

## Tuba Audition

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The audition will consist of the following:

Unless otherwise indicated, play the bottom octave in excerpts wherever applicable.

A) Excerpts from the following  
(enclosed):

March, "The Stars and Stripes Forever" (Sousa)  
First Suite in E-flat for Military Band, Opus 28, No. 1 (Holst)  
Toccata Marziale (Vaughan Williams)  
Overture to *Rienzi* (Wagner/Patterson)  
March, "Entry of the Gladiators" (Fucik/Laurendeau)  
"Rufford Park Poachers" from *Lincolnshire Posy* (Grainger/Fennell)  
*Mazepa* (Liszt/Kindig)  
Symphony in B-flat (Hindemith)  
*J'ai été au bal* (Grantham)  
The Gum-Suckers March (Grainger)  
*Symphonic Dances* from *West Side Story* (Bernstein/Lavender)  
Overture to *La forza del destino* (Verdi/Lake)  
*Les Preludes* (Liszt/Brown)

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## Tuba Audition

March, "The Stars and Stripes Forever" (Sousa)

Excerpt 1

$\text{♩} = 120$

ff

ff

*p* *f* *p* *f*

Detailed description: This excerpt is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a tempo marking of quarter note = 120. The first line contains two measures of music, both marked *ff*. The second line contains four measures, with dynamics *p*, *f*, *p*, and *f* indicated below the notes. The music features a mix of eighth and sixteenth notes, often beamed together, and includes accents (^) over several notes.

Excerpt 2

$\text{♩} = 120$

ff

ff

Detailed description: This excerpt is written in bass clef with a key signature of two flats and a common time signature. It starts with a tempo marking of quarter note = 120. The first line contains two measures of music, both marked *ff*. The second line contains four measures, with first endings (marked '1') above the first, second, and fourth measures. The third line contains two measures of music. The music consists of eighth and sixteenth notes, with accents (^) over several notes.

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

**Allegro moderato**  $\text{♩} = 92$

*p* legato

Detailed description: This excerpt is written in bass clef with a key signature of two flats and a 3/4 time signature. It begins with the tempo marking 'Allegro moderato' and a tempo of quarter note = 92. The music consists of a single line of music with a long, sweeping slur over the first seven measures. The dynamic is marked *p* and the articulation is 'legato'. The notes are mostly quarter and eighth notes.

# Toccata Marziale (Vaughan Williams)

## Excerpt 1

**Allegro maestoso** ♩=100

*f*

*sim.*

*f* *p* *p cresc.*

*f* *ff* *p*

①

②

③

④

⑤

## Excerpt 2

♩=100

*pp*

*p*

*simile*

⑭

⑮

Overture to *Rienzi* (Wagner/Patterson)

Excerpt 1

$\text{♩} = 100$   
*Play 1 only*

*ff*

Excerpt 2

*ff*

March, "Entry of the Gladiators" (Fučík/Laurendeau)

Excerpt 1

$\text{♩} = 144$

*ff*

Excerpt 2

$\text{♩} = 144$

*f*

Lincolnshire Posy – 3<sup>rd</sup> movement, “Rufford Park Poachers” (Grainger/Fennell)

46 In time ♩=76

51 Somewhat faster

63 Slow off slightly

68 In time

76

83 In time

*pp* *louden lots* *fff* *f*

*ff* *f* *f*

*f* *mp* *louden* *louden lots*

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

*ff* *pp* *f* *p* *p* *ppp*

Mazeppa (Liszt/Kindig)

♩ = 88

Allegro marziale

Excerpt 1

Musical score for Excerpt 1 of Mazeppa, bass clef, 2/4 time. The piece starts with a forte (*ff*) dynamic. The first line shows a triplet of eighth notes followed by a quarter note, then a quarter rest and a quarter note. The second line features a triplet of eighth notes, a quarter note, and a quarter rest. The third line contains a series of eighth notes with accents, followed by a quarter note and a quarter rest. The fourth line shows a series of eighth notes with accents, followed by a quarter note and a quarter rest. The fifth line consists of eighth notes with accents, followed by a quarter note and a quarter rest. The sixth line shows a series of eighth notes with accents, followed by a quarter note and a quarter rest.

Excerpt 2

♩ = 88

Please prepare both octaves.

Musical score for Excerpt 2 of Mazeppa, bass clef, 2/4 time. The piece starts with a forte (*ff*) dynamic. The first line shows a triplet of eighth notes followed by a quarter note, then a quarter rest and a quarter note. The second line features a triplet of eighth notes, a quarter note, and a quarter rest. The third line contains a series of eighth notes with accents, followed by a quarter note and a quarter rest. The fourth line shows a series of eighth notes with accents, followed by a quarter note and a quarter rest. The fifth line consists of eighth notes with accents, followed by a quarter note and a quarter rest. The sixth line shows a series of eighth notes with accents, followed by a quarter note and a quarter rest. The seventh line features a triplet of eighth notes, a quarter note, and a quarter rest. The eighth line contains a series of eighth notes with accents, followed by a quarter note and a quarter rest. The ninth line shows a series of eighth notes with accents, followed by a quarter note and a quarter rest. The tenth line consists of eighth notes with accents, followed by a quarter note and a quarter rest.

Symphony in B-flat (Hindemith)

Excerpt 1

$\text{♩} = 92$   
tutti  
*f*

124

128 One or Two Solo  
*p*

132

137 (J) tutti  
*cresc.*

141  
*ff*

145  
*ff*

150

154 (K)

Symphony in B-flat (Hindemith)

Excerpt 2

$\text{♩} = 92$

*ff*

205

207

210

Detailed description: This musical score is for a tuba part, spanning measures 198 to 210. It is written in bass clef with a 3/2 time signature. The tempo is marked as quarter note = 92. The piece is in B-flat major. The score is divided into four systems. The first system (measures 198-204) begins with a forte fortissimo (*ff*) dynamic and features a melodic line with eighth and sixteenth notes, often beamed together. The second system (measures 205-206) continues the melodic line. The third system (measures 207-209) shows a change in texture with some rests and a more rhythmic pattern. The fourth system (measure 210) concludes with a final chord and a double bar line.



J'ai été au bal (Grantham)

$\text{♩} = 96$  *Very lively & spirited  
in a light swing rhythm*

Solo (116)

*p mp p mp p*

*cresc. mf dim. mp cresc.*

*f dim. mf cresc. ff dim.*

(128) *f mf mp mf mp mf mp cresc. f*

*mf f cresc. ff*

(140) *p sub.*

The Gum-Suckers March (Grainger)

Please prepare both octaves.

$\text{♩} = 116$

124

Musical notation for measures 124-127. The key signature has two flats (B-flat and E-flat). Measure 124 starts with a half rest followed by a quarter note G2. The piece is marked *p* (piano).

128

132

Musical notation for measures 128-131. Measures 128-130 feature a rhythmic pattern of quarter notes and eighth notes. Measure 131 is marked *f* (forte).

135

140

Musical notation for measures 135-139. Measures 135-138 are marked *p* (piano) and feature a long slur. Measure 139 is marked *ff* (fortissimo).

143

147

Musical notation for measures 143-146. Measures 143-145 feature a rhythmic pattern. Measure 146 is marked *fff* (fortississimo).

150

Musical notation for measures 150-155. Measures 150-155 feature a rhythmic pattern. Measures 154-155 are marked *fff* (fortississimo).

156

Musical notation for measures 156-163. Measure 156 is marked *mf* (mezzo-forte) *feelingly*. Measures 156-163 feature a rhythmic pattern.

164

Musical notation for measures 164-167. Measures 164-167 feature a rhythmic pattern.

168

170

176

Musical notation for measures 168-175. Measures 168-170 are marked *p* (piano). Measures 171-175 are marked *ff* (fortissimo).

Symphonic Dances from West Side Story (Bernstein/Lavender)

(♩ = 84)

656

*f* *cresc. sempre*

*fl.* 661

3

666

Overture to *La forza del destino* (Verdi/Lake)

(♩ = 72)

*Andante mosso*

*mf*

④ *Allegro agitato* (♩ = 72)

*f*

⑤ *ff*

Les Preludes (Liszt/Brown)

Andante (♩ = 60-63)

The first section of the score is in bass clef, 3/4 time, and B-flat major. It begins with a whole rest followed by a quarter rest, then a half note B-flat. The main melody consists of eighth-note patterns with a dynamic marking of *p*. The piece concludes with a double bar line, a 12/8 time signature, and a dynamic marking of *f* with the instruction *molto riten.*

Andante maestoso (♩ = 66)

The second section is in bass clef, 12/8 time, and B-flat major. It starts with a dynamic marking of *ff*. The melody features a mix of eighth and sixteenth notes. A section marked with a circled 'B' is indicated. The piece ends with a dynamic marking of *dim.*