

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.

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THE MELODY SHOP

K. L. King

$\text{♩} = 120-144$

ff *cresc.*

mf

f

ff *p* *f*

ff *p* *ff*

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

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.

FIRST SUITE IN E \flat

I. Chaconne

Gustav Holst

$\text{♩} = 66-80$

p legato

(A)

mf *f*

(B)

cresc. *ff*

Pesante

(C)

dim.

(D)

Solo *p*

(E)

Solo

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 musical score is written for Euphonium (E) in bass clef, 2/2 time signature, and F major. It begins with a tempo marking of quarter note = 112-126. The score consists of five staves of music. The first staff starts with a dynamic marking of *mf*. The music features a series of long, sweeping melodic lines with various dynamics, including *mf* and *ff*. The piece concludes with a double bar line and a final *ff* dynamic marking.

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