



Audition

Tuba

February 5th - February 6th 2024

Orchestral Excerpts

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|------------------|---------------------------|
| 1. Prokofiev | Symphony No. 5 |
| 2. Prokofiev | Romeo & Julia |
| 3. Wagner | Die Walküre |
| 4. Nielsen | Symphony No. 4 |
| 5. Wagner | Lohengrin |
| 6. Berlioz | The Damnation of Faust |
| 7. Bruckner | Symphony No. 7 |
| 8. Mahler | Symphony No. 1 |
| 9. Respighi | Fountains of Rome |
| 10. Stravinsky | Petruschka |
| 11. Tjajkovskij | 1812 Ouverture |
| 12. Wagner | Rheingold |
| 13. Shostakovich | Symphony No. 5 |
| 14. Mussorgsky | Pictures at an exhibition |
| 15. Wagner | Die Meistersinger |



Prokofiev

Symphony No. 5

C B^b

Andante [♩ = ca 76]

(3)

Kb.-Tb.

mp

mp mf

f

f espress.

mf

f

mf

mp

f

f

mf

dim.

p

Prokofiev - Romeo and Juliet, Suite No.2

rit. 2 [49] Andante 3
V. II V-le pizz. [50] espress. mf 1 1
ten. 3
pp
p
[51] 3
p mf
espressivo

The image shows a musical score for Prokofiev's Romeo and Juliet, Suite No. 2, measures 49-51. The score is written for two staves. The first staff begins with a 'rit.' marking and a '2' in a box, followed by measure 49, which is marked 'Andante' and '3'. The second staff begins with a 'ten.' marking and measure 50, which is marked 'espress.' and 'mf'. The third staff begins with measure 51, which is marked '3'. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp', 'p', 'mf', and 'espressivo'. There are also some performance instructions like 'V. II V-le pizz.' and 'ten.'.

Wagner

Die Walküre

C B^b

Vivace. 58 5 20 8 9 10 *Tromba bassa.*

ff *ff* *ff* 12 1

Nielsen

Symphony No. 4



18 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

f *ff* *dim.* *pp* *mf* *dim.* *ppp*

EINLEITUNG.
Schr lebhaft.

2 8

ff

ff

3

1 16 4 14 15 1

mf *mf* *dim.p* *riten.* *a tempo*

2

ff

ff

6 15

ff *dim.* *p*

Berlioz

The Damnation of Faust

F

Allegro marcato. (♩=88)

75 19 14 Tromboni Tromba 20

96 ff

102 ff

109 21 3

120 1 4

132 22 >>> >>>

140

148

The musical score is for Tromboni and Tromba. It consists of seven staves of music. The first staff (measures 75-80) is for Tromboni and Tromba. Measures 96-102 are marked *ff*. Measures 109-115 are marked *ff*. Measures 120-126 are marked *p*. Measures 132-138 are marked *ff*. Measures 140-146 are marked *ff*. Measures 148-154 are marked *ff*. The score ends with a double bar line and a repeat sign.



191 **P** *ff marc.* *marc.* *schwer*

199 **Q** *ff marc.* **Breit und wuchtig**

207 **R** *fff* **Immer breiter** **S**

A musical score for three staves, likely for a string section. The first staff (measures 191-206) is marked with a box 'P', 'ff marc.', 'marc.', and 'schwer'. The second staff (measures 199-206) is marked with a box 'Q', 'ff marc.', and 'Breit und wuchtig'. The third staff (measures 207-214) is marked with a box 'R', 'fff', 'Immer breiter', and a box 'S'. The music is in a key with two sharps (D major or F# minor) and 4/4 time. The notation includes various dynamics, articulation marks, and phrasing slurs.

Mahler

Symphony No. 1

F

3. Satz

Feierlich und gemessen, ohne zu schleppen (♩ = 60)

The image shows a musical score for the third movement of Mahler's Symphony No. 1. It consists of two staves. The top staff is for the Tuba (Tb.) and is marked with a piano-piano (*pp*) dynamic. The bottom staff is marked with a circled number 3, indicating a triplet. Both staves are in 4/4 time and feature a melodic line with eighth and sixteenth notes, often beamed together. The key signature has one flat (B-flat). The top staff begins with a double bar line and a slash, indicating a repeat or a specific performance instruction. The bottom staff ends with a double bar line and a repeat sign.

BASSO TUBA

11 All^o vivace

fff *fff*

12

13

14 Più vivo
In uno
(Ritmo di 3 battute)

The musical score for Bass Tuba consists of four staves. The first staff (measures 11-12) is in 3/4 time and features a series of eighth and sixteenth notes, with a forte (fff) dynamic. The second staff (measures 12-13) continues the melodic line with various articulations. The third staff (measures 13-14) shows a change in rhythm with a '3' above the notes. The fourth staff (measure 14) is marked 'Più vivo' and 'In uno', indicating a change in tempo and meter to a 3-beat rhythm.

Bär und ein Mann, die Schalmei blasend

(100) Sostenuto (♩ = 22)

Tb. Solo

ff (*quasi a piena voce*)

dim. *pp*

Die Masken

(121) Più mosso

f *risoluta*

Allegro



2664 **Lento** *Langsam und schleppend* [♩ = ca. 50-60]

Solo

8va *p*

2667 *molto cresc.* *p* *più f*

2671 *un poco più animato* *ff*

2675 *dim.* *p*

204

30

31 *ff*

211 *poco stringendo*

32 $\text{♩} = 138$

218 2

33

34

227 *ff espr.*

35 1

235

36 *Largamente* $\text{♩} = 66$

253 *a tempo con tutta forza*

39 *ff*

257 *rallentando*

39 *Più mosso* $\text{♩} = 84$

40 9

41 7

41 8

dim.

p *dim.* *pp*



TUBA

IV. Bydlo

Sempre moderato pesante

Solo

11^o poco a poco cresc.

38

39

The musical score is written for a Tuba part. It consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The tempo is marked 'Sempre moderato pesante'. The first staff is labeled 'Solo'. The second staff begins with a dynamic marking of '11^o poco a poco cresc.' and a circled measure number '38'. The third staff continues the melody. The fourth staff begins with a circled measure number '39'. The music features a series of eighth and sixteenth notes, with some measures containing rests. The overall mood is heavy and rhythmic, characteristic of the 'Bydlo' (Oxen) movement.



aber sehr markirt

mf

allmählich immer stärker

sehr gebunden

f

immer *f*

pin. f

e pin. f

ff

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of three staves. The first staff begins with the instruction 'aber sehr markirt' and a dynamic marking of *mf*. The second staff has the instruction 'sehr gebunden' and a dynamic marking of *f*, followed by 'allmählich immer stärker' and 'immer *f*'. The third staff has dynamic markings of *pin. f*, *e pin. f*, and *ff*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.