

Texas Tech University

Symphonic Wind Ensemble/Symphonic Band/Concert Band Euphonium Audition Materials Fall Semester 2026

Simone Mantia: *Believe Me If All Those Endearing Young Charms*

Excerpt 1: Theme and Variation 1

NOTE: Treble Clef B flat transposition (third space C sounds B flat a major ninth lower, first note sounds A at top of bass clef)

Theme *(freely)*

$\text{♩} = 112$

Piu mosso

7

Var. I $\text{♩} = 69+$

3 3

Kenneth J. Alford: *Army of the Nile*

Excerpt 1: Beginning to measure 41. Tempo is quarter note equals 96 to 104

[Solidly, deliberately ♩ = 96-104]

ff

9

p molto legato, sostenuto

16

ff

24

p sostenuto

32

ff

1st Tbn.

Malcolm Arnold: *Four Scottish Dances* (arranged for band by John Paynter)

Excerpt 1: Movement 1, letter E to end

3

ff

p — *ff* molto marcato

accel molto

ff

Pesante

div.

unis.

3

Hector Berlioz: *Benvenuto Cellini Overture* (arranged for band by Merlin Patterson)

Excerpt 1: Rehearsal 18 to downbeat of Rehearsal 19

18 *senza accel.* $\text{♩} = 112$

ff

f

f

f

f

f

19

ff

Detailed description: This is a musical score for a bassoon part, spanning from rehearsal 18 to the downbeat of rehearsal 19. The score is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'senza accel.' with a quarter note equal to 112 beats per minute. The dynamic markings are *ff* (fortissimo) at the beginning, followed by *f* (forte) in several places, and *ff* again at the end. The music consists of a continuous eighth-note pattern with various rests and accidentals. There are two *f* markings in the middle section, each with a wedge-shaped crescendo leading to it. The score ends with a *ff* marking on the downbeat of rehearsal 19.

Paul Hindemith: *Symphony in B Flat*

Excerpt 1: Movement 3, measure 183 to end

This musical score is for the bass clef of Paul Hindemith's *Symphony in B Flat*, Movement 3, measures 183 to 220. The score is written on a single staff with a bass clef and a key signature of one flat (B-flat). The time signature is 3/2. The piece begins at measure 183 with a 'Start' marking and a dynamic of *f*. It features several triplet markings and a *cresc.* (crescendo) marking. Measure 192 is marked with a circled 'N'. Measure 196 has a dynamic of *ff*. Measure 204 has a circled '0' and a dynamic of *ff*. Measure 215 has a circled '6'. The score ends at measure 220 with a 'Stop' marking.

183 Start *f*

188 *cresc.*

192 (N)

196 *ff*

204 (0) 6 *ff*

215

220 Stop

Gustav Holst: *First Suite in E Flat*

Excerpt 1: Movement 1, beginning to downbeat of Rehearsal C

The musical score is written in bass clef, E-flat major, and 3/4 time. It begins with a tempo marking of quarter note = 66-80. The first staff features a melodic line starting on G2, moving up stepwise to G4, with a *p legato* dynamic. A slur covers the first two measures. The second staff continues the melody, marked *mf*, with a circled letter 'A' above the first measure. The third staff shows the melody continuing, marked *f*, with a circled letter 'B' above the eighth measure. The fourth staff features a rhythmic accompaniment of eighth notes, marked *cresc.* and *ff*, with a circled letter 'B' above the eighth measure. The fifth staff continues the accompaniment, marked *Pesante*. The sixth staff features a rhythmic accompaniment of eighth notes, marked *dim.*, with a circled letter 'C' above the eighth measure.

Modest Mussorgsky: *Pictures at an Exhibition* (Orchestrated by Maurice Ravel)

Excerpt 1: Bydlo, entire movement

Sempre moderato pesante
Solo

pp poco a poco cresc.

38

39 6 40 5 41 *1st Violin*

42 Tuba *ff*

43 *poco dim.* *f*

44 *sempre dim.* *mf*

45 3 6 *p*

Ottorino Respighi: *The Pines of Rome* (arranged for band by Guy Duker)

Excerpt 1: Movement 2, "The Pines Near a Catacomb", 6 measures before Rehearsal 12 to 5 measures after Rehearsal 12

72

ff

3

12

ff *f dim. poco a poco*

William Schuman: *When Jesus Wept*

Excerpt 1: Measure 76 through measure 102. Play "solo" line throughout.

Meno mosso

Solo

Tutti

mp legato sempre, espressivo

p

ppp

80

85

Tempo I

(Solo)

90

95

100

pp

Pyotr Ilyich Tchaikovsky: *Symphony No. 4* (arranged for band by V. F. Safranek)

Excerpt 1: Movement 4, Beginning to Rehearsal B

J 334

This musical score is for the bassoon part of the fourth movement of Tchaikovsky's Symphony No. 4, arranged for band by V. F. Safranek. It begins with a dynamic marking of *ff* (fortissimo) and a tempo of *Allegro con fuoco*. The score consists of 14 staves of music, featuring a variety of rhythmic patterns and dynamics. Key markings include *dim.* (diminuendo) and *mf* (mezzo-forte) on the third staff, *cresc.* (crescendo) and *f* (forte) on the sixth staff, and *ff* on the seventh and ninth staves. A rehearsal mark 'A' is placed above the eighth staff. The score concludes with a first ending bracket and a first ending sign (1) above the final staff.

Ralph Vaughan Williams: *Toccata Marziale*

Excerpt 1: Beginning to downbeat of Rehearsal 6

Allegro maestoso.

The musical score is written in bass clef, 4/4 time, and B-flat major. It consists of six staves of music. The first staff begins with a dynamic of *f* and ends with a circled 1 and the word *simile*. The second staff begins with a circled 2. The third staff begins with a dynamic of *f*, has a circled 3, a dynamic of *p*, a *cresc.* marking, and ends with a dynamic of *f*. The fourth staff begins with a circled 4 and the word *simile*, has a dynamic of *f*, a *ff* marking, a circled 5, a dynamic of *p*, and a circled 1. The fifth staff begins with a dynamic of *f* and a *ff marc.* marking. The sixth staff begins with a circled 6.

John Williams: *The Cowboys* (arranged for band by James Curnow)

Excerpt 1: Measure 31 through measure 38. Ignore divisi markings.

Excerpt 1: Measure 31 through measure 38. The score consists of three staves of music in bass clef, 4/4 time. The first staff begins with a *div.* marking and a dynamic of *f*. The second staff also begins with a *div.* marking and an *a2* marking. The music features eighth and sixteenth notes with various articulations and slurs.

Excerpt 2: Measure 194 to end

Excerpt 2: Measure 194 to end. The score consists of ten staves of music in bass clef, 4/4 time. Measure 194 is marked with a box containing the number 194 and a *stacc.* marking. The dynamic is *mp*. The music includes various dynamics such as *mf*, *f*, *ff*, and *sfz*. There are several *div.* markings throughout. The piece concludes with a *fff* dynamic and a *rall.* marking.