

Texas Tech University  
University Symphony Orchestra  
Symphonic Wind Ensemble/Symphonic Band/Concert Band  
Tuba Audition Materials  
Fall Semester 2025

Hector Berlioz: *Overture to King Lear*

The musical score is written in bass clef and includes the following details:

- Staff 1:** Starts with a *ff* dynamic. Measure 21 is boxed. The staff ends with a fermata.
- Staff 2:** Starts with a *ff* dynamic. Measure 22 is boxed. The staff ends with a fermata.
- Staff 3:** Starts with a *ff* dynamic. Measure 23 is boxed. The staff ends with a fermata.
- Staff 4:** Starts with a *ff* dynamic. Measure 24 is boxed. The staff ends with a fermata.
- Staff 5:** Starts with a *ff* dynamic. Measure 25 is boxed. The staff ends with a fermata.
- Staff 6:** Starts with a *ff* dynamic. Measure 26 is boxed. The staff ends with a fermata.

The score includes various musical notations such as dynamics (*ff*), articulation (accents), and fingerings (1, 2, 3). The score ends with a double bar line and a fermata.

Anton Bruckner: Symphony No. 7 (movements as marked, continues on next page)

1<sup>st</sup> movement:

**Allegro moderato**

24 [A] 6 Viol. I

41 7 [B] *Ruhig* Vell. 20 [C] 25

*dim. p* *f* *cresc.* *ff*

1<sup>st</sup> Movement:

118 *rit.* [E] *Ruhig a tempo Solo* 4 *pp* *p cresc.*

129 4 [F] 4 Pos. III *f* *cresc.*

145 [G] *ff* 16 [H] *Ruhig ritard* [I] *a tempo* 18 2 8

1<sup>st</sup> Movement:

219 [L] *Ruhig* [M] *Tempo I* (Vell. K.-B.) 14 Trpt. I *ff*

244 [N] 32 [O] 22 [P] Vell. K.-B. 13

2<sup>nd</sup> Movement:

**Sehr feierlich und langsam** 8 [A] 10 [B] 2 Pos. III

*p cresc. sempre* *dim.* *f cresc.* *ff*

28 1 [C] 2 [D] *Moderato* 7 [E] 8 [F] 20

*pp* *dim.*

4<sup>th</sup> Movement:

191 [P] *marc.* *schwer*

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

207 [R] *Immer breiter* [S] *Tempo I* [T] 18 [U] *Tempo I* 16 Klar. I

Excerpt 1:

Excerpt 1:

Excerpt 2:

Excerpt 2:

242 *a tempo* 253 257 265

11 4 8 B. Trom. 3

Percussion Only

*f*

270 *accel* ----- *al* -----

*mp sub.* *f*

273 ----- ♩ = 120

*f*

Paul Hindemith: *Symphonic Metamorphosis on Themes of Carl Maria von Weber*, 2<sup>nd</sup> Movement

This musical score is for the 2nd movement of Paul Hindemith's *Symphonic Metamorphosis on Themes of Carl Maria von Weber*. The score is written for a single melodic line in bass clef, featuring a variety of rhythmic patterns and dynamic markings. The key signature is one flat (B-flat major or D minor). The score is divided into measures, with measure numbers 126, 131, 139, 147, 160, 168, 183, 204, and 205 indicated. The score includes several lettered sections: L, M, N, O, P, Q, R, S, T, and U. Dynamic markings include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *atempo*. Performance instructions include *tenuto* and *3 Pos.* (three positions). The score concludes with a double bar line and the measure number 231.

**L** 126 *f*

**M** 131 *f*

**N** 139 *ff*

**O** 147 *ff* *tenuto* 2

*atempo* **Q** 160 *mf* 3 Pos. 8 (Pos.)

**R** 168 *p* *mf*

**S** 183 *f* *p* *mf*

**T** 204 *ff* 13 **U** 205 13 (231)

Gustav Holst, *Hammersmith: Prelude and Scherzo* (play lower octave on divisis)

Allargando

**T** a tempo

**U** **V**

ff

a 2

1

3

54 **Largo**

*p dolce*

*f*

*p*

*f*

*fp*

*fp*

*mf*

*cresc.*

*f*

*mf*

*f*

*mf*

*p*

*f*

*mp*

*p*

*mf*

*f*

*p*

*f*

*p*

*f*

*mf*

*f*

*p*

*mf*

*f*

Felix Mendelssohn (arr. Seredy): *Fingal's Cave* (Hebrides Overture)

H

*ff*

I

*ff*

## SYMPHONY No. 5

S. PROKOFIEFF. Op. 100

*Andante*

**I**

7

1

*p*

*mf*

*f*

2

3

4

*mp*

*mf*

*f*

*espress.*

*mf*



Prokofiev: *Symphony No. 5*, 1<sup>st</sup> Movement (page 2)

*mf* pesante

5

*mp*

*mf* poco più mosso  
12, 08. 3

6

*dim.* *p*

7

V-ni

8

*cres.* *Tempo I* *ff*

9

*f*

*dim. poco a poco* *mf*

*calando*

10

*Tempo I*

Prokofiev: *Symphony No. 5*, 1<sup>st</sup> Movement (page 3)

11

*p*

*mp*

*Un poco animando*

12

*mf*

13

*f*

*(b)*

*f*

*(b)*

*f*

Prokofiev: *Symphony No. 5*, 1<sup>st</sup> Movement (page 4)

Handwritten musical score for Prokofiev's *Symphony No. 5*, 1<sup>st</sup> Movement, page 4. The score is written on ten staves, grouped into five pairs. It includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 14, 15, 16, 17, and 18 are boxed and placed above the staves. Performance instructions like *poco allarg.*, *a tempo*, and *poco rit.* are written in cursive. The key signature changes from B-flat major to B major between measures 14 and 15.

Measures 14, 15, 16, 17, and 18 are marked with boxed numbers above the staves.

Performance instructions include *poco allarg.*, *a tempo*, and *poco rit.*

Prokofiev: *Symphony No. 5*, 1<sup>st</sup> Movement (page 5)

*f* *espress.* [19]

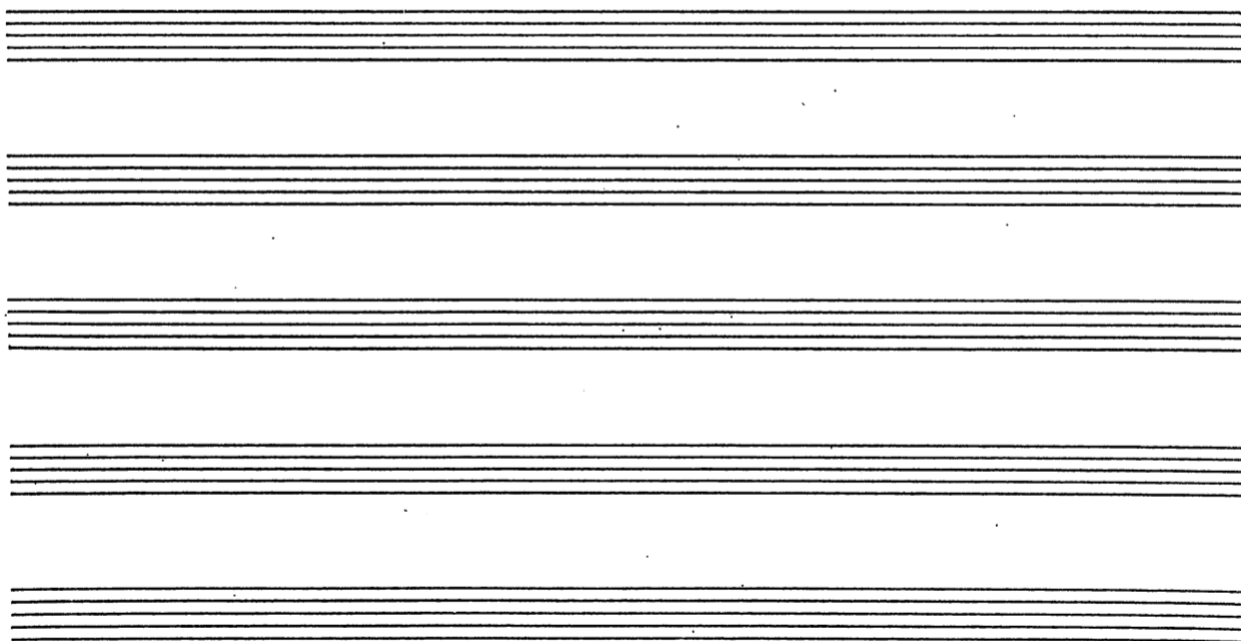
*mf*

*f* *espress.*

[20]

*f* *espress.*

[21] *Poco più mosso*



Prokofiev: *Symphony No. 5*, 1<sup>st</sup> Movement (page 6)

22 *cresc.* *ff*

*mf* *rit, ma non troppo* *mp* 23 *Tempo I* *f*

24 *cresc.* *ff* *f*

Prokofiev: *Symphony No. 5*, 1<sup>st</sup> Movement (page 7)

*cresc.* *ff* *dim.* *Meno mosso* *3* *cresc.* *ff*

Richard Wagner: *Siegfried*, Prelude to Act II

**Commodo e sostenuto.**

Cello trem. *3*

*pp* *p* *molto legato* *p dolce* *sempre p* *p* *dim. più p* *f* *dim. più p*