

**“The Euphonium  
and why we NEED them  
in the Wind Band”**

**Presented by:**

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**American Band College**

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**Why your band needs the euphonium:** It has a conical bore that produces a “rich and dark” tone that provides a foundation for the trombones, tubas, and lower woodwinds; the euphonium is one of the most versatile instruments in the band...“the cello of the wind band.”

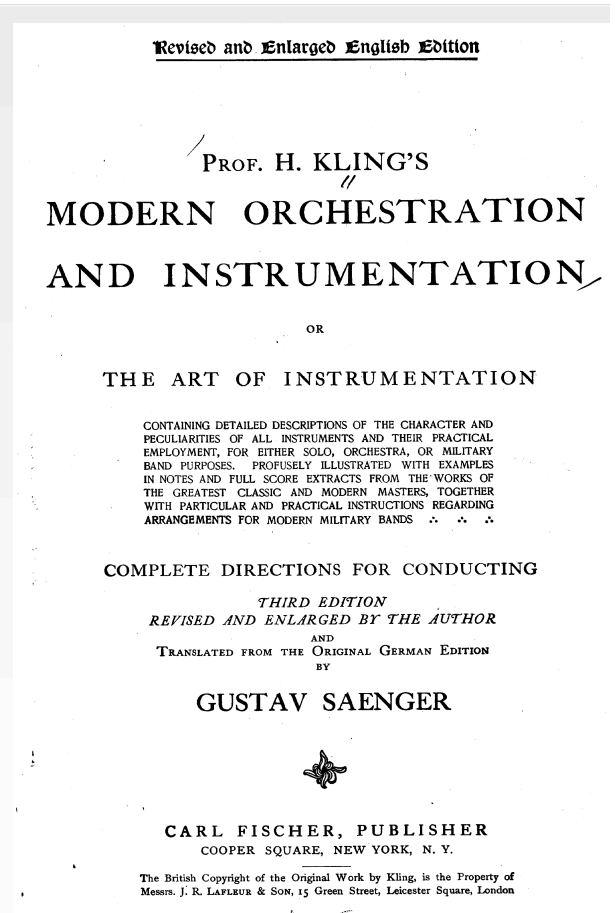
**A little bit of history:** Just prior to the development of the wind band, the euphonium was introduced in 1843 by Sommer (Weimar). By 1854, the euphonium and baritone horn had established a leading role in the military bands and brass bands of Europe. In 1872, the euphonium became a standard member of the American wind band when Gilmore employed two euphoniumists in his band.

**The cello of the wind band:** During what is known as the “Golden Age of Bands,” the role of the euphonium soared. Since most of the early works for band were orchestral transcriptions, the cello part needed a home. Due to the euphonium’s deep, rich, and mellow tone, it was the likely choice to assume this role. Sousa also utilized the euphonium as the standard tenor-voice instrument and also hired two euphoniums in his band.

### A few outstanding descriptions of the role of the euphonium:

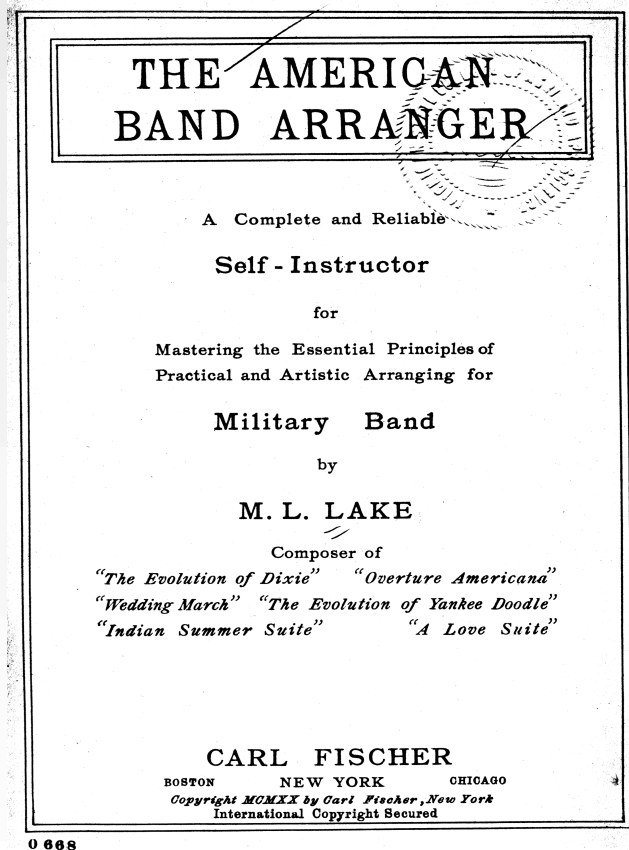
#### Prof. H. Kling *Modern Orchestration and Instrumentation* (1902)

“The employment of this beautiful instrument, which can be fittingly compared with the voice of a baritone singer, is similar to the use of the Violincello in the orchestra. Its tone can always be plainly distinguished from among the greatest mass of instruments.”



## Mayhew L. Lake *The American Band Arranger* (1920)

“The BARITONE is the most useful instrument in the Band, in fact the various ways and means of employing it are so numerous that it would require a small volume to enumerate them all. The smooth tone of this instrument penetrates through the entire ensemble and as a melody instrument it is superb. Owing to its sympathetic and smooth tonal quality it is frequently alluded to as “the Cello of the Band.”



0 6 6 8

## Clair Johnson's Outstanding Description of the Euphonium and Its Role

- **“The Baritone:** In this instrument the arranger finds one of the most versatile and useful of the band. It is adaptable to a great number of roles and capable of giving a good account of itself, whether assigned to the melody, a tenor countermelody, or the baritone voice. Its voice blends well with the lower woodwinds or with the brasses. In technical facility the baritone ranks as a near equal to the cornet. The baritone enjoys a degree of independence by not being a member of a section, as is the case with cornets, horns, and trombones. It can join with them, or go its way alone.”

**From: *Practical Scoring for the Concert Band*, Clair Johnson (1961).**

## How the Euphonium “chose” me:

### Standard Wind Band music that has great euphonium parts:

1. *Pomp and Circumstance* – Sir Edward Elgar
2. *Procession of the Nobles* – Rimsky-Korsakov
3. *Suite in F* – Gustav Holst
4. *Commando March* – Samuel Barber
5. *Festive Overture* – Dmitri Shostakovich/Donald Hunsberger
6. Everything written by John Philip Sousa!

# Gustav Holst – Suite in F (1911)

March from Suite in F for Military Band, Opus 28, No. 2 (Holst)

$\text{♩} = 120$   
 solo  
 E  
 mf  
 F  
 cresc.

# John Philip Sousa (1854 – 1932)

Sousa played: Violin, Voice, Piano, Flute, Cornet,  
Baritone Horn, Trombone, and Alto Horn

## The Invincible Eagle (1901)

Euphonium (Baritone)  
The Invincible Eagle  
March  
JOHN PHILIP SOUSA

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## Bullets and Bayonets (1919)

$\text{♩} = 60, B.$   
Euphonium or Baritone  
Alla Marcia  
Bullets and Bayonets  
MARCH  
John Philip Sousa  
*leggero*

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### Reasons why students should play the Euphonium:

- Middle/Jr. High and High School Band: (You can rent a school instrument; not as many people play it. There's not as much competition so players are more laid back).
- College/University Band: (Scholarship opportunities are often greater and there can be less competition).
- Post college opportunities: (Community Bands, British Brass Bands, and churches).
- Unique Euphonium related events that occur every year: (TUBACHRISTMAS and OCTUBAFEST).
- Professional Performing Positions: (Military Bands, Theme Parks, Brass Bands, and Concert Bands).

### Reasons why new students don't pick the euphonium and why we are sometimes "bored" in band:

- Lack of quality school instruments. (Who wants to play a beat up horn?).
- Lack of challenge in the band sheet music. (Nothing to practice and there is only one euphonium part).  
\*see attached example
- Lack of attention. (We sit in the back).
- Lack of visibility. (Not found on MTV and in Pop Music).
- Lack of posters and pictures of professional players.
- The euphonium is not a full-time instrument in the Jazz Band or Orchestra.
- Lack of quality instruments, CD's, and sheet music to select from in local music stores.

Trombone Baritone,  
Bassoon

# Sliding the Scale

ANDREW BALENT

Moderately fast (♩ = 108)

BPS35

1 1 6 1 2 3 4

*f*

*gliss.*

5 1 6 1 6 7 1 6 1 8

2

11

9 12

*mf*

13 14 15 16

17 18 19 20

*f*

21

*mf*

22 23 24

1.

25 26 27 28

2.

31

29 30 32

*cresc.*

*f*

33 34 35 36

37 38 39 40

# Sliding the Scale

ANDREW BALEN

BPS35 Moderately fast (♩ = circa 108)

1 2 3 4

5 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35

37 38 39 40

*f*

*mf*

*f*

*mf*

*f*

*cresc.*

*f*

## **Suggested solos for students to use at Solo and Ensemble Festivals:**

### **Solos that are Best for 6<sup>th</sup> Graders: (1<sup>st</sup> year players)**

|                    |                                  |
|--------------------|----------------------------------|
| <i>Air Noble</i>   | Jacques Robert                   |
| <i>Conqueror</i>   | Leonard B. Smith/Leonard Falcone |
| <i>Happy Song</i>  | Edmund J. Siennicki              |
| <i>Pied Piper</i>  | Forrest L. Buchtel               |
| <i>The Rooster</i> | Edmund J. Siennicki              |

### **Solos that are best for 7<sup>th</sup> graders:**

|   |                                      |
|---|--------------------------------------|
| <i>In the Hall of the Mountain King</i> | Edvard Grieg/G. E. Holmes            |
| <i>Minuet in G</i>                      | J.S. Bach/Ronald C. Dishinger        |
| <i>Minstrel Boy</i>                     | Forrest L. Buchtel                   |
| <i>Polovetsian Dances</i>               | Alexander Borodin/Forrest L. Buchtel |
| <i>Sparkles</i>                         | Floyd O. Harris                      |
| <i>The Young Prince</i>                 | Floyd O. Harris                      |

### **Solos that are Best for 8<sup>th</sup> Graders:**

|                                    |                                   |
|------------------------------------|-----------------------------------|
| <i>Asleep in the Deep</i>          | Henry W. Petrie/Harold L. Walters |
| <i>Brass Bangles</i>               | Floyd O. Harris                   |
| <i>Carnival of Venice</i>          | Henry W. Davis                    |
| <i>Evening in the country</i>      | Bela Bartok/Floyd O. Harris       |
| <i>Honor and Arms</i>              | Frederick Handel/Allen Ostrander  |
| <i>The Jolly Peasant</i>           | Robert Schumann/G. E. Holmes      |
| <i>March of the Marionette</i>     | Charles Gounod/Harold L. Walters  |
| <i>Ocean Beach</i>                 | Floyd O. Harris                   |
| <i>Pavane Pour Infante Défunte</i> | Maurice Ravel/Ronald Dishinger    |
| <i>Red Canyons</i>                 | Clair W. Johnson                  |
| <i>Toreador's Song form Carmen</i> | Georges Bizet/G. E. Holmes        |

### **Solos that are Best for advanced 8<sup>th</sup> graders and 9<sup>th</sup> Graders:**

|                                      |                                     |
|--------------------------------------|-------------------------------------|
| <i>Arioso (From Cantata No. 156)</i> | Johann Sebastian Bach/H.R. Kent     |
| <i>Concert Aria</i>                  | W. A. Mozart/H. Voxman              |
| <i>Concert Rondo (k. 371)</i>        | W. A. Mozart/Jay Ernst              |
| <i>Fancy Free</i>                    | Clay Smith                          |
| <i>Fantasy for Trombone</i>          | James Curnow                        |
| <i>Mirror Lake</i>                   | Edward Montgomery                   |
| <i>My Regards</i>                    | Edward Llewellyn                    |
| <i>Prelude and Minuet</i>            | Arcangelo Corelli/Richard E. Powell |
| <i>Rhapsody for Euphonium</i>        | James Curnow                        |
| <i>Rondo</i>                         | W. A. Mozart/Ronald Dishinger       |
| <i>Romanze</i>                       | Gustav Cords                        |
| <i>The Bride of the Waves</i>        | Herbert L. Clarke                   |
| <i>Tramp, Tramp, Tramp</i>           | Edwin Franko Goldman/Theo M. Tobani |



**Solos that are Best for 10<sup>th</sup> and 11<sup>th</sup> graders:**

|   |  |
|---|--|
| <i>Allegro Spiritoso</i>                        | Jean Baptiste Senaille/Leonard Falcone             |
| <i>Andante et Allegro</i>                       | J. Ed. Barat                                       |
| <i>Andante and Rondo</i>                        | Antonio Capuzzi/Philip Catelinet                   |
| <i>Annie Laurie</i>                             | Arthur Pryor/Robert Geisler                        |
| <i>Beautiful Colorado</i>                       | Joseph De Luca                                     |
| <i>Carnival of Venice</i>                       | Herbert L. Clarke/Arthur Brandenburg               |
| <i>Concerto (for Trombone)</i>                  | Nikolai Rimsky-Korsakov                            |
| <i>Concerto Rondo (Bassoon concerto mvt. 3)</i> | W. A. Mozart/Richard Fote                          |
| <i>Dance Suite (Unaccompanied)</i>              | Brian Isreal                                       |
| <i>Grand Concerto</i>                           | Friedebald Grafe                                   |
| <i>Introduction and Dance</i>                   | J. Ed. Barat/Glenn Smith                           |
| <i>Phantasy Piece Op. 10, #2</i>                | Burnet Tuthill                                     |
| <i>Minuet- Scherzo</i>                          | Joseph De Luca                                     |
| <i>Romanza Appassionata</i>                     | Carl Maria von Weber/P. X. Laube                   |
| <i>Scene De Concert</i>                         | Max F. Denmark                                     |
| <i>Solo De Concours</i>                         | Paul Veronge de la Nux                             |
| <i>Sonata (any one)</i>                         | Johann Ernst Galliard/Karl Heinz Fussl/Keith Brown |
| <i>Sonata in F major</i>                        | Benedetto Marcello/Allen Ostrander                 |
| <i>Sonata in F minor</i>                        | Georg Philipp Telemann/Allen Ostrander             |
| <i>Suite for Baritone</i>                       | Don Haddad   |
| <i>Toccata in the Style of Frescobaldi</i>      | Gaspar Cassado/Keith Brown (tenor clef)            |
| <i>Starlight (Waltz Caprice)</i>                | Arthur Pryor                                       |
| <i>Variations on a Theme of Robert Schumann</i> | Robert Schumann/William Davis                      |

**Solos that are Best for advanced 12 graders and college students:**

|  |                                  |
|--|----------------------------------|
| <i>Allegro et Finale</i>                               | Eugéne Bozza                     |
| <i>Andante et Allegro</i>                              | J. Guy Ropartz/A. Shapiro        |
| <i>Believe me, If All those Endearing Young Charms</i> | Simone Mantia/David Werden       |
| <i>Blue Bells of Scotland</i>                          | Arthur Pryor                     |
| <i>Carnival of Venice</i>                              | J. B. Arban/Edwin Franko Goldman |
| <i>Concert Fantasia</i>                                | Gustav Cords                     |
| <i>Concertino Op. 4</i>                                | Ferdinand David                  |
| <i>Concertino #1 in B flat Major</i>                   | Julius Klengel/Leonard Falcone   |
| <i>Concerto Mvt. 1 (K. 191 for Bassoon)</i>            | W. A. Mozart/Allen Ostrander     |
| <i>Euphonium Concerto</i>                              | Joseph Horovitz                  |
| <i>Fantasia</i>  | Gordon Jacob                     |
| <i>Fantasia di Concerto</i>                            | Edoardo Boccalari                |
| <i>Introduction and Polonaise</i>                      | Max Denmark                      |
| <i>Lyric Suite</i>                                     | Donald H. White                  |
| <i>Morceau Symphonique, Op. 88</i>                     | Alexandre Guilmant/E. Falaguerra |
| <i>Pantomime</i>                                       | Phillip Sparke                   |
| <i>Ricercare #1 (Unaccompanied)</i>                    | Andrea Gabrieli                  |
| <i>Sonata for Euphonium</i>                            | David Uber                       |
| <i>Sonata in C Major</i>                               | Johann Friedrich Fasch/Fromme    |
| <i>Symphonic Variants</i>                              | James Curnow                     |

**Suggested solos for euphonium soloist and Band:**

|  |                               |
|--|-------------------------------|
| <i>Andante et Allegro</i>                              | J. Ed. Barat/Loren Marsteller |
| <i>Believe me, If All those Endearing Young Charms</i> | Simone Mantia/David Werden    |
| <i>Blue Bells of Scotland</i>                          | Arthur Pryor/Pearson          |
| <i>Beautiful Colorado</i>                              | Joseph De Luca                |
| <i>Carnival of Venice</i>                              | Herbert L. Clarke             |
| <i>Danny Boy</i>                                       | Traditional/Lewis Buckley     |
| <i>Fantasia</i>  | Gordon Jacob                  |
| <i>Fantasia di Concerto</i>                            | Edoardo Boccalari             |
| <i>Fantasy for Trombone</i>                            | James Curnow                  |
| <i>Introduction and Dance</i>                          | J. Ed. Barat                  |
| <i>Mirror Lake</i>                                     | Edward Montgomery             |
| <i>Morceau Symphonique, Op. 88</i>                     | Alexandre Guilmant/Shepard    |
| <i>My Regards</i>                                      | Edward Llewellyn              |
| <i>Napoli</i>  | Herman Bellstedt              |
| <i>Rhapsody for Euphonium</i>                          | James Curnow                  |
| <i>Symphonic Variants</i>                              | James Curnow                  |
| <i>The Bride of the Waves</i>                          | Herbert L. Clarke             |

## Suggested Solos for Euphonium Auditions

|  |  |
|--|--|
| <i>Allegro Spiritoso</i>                             | Jean Baptiste Senaille/Leonard Falcone |
| <i>Andante et Allegro</i>                            | J. E. Barat                            |
| <i>Andante and Rondo</i>                             | Antonio Capuzzi/Philip Catelinet       |
| <i>Blue Bells of Scotland</i>                        | Arthur Pryor                           |
| <i>The Bride of the Waves</i>                        | Herbert L. Clarke                      |
| <i>Concertino Op. 4</i>                              | Ferdinand David                        |
| <i>Euphonium Concerto (mvt. 1)</i>                   | Joseph Horovitz                        |
| <i>Fantasia</i>                                      | Gordon Jacob                           |
| <i>Fantasia di Concerto</i>                          | Edoardo Boccalari                      |
| <i>Grand Concerto</i>                                | Friedebald Gräfe                       |
| <i>Introduction and Dance</i>                        | J. Ed. Barat/Glenn Smith               |
| <i>Morceau Symphonique, Op. 88</i>                   | Alexandre Guilmant/E. Falaguerra       |
| <i>Rhapsody for Euphonium</i>                        | James Curnow                           |
| <i>Sonata in F major (two contrasting movements)</i> | Benedetto Marcello/Allen Ostrander     |
| <i>Sonata in F minor (two contrasting movements)</i> | Georg Philipp Telemann/Allen Ostrander |
| <i>Suite for Baritone</i>                            | Don Haddad                             |
| <i>Variations on a Theme of Robert Schumann</i>      | Robert Schumann/William Davis          |

### Sample Euphonium Excerpts for Auditions:

From *The Roman Carnival* by Hector Berlioz/Safranek

The musical score is written for Euphonium in bass clef, 2/4 time, with a key signature of one flat (B-flat). It consists of six staves of music. The first staff is marked "Solo, espressivo" and "mf". The second staff has a circled "2". The third staff has a circled "3" and "mf". The fourth staff has "poco cresc." and "sf". The fifth staff has a circled "5" and "p". The sixth staff has a circled "4" and "sf".

# IRISH TUNE FROM COUNTY DERRY

Percy Grainger

$\text{♩} = 66-92$  Flowingly  
Solo

*mf molto espress.*


(17) (accompanyingly) *mp* *cresc.*

(24) Solo *rit.* *ff* *poco dim.*

*mf* *rit.* *pp*

# TOCCATA MARZIALE.

300098

Euphonium  $\text{9}$    
(Baritone)

R. VAUGHAN WILLIAMS.

Allegro maestoso.

*f* *f* *simile*

*f* *p* *cresc.* *f*

*f* *ff*

### Sample Euphonium Etudes for Auditions:

Andante cantabile (♩ = 69)

No. 4

*p*

*rall.*

*a tempo*

*p dolce*

*p*

*p*

*rall.*

Detailed description: This musical score is for an Euphonium etude. It is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Andante cantabile' with a quarter note equal to 69 beats per minute. The piece is labeled 'No. 4'. The score consists of ten staves of music. The first staff begins with a dynamic marking of *p* (piano). The music is characterized by frequent triplet patterns, often spanning across bar lines. There are several instances of *rall.* (ritardando) markings. The tempo changes to *a tempo* in the fifth staff. The dynamic marking *p dolce* appears in the sixth staff. The piece concludes with a final *rall.* marking and a fermata over the final note.

$\text{♩} = 100 - 126$   
Allegro  $\text{♩}$

10. *mf*

*f*

*cresc.*-----

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