

# EUPHONIUM

University of Utah  
Fall 2025 Ensemble Audition Music

Bordogni Melodious Etude #15: Add your own dynamics. Think about 4-bar shaping and a larger shape to this piece. Each phrase should have a musical high point, and the music should build towards a climax before winding down. We are listening for your best sound, great intonation and an expressive approach.

For the excerpts taken from band and orchestral repertoire, find and listen to recordings. Adjust your style and dynamics to fit each composition. The goal is to make it easy for the listener to imagine they are hearing the whole band or orchestra while you are playing.

Dress appropriately for an audition. Semi-casual is OK. Make a positive first impression for the people on the audition panel who may not have met you yet. Playing is the big part of the equation, presentation is also important.

Practice and listen to this music daily so you can be confident in your performance.

Questions about preparing for your audition: contact Donn Schaefer [d.schaefer@utah.edu](mailto:d.schaefer@utah.edu)

Moderato (♩ = 104)

No. 15

The musical score for Euphonium No. 15 is presented in six staves. The first staff starts with a treble clef and a key signature of one flat (Bb), while the subsequent staves use a bass clef with a key signature of two flats (Bb and Eb). The time signature is 3/4. The notation includes a variety of note values, rests, and phrasing slurs. A triplet of eighth notes is indicated in the second staff. The piece ends with a final rest on the sixth staff.

Grainger, *Lincolnshire Posy*, mvt. 4 solo (in cues), mm. 17-25, quarter note~92

**Sprightly**

8 [9] Ten.Sax. 6 [17] Baritone Solo *mp*

25 7 34 *mp* *mf*

Strinz. Bass

Mvt. 5 solo (in cues), pickup to m. 24-m. 28, quarter note~92

[24] *mf*

*mf* Baritone Solo

*rit. in*

Mvt. 6, pickup to m. 82-m. 93, dotted half note~66

To the fore **[82]** *espress.*

*p molto cresc.* *f*

*ff* *ff*

Husa, *Music for Prague 1968*, mvt. 1, euph. 1, quarter note~112-116

Baritone, b. c.

1 (brassy) nat. **E**

5 2 *f* (brassy) *ff* ma cantando nat. *ff* ma cantando

**F**

*p* *ff* 1 *p* *ff*

*gliss.* *ff* *ff* *fff* *fff* *fff* *fff* *backoff*

**G**

2 *mp* *cresc. molto* *mp* *cresc. molto*

# The Circus Bee

Henry Fillmore

Play from the beginning to the downbeat of the 1st ending and stop.

The musical score is written for a bass clef instrument in 2/4 time, with a key signature of two flats (B-flat major). The score consists of seven staves of music. The first staff begins with a *ff* dynamic marking and includes a first ending bracket. The second staff is marked with a '7' at the beginning. The third staff is marked with a '14' at the beginning. The fourth staff is marked with a '21' at the beginning. The fifth staff is marked with a '28' at the beginning and includes a *ff* dynamic marking. The sixth staff is marked with a '34' at the beginning and includes a first ending bracket with two endings, the second ending marked with a '2' and a *ff* dynamic marking. The seventh staff is marked with a '41' at the beginning. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings.