



“The President’s Own”
United States Marine Band
Colonel Timothy W. Foley, Director
**ANNOUNCES A VACANCY FOR
EUPHONIUM**

Auditions for Euphonium will be held Monday, June 10, 2002, beginning at 9:00 A.M., at the Marine Barracks in Washington, DC. The registration desk will be open from 7:30 A.M. to 12:00 noon; applicants are urged to check in by 9:00 A.M. if possible. No specific audition times will be assigned; musicians will be heard in the order in which they appear and register. If not completed on June 10th, auditions will continue on Tuesday, June 11th. Applicants should therefore be available to perform on both days. Applicants will be placed on the audition list upon receipt of a current resume and completed applicant factsheet, which should be received by the Marine Band **before** the day of the audition. The audition committee reserves the right to dismiss any candidate not meeting the highest professional standards.

“The President’s Own” U.S. Marine Band is America’s oldest musical organization, whose primary mission is to provide music for the President of the United States. Marine Band musicians perform frequently at the White House in small ensembles, chamber orchestra, concert band, and as soloists. The Marine Band performs for a variety of commitments, to include public concerts, recording sessions, touring, chamber music recitals, military ceremonies and state functions.

Today’s Marine Band is composed of 143 of the nation’s finest musicians. Those selected for the U.S. Marine Band are exempt from recruit training and are appointed to the rank of Staff Sergeant (E-6) under a contract “for duty with the U.S. Marine Band only.” The winner of the audition will receive instructions regarding enlistment procedures.

The audition will consist of the following:

A) A solo of applicant’s choice

B) Excerpts from the following (enclosed):

“Believe Me, If All Those Endearing Young Charms” (Mantia)
“The Stars and Stripes Forever” (Sousa)
March from Suite in F for Military Band, Opus 28, No. 2 (Holst)
Festive Overture, Opus 96 (Shostakovich/Hunsberger)
The Roman Carnival Overture, Opus 9 (Berlioz/Godfrey II)
Chaconne from Suite in E-flat for Military Band, Opus 28, No. 1 (Holst)
“Fiesta del Pacifico” (Nixon)
Theme and Variations, Opus 43a (Schoenberg)
Aegean Festival Overture (Makris/Bader)
The Pines Near a Catacomb from *The Pines of Rome* (Respighi/Duker)
“Molly on the Shore” (Grainger/Rogers)
Toccata Marziale (Vaughan Williams)
Jupiter from *The Planets*, Opus 32 (Holst/Smith)
Marche Hongroise from *La Damnation de Faust*, Opus 24 (Berlioz/Bowlin)
“Rocky Point Holiday” (Nelson)
Colonial Song (Grainger)

C) Sight-reading

For further information, please contact the following:

U.S. Marine Band Operations Officer
Marine Barracks, 8th & I Streets, SE
Washington, D.C. 20390-5000
telephone: (202) 433-5714
facsimile: (202) 433-4752
e-mail: HurleyJM@mbw.usmc.mil

Additional information about “The President’s Own” is available at www.marineband.usmc.mil

"The President's Own"
UNITED STATES MARINE BAND
Colonel Timothy W. Foley, Director

PRIVACY ACT STATEMENT FOR U.S. MARINE BAND APPLICANTS

This statement is provided in compliance with the provisions of the Privacy Act of 1974 (5 U.S.C. 552a) which requires Federal agencies to inform individuals who are requested to furnish personal information about themselves.

1. Authority. 10 U.S.C. 5063, MCO P5211.2
2. Principal Purposes. The information that will be requested from you in the selection process and personal interview is intended to provide a basis on which to evaluate your suitability to hold a position with the United States Marine Band.
3. Routine Uses. In addition to being used by U.S. Marine Band staff in the audition and evaluation process, pertinent information will be provided to other government activities in a preliminary screening to determine your ability to obtain a security clearance granting Category III White House Access, **which is a requirement for duty with the United States Marine Band.**
4. Disclosure of this information is voluntary, but failure to do so could result in the inability of U.S. Marine Band staff to evaluate your suitability for a position in the United States Marine Band and could preclude further participation in the audition process.

Applicant Signature

Day/Month/Year

APPLICANT FACT SHEET

INSTRUMENT(S) _____

First Name: _____ Middle Initial: _____ Last Name: _____

Street Address: _____ Apt #: _____

City: _____ State: _____ Zip Code: _____

Daytime phone: _____ Evening phone: _____

Date of Birth: _____ Date available for enlistment: _____

Prior military service (Yes or No) ? _____ Length of service: _____

(over)

Are you a United States Citizen (Yes or No) ? _____

Are you now on active duty or reserve status (Yes or No)? If yes, please describe _____

List 2 references (include name & title, complete address, telephone number, and fax number if available)

Reference # 1

Reference # 2

Phone _____

Phone _____

Fax _____

Fax _____

Upon receiving this factsheet and a current resume, the Operations Officer will place your name on the audition list, confirming your appearance at the audition. If you are unable to attend or have further questions, please call (202) 433-5714 between the hours of 7:30 a.m. and 4:00 p.m. Eastern time on weekdays. Otherwise, no further confirmation is necessary.

Please mail your resume and completed applicant factsheet to the following:

Operations Officer
U.S. Marine Band
Marine Barracks, 8th and I Streets, S.E.
Washington, D.C. 20390-5000

Facsimile: (202) 433-4752

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

Colonel Timothy W. Foley, Director
Euphonium Audition — June 10–11, 2002

“Believe Me, If All Those Endearing Young Charms” (Mantia)

Theme (*freely*)



Musical notation for the theme, starting with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 112. The notation includes a double bar line and a change in time signature to 6/8.



First staff of musical notation, treble clef, key signature of one sharp (F#).



Second staff of musical notation, treble clef, key signature of one sharp (F#).



Third staff of musical notation, treble clef, key signature of one sharp (F#), ending with a 7-measure rest.

Piu mosso

7

Var. I ♩ = 69 +



First staff of musical notation for the first variation, treble clef, key signature of one sharp (F#).



Second staff of musical notation for the first variation, treble clef, key signature of one sharp (F#).



Third staff of musical notation for the first variation, treble clef, key signature of one sharp (F#).



Fourth staff of musical notation for the first variation, treble clef, key signature of one sharp (F#), featuring triplets.



Fifth staff of musical notation for the first variation, treble clef, key signature of one sharp (F#).



Sixth staff of musical notation for the first variation, treble clef, key signature of one sharp (F#).

“The Stars and Stripes Forever” (Sousa)

♩ = 120

ff *ff* *p* *f* *p* *f* *ff*

1 2

The musical score for 'The Stars and Stripes Forever' is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked as quarter note = 120. The score consists of four staves. The first staff begins with a fortissimo (*ff*) dynamic. The second staff features dynamic markings of piano (*p*), fortissimo (*f*), and piano (*p*). The third staff includes a first ending bracket with a repeat sign and a second ending bracket, both marked with fortissimo (*f*), followed by a fortissimo fortissimo (*ff*) marking. The fourth staff concludes the piece.

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

♩ = 120 *solo* **E** *mf*


F *cres.*

The musical score for 'March from Suite in F for Military Band, Opus 28, No. 2' is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The tempo is marked as quarter note = 120. The score consists of three staves. The first staff begins with a *solo* marking and a fortissimo mezzo-forte (*mf*) dynamic, with a large 'E' above the staff. The second staff features a large 'F' above the staff. The third staff concludes with a *cres.* (crescendo) marking.

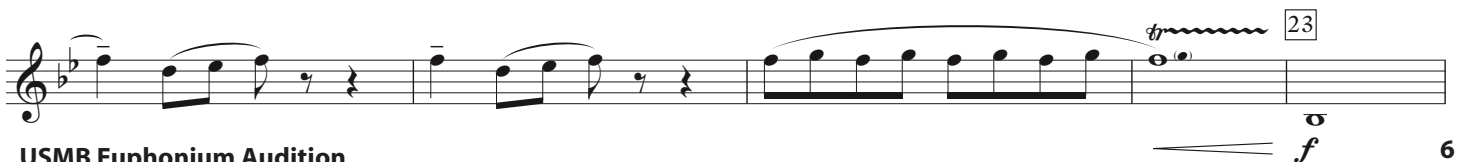
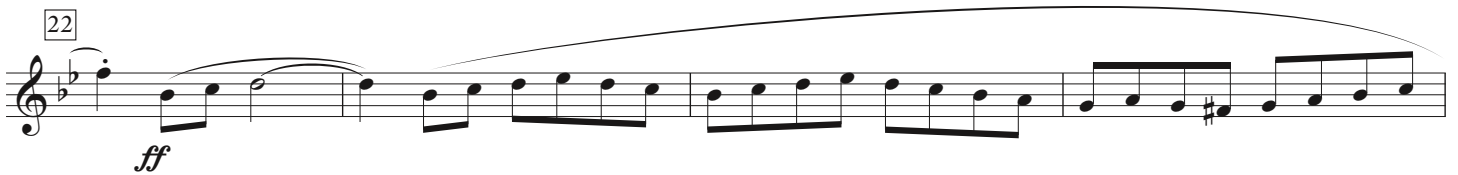
Festive Overture, Opus 96 (Shostakovich/Hunsberger)

Excerpt #1

8 **Presto** $\text{♩} = 168$



Excerpt #2



The Roman Carnival Overture, Opus 9 (Berlioz/Godfrey II)

All^o Vivace

♩ = 160

Q Solo

pp

R

poco cres.

poco cres.

cres. molto

ff

ff

Chaconne from Suite in E-flat for Military Band, Opus 28, No. 1 (Holst)

Allegro moderato. A

♩=96-100

mf legato

f *cres.* *ff*

B

Pesante.

C

dim.

“Fiesta del Pacifico” (Nixon)

♩=144

Solo

p cantabile *mp*

130

140

VAR. V

MOLTO MODERATO ♩ = 72

148 Cl. Solo 8va *p*

149 \overline{P} *p cantabile*

150

151

152

153

154

155

156 Flutter tongue *p*

157 \overline{P} 158

159

160 POCO RIT. A TEMPO \overline{P} 162 *p*

163

164

165 POCO A POCO ALLARG.

166

167

\overline{P} means: principal part, the end of which has been marked with the sign \sqsupset

\sqsupset means ending of a phrase

\sqsubset means beginning of a phrase

Aegean Festival Overture (Makris/Bader)

Musical score for Aegean Festival Overture (Makris/Bader). The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of five systems of music. The first system starts with a tempo marking of $\text{♩} = 168$ and a dynamic marking of *f*. The second system continues with the same dynamics. The third system starts with a dynamic marking of *ff*. The fourth system includes a *cresc.* marking and a 12-measure rest. The fifth system ends with a dynamic marking of *ff*.

The Pines Near a Catacomb from *The Pines of Rome* (Respighi/Duker)

Musical score for The Pines Near a Catacomb from *The Pines of Rome* (Respighi/Duker). The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of three systems of music. The first system starts with a tempo marking of $\text{♩} = 72$ and a dynamic marking of *ff*. The second system includes a dynamic marking of *ff* and a *dim. poco a poco* marking. The third system ends with a dynamic marking of *ff*.

“Molly on the Shore” (Grainger/Rogers)

$\text{♩} = 108$

f

75 *as if starred (quasi Solo)*

mp *very feelingly*

83

f *f*

mf *louden*

91 *as if starred (quasi Solo)*

ff *very feelingly*

99

ppp

Toccata Marziale (Vaughan Williams)

Allegro maestoso ♩=104

f *f* *simile*

f

f *p* *cresc.* *f*

f *ff* *p*

f *ff marc.*

Jupiter from *The Planets*, Opus 32 (Holst/Smith)

Allegro giocoso. ♩=138

f molto pesante.

p *cresc.* *poco* *a* *poco* *ff*

ff

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

solli
p
75
3
3
3
3

83
3
poco f

95
cresc.
3
3
3
ff

ff

105

113
f

“Rocky Point Holiday” (Nelson)

$\text{♩} = 176-184$
27 *crisply not slower*
f *mp* *mp*
28 *p* *f* *p*
29 *f espr* *ff*
30 *ffz* *f*

Musical score for 'Rocky Point Holiday' (Nelson) in 4/4 time. The score consists of six staves of music. It begins with a tempo marking of 176-184 and a dynamic of *f*. The first staff (measures 27-28) features a rhythmic pattern of eighth notes with accents. The second staff (measures 28-29) continues this pattern with dynamics *p*, *f*, and *p*. The third staff (measures 29-30) shows a melodic line with a crescendo leading to *ff*. The fourth staff (measures 30-31) features a melodic line with a crescendo leading to *f*. The fifth staff (measures 31-32) features a melodic line with a crescendo leading to *ffz*. The sixth staff (measures 32-33) features a melodic line with a crescendo leading to *f*.

Colonial Song (Grainger)

Fairly slow *Solo*
 $\text{♩} = 80$
mp molto espress.
(*più mosso*)
a tempo 29
rit.
cresc. *più rit.* *mf molto espress.*
molto rit.
f *cresc. appass.*
36 *a tempo* (*poco meno*)
40
ff *appass.* *ff*
meno mosso 44
cresc. *fff*

Musical score for 'Colonial Song' (Grainger) in 4/4 time. The score consists of four staves of music. It begins with a tempo marking of 80 and a dynamic of *mp molto espress.*. The first staff (measures 29-30) features a melodic line with a crescendo leading to *mf molto espress.*. The second staff (measures 30-31) features a melodic line with a crescendo leading to *mf molto espress.*. The third staff (measures 31-32) features a melodic line with a crescendo leading to *f*. The fourth staff (measures 32-33) features a melodic line with a crescendo leading to *ff*. The fifth staff (measures 33-34) features a melodic line with a crescendo leading to *ff*. The sixth staff (measures 34-35) features a melodic line with a crescendo leading to *fff*.