

## **Kennesaw State University Wind Bands Fall 2026 | Audition Placement Repertoire – EUPHONIUM**

**Note:** in professional settings, it is a *minimum expectation* that musicians:

- Translate and understand any foreign terms present in their music
- Prepare and thoroughly practice any unfamiliar transpositions
- Locate and listen to multiple reference recordings, representing a wide variety of styles, tempos, and artistic interpretations; these should be referenced daily, not just once

Therefore, we expect you to do appropriate research and preparation. Faculty reserve the right to stop any audition we feel is not sufficiently prepared. Please take this first impression seriously and prepare accordingly!

Any questions regarding selected excerpts should be sent to Dr. Dickinson. Auditionees should perform excerpts as directed, and as marked on the parts with brackets. Please use the parts provided to avoid confusion between various editions or misunderstandings about requested excerpts.

### **Excerpts (to be selected from the following):**

**All Applicants** will (1) prepare the following excerpts; and (2) sight-read:

1. **Solo** (prepare both)
  - **Deluca**, *Beautiful Colorado* (Theme and Var. 1 as marked, 2<sup>nd</sup> endings only)
  - **Bordogni/arr. Rochut**, *Melodious Etude #35* (mm. 1-20)

**NOTE:** you should not use your previous semester's Jury piece as your prepared solo selection.

2. **Berlioz/ trans. Bowlin**, "Marche Hongroise" from *La Damnation de Faust*, Op. 24 (m. 74-113)

3. **Barnes**, *Fantasy Variations* (Variation XV)

4. **Sullivan/arr. Mackerras**, *Pineapple Poll* (Opening Number, m. 5-26)

5. **Sight-Reading**

# Beautiful Colorado

(VALSE CAPRICE)

Solo Baritone  $\text{b}7$

JOSEPH DE LUCA

Introduction  
Andante

Cadensa

Solo

*veloce*

Tempo di Valse moderato START:

Solo

CC  
88988 - 21

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SOLO BARITONE ♯

rit. - - a tempo

**ff** molto stringendo

**p**

**ff deciso**

END

**f** **p** *leggero* *rall. - -*

Cantabile (♩=72)

No. 35

First musical staff in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic marking. The melody consists of eighth and sixteenth notes, often beamed together, with some notes marked with accents.

Second musical staff, continuing the melody from the first staff.

Third musical staff, continuing the melody.

Fourth musical staff, continuing the melody. A yellow vertical bar is placed on the staff.

END

Fifth musical staff, continuing the melody.

Sixth musical staff, continuing the melody.

Seventh musical staff, continuing the melody. It features several accents (>) over notes.

*rallent*

Eighth musical staff, continuing the melody. It begins with the marking *atempo*.

Marche Hongroise from *La Damnation de Faust*, Opus 24 (Berlioz/Bowlin)

75 *soli* *p*

83 *poco f*

95 *cresc.* *ff*

105 *ff*

113 *f*

Fantasy Variations - Barnes  
Baritone B.C.

4

24 2 *f* *cresc.* *ff* Più mosso

Var. XIII 3 4 25 26 *f*

Var. XIV *cresc.* *ff* *f cresc.* *ff*

27 *f cresc.* *ff* *f cresc.* *Sva*

G.P. Adagio 5 *Un poco più mosso* *mf cantabile* Var. XV 1. 2

28 *Sva*

29 *f tutti* *Sva*

START

Fantasy Variations - Barnes  
Baritone B.C.

8va

mf

1.

30 4 31 5

Var. XVI  
Adagio-ma non troppo

rall. rall. mp calore

END

32 1.

mp p calore

cresc.

Un poco più mosso  
unis.

mf

33 2

mp cresc. e accel.

div.

allarg.

A tempo primo

unis

mf dim.

34 4 unis.

p

Var. XVII Allegro giocoso 16 35 8 36 8 Var. XVIII 16 37 8

Ob., Picc.

Chappell's Army Journal

EUPHONIUM ♫ (BARITONE)

NO 768

PINEAPPLE POLL

Suite from the Ballet

Arranged for Military Band by  
W.J. DUTHOIT, A.R.C.M.

Based on the Music of  
ARTHUR SULLIVAN  
Arranged by CHARLES MACKERRAS

NO 1. OPENING NUMBER

Allegro vivace (♩ = 182)

B. Trom.

The musical score consists of three staves of music in bass clef, 2/4 time. The first staff begins with a dynamic marking of *f* and a yellow highlight under the first few notes. The second staff continues the melodic line. The third staff starts with a first ending bracket labeled '1' and a dynamic marking of *p*, followed by a *sf* marking. A yellow highlight is present at the end of the third staff. The score includes various musical notations such as slurs, ties, and dynamic markings.

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