

2025 Tuba Audition Repertoire

Solo:

Vaughan Williams Concerto (1st and 2nd movement exposition)

Orchestra excerpts:

Delibes: Coppelia Act I No.4 Mazurka; mm. 139 to 176

Wagner: Prelude to "Die Meistersinger"; excerpts

Wagner: *Das Rheingold – Scene III*; mm. 2664 to 2678

Wagner: Die Walkure Act III Scene I; excerpts

Mahler: Symphony No.5; excerpts

Berlioz: "Symphonie Fantastique"

- 4th mvt. rhl. 56 to 6 bars after rhl. 57
- 5th mvt. 6 bars after rhl. 66 to 10 bars before rhl. 68; 5 bars before rhl. 85 to the end

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SOLO TUBA

Dedicated to the London Symphony Orchestra.
First performed by Philip Catelinet at the L.S.O. Jubilee Concert, 13th June, 1954.

CONCERTO FOR BASS TUBA

R. VAUGHAN WILLIAMS

Allegro moderato (♩ = 96)

p cantabile

cresc.

p

p cantabile

f

p dolce

f

p

SOLO TUBA

ROMANZA *

Andante sostenuto (♩ = 60)

p cantabile

poco agitato

Rit Allegro

p

pp

Acqua Vvotz

8

1

2

3

4

5

6

7

8

* This movement may also be played by Violoncello or Bassoon. In this case certain passages must be played an 8^{ve} higher as indicated. † 8^{ve} for Violoncello or Bassoon only.

Delibes: Coppelia Act I No.4 Mazurka; mm. 139 to 176

1. Akt
Nr. 4 Mazurka

Coppélia

Tempo di mazurka [♩. = 66]

Léo Delibes

139

Tb. *ff*

144

ff

150

161

ff

167

172

Die Meistersinger von Nürnberg

Vorspiel

Sehr mäßig bewegt (♩ = 112)
ben tenuto

Richard Wagner

f

5 (1)

f

(2) 8 1 4

poco rall.

(11) Solo
mf marc. assai

cresc. poco a poco

(12) *molto legato*

f

sempre f

più f

più f

ff

(13)

Das Rheingold - Scena III

Wagner: Das Rheingold – Scene III; mm. 2664 to 2678

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

8va
p

molto cresc. *più f*

2671 *un poco più animato*
ff

2675
dim. *p*

Die Walküre - Atto III

Wagner: Die Walkure Act III Scene I; excerpts

3. Aufzug 1. Szene (Walkürenritt)

Lebhaft

Kb.-Tb.

ff

8

ff

ff

ff

9

Symphonie No 5.

Kontrabass-Tuba.

I.

Gustav Mahler.

11 *Unmerklich zu Tempo I zurückkehren.*

3 *Tromp. I in B.* *mf cresc.* *f* *sf*

Tempo I. *Solo*

Schwer. 12 *dim.* *pp*

II.

3. Scherzo.

Nicht schleppen.

f *cresc.* *sf*

4 16 3 4

Heflig drängend. 17 2 *ppoco rit.*

Tempo I. 18 11 19 23 20 6 *Bäss.*

23

1 21 *Nicht schleppen.*

2

22

cresc.

Berlioz: "Symphonie Fantastique" - 4th mvt. rhl. 56 to 6 bars after rhl. 57

Berlioz — Symphonie Fantastique

2

Tuba I.

Musical score for Tuba I, measures 56-57. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 56 begins with a dynamic marking of *mf* and a *cresc.* (crescendo) instruction. The melody consists of eighth and quarter notes. Measure 57 starts with a dynamic marking of *ff* and continues with a similar rhythmic pattern. The score concludes with a *3* (triple) marking over the final notes.

Berlioz: "Symphonie Fantastique" - 5th mvt. 6 bars after rhl. 66 to 10 bars before rhl. 68

Musical score for measures 65-67. Measure 65 is marked with a box containing the number 65 and a rehearsal mark of 19. It features a whole rest. Measure 66 is marked with a box containing the number 66 and a rehearsal mark of 19. It includes the instruction "(Campane) (Glocken)" above the staff and a *senza accel.* (without acceleration) instruction. The notes are marked with accents and a dynamic of *f*. Measure 67 is marked with a box containing the number 67 and a rehearsal mark of 14. It includes the instruction "Viol." above the staff and a dynamic of *f*. The notes are marked with accents. The score concludes with a final note marked with an accent.

Berlioz: "Symphonie Fantastique" - 5 bars before rhl. 85 to the end

Berlioz — Symphonie Fantastique

Tuba I.

4

The musical score for Tuba I consists of six staves of music. The first staff begins with a dynamic marking of *f* and contains a continuous eighth-note pattern. A box labeled "85" is placed above the fifth measure, which ends with a fermata. The second staff starts with a dynamic marking of *f*, followed by a triplet of eighth notes, and then a dynamic marking of *ff*. The tempo marking *poco animato* is placed above the staff. The third staff continues the eighth-note pattern. The fourth staff begins with a dynamic marking of *ff* and features a first ending bracket over the final two measures. The fifth staff is marked with a box labeled "86" and contains a continuous eighth-note pattern. The sixth staff continues the eighth-note pattern and concludes with a fermata.