1. “Commando March,” Barber: Play from letter B-D

2. “Bydlo” from Mussorgsky’s Pictures at an Exhibition (arr. for the Goldman Band by Leidzen): Play the opening solo from the Beginning to B, and again from the 2nd beat of letter D to the End. Aim for a big dynamic contrast to show your capabilities while still being expressive.

3. “Le Carnaval Romain” (Roman Carnival Overture) by Berlioz, arr. Godfrey: Play from letter Q to the downbeat of letter S. (Optional, play the whole page to 12 bars after S). Strategic breaths are OK, leaving out some notes. The triple-tongued passages are challenging—if you are just getting started in learning to triple tongue, do your best in the 4 bars leading up to letter S.


Listen to many recordings and try to internalize the sound of the whole ensemble. The gold standard is the President’s Own Marine Band. Start with their recordings and then branch out.

Tempos can be found by listening to recordings and checking with your metronome. If a piece is faster than you can play, gradually work towards the speed you hear on recordings. On your audition, play with a good sound and technique, even if it means playing slower than full speed.
COMMANDO MARCH

Euphonium, Bass Clef

Fast march-time

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Euphonium

4. BYDLO "Cattle" The lumbering music depicts a peasant wagon suitably drawn by oxen

Sempre moderato e pesante solo

5. BALLET OF THE UNHATCHED CHICKENS Comically imitating "chick" sound;

Scherzino, vivo leggiero describes dancers dressed in "chicken" suits

Trio "hatching from their costumes"

The Circus Bee

Henry Fillmore