

# TUBA

## Orchestral Placement Audition Repertoire Spring 2018

Berlioz	Requiem
Berlioz	Symphonie fantastique (Mvt. IV, L to 6 bars after N; Mvt. V, bar 480 to Q1, bar 508 to end)
Respighi	Fountains of Rome
Strauss	Ein Heledenleben
Stravinsky	Petrouchka
Wagner	Lohengrin Prelude to Act III

# Requiem

No. 7. Offertorium.

Hector Berlioz, Op. 5

Moderato (♩ = 84)

66 *sf* *un poco ritenuto* *sf* *dim.* 67

Tempo I. 12

*pp*

Detailed description: This block contains the musical notation for measures 66 and 67 of the Offertorium. Measure 66 begins with a forte (*sf*) dynamic and a 'Moderato' tempo of 84 quarter notes per minute. The melody features a series of eighth and sixteenth notes with slurs. Measure 67 starts with a 'Tempo I.' marking and a '12' measure rest, followed by a piano (*pp*) dynamic. The notation includes various articulations like slurs and accents.

No. 9. Sanctus.

Allegro non troppo (♩ = 56)

85 8 86 *f* 87 88 89 90 *sf* *ff* *Poco riten.*

Detailed description: This block contains the musical notation for measures 85 through 90 of the Sanctus. Measure 85 starts with a forte (*f*) dynamic and an 'Allegro non troppo' tempo of 56 quarter notes per minute. The score consists of six staves of music. Measure 85 includes a '8' measure rest. Measure 90 ends with a fortissimo (*ff*) dynamic and a 'Poco riten.' (slightly ritardando) marking. The notation includes various articulations like slurs, accents, and dynamic markings.

# Berlioz: Symphonie fantastique

## Mvt. IV, L to 6 bars after N

Ophicléide I

Fl., Hb. I

109 *mf* *cresc.* *sf*

121 *ff* *ff*

128 *dim.* *p pp* *ff* *ff*

L M N

## Mvt. V, bar 480 to Q1, bar 508 to end

480 *f* *cresc. molto* *ff* Q1 1

486 *f* *ff* R1 animez 3

498

504 *ff* 1

512 S1

519 *tenu* 3

# FONTANE DI ROMA

## POEMA SINFONICO

Ottorino Respighi (1916)  
Edited by Clinton F. Nieweg  
and Nancy M. Bradburd

### BASSO TUBA

La fontana di Valle Giulia all'alba.

Andante mosso 13 1 13 2 2 Poco più mosso 13 3 Tempo I<sup>o</sup> 10

La fontana del Tritone al mattino.

Vivo 3 3 4 4 2 6

(Tromboni)

Un poco meno  
*(Allegretto)*

Più vivo  
*(gaiamente)*

Più vivo ancora

Un poco rall.

10 5 15 6 17 7 16 8 16 9 15

(Tromboni) 16

La fontana di Trevi al meriggio.

10 All<sup>o</sup> moderato

*pp* *cres.* *f* *p* *cres.*

11 All<sup>o</sup> vivace

*fff* *fff*

12

BASSO TUBA

13

14 Più vivo (In uno) 8

(Ritmo di 3 battute)  
fff

più f

15 (Ritmo di 4 battute)  
fff

Largamente

fff

1 2 3 4 5 6 7

dim. f dim.

16

mf dim.

9 16

17 Calmo

tacet al Fine

La fontana di Villa Medici al tramonto.

18 And.<sup>te</sup> 12

19 Meno mosso 16

20 11

21 And.<sup>te</sup> come prima 10

3 22 16 23 10

# Ein Heldenleben.

## Basstuba.

Richard Strauss, Op. 40.

**Lebhaft bewegt.** 1

12 *mf* 3 3 2 8 3 8 4 8

5 6 6 10 7 3 *f* 3. & 5. Horn. 8

9 7 *mf cresc.*

10 6 11 4 3 12 3 *ff*

13 2 1 *ff*

**Etwas langsamer.** 14 *p* 1 2 3 15 3 *p*

19 **Etwas langsamer.** zurückhaltend. 1. Flöte. *f* fest im gewonnenen lebhaftesten Zeitmass.

20 **Wieder etwas langsamer.** *p* *accel. bis* Solo Viol. 2

21 **Erstes Zeitmass.** *accel. (lebhaft bewegt.)* 22 2 *viel ruhiger.* *viel ruhiger.* 23 3 *viel ruhiger.*

24 *beinahe doppelt so schnell.* *ruhig.* 25 *widerschr. so schnell.* *ruhig.* 26 11 27 *niederetwas ruhiger.* *rit.*

41 *ppp* 3 4 1 2 *p* 5 4

# Basstuba.

28 *wieder* *poco*  
*langsamer. accel. a tempo* 11 29 2 1 30 *drängend* 11

*p* *cresc.* *pp* *p* *mf cresc.* *f*

31 13 *poco calando* 32 *Mässig langsam.* *p* 33

*f* *pp* *mf* *dim.* *pp* 4

2 34 3 1 35 6 36 5 (*weich*)

*p* *pp* *mf* *dim.* *pp* *p*

37 38 4 39 1 *immer ruhiger.* 40 7 2

*mf* *dim.* *f* *dim.* *pp* 8

41 8 1 5 42 *Lebhaft.* 7 43 6 *etwas breiter*

*p* *p* *p* *f* *pp* 7

44 8 45 3 2

*f* *fp* *f* *pp* *f*

46 6 47 3 1 148 1

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

49 *Festes Zeitmass. (sehr lebhaft)* 50 6 51 4

*f* *cresc.* *ff* *ff* *f*

1 52 4 53 7 *Tromp.* 54 4 55 3

*ff* *f* *ff* *f*

8 56 6 57 3 *mf*

*ff* *f* *ff* *f*

58 1 59 4 60 2 1 61 4

*ff* *p sub.* *cresc.* *f* *f*

*Tromp. h. d. Scene.*

*Solo Viol.*

# Basstuba.

62 1 2 63 4

64

65 mit Dämpfer

66 5 67 6 68 8 69 6 70 Tenortuba mit Dämpf. mit Dämpfer? 71

mit Steigerung 72 73

74

75 Dämpfer weg. 9 76 6 77 7

78

79 5 80 7 81 8 82 8 83 4. Hörner 1. Clar. in B.

84 rit. 2 Mässig langsam. pp lange Pause. p

85 5 6 86 6 87 6 88 8 89 allmählich im Zeitmass etwas steigern. 90 6

8



# Basstuba.

Viol. & Clar.

91 *pp*

192 *ziemlich lebhaft* *rit.* 1 *Im Zeitmass.* *rit.*  
*f dim. p* *f dim.* *mf* *f*

93 *poco a poco piu* 4 *Mässig langsam.* 94 2  
*dim p* *lange Pause* *p*

95 *Heftig bewegt.*  
*f sf*

96 2  
*f sf* *ff*

97 *beinahe doppelt so langsam.*  
*ff sfz ff sfz f sfz*

98 99 5 100 2  
*fp* *dim.* *pp* *pp*

*allmählich immer ruhiger* 101 6 *Langsam.* 102 5 *Clar.*  
*pp* *pp* *cresc.*

103 *viel bewegter.* 104 3 2  
*p* *f* *dim.* *pp* *pp*

105 *etwas breiter* *rit.* 106 7 107 7 108 8 *poco rit.* 109 6  
*fp* *cresc. f dim.*

1. Horn *Festes Zeitmass. (mässig langsam.)* *molto dim.*  
*cresc.* *pp* *mf* *cresc.* *ff dim.* *p*

# PETROUCHKA

## First Part

### Tuba

IGOR STRAWINSKY

Vivace,  $\text{♩} = 138$

5

1 1 1 1 6 1 2

Trombs. *ff* 7 4

8 5 9 5 10 2 1 *Tutti* 11 6 12 1 1

Trpts. *sf* 13 14 2 1

Vins. 15 4 16 3 17 1 1

18 *Meno mosso*,  $\text{♩} = 88$  19 *Tempo I<sup>o</sup>* 20 5 21 2 1

22 *Meno mosso*,  $\text{♩} = 88$  23 *L'istesso tempo* 24 5 25 5 26 6 27 6 28 5 29 2 *Trpt.*

8 9

30 *Tempo I<sup>o</sup> (Vivace)*  $\text{♩} = 138$  31 1 1

32 33 34 35 1 2

*sim.*

Trombs. 36 4 37 5 38 5 39 2 1 *Tutti*

# Tuba

Musical score for Tuba, measures 40-57. The score is written in bass clef with a key signature of one flat. It includes dynamic markings such as *fff* and *f*. Rehearsal marks are numbered in boxes: 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57. Instrumentation includes Trpts. and Vlns. in the upper staves. Fingerings and bowings are indicated by numbers 1-5 and slanted lines. A *Fl. Cad.* is marked at measure 58.

## DANSE RUSSE

Musical score for DANSE RUSSE, measures 64-92. The score is written in bass clef with a key signature of one flat. It includes tempo markings: *Allegro giusto*, *Meno mosso*, *Tempo P<sup>mo</sup>*, and *Allarg.*. Rehearsal marks are numbered in boxes: 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92. Instrumentation includes Piano, Trpts., and Xylo. in the upper staves. The score concludes with a *For ending* and *For continuing* section.

# Tuba Second Part

**93** Impetuoso,  $\text{♩} = 100$  **94** **95** Doppio valore,  $\text{♩} = 50$  **96** **97**

**98** Più mosso,  $\text{♩} = 76$  **99** **100**

Piano *mf* *fff*

Trpta.

**101** Trombs. con sord. **102** Andantino,  $\text{♩} = 80$

*fff*

**103** **104** **105** **106** **107**

Meno mosso,  $\text{♩} = 72$  **108** Allegro,  $\text{♩} = 100$  **109**

Piano *p* *f*

1st Tromb.

**110** **111** **112** **113** **114** **115** **116** **117** **118** **119** **120**

riten.

**113** Vivo stringendo,  $\text{♩} = 100$  Lento  $\text{♩} = 50$  **114** Vivo **115**

Cor Ang.

**116** **117** **118** **119**  $\text{♩} = 126$  **120**

Timp.

**120** L'istesso tempo,  $\text{♩} = 126$  **121** **122**

Strgs. pizz. *ff* Trombs. *ff*

**123** Sostenuto,  $\text{♩} = 96$  **124**

*pp* Bsns. senza sord. *p*

# Tuba

1 1 **125** B.Cit. 4 **126** 5 **127** Doppio movimento *mf* Cor Ang

**128** *ff* **129** *G.P.* 2 **130** Con furore,  $\text{♩} = 188$  2 *ff*

**131** 4 **132** Sostenuto,  $\text{♩} = 98$  6 **133** *ff* **134** Allegro,  $\text{♩} = 116$  6 **135** *ff* **136** 6

**137** 6 **138** 7 **139** L'istesso tempo *mf* **140** Lento cantabile,  $\text{♩} = 72$  **141** 4 **142** 7 **143** *G.P.* Allegretto,  $\text{♩} = 60$  9 **144**

**145** 8 **146** 9 **147** 5 **148** Con furore,  $\text{♩} = 188$  *G.P.* Lento,  $\text{♩} = 72$  rall. **149** Lento cantabile (tempo di Valse,  $\text{♩} = 72$ ) a tempo **150** 6 **151** Vivo,  $\text{♩} = 160$  *1st Tromb.* *pp* **152** *Trpt. Solo* **153** Agitato ma tempo di rigore,  $\text{♩} = 100$  **154** **155** *8rd Tromb.* *Citt.*

**156** 4 **157** 3 **158**  $\text{♩} = 128$  **159** 5 Cello **160** 1  $\text{♩} = 128$  *ff* *ff* *attacca*

# Tuba Fourth Part

161 Tempo giusto,  $\text{♩} = 63$

162 4 163 4 164 4 Hrns. 165 ff

166 4 Tromba. 167 168 169 1

166 p 167 mf 168 169 2

## WET-NURSES' DANCE

170 Allegretto,  $\text{♩} = 116-120$  171 Ob. Solo 172 3 173 3 174 2 1st Vln.

170 mf 171 Ob. Solo 172 3 173 3 174 2

175 176 177

175 176 sempre fp 177

178 4 179 4 180 4

178 4 179 4 180 4

181 4 182 2 183 Trpt. Solo

181 4 182 2 183 Trpt. Solo

184 mf sim.

184 mf sim.

185 4 186 4 187 3 1st Vln.

185 4 186 4 187 3 1st Vln.

## PEASANT WITH BEAR

188 Poco accelerando  $\text{♩} = 69$  189 Solo

188 *f pesante* *p* 189 Solo

190

190

191 3 192 4 193 3 194 3 195 3

di - mi - nu -  
- en - do *p*

191 3 192 4 193 3 194 3 195 3

di - mi - nu -  
- en - do *p*

# Tuba

## GYPSIES AND A RAKE VENDOR

196 *Strgs.* *gliss.* *ff* 197 3 198  $\text{♩} = \text{♩}$

199  $\text{♩} = 188$  3 200 2 201 4 202 4 203 4

204 4  $\text{♩} = \text{♩}$   $\text{♩} = 69$  205 *con sord.* *ff* 206 *Strgs.* *gliss.* *ff* 207 3

208 3  $\text{♩} = \text{♩}$  209 3 210 4 211 4 212 2 *ritard.* 2

## DANCE OF THE COACHMEN

213 *Allegro moderato*,  $\text{♩} = 112$  214

*Pma pesante*

215

216 217

218 219 5

*come sopra* *ff*

220 1 221 5 222 3 223 1

224 5 225 6 226 4 227 4 228 3 *3rd Tromb.* *ff* 6

# Tuba

229 *sim.*  
*sempre ff*

230 231

232

233

## MASQUERADERS

234 *L'istesso tempo ma poco a poco agitato* 235 236 237 *Tempo giusto, ♩ = 132* 1st Tromb. 238

239 240 *Più mosso. Alla una- ♩ = 72*

241 *sim.*

242 243 244 245 246 *L'istesso tempo, ♩ = 72* 1st Hrn.

247 248 249 250 *Tempo di rigore, non accelerando! \* For continuing Tacet al Fine*

\* *Ending for concert performance* Tromba.



# Introduction to Act III of the Opera LOHENGRIN

Richard Wagner

Sehr lebhaft (Molto Animato) BASS TUBA

The musical score for the Bass Tuba part is written in bass clef with a key signature of one flat and a 3/4 time signature. The tempo is marked "Sehr lebhaft (Molto Animato)". The score consists of seven staves of music. The first staff begins with a first ending bracket (1) and includes dynamics *ff*, *f*, *mf*, and *ff*. The second staff starts with rehearsal mark (A) and includes a first ending bracket (1), measure number 19, rehearsal mark (B), and dynamics *ff*. The third staff continues the melodic line with dynamics *ff* and a triplet of eighth notes. The fourth staff features a first ending bracket (1), dynamics *ff*, and rehearsal mark (C). The fifth staff includes a first ending bracket (1), measure number 30, dynamics *mf*, *dim. p*, *riten.*, *a tempo*, *ff*, and rehearsal mark (D). The sixth staff continues with dynamics *ff* and a triplet of eighth notes. The seventh staff starts with rehearsal mark (E), dynamics *ff*, *dim.*, and *p*, and ends with measure number 10.