AWAY"

Percy Grainger

♩ = 112-126

**69** Solo *mf*

*cresc. poco a poco*

**153** Solo *mf*

**192** Solo *mf* *f* non legato

*p* *mp*

*dim...*

**322**

*sf sf*

**351** Solo *p*

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# EL CAPITAN

J. P. Sousa

$\bullet = 120-132$

*ff* *f* *mf*

*f*

Solo *f*

*mf* *ff*

*mp* *mf* *ff*

1. 2.

*pp*

# THE FAIREST OF THE FAIR

J. P. Sousa

♩ = 120

The musical score consists of ten staves of music. The first staff begins with a tempo marking of ♩ = 120 and a dynamic of *ff*. The second staff has a dynamic of *f* and a hairpin crescendo. The third staff has dynamics of *f* and *mf*. The fourth staff has a dynamic of *mf*. The fifth staff has a dynamic of *p*. The sixth staff has a dynamic of *p*. The seventh staff is the beginning of the TRIO section, marked with a dynamic of *p* and includes first and second endings. The eighth staff has a dynamic of *ff*. The ninth and tenth staves continue the TRIO section with various dynamics and hairpins.

# GEORGE WASHINGTON BICENTENNIAL MARCH

J. P. Sousa

$\text{♩} = 120-132$

(5)

ff f

stacc.

This system contains the first ten measures of the piece. It begins with a forte fortissimo (*ff*) dynamic and features several accents (^) over the first four measures. The tempo is marked as 120-132 beats per minute. The key signature has two flats (B-flat and E-flat). The notation includes eighth and sixteenth notes, with a staccato marking in measure 10.

1. 2. (22) ff

This system contains measures 11 through 21. It features a first ending (1.) and a second ending (2.) starting at measure 18. Measure 22 is circled and marked with a forte fortissimo (*ff*) dynamic. The notation includes eighth notes and quarter notes with accents (^).

fff

This system contains measures 22 through 38. It begins with a fortissimo fortissimo (*fff*) dynamic. The notation includes eighth notes, quarter notes, and half notes with various accents (^) and slurs.

1. 2. (39) p

This system contains measures 39 through 48. It features a first ending (1.) and a second ending (2.) starting at measure 42. Measure 39 is circled and marked with a piano (*p*) dynamic. The key signature changes to one flat (B-flat) at measure 42.

This system contains measures 49 through 58. The notation includes quarter notes and eighth notes with slurs.

p

This system contains measures 59 through 68. It begins with a piano (*p*) dynamic. The notation includes quarter notes and eighth notes with slurs.

This system contains measures 69 through 78. The notation includes quarter notes and eighth notes with slurs.

ff

This system contains measures 79 through 88. It begins with a forte fortissimo (*ff*) dynamic. The notation includes quarter notes and eighth notes with slurs.

This system contains measures 89 through 98. The notation includes quarter notes and eighth notes with slurs.



### *George Washington Bicentennial:*

This march is usually played at a bright tempo, and there are enough tongued eighth note passages to make it technically challenging. In the first strain, you can probably ignore the staccato marking over virtually all the eighth notes. They should be well-articulated, but trying to shorten each one will slow you down. A firm attack on each note will produce the desired style.

In the TRIO (starting at measure 39), euphoniums share the melody with clarinets. The eighth notes must have a very light style, and the advice above about ignoring the staccato marks applies equally well here. While the entire march is not presented here, the remaining 32 measures contain the same melody that begins the TRIO. This time, however, the passage must be played at fortissimo.

## COMMANDO MARCH

(B) Solo

Samuel Barber



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# THE INVINCIBLE EAGLE

J. P. Sousa

♩ = 120-126

*ff*

*p*  $\curvearrowright$  *mf*

*ff*  $\curvearrowright$  *p*

*ff*  $\curvearrowright$  *p*

*p*  $\curvearrowright$  *mf*

*mf*



The image shows four staves of musical notation for 'The Invincible Eagle' in bass clef, 6/8 time. The first staff contains a melodic line with eighth notes and quarter notes, featuring a dynamic marking of *ff* and a hairpin crescendo. The second staff continues the melody with a dynamic marking of *ff* and includes a measure with a tie over the last two notes. The third and fourth staves consist of dotted quarter notes, each with a marcato accent (^).

### ***The Invincible Eagle:***

As with most 6/8 marches, the quarter notes are usually played short. In this march, however, there are several figures written out with an eighth note / eighth rest instead of a quarter note. This indicates that there should be a contrast between the two figures. The quarter notes should probably not be full-length, but should have enough length to contrast them with the eighth notes.

In the third measure of the second strain there is a rhythm that many players have trouble with. Try practicing it without the tie in the middle in order to get a better feel for the placement of the last two notes in the measure. Then play it with the tie and make sure the last two notes have the same motion that they did before.

In the last 12 measures of the excerpt begins a series of dotted quarter notes with marcato accents over each one. Remember that this is still a musical line. Practice it once at *mp* and without the accents, making the most of the music in the line. When you increase the volume and add the accents, keep the feeling of "line" the same.

# THE MELODY SHOP

K. L. King

$\text{♩} = 120-144$

*ff* *cresc.*

*mf*

*f*

*ff* *p* *f*

*ff* *p* *ff*

**TRIO** *cresc.* *ff* *p* *cresc.*

*f*

6

*fff*

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# NATIONAL EMBLEM

$\text{♩} = 120-132$

E. E. Bagley

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes a tempo marking of  $\text{♩} = 120-132$ . The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *ff*. The fourth staff features a first ending (1.) and a second ending (2.), with a dynamic marking of *f*. The fifth staff has dynamic markings of *p*, *f*, and *p*. The sixth staff has dynamic markings of *f* and *p*. The seventh staff has dynamic markings of *cresc.* and *ff*. The eighth staff has a dynamic marking of *f* and includes first and second endings. The ninth staff is labeled "TRIO" and has a dynamic marking of *f*. The tenth staff continues the musical notation.

*ff*

# ROLLING THUNDER

$\text{♩} = 120-158$

Fillmore / Fennell

*ff* **(A)** *ff*

**(B)**

1. 2. **(C)** *ff*

**(D)**

1. 2. **(E)**

TRIO *ff* **(E)** *f*

**(F)**

# THE STARS AND STRIPES FOREVER

J. P. Sousa

$\text{♩} = 120-132$

*ff*

*air*  $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$

*f*  $\rightarrow$

*p*

*wide, strict*  $\rightarrow$

*f* *p*

1. 2.

*ff*

*f* *f* *lyric* *8 = 11* *da* *da* *da* *da*

1. 2.

*f* *p*

**TRIO** *not down to a rest*

*p*

*ff*

(511)?

*ff* molto marcato

*p*

### ***The Stars and Stripes Forever:***

Most euphoniumists have played Stars and Stripes many times, yet there are several "traps" in it that many players overlook.

At the beginning of the first strain, notice that the rhythm is a dotted quarter and two sixteenths, not quarter and two eighths. Many players "average out" this rhythm. Be sure to hold onto the dotted quarter for its full value, and then play the sixteenths very quickly.

In the TRIO, notice the accents. They occur on beat two instead of on the downbeat.

All through the march, be careful of the dotted quarter followed by an eighth. Don't let these become triplets. It is especially important in the last four measures of the excerpt.

D.W.

# NOBLES OF THE MYSTIC SHRINE

J. P. Sousa

$\text{♩} = 120$

*ff* *mf*

*ff* *mf* *ff*

*ff*

1. 2.

*mf*

1. 2.

*ff*



# **Transcriptions**

# CAPRICE ITALIEN

Tchaikovsky / Laurendeau

♩ = 66-72

*ff*

*cresc.*

2

⑨

*p*

*f* *mf*

*f* *mf*

*f* *mf*

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Musical score for bass clef, featuring various dynamics and tempo markings. The score consists of eight staves. The first staff includes dynamics *f*, *mf*, *p*, *f*, *mf*, and *p*. The second staff starts with *mf*. The third staff includes *f* and *mf*. The fourth staff is marked *Allegro moderato*. The fifth staff includes *Allegro molto* and *fff*. The sixth staff starts with *ff*. The seventh and eighth staves continue the melodic line with various articulations.

## Caprice Italien:

This is a very popular "old war-horse" and it should be easy to find a good recording of it to give you some guidance about interpretation. Most of the technical passages call for a strong sound, but don't let this slow you down. Many phrases start after a rest. Practice them carefully so you don't enter late after the rest. During all the technical passages, continue to treat the notes as music, not just a technical exercise. In the 6/8 section, the eighth notes need a clear attack, but don't try to play them short. At the required tempo, you need only worry about the beginning of each, not the end.

D.W.

# ANDREA CHENIER

Giordano/Richards

*Poco lento*  $\text{♩} = 72$  *Solo* *rall.*

*p*

*pp*

*ff* *pp*

*Moderato* *Solo* *pp* *ff*

*pp* *ff* *accel.*

*Solo* *Andante sostenuto* *pp* *pp*

*pp*

*Presto* *Grandioso (slow)* *ff* *fff*

The musical score is written for a bass clef instrument in a 4/4 time signature. It begins with a tempo marking of 'Poco lento' and a metronome marking of 72. The piece is marked 'Solo' and 'rall.' (rallentando). The dynamics range from pianissimo (pp) to fortissimo (fff). The score includes various musical notations such as slurs, ties, and accents. There are several fermatas and dynamic hairpins. The tempo changes to 'Moderato' and 'Andante sostenuto'. The piece concludes with a 'Presto' section and a 'Grandioso (slow)' section.

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# CIRCUS OVERTURE

Schuman / Owen

♩ = 132-144 (91) *mp*

Solo *stacc. sempre*

3 *ff cresc.*

(138) Solo *mf*

(183) Solo *mf dolce*

*ff*

(219) *mp*

*cresc. molto* *ff*

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# OVERTURE TO "THE ITALIAN IN ALGIERS"

Rossini/Moses-Tobani

$\text{♩} = 120-138$

40

The musical score consists of ten staves of music in bass clef, 4/4 time. The key signature has two flats (B-flat and E-flat). The music begins with a tempo marking of 120-138 beats per minute and a rehearsal mark of 40. The first staff contains a series of eighth and sixteenth notes with slurs and accents. The second staff continues with similar rhythmic patterns. The third staff features a dynamic marking of *ff* (fortissimo) and includes triplet markings (3) over groups of notes. The fourth staff continues with complex rhythmic figures and triplet markings. The fifth staff shows a continuation of the rhythmic patterns with triplet markings. The sixth staff features a dense sequence of sixteenth notes. The seventh staff includes triplet markings and slurs. The eighth staff continues with slurs and accents. The ninth staff features slurs and accents. The tenth staff concludes with slurs and accents.

183

Musical score for measures 183-188. The first line shows a steady eighth-note pattern in bass clef. The second line features a melodic line with triplets and accents. The third line continues with triplets and accents, ending with a double bar line.

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# CROWN IMPERIAL

William Walton

♩ = 100-112

Musical score for measures 20-25. Measure 20 is marked with a circled '20' and 'cresc.'. Measures 21-25 are marked with a circled '21' and 'ff'. The score consists of five lines of music, featuring complex rhythmic patterns, triplets, and accents.

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# OVERTURE TO "COLAS BREUGNON"

Kabalevsky/Hunsberger

$\text{♩} = 120-132$

unis. 9

*ff* *f*

10

12 *ff*

*ff*

*f*

*allargando* 31 *a tempo*

*ff*

33 *cresc.*

*allargando*

*fff*

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Handwritten notes: "Lied", "CD 024", "32"

# FESTIVE OVERTURE

Shostakovich / Hunsberger

Handwritten notes: "Lied", "CD 024", "32"

$\text{♩} = 132-152$

8

*p*

*cresc.*

9 *f*

*p* *f*

*mf*

21

*f*

*ff*

Handwritten notes: "les basses", "les basses", "AIF", "E-11"

*f*

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# FINGAL'S CAVE OVERTURE

Mendelssohn/Seredy

♩ = 96-126

*p*

*f* *p*

*f* *ff*

*pp*

3

3 3 3 3 3 3 3 3

*pp*

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This page of musical notation is for a bass line, written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piece consists of ten staves of music. The notation includes various dynamics such as *mf*, *p*, *f*, *ff*, and *sf*. It also features articulations like accents (>) and slurs, as well as rhythmic patterns including eighth and sixteenth notes, and triplets. The music is characterized by a mix of melodic lines and dense, rhythmic textures.

First musical staff in bass clef, featuring a series of eighth-note runs with slurs. The dynamic marking *sf* is placed below the staff.

Second musical staff in bass clef, continuing the eighth-note runs with slurs. A circled letter **F** is positioned above the staff.

Third musical staff in bass clef, showing a transition to a more melodic line. The dynamic marking *fz* is placed below the staff.

Fourth musical staff in bass clef, featuring eighth-note runs with slurs. Dynamic markings *sf*, *sf*, and *ff* are placed below the staff.

Fifth musical staff in bass clef, continuing the eighth-note runs with slurs.

Sixth musical staff in bass clef, featuring a melodic line. The dynamic marking *ff* is placed below the staff.

Seventh musical staff in bass clef, continuing the eighth-note runs with slurs.

Eighth musical staff in bass clef, featuring eighth-note runs with slurs. The dynamic marking *con fuoco* is placed below the staff.

Ninth musical staff in bass clef, featuring eighth-note runs with slurs. The dynamic marking *ff* is placed below the staff.

Tenth musical staff in bass clef, continuing the eighth-note runs with slurs.

Eleventh musical staff in bass clef, featuring eighth-note runs with slurs. A flat symbol *b* is placed above the staff.

Three staves of musical notation in bass clef, 3/4 time, key of B-flat major. The first staff has dynamics *sf* and *sf*. The second staff has dynamics *sf* and *sf*. The third staff ends with "Etc."

# PROCESSION OF THE NOBLES

$\text{♩} = 108-116$  10 Rimsky-Korsakov/Leidzen

Seven staves of musical notation in bass clef, 3/4 time, key of B-flat major. The first staff has dynamics *f marc.* The second staff has dynamics *ff*. The third staff has dynamics *ff*. The fourth staff has dynamics *ff*. The fifth staff has dynamics *ff*. The sixth staff has dynamics *ff*. The seventh staff has dynamics *ff*. A circled number 10 is above the first staff, and a boxed number 11 is above the fourth staff.

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# LA GAZZA LADRA

Rossini/Meyrelles/Kent

♩ = 152-160 (C)

The musical score is written for bassoon in 3/4 time. It begins with a dynamic marking of *ff* and a circled 'C' indicating a C-clef. The first system contains two staves of music with triplets and slurs. The second system continues with similar patterns. The third system is marked with a circled 'D' and includes *tr* (trill) markings above several notes. The fourth system features a series of triplets. The fifth system continues with triplets and slurs. The sixth system is marked 'Solo' and contains a sequence of triplets. The seventh system includes a triplet and a slur. The eighth system features a triplet and a slur. The ninth system contains a triplet and a slur. The tenth system includes a triplet and a slur. The eleventh system features a triplet and a slur. The twelfth system contains a triplet and a slur. The thirteenth system includes a triplet and a slur. The fourteenth system features a triplet and a slur. The fifteenth system contains a triplet and a slur. The sixteenth system includes a triplet and a slur. The seventeenth system features a triplet and a slur. The eighteenth system contains a triplet and a slur. The nineteenth system includes a triplet and a slur. The twentieth system features a triplet and a slur. The twenty-first system contains a triplet and a slur. The twenty-second system includes a triplet and a slur. The twenty-third system features a triplet and a slur. The twenty-fourth system contains a triplet and a slur. The twenty-fifth system includes a triplet and a slur. The twenty-sixth system features a triplet and a slur. The twenty-seventh system contains a triplet and a slur. The twenty-eighth system includes a triplet and a slur. The twenty-ninth system features a triplet and a slur. The thirtieth system contains a triplet and a slur. The thirty-first system includes a triplet and a slur. The thirty-second system features a triplet and a slur. The thirty-third system contains a triplet and a slur. The thirty-fourth system includes a triplet and a slur. The thirty-fifth system features a triplet and a slur. The thirty-sixth system contains a triplet and a slur. The thirty-seventh system includes a triplet and a slur. The thirty-eighth system features a triplet and a slur. The thirty-ninth system contains a triplet and a slur. The fortieth system includes a triplet and a slur. The forty-first system features a triplet and a slur. The forty-second system contains a triplet and a slur. The forty-third system includes a triplet and a slur. The forty-fourth system features a triplet and a slur. The forty-fifth system contains a triplet and a slur. The forty-sixth system includes a triplet and a slur. The forty-seventh system features a triplet and a slur. The forty-eighth system contains a triplet and a slur. The forty-ninth system includes a triplet and a slur. The fiftieth system features a triplet and a slur. The fifty-first system contains a triplet and a slur. The fifty-second system includes a triplet and a slur. The fifty-third system features a triplet and a slur. The fifty-fourth system contains a triplet and a slur. The fifty-fifth system includes a triplet and a slur. The fifty-sixth system features a triplet and a slur. The fifty-seventh system contains a triplet and a slur. The fifty-eighth system includes a triplet and a slur. The fifty-ninth system features a triplet and a slur. The sixtieth system contains a triplet and a slur. The sixty-first system includes a triplet and a slur. The sixty-second system features a triplet and a slur. The sixty-third system contains a triplet and a slur. The sixty-fourth system includes a triplet and a slur. The sixty-fifth system features a triplet and a slur. The sixty-sixth system contains a triplet and a slur. The sixty-seventh system includes a triplet and a slur. The sixty-eighth system features a triplet and a slur. The sixty-ninth system contains a triplet and a slur. The seventieth system includes a triplet and a slur. The seventy-first system features a triplet and a slur. The seventy-second system contains a triplet and a slur. The seventy-third system includes a triplet and a slur. The seventy-fourth system features a triplet and a slur. The seventy-fifth system contains a triplet and a slur. The seventy-sixth system includes a triplet and a slur. The seventy-seventh system features a triplet and a slur. The seventy-eighth system contains a triplet and a slur. The seventy-ninth system includes a triplet and a slur. The eightieth system features a triplet and a slur. The eighty-first system contains a triplet and a slur. The eighty-second system includes a triplet and a slur. The eighty-third system features a triplet and a slur. The eighty-fourth system contains a triplet and a slur. The eighty-fifth system includes a triplet and a slur. The eighty-sixth system features a triplet and a slur. The eighty-seventh system contains a triplet and a slur. The eighty-eighth system includes a triplet and a slur. The eighty-ninth system features a triplet and a slur. The ninetieth system contains a triplet and a slur. The hundredth system includes a triplet and a slur. The hundred and first system features a triplet and a slur. The hundred and second system contains a triplet and a slur. The hundred and third system includes a triplet and a slur. The hundred and fourth system features a triplet and a slur. The hundred and fifth system contains a triplet and a slur. The hundred and sixth system includes a triplet and a slur. The hundred and seventh system features a triplet and a slur. The hundred and eighth system contains a triplet and a slur. The hundred and ninth system includes a triplet and a slur. The hundred and tenth system features a triplet and a slur. The hundred and eleventh system contains a triplet and a slur. The hundred and twelfth system includes a triplet and a slur. The hundred and thirteenth system features a triplet and a slur. The hundred and fourteenth system contains a triplet and a slur. The hundred and fifteenth system includes a triplet and a slur. The hundred and sixteenth system features a triplet and a slur. The hundred and seventeenth system contains a triplet and a slur. The hundred and eighteenth system includes a triplet and a slur. The hundred and nineteenth system features a triplet and a slur. The hundred and twentieth system contains a triplet and a slur. The hundred and twenty-first system includes a triplet and a slur. The hundred and twenty-second system features a triplet and a slur. The hundred and twenty-third system contains a triplet and a slur. The hundred and twenty-fourth system includes a triplet and a slur. The hundred and twenty-fifth system features a triplet and a slur. The hundred and twenty-sixth system contains a triplet and a slur. The hundred and twenty-seventh system includes a triplet and a slur. The hundred and twenty-eighth system features a triplet and a slur. The hundred and twenty-ninth system contains a triplet and a slur. The hundred and thirtieth system includes a triplet and a slur. The hundred and thirty-first system features a triplet and a slur. The hundred and thirty-second system contains a triplet and a slur. The hundred and thirty-third system includes a triplet and a slur. The hundred and thirty-fourth system features a triplet and a slur. The hundred and thirty-fifth system contains a triplet and a slur. The hundred and thirty-sixth system includes a triplet and a slur. The hundred and thirty-seventh system features a triplet and a slur. The hundred and thirty-eighth system contains a triplet and a slur. The hundred and thirty-ninth system includes a triplet and a slur. The hundred and fortieth system features a triplet and a slur. The hundred and forty-first system contains a triplet and a slur. The hundred and forty-second system includes a triplet and a slur. The hundred and forty-third system features a triplet and a slur. The hundred and forty-fourth system contains a triplet and a slur. The hundred and forty-fifth system includes a triplet and a slur. The hundred and forty-sixth system features a triplet and a slur. The hundred and forty-seventh system contains a triplet and a slur. The hundred and forty-eighth system includes a triplet and a slur. The hundred and forty-ninth system features a triplet and a slur. The hundred and fiftieth system contains a triplet and a slur. The hundred and fifty-first system includes a triplet and a slur. The hundred and fifty-second system features a triplet and a slur. The hundred and fifty-third system contains a triplet and a slur. The hundred and fifty-fourth system includes a triplet and a slur. The hundred and fifty-fifth system features a triplet and a slur. The hundred and fifty-sixth system contains a triplet and a slur. The hundred and fifty-seventh system includes a triplet and a slur. The hundred and fifty-eighth system features a triplet and a slur. The hundred and fifty-ninth system contains a triplet and a slur. The hundred and sixtieth system includes a triplet and a slur. The hundred and sixty-first system features a triplet and a slur. The hundred and sixty-second system contains a triplet and a slur. The hundred and sixty-third system includes a triplet and a slur. The hundred and sixty-fourth system features a triplet and a slur. The hundred and sixty-fifth system contains a triplet and a slur. The hundred and sixty-sixth system includes a triplet and a slur. The hundred and sixty-seventh system features a triplet and a slur. The hundred and sixty-eighth system contains a triplet and a slur. The hundred and sixty-ninth system includes a triplet and a slur. The hundred and seventieth system features a triplet and a slur. The hundred and seventy-first system contains a triplet and a slur. The hundred and seventy-second system includes a triplet and a slur. The hundred and seventy-third system features a triplet and a slur. The hundred and seventy-fourth system contains a triplet and a slur. The hundred and seventy-fifth system includes a triplet and a slur. The hundred and seventy-sixth system features a triplet and a slur. The hundred and seventy-seventh system contains a triplet and a slur. The hundred and seventy-eighth system includes a triplet and a slur. The hundred and seventy-ninth system features a triplet and a slur. The hundred and eightieth system contains a triplet and a slur. The hundred and eighty-first system includes a triplet and a slur. The hundred and eighty-second system features a triplet and a slur. The hundred and eighty-third system contains a triplet and a slur. The hundred and eighty-fourth system includes a triplet and a slur. The hundred and eighty-fifth system features a triplet and a slur. The hundred and eighty-sixth system contains a triplet and a slur. The hundred and eighty-seventh system includes a triplet and a slur. The hundred and eighty-eighth system features a triplet and a slur. The hundred and eighty-ninth system contains a triplet and a slur. The hundred and ninetieth system includes a triplet and a slur. The hundred and ninety-first system features a triplet and a slur. The hundred and ninety-second system contains a triplet and a slur. The hundred and ninety-third system includes a triplet and a slur. The hundred and ninety-fourth system features a triplet and a slur. The hundred and ninety-fifth system contains a triplet and a slur. The hundred and ninety-sixth system includes a triplet and a slur. The hundred and ninety-seventh system features a triplet and a slur. The hundred and ninety-eighth system contains a triplet and a slur. The hundred and ninety-ninth system includes a triplet and a slur. The final system features a triplet and a slur.

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①

*ff* 3 *ff* 3

# OVERTURE TO THE "FLYING DUTCHMAN"

♩ = 88  
(in 2)

5

*p* *cresc. molto*

Wagner/Overgard

①

*ff*

*ff*

*ff*

*ff*

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Musical score for bass clef, 6/8 time signature. The score consists of seven staves of music. The first staff begins with a *ff* dynamic and a *staccato* marking. The second staff is marked with a circled '3' and *ff*. The third staff features dynamics of *p*, *f*, and *p*, with a circled '10' at the end. The fourth staff starts with *f* and *dim.*, followed by *f*, *p*, and *f*. The fifth staff begins with *p*, followed by *f*, *dim.*, and *p*, with a circled '11' at the end. The sixth staff starts with *f*, followed by *p* *cresc.*, and *f*. The seventh staff begins with *f*, followed by *p* *cresc.*, and *f*.

### Four Scottish Dances:

The opening should be very full. Play the dotted eighth notes long, interpreting the "marcato" marking to mean a sharp attack. If your high 'A' is flat (as it is with many compensating euphoniums), try using 1&2 instead of 2 -- it will raise the pitch and make the grace note figure easier to play quickly. The sixteenth notes that start at the end of the third line are part of an accelerando. Practice them at several tempos so you will be ready for any interpretation.

D.W.



# FOUR SCOTTISH DANCES

♩ = 80-88

Arnold/Paynter

I.

*ff* *molto marcato*

*f* *pesante* *div.*

IV.

*ff* *Presto*

*Gliss.*

*ff*

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# IRISH TUNE FROM COUNTY DERRY

$\text{♩} = 66-92$  **Flowingly** Percy Grainger  
Solo

*mf molto espress.*

(17) (accompanyingly) *mp*

(24) Solo

*rit. ff*

(49) *poco dim.*

*mf rit. pp*

(56) *poco sost.*

*ff marcatisimo*

*molto rit.*

*p ppp*

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## Molly on the Shore:

This piece has all the characteristic personality of Grainger. First you must master the technique, then put your all into the interpretation.

The solo at measure 75 in some editions has a crescendo and decrescendo under every one of the dotted-quarter/eighth-note figures. Practically speaking, this means you must raise and then lower the volume noticeably during the dotted-quarter note. It gives the passage a quality one of my colleagues referred to as 'sea-sick', but I think that is the sound Grainger had in mind.

The solo at measure 91 must be played just as the dynamics indicate. It starts very loud and then crescendos to the top note of each phrase. It is intended to be extremely dramatic. If the fifth measure of 91 seems impossible to play cleanly, try using 1&3 for the high 'C'. D.W.

# MOLLY ON THE SHORE (IRISH REEL)

Percy Grainger

♩ = 88-96

71 *f* 3 *mp* Solo 75

3 *f* 83 *f* 91 *molto espr.* Solo *mf* *cresc.* *ff* 123 *ppp* *ff*

155 *ff* Solo *f*

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# SUITE FROM THE BALLET "PINEAPPLE POLL"

Sullivan/Mackerras

• = 126-132

The musical score is written in bass clef with a 2/4 time signature and a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a 4-measure rest, followed by a series of eighth-note patterns. Dynamic markings include *f* (forte) and *p* (piano). A circled '1' indicates a first ending. The second staff continues the eighth-note patterns. The third staff features a *p* dynamic and a circled '1'. The fourth staff has dynamics *sf*, *p*, *sf*, and *p*. The fifth staff starts with a 4-measure rest, followed by eighth notes, and includes a circled '2' and a *f* dynamic. The sixth staff has a *ff* dynamic. The seventh staff includes a circled '3' and dynamics *f* and *p*. The eighth staff has dynamics *f*, *p*, *f*, and *ff*. The ninth staff includes a circled '4' and dynamics *mf*, *p*, and *ff*. The tenth staff concludes with a *ff* dynamic.

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5 *f*

*dolce*  
*ff* *espressivo grazioso legatissimo*

10

*mp* *f*

*mp* *mf*

11

*ff*

# OVERTURE TO "RIENZI"

Wagner/Grabel

$\text{♩} = 100-108$

5

9

*ff*

*f*

*ff*

3

*ff*

*f*

*ff*

*ff*

7

*ff*

*ff*

*ff*

*f*

8

*mf*

*dim.*

13

*p*

*f*

*ff*

*p*

*f*

*p*

*f*

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# THE PLANETS (Band version)

## I. Mars

Gustav Holst

4

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11

*p* *cresc.*

*fff*

*rall al fine*

IV. Jupiter

*p*

*ff*

6

*mp*



# OVERTURE TO "THE SCHOOL FOR SCANDAL"

Barber/Hudson

(36) 2 only

*p* *cresc.* *mf*

*fp* *ff* *ff* 8

*mf*

*ff* 4

*ff*

(103) Solo *a tempo*

(268) one only *pp*

(273) *p*

*mf* *tutti*

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# THE ROMAN CARNIVAL OVERTURE

♩ = 66-72 **1**

Berlioz/Safranek

*Solo*  
*mf espressivo*

*poco cresc.* *sf*

*ff*

*p* *Solo* *mf*

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16

A musical score consisting of six staves of music in bass clef. The first staff begins with a circled number '16'. The music is in 6/8 time and features a series of eighth-note patterns. The second staff includes a dynamic marking of *sf* (sforzando) and a change in time signature to 3/4. The third staff continues the eighth-note patterns. The fourth staff has a dynamic marking of *ff* (fortissimo) and features a more complex rhythmic pattern with some rests. The fifth and sixth staves continue the eighth-note patterns, with the sixth staff ending with a double bar line.

# FINALE (FROM SYMPHONY IN F MINOR)

Tchaikowsky/Safranek

A musical score consisting of three staves of music in bass clef. The first staff is in 4/4 time and begins with a tempo marking of ♩ = 138-144 and a dynamic marking of *ff*. It features a long, sweeping melodic line with many sixteenth notes. The second staff continues this melodic line. The third staff has a dynamic marking of *f* and features a more rhythmic pattern with eighth notes.

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(A)

*ff*

*ff*

51

*ff*

# NORDIC SYMPHONY (MOVT. II)

Hanson/Maddy

♩ = 72-78

(B)

Solo

tutti

*ff* *mf*

*f* *mf* *f* *p*

Solo

tutti

*mf* *molto rit.*

a tempo

*p* *f* *mf*

rit.

*cresc.* *ff* *p*

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## *Nordic Symphony:*

This work is not as well-known as much of Hanson's music, but is well worth learning. Your basic interpretation should be romantic. Otherwise, the notation is very clear regarding what is required. The main difficulty you will probably have is playing with a full, vibrant sound, and still maintaining the long, unbroken phrases that are so characteristic of Howard Hanson's music. Be especially careful with the ends of phrases -- don't let the need to breathe (and stay alive!) persuade you to chop off the end of a phrase awkwardly.

# TOCCATA & FUGUE IN D MINOR

♩ = 88-112

J. S. Bach/Leidzen

⑭ Allegro Moderato

The musical score consists of ten staves of music. The first staff begins with a measure rest followed by notes marked *mf* and *f*. The second staff contains measures 14 and 15, with measure 15 marked *f*. The third staff contains measures 16 and 18, with measure 16 marked *mf* and measure 18 marked *f*. The fourth staff contains measures 17, 18, and 19, with measure 17 marked *f* and measures 18 and 19 marked *f*. The fifth staff contains measures 20, 21, 22, and 23, with measure 20 marked *f*, measure 21 marked *p*, and measures 22 and 23 marked *f*. The sixth staff contains measures 24, 25, 26, and 27, with measure 24 marked *p*, measure 25 marked *f*, measure 26 marked *p*, and measure 27 marked *f*. The seventh staff contains measures 28, 29, and 30, with measure 28 marked *p* and *cresc.*, and measure 29 marked *ff*. The eighth staff contains measures 31, 32, 33, and 34, with measure 31 marked *ff*. The ninth staff contains measures 35, 36, 37, and 38, with measure 35 marked *ff*. The piece concludes with the word "Etc." at the end of the tenth staff.

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Musical score for bass clef, measures 23-25. Measure 23 is marked "rit." and "a tempo". Dynamics include *mf*, *f*, and *ff*. The score features complex rhythmic patterns with slurs and accents.

***Tocatta & Fugue:***

This was originally for organ, and arranger's intention was probably to make the band sound like a pipe organ. Keep this kind of sound in your head as you perform this masterpiece.

At the end of the third line, a sequence of slurred arpeggios begins. These are handed back and forth between different voices in the band. Therefore, don't end your phrases too dramatically -- another phrase begins where yours ends.

D.W.

# THE UNIVERSAL JUDGEMENT

## SYMPHONIC POEM

DeNardis/Cafarella

♩ = 112-120

The musical score is written for a bassoon in 2/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as 112-120 beats per minute. The score consists of ten staves of music. The first staff begins with a triplet of eighth notes marked *f*, followed by a half note marked *p*. The second staff features a half note marked *f* and a half note marked *p* with a circled '1' above it. The third staff has a half note marked *pp* and a triplet of eighth notes marked *f* and *p*. The fourth staff contains a triplet of eighth notes marked *f*, a half note marked *p*, a triplet of eighth notes marked *f*, and a half note marked *p*. The fifth staff shows a triplet of eighth notes marked *f* and a half note marked *p*. The sixth staff has a triplet of eighth notes marked *f* and a half note marked *p*. The seventh staff features a triplet of eighth notes marked *f* and a half note marked *p*. The eighth staff begins with a half note marked *sfz* and a circled '4' above it, followed by a half note marked *f*. The ninth staff has a half note marked *p* and a triplet of eighth notes marked *f*. The score includes various dynamics such as *f*, *p*, *pp*, and *sfz*, as well as articulation marks like accents and slurs.

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The musical score is written for a bass clef instrument in 4/4 time. It consists of several staves of music. The first staff begins with a dynamic marking of *p* (piano) and features a triplet of sixteenth notes with accents. The second staff shows a dynamic shift to *f* (forte) with slurs and accents. The third staff includes measure numbers 28 and 29, with dynamics *p*, *f*, and *f*. The fourth staff includes measure number 31, marked *ff* (fortissimo). The score includes various articulations such as slurs, accents, and dynamic hairpins.

***Universal Judgement:***

The triplet sixteenthths at the beginning are probably easier to play if you use 3rd. valve for the "G" instead of 1& 2. Be prepared for an even faster tempo than the 112-120 indicated.

A beautiful solo starts at the top of page 50. It is usually played with one or more of the low woodwinds, although this could be changed at the conductor's discretion. The eighth-notes with the accents over them must be played long. The accents indicated an emphasis with the breath more than with the tongue. Be careful when breathing not to cut the end of the preceding phrase short.

D.W.

# FINALE

## (FROM THE NEW WORLD SYMPHONY)

Dvorak/Leidzen

♩ = 116-126

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### *Finale from the New World Symphony:*

The eighth-notes with no staccato marking should be played fairly long, with only a little separation. The eighths marked staccato should be played with a "gentle" staccato -- short, but with a little taper on the end so as not to sound too "dry".

A nice solo passage starts at the end of the third line. It is important to notice the rhythm at the end of each of the four phrases in this passage. The first and second phrases end with two eighth-notes, and the third and fourth phrases each end with a dotted-eighth/sixteenth. This difference is significant, and will be heard on most orchestral recordings. This passage is a cello solo in the original, so your interpretation should be relatively light. D.W.

# **Original Works for Band**

# CANZONA

♩ = 120-133

Peter Menin

**(D)**

*f cant.*

*f*

*cant.*

*ff*

Etc.

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① Soli

*p* *legg accomp.*

# LINCOLNSHIRE POSEY

## 2. Harkstow Grange

Percy Grainger

*mf* *cantabile*

⑥ *f* *mf*

⑩

⑭ *p* *f*

⑰ *ppp*

⑲ *ff*

Slower

*rit.* *fff* *dim.* *rit.* *long*

### 3. Rufford Park Poachers

(51)

The musical score for 'Rufford Park Poachers' is written in treble clef with a key signature of one flat (B-flat). It consists of seven staves of music. The first staff begins with a dynamic marking of *f* and includes a circled measure number (51). The second staff features a triplet of eighth notes. The third staff includes a circled measure number (63) and a dynamic marking of *f*. The fourth staff starts with a circled measure number (68), a dynamic marking of *f*, and includes markings for *cresc.*, *ff*, *mp*, *mf*, and *rit.*. The fifth staff continues the melodic line. The sixth staff includes a circled measure number (68), a dynamic marking of *ff*, and a circled measure number (68). The seventh staff concludes the piece with dynamic markings of *dim*, *p*, and *ppp*, and includes the marking *a tempo*.

### Lincolnshire Posey

This part is probably intended for a baritone horn, not a euphonium. The distinction can be vague, especially considering Grainger's varied background, but the scoring of this part is a textbook example of proper British brass-band style writing for baritone.

**Harkstow Grange:** The phrases in this movement are impossibly long unless you can circular-breathe. The practical solution is to stagger the breathing among the players in the section. At the end of the movement the word "long" indicates a slowly-played grace note before the final note.

#### 4. The Brisk Young Sailor

Musical score for "The Brisk Young Sailor". The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a 4/4 time signature, which changes to 3/4 at measure 17. The piece features several dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *mf non legato*. A "Solo" section is indicated above the staff starting at measure 17. Measure numbers 17, 25, and 40 are circled. The score includes various musical notations such as slurs, accents, and hairpins.

#### 5. Lord Melbourne

Musical score for "Lord Melbourne". The score is written in treble clef with a key signature of two sharps (F# and C#). It begins with a 4/4 time signature, which changes to 3/4 at measure 24. The piece features dynamic markings: *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *f* (forte), and *fff* (fortissimo). A "Solo" section is indicated above the staff starting at measure 24. Measure numbers 24 and 34 are circled. The score includes various musical notations such as slurs, accents, and hairpins.

**Rufford Park Poachers:** You must know the rhythms "cold" to play this movement. Conductors may use a great deal of rubato. There is a canon throughout most of the movement, so it may be helpful to practice with one of the other parts.

**The Brisk Young Sailor:** Despite the apparent simplicity of the solo at 17, it must be played with absolute rhythmic accuracy. During the baritone solo, the woodwinds are playing a dazzling sixteenth-note line and will have little flexibility for your benefit. However, don't let this need for accuracy persuade you to play without expression. You can produce compelling musicality during this solo without drifting from the tempo at all.

D.W.

# CELEBRATION OVERTURE

Paul Creston

♩ = 116-132

*ff* 3 3 3

9 10 2 *cresc.*

*ff* *f*

*p cresc.*

*ff*

*rall.*

**Andante Solo**  
*mf espress.*

The musical score is written for a bass clef instrument in 3/4 time. It begins with a tempo of 116-132 beats per minute. The first section features a series of eighth-note patterns with triplets and accents, marked *ff*. A second section includes a measure rest of 9 measures, followed by a 10-measure rest and a 2-measure rest, then continues with a melodic line marked *cresc.*. A third section consists of two measures of eighth-note patterns, the first marked *ff* and the second *f*. The fourth section is a dense eighth-note texture marked *p cresc.*. The fifth section continues with a similar eighth-note texture marked *ff*. The sixth section features a melodic line with triplets, marked *rall.*. The final section is marked **Andante Solo** and *mf espress.*, featuring a long, expressive melodic line with a wide interval.

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120

*cresc. poco a poco*

*ff*

*sfz*

# SYMPHONY FOR BAND

## I. Epitaphs

Morton Gould

*♩ = 88-96* Solo  
*tenderly singing* *p* *mf* *p* *pp* *p*

19  
*bring out p*

Broaden *mp*

35  
*mp*

35

# FESTIVAL VARIATIONS

Claude T. Smith

$\text{♩} = 152$

9

41

49

57

79

*f*

6

# SINFONIETTA FOR CONCERT BAND

## 2. Pastoral Nocturne G

Ingolf Dahl

Solo

*p grazioso*

*p grazioso*

## 3. Dance Variations

Solo

*mf con grazia*

Handwritten notes: *trumpet*

# FIRST SUITE IN E $\flat$

## I. Chaconne

Gustav Holst

$\bullet = 66-80$

Handwritten note: *smooth*

*p legato*  
**(A)**  
*mf* *f*  
*cresc.* *ff*  
*Pesante*  
*dim.* **(C)**  
Solo **(D)**  
*p*  
Solo **(E)**

## II. Intermezzo

L'istesso tempo

Solo  
*p*  
*pp* *ppp*

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## First Suite in Eb:

In the original scoring of this suite, there were parts for baritone and euphonium. When published in this country, the baritone part was dispersed between the bass clarinet and tenor saxophone parts. The part reproduced here is the euphonium part. The line at the beginning is a soli with the tuba. It must be played as softly as possible.

The solo in the second movement is marked *p*, but must be played louder than that. The scoring behind this is somewhat heavy, and true piano dynamic would not be heard well by the audience. Even though you must play louder than *p*, be sure to present a "piano style" -- a very gentle approach with no trace of edge.

# SECOND SUITE IN F MAJOR

## I. March

Gustav Holst

The image shows a musical score for the Euphonium part of the first movement, 'I. March', from Gustav Holst's 'Second Suite in F Major'. The score is written on five staves of music in bass clef with a key signature of one flat (Bb) and a 2/2 time signature. The tempo is marked '♩ = 112-126'. A circled 'E' indicates the instrument. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The music features a series of long, sweeping melodic lines with various articulations and slurs. There are handwritten annotations in blue ink, including 'mp' and 'p' markings, and some scribbles. The score ends with a double bar line and a *ff* dynamic marking.

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**J**  
*p*  
*cresc.*  
**K**  
*ff*

### III. Song of the Blacksmith

*p*  
*cresc.*  
**C**  
*f*  
*fff*

### IV. Fantasy on the Dargason

**C** Solo  
*mp* *cantabile*  
*dim.*

(H) Solo  
*p*

# SUITE FRANCAISE FOR BAND

## 3. Ile de France

Darius Milhaud

$\text{♩} = 100$

15

*ff*

20

*f*

## 5. Provence

Solo  
*mf*

35

*ff* Etc.

55

*mf* Etc.

Solo  
*ff*

80

# SUITE OF OLD AMERICAN DANCES

## 1. Cakewalk

Robert Russell Bennet

4  
*mp*  
*dim.*  
4 ①  
*mp*  
2  
2 ②  
*mf*  
*f*

## 3. Western One-Step

*mf*  
*mf*  
4  
*p*

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⑤



*f*



5. Rag ⑥

*ff*

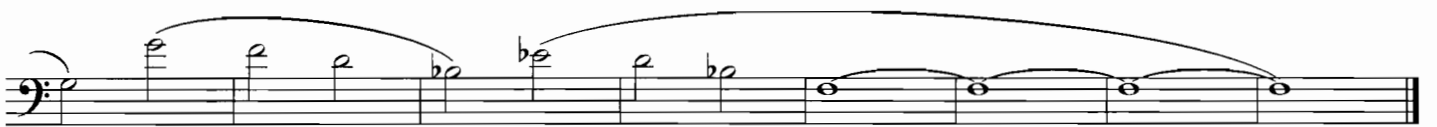


Solo

⑩



*p*



# SYMPHONIC SONGS FOR BAND

## II. Spiritual

Robert Russell Bennet

Moderato

Musical score for 'II. Spiritual' in bass clef, 4/4 time. The tempo is Moderato. The score begins with a tempo marking of quarter note = 78-88. The first measure is a whole rest. The second measure is marked 'Solo' and 'p' (piano). The music consists of several measures of eighth and quarter notes, some with slurs and ties. A circled measure number '63' appears at the start of the second system. The dynamics range from 'p' to 'mf' (mezzo-forte).

## III. Celebration

Festive

Musical score for 'III. Celebration' in bass clef, 2/4 time. The tempo is Festive. The music starts with a dynamic marking of 'f' (forte). It features a rhythmic pattern of eighth and quarter notes with accents. A circled measure number '18' is present in the second system, and another circled measure number '26' is in the third system. The score ends with 'Etc.'.

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### Symphonic Songs:

The Solo on the first line is a wonderful opportunity. The scoring behind you is very sparse, so you can play a true piano dynamic. The style should be simple.

The solo at 170 is unaccompanied, but you have an important responsibility to fulfill. The solo is free until the third bar, at which point an accelerando starts. A background rhythm starts when you hit the bottom note, and it is in the new fast tempo at that point. You must control the acceleration so that you lead perfectly from the old tempo to the new during the two-measure descent.

D.W.

# SYMPHONY NO. 6 FOR BAND

Vincent Persichetti

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# THEME AND VARIATIONS

Arnold Schoenberg, Op. 43a

1 = 66  
149  
= 76-83

*Sof.*  
*p cantabile*

*flutter tongue*  
*p*

*poco rit.*  
*a tempo*  
*p*

*poco a poco allargando*

**Orchestral**

# DON QUIXOTE

Richard Strauss, Op.35

13 ① 11 ② 8 ③ mit dampfer  
*ff*

3 3 3 7 10 19 9

8 ohne dampfer ⑨  
3 3 3

mit dampfer ⑩ 2  
*ff ff ff p*

⑪ accel. cresc. 2  
*p*

⑫ *ff ff ff ff ff*

⑭ ohne dampfer 17  
14

⑮ ⑯ 2  
*mf* 5 2

⑰ ⑱ 4  
*mf* *dim.*

⑲ *pp*

Staff 1: Bass clef, key signature of one flat (B-flat). Measures 14, 22, 23, and 24 are circled. Fingerings 2, 5, 15, and 5 are indicated above the notes.

Staff 2: Bass clef, key signature of two sharps (F# and C#). Measure 25 is circled. Dynamics *mf* are indicated below measures 25 and 26. A triplet of eighth notes is marked with a '3' above it.

Staff 3: Bass clef, key signature of two sharps (F# and C#). Measures 27 and 28 are circled. Fingerings 11, 3, 3, and 6 are indicated above the notes. Dynamics *p* and *cresc.* are indicated below the staff.

Staff 4: Bass clef, key signature of two sharps (F# and C#). Measures 29 and 30 are circled. Fingerings 5 and 10 are indicated above the notes. Dynamics *pp* is indicated below the staff.

Staff 5: Bass clef, key signature of three flats (B-flat, E-flat, and A-flat). Measures 31 and 38 are circled. Fingerings 30, 6, and 12 are indicated above the notes. Dynamics *p* is indicated below the staff.

Staff 6: Bass clef, key signature of three flats (B-flat, E-flat, and A-flat). Measure 39 is circled. Dynamics *pp* is indicated below the staff.

Staff 7: Bass clef, key signature of three flats (B-flat, E-flat, and A-flat). Measures 40 and 45 are circled. Fingerings 3 and 9 are indicated above the notes. Dynamics *p* and *pp* are indicated below the staff.

Staff 8: Bass clef, key signature of three flats (B-flat, E-flat, and A-flat). Measures 41 and 45 are circled. Fingerings 7 and 32 are indicated above the notes. Dynamics *pp* is indicated below the staff.

Staff 9: Bass clef, key signature of three flats (B-flat, E-flat, and A-flat). Measures 46 and 47 are circled. Dynamics *dim.* is indicated below the staff.

Staff 10: Bass clef, key signature of three flats (B-flat, E-flat, and A-flat). Measures 52 and 53 are circled. Fingerings 43, 4, and 4 are indicated above the notes. Dynamics *f* is indicated below the staff. The word *rit.* is written above the first measure.

3 3 3 17

54 55

*mf*

3 3

57 58

26 4 2

61

*cresc.* *ff*

15 15 50

*p*

2

70

72 73

*p* *p* *pp*

*p* *f* *mf* *dim.* *pp*

### ***Don Quixote:***

Strauss probably wrote this part for "Wagner tuba." However, after hearing the Sousa band in 1900, he began to recommend a euphonium for such parts. Because of the lush scoring of Strauss compositions, projection must be a real concern for the euphoniumist performing this part. Work to get a full, rich sound without edge in most places. Be especially careful to project from the low register. Keep air moving through the 16th notes or they will be lost. D.W.



# EIN HELDENLEBEN

Richard Strauss, Op.40

12 ① 4 3 ② 7

*f* *p* *cresc.* *fp*

3 *mf* *f*

7 ⑤ 6 ⑥ 10 6 ⑧

⑩ *mf* *ff*

3 ⑪ *mf* *cresc.* *fp* *ff*

2 3 10 ⑬ 2 *ff*

*ff* Solo *p* ⑭ 4 3

⑮ 3 *p* ⑯ 3 *p* ⑰ 3

28 ⑲ 3 ⑳ 3 *p*

5 4 *sfz* *accel.* 88 21

35 8 36 5 37 3 38

*p* *mf* *dim.* *pp*

41 18 8 3

*cresc.* *f* *dim.* *pp*

42 4 23 18 46

*p* *mf*

47 48

*p*

49

*f* *cresc.* *ff*

50 6 18 53 9 Solo

*pp* *cresc.* Solo

55 12 56 2

*f*

57 12 58 mit dampfer

*f* *ff*

59 60 61

*f*

dampfer weg. 3 2

*ff* *ff*

63 *ff*

64 *ff*

65 *ff* mit dampfer Solo

66 *ff* 25

70 *ff* mit dampfer

71 *ff* 3

72 *ff* mit steigerung

73 *sfz*

74 *fff* 3

75 *fff* dampfer weg. dim.

76 9

77 6 3

78 6 *mf* *f*

*sfz* *ff*

*ff*

Musical score for bass clef, measures 80-102. The score includes various dynamics and markings:

- Measures 80-81: *p*, fingerings 2, 2.
- Measures 81-82: *p*, *cresc.*, fingerings 2, 2.
- Measures 82-83: *f*, *mf*, fingerings 3, 3.
- Measures 83-84: *sfz*, *f*, fingerings 6, 6. Marking: *rit. e dim.*
- Measures 84-85: *p*, fingerings 3, 3.
- Measures 85-89: *pp*, fingerings 5, 26, 6.
- Measures 89-91: *Solo*, *pp*, fingerings 6, 2.
- Measures 91-92: *f*, *dim.*, *pp*, fingerings 6, 2.
- Measures 92-94: *f*, *dim.*, *pp*, fingerings 3, 3.
- Measures 94-95: *pp*, fingerings 2, 6, 15.
- Measures 95-97: *pp*, fingerings 2, 6, 8.
- Measures 97-98: *ff*, fingerings 2, 14, 24, 6.
- Measures 98-102: *ff*, fingerings 5, 14, 24, 6, 8.

*veil benegter* 104 *mit dampfer*  
*p*  $\curvearrowright$  *f* 4 *mf*

105 44 *dampfer weg.*  
*mf* *cresc.* *ff* *dim.* *p*

**Bydlo:**

This is probably the most famous opportunity for a euphoniumist to play with an orchestra. This movement represents the plodding of an ox-drawn cart as it travels relentlessly from the distance, into the foreground, and off into the distance. The solo starts somewhat softly and crescendos gradually.

This part was originally played on French tuba, which is pitched in C, one step above the euphonium. The best choice in this country would therefore seem to be the euphonium. You should use an instrument with a very big sound, and a mouthpiece to match.

*main idea of the bydlo is to start off softly and gradually and at the end it should be loud & decrease in.* D.W.

# BYDLO FROM PICTURES AT AN EXHIBITION

Moussorgsky/Ravel

{ ♩ = 92 *Pesante*

# THE PLANETS

## I. Mars

Gustav Holst

24 *mf* *cresc.* *f* Solo *f*

*ff* *sempre cresc.*

*ff* 3 3 3

2

18 4 Solo 3 3 3 3

10 5 Solo *f* 3 3

*f* *cresc.*

17 *fff* 3 3 3



Musical staff 1: Treble clef, key signature of one flat. Contains a melodic line with a dotted quarter note, a half note, and a quarter note, followed by a rest.

Musical staff 2: Treble clef, key signature of one flat. Contains a melodic line with a dotted quarter note, a half note, and a quarter note, followed by a triplet of eighth notes.

Musical staff 3: Treble clef, key signature of one flat. Contains a melodic line with a triplet of eighth notes, followed by a dotted quarter note, a half note, and a quarter note. Dynamic marking: *fff*.

Musical staff 4: Treble clef, key signature of one flat. Starts with a circled measure number 8. Contains a melodic line with a dotted quarter note, a half note, and a quarter note, followed by a triplet of eighth notes. Dynamic marking: *f*. Text: Solo.

Musical staff 5: Treble clef, key signature of one flat. Contains a melodic line with a dotted quarter note, a half note, and a quarter note, followed by a triplet of eighth notes.

Musical staff 6: Treble clef, key signature of one flat. Starts with a circled measure number 9. Contains a melodic line with a dotted quarter note, a half note, and a quarter note, followed by a triplet of eighth notes. Measure number 12 is indicated.

Musical staff 7: Treble clef, key signature of one flat. Contains a melodic line with a dotted quarter note, a half note, and a quarter note, followed by a triplet of eighth notes. Measure number 12 is indicated.

Musical staff 8: Treble clef, key signature of one flat. Contains a melodic line with a dotted quarter note, a half note, and a quarter note, followed by a triplet of eighth notes. Measure number 12 is indicated. Dynamic marking: *ffff*.

Musical staff 9: Treble clef, key signature of one flat. Contains a melodic line with a dotted quarter note, a half note, and a quarter note, followed by a triplet of eighth notes. Text: *rall. al fine*.

# IV. Jupiter

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note D5. The dynamic marking *ff* is placed below the first measure.

Musical staff 2: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a first ending bracket over measures 1-2, marked with a circled '1'. The dynamic marking *fff* is placed below the first measure.

Musical staff 3: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note D5. The dynamic marking *f* is placed below the first measure. A circled '6' and the word 'Stringendo' are placed above the first measure. A triplet of eighth notes is marked with a '3' at the end of the staff.

Musical staff 4: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a triplet of eighth notes marked with a '3'. A circled '15' is placed above the first measure. The dynamic marking *fff* is placed below the first measure. A triplet of eighth notes is marked with a '3' at the end of the staff.

Musical staff 5: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a first ending bracket over measures 1-2. The dynamic marking *p* is placed below the first measure, and *cresc.* is placed below the second measure.

Musical staff 6: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a first ending bracket over measures 1-2. The dynamic marking *ff* is placed below the first measure. A circled 'Solo' is placed above the first measure. The dynamic marking *f* is placed below the first measure, and *stacc.* is placed below the second measure.

Musical staff 7: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a first ending bracket over measures 1-2.

Musical staff 8: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a first ending bracket over measures 1-2. A circled 'Solo' is placed above the first measure. The dynamic marking *p* is placed below the first measure.

Musical staff 9: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a first ending bracket over measures 1-2. A circled 'Solo' is placed above the first measure. The dynamic marking *mp* is placed below the first measure.



**Service Band  
Audition Primer**

# Service Band Audition Primer

## The Service Bands

### *Premier Bands*

The United States Armed Forces Bands employ over 150 full time euphonium players. These bands are located in all areas of the United States and in many allied countries. The Department of Defense (Army, Navy, Marine Corps and Air Force) and the Department of Homeland Security (Coast Guard) maintain "Premier" Flag Ship organizations. The United States Army Band, The United States Marine Band, The United States Navy Band and The United States Air Force Band are located in Washington, D.C. and The United States Coast Guard Band is located in New London, CT. They are among the finest professional wind organizations in the world. In addition to providing support for official activities of The President of The United States and for each of their individual services, these bands perform frequently in concert and on tours throughout the United States. Other "premier" bands include The United States Army Field Band and the service academy bands.

Membership in the premier bands is through competitive audition. When a vacancy is anticipated, it is advertised (often in *The International Musician*) and an audition date or window is set. Interested candidates usually must submit a preliminary recording for a pre-audition screening. While procedures vary somewhat with each organization, the auditions are quite thorough. If you are accepted for enlistment, recruiters in your own locale will handle many of the details after the audition. The minimum initial enlistment is three years for the Army and four years for the other services. After enlisting, members of the Coast Guard Band and Marine Band are sent to a short orientation session and then report directly to the band for duty. Members of the other bands go through their respective service's basic training programs.

For information on openings or procedures, contact each band separately at the addresses below:

The United States Army Band  
Fort Meyer  
Arlington, VA 22211  
(800) USA-ARMY

The United States Coast Guard Band  
U.S. Coast Guard Academy  
15 Mohegan Ave.  
New London, CT 06320  
(860) 444-8466

The United States Marine Band  
Marine Barracks  
8<sup>th</sup> and I Streets  
Washington, D.C. 20390  
(703) 614-4154

The U.S. Air Force Academy Band  
The United States Air Force Academy  
Colorado Springs, CO 80840  
(719) 472-2937

The United States Navy Band  
Washington Navy Yard  
Washington, D.C. 20390  
(202) 433-2865/3366

The United States Naval Academy Band  
United States Naval Academy  
Annapolis, MD 21402  
(301) 267-3282/3382

The United States Air Force Band  
Bolling Air Force Base  
Washington, D.C. 20390  
(202) 767-4224

The United States Army Field Band  
4214 Field Band Drive  
Fort Meade, MD 20775  
(301) 677-6586

## ***Field Bands***

Each of the Department of Defense services has a number of field bands throughout the United States and overseas (the Coast Guard maintains no field bands). These bands vary in size from 25-75 or more musicians. Their mission includes providing music for official functions and ceremonies, and they frequently perform concerts for the general public. The musicians in these ensembles perform in a variety of mediums including concert band, jazz band, marching band, combos and chamber groups.

Upon acceptance in a field band, each musician is sent to basic training. Air Force Musicians are assigned directly to their band following basic training. Candidates selected for the Army, Navy and Marine Corps bands are assigned to the Armed Forces School of Music in Norfolk, VA. This highly specialized school provides comprehensive instruction including intensive private study on major and minor instruments, classes in theory and arranging, concert band, jazz band and marching band. Upon successful completion of The School of Music course, musicians are assigned to fill vacancies throughout the world.

Information on field bands in each of the services can be obtained by writing each service's music division listed below:

ARMY  
Chief, Army Bands  
Attn: ATZI-AB  
Ft. Benjamin Harrison, IN 46126-5070  
(800) USA-ARMY

MARINES  
Head, Field Military Music Section  
HQ USMC/MPC-6  
Washington, D.C. 30280  
(703) 614-5058

NAVY  
Head, Music Branch (PERS-654)  
Bureau of Naval Personnel  
Washington, D.C. 20370-5654  
(703) 746-7000

AIR FORCE  
Chief, Bands and Music Branch  
SAF/PACB  
Washington, D.C. 20330-1000  
(703) 695-0019

## *Premier Bands*

### **What is required:**

#### *Musical:*

In all auditions, a variety of musical skills are required. Criteria include tone quality, intonation, articulation, technical facility, musicianship, interpretation and musical flexibility. Superior sight reading skill is required.

#### *Military:*

Compliance with all physical, mental and appearance standards (including weight) are general service enlistment requirements. For the current requirements, see the specific service recruiter. While most of the branches of the Armed Forces have the same entrance requirements, at times there are some differences.

### **How to Apply:**

Vacancies are usually advertised in *The International Musician*, although sometimes sudden openings occur without advertisement. These openings are advertised by word of mouth and mailing lists from the International Tuba Euphonium Association (ITEA) and other sources. Some of the bands keep files of interested applicants from letters of inquiry concerning openings.

For application, an audition tape is usually required together with a resume and a picture. In preparing the audition tape, be sure to place the best performance at the beginning of the tape (if there are many applicants, the audition committee may not listen to all of the tape). If required, selections are stipulated for the tape. Prepare them carefully! Use the best available recording equipment.

In the application packet, pay careful attention to the resume. It should be complete and include pertinent information concerning ensemble and solo experiences, teachers and training. It should not be over two pages. Some committees require a full length picture.

## How to prepare:

### *Musical skills to be developed:*

- A beautiful full tone quality.
- Excellent intonation. Work with tuners as well as other musicians.
- Articulation skills. These should include multiple tonguing (double and triple) on moving passages as well as single tones. Single-tongue speed should be 16<sup>th</sup> notes at quarter note = 132 minimum with considerable overlap between single- and double-tonguing.
- Technical facility. Prepare by using not only technical exercises (e.g., all of the characteristic studies in the *Arban Complete Method*), but by practicing all available band excerpts.
- Sight Reading. Practicing band excerpts (and complete parts) whenever possible is essential. Find opportunities to play literature with school and community bands. One of the secrets of preparing sight reading is to know as much of the repertoire as possible (never having to “sight read” standard literature). Because of the demands of professional performance, most bands put a great deal of importance on sight reading. In addition to preparing published music, be sure you are comfortable reading manuscript. Most bands have special arrangements and you must be able to read them with security.
- Solo preparation. Preparing several solos—traditional repertoire as well as contemporary solos with band accompaniment—would enhance the marketability of your skills.
- Musicianship. Be prepared to play all styles and periods of music. Flexibility in interpretation and the ability to rapidly adjust is extremely valuable.
- Rehearse your audition before others. Prepare to be nervous, and practice overcoming tense feelings, dry mouth and shaking fingers. Seek other musicians as listeners to gain valuable criticism and experience.

## What to expect:

In the premier service bands, be prepared to be one of many participants. If the audition is held all on one day, some bands will require arrival of all applicants at one time. Others will give an assigned time. Be prepared to wait. Warm up carefully, but don't over do it! Be sure to clear the water from your instrument before beginning to play.

Auditions may begin with a preliminary round. In the preliminary round, each player may be given a few minutes to play a prepared piece, solo or etude. Some auditions require a particular solo or etude; others do not. Be prepared to be stopped at any time and asked to move on to another section or to the next part of the audition. This does not necessarily mean that you are doing poorly!

Next you may be asked to play any assigned excerpts and/or sight read. The preliminary round is a screening process and may be from 7-15 minutes depending upon the number of auditionees. Upon passing the preliminary round, the second round may require another prepared work and will definitely include sight reading. Depending upon the circumstances, a final round may be required. These later rounds may be extensive in music and time requirements. You may be asked to play with a current member of the band or with a small ensemble to see how well you work within a section.

Depending upon the number of applicants and the number of rounds, the auditions may take from several hours to a complete day. It is also possible that you may be asked to play with the band in a regular rehearsal although that is quite rare. One or two of the best candidates may be given an interview. It is to your advantage to be well groomed and to dress conservatively. The audition panel is looking for someone who is not only a fine player, but who will fit comfortably into military life. Be prepared to tell a little about your background and experiences, give your opinion about what your strengths and weaknesses are and to explain why you want the job. The interview may play a major role in the band's decision of whom to hire. Results are usually announced the same day. Be prepared to say on that day whether you wish to take the job.

## *Field bands*

These auditions are very similar to the premier band auditions, but may include scales as well as solo and sight reading. Prepare scales in two octaves, all major and minor forms (natural, harmonic and melodic). It would also be useful to be able to play them in thirds. Depending on the band's needs, euphonium players may be required to demonstrate proficiency on a second instrument (usually trombone).

## *Suggested solos*

Believe Me, If All Those Endearing Young Charms	Simone Mantia
Beautiful Colorado	Joseph DeLuca
Carnival of Venice	Clarke, Arban or Staigers
Fantasia Di Concerto	Boccalari
From the Shores of the Mighty Pacific	Clarke
Bride of the Waves	Clarke
Napoli	Hermann Bellstedt
Morceau Symphonique	Alexander Guilmant
Symphonic Variants	James Curnow
Hungarian Melodies	Vincent Bach
Concerto (3 <sup>rd</sup> Movement)	Joseph Horvitz

Remember, there are many opportunities: the Congressional bands of the Army, Marines, Navy, Air Force and Coast Guard; the Army Field Band; the academy bands of the Army, Navy and Air Force; 45 Army field bands, 12 Marine field bands, 11 Navy field bands and 12 Air Force field bands. Good luck!

Dr. Brian L. Bowman  
David R. Werden

