UNM Euphonium – Ensemble Audition
Fall 2022 Brass Audition Day: Wednesday August 17

The following information is for anyone interested in playing euphonium in the Symphonic Band, Wind Symphony, and Symphony Orchestra at the University of New Mexico. For anyone interested in participating in the Jazz ensemble, auditions will be held separately (please see board outside of Dr. Buckholz office in regards to Jazz band auditions).

**Symphonic Band**: If you wish to audition for the Symphonic Band, please pick three excerpts that best represent your technical and musical ability to perform in addition to Rochut #16.

**Wind Symphony/Orchestra**: If you wish to audition for the Wind Symphony/Orchestra, please prepare the excerpts listed below. The audition committee will select several excerpts from the list below. In addition to the excerpts listed below, please be prepared to play the exposition of a solo of your choice.

### Band Excerpts

- **Shostakovich**
  - Festive Overture
    - Rehearsal 8 to bar after Rehearsal 23

- **Bernstein**
  - Symphonic Dances Music from West Side Story
    - Bar 522 to bar 536
    - Bar 656 to bar 668
    - Bar 701 to bar 704

- **King**
  - Melody Shop
    - Trio to second double bar

- **Holst**
  - Second Suite in F
    - Pick-ups to bar 47 to down beat of bar 79

### Orchestral Excerpts
- **Strauss**  
  Ein Heldenleben  
  - Rehearsal 8 to rehearsal 9

- **Holst**  
  The Planets Suite  
  - Mars  
    - Rehearsal 4 to 10 before rehearsal 5  
    - Uranus  
      - Pick-ups to 4 before rehearsal 3 to bar after rehearsal 3

- **Mussorgsky**  
  Pictures at an Exhibition: Bydlo  
  - Bydlo  
    - Beginning to Rehearsal 39
West Side Story

Euphonium

517

654 f cresc. sempre

659

666

702 dim. molto

776 7 783 3

788

791 cresc.
Euphonium B.C.
Second Suite for Military Band in F

Gustav Holst, Op. 28b
Edited by Frederick Fennell
Score assembled by Loras John Schissel

I. March

Allegro \( \frac{d}{=128-132} \)

\[ \text{Glorishears (Morris Dance)} \]

*Editor's note: Dr. Fennell has used crescendo and diminuendo markings to refer to the rise and fall of melodic intensity in measures 46-78 of this movement. These "hairpins" are not intended to be interpreted as changes in dynamics.

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Richard Strauss
Ein Heldenleben, Op. 40

Tenortuba in B.

Lebhaft bewegt.

Etwas langsamer.

Wieder etwas langsamer.

Erstes Zeitmass. (lebhaft bewegt.)
Gustav Holst
The Planets

TENOR TUBA in Bb

I Mars, the Bringer of War

Allegro

\[ \text{music notation} \]

\[ \text{music notation} \]
IV. Bydlo

Sempre moderato pesante
Solo

Promenade

TAGET

V. Ballet des Poussins dans leurs Coques

TAGET

VI. Samuel Goldenberg und Schmuyle

TAGET