

Texas Tech University

Symphony Orchestra/Symphonic Wind Ensemble/Symphonic Band/Concert Band Tuba Audition Materials Fall Semester 2026

Hector Berlioz: Symphonie Fantastique

Excerpt 1: Fourth Movement, 2 measures before Rehearsal 53 to 7 measures before Rehearsal 54

Musical score for Excerpt 1, measures 51-54. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of four staves of music. Measure 51 is marked with a dynamic of *p* and includes the instruction "Fag." with a woodwind part. Measure 52 is marked with a dynamic of *cresc.* and *mf*. Measure 53 is marked with a dynamic of *mf*. Measure 54 is marked with a dynamic of *mf* and includes a woodwind part. The score includes various musical notations such as slurs, accents, and dynamic markings.

Excerpt 2: Fourth Movement, Rehearsal 56 to 2 measures after Rehearsal 59

Musical score for Excerpt 2, measures 56-59. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. Measure 56 is marked with a dynamic of *mf* and includes the instruction "cresc.". Measure 57 is marked with a dynamic of *ff* and includes the instruction "dim." and *pp*. Measure 58 is marked with a dynamic of *ff* and includes the instruction "3". Measure 59 is marked with a dynamic of *ff* and includes the instruction "4". The score includes various musical notations such as slurs, accents, and dynamic markings.

Excerpt 3: Fifth Movement, 7 measures after Rehearsal 66 to 10 measures before Rehearsal 68. Omit long rests.

Musical score for Excerpt 3, Fifth Movement, measures 65-68. The score is in bass clef with a 6/8 time signature. It features a series of long rests in measures 65 and 66, with the instruction "(Campane) (Glocken)" above measure 66. Measure 67 includes a violin part (Viol.) and a forte (*f*) dynamic. Measure 68 is marked with a forte (*f*) dynamic and the instruction "senza accel.". Measure numbers 19, 14, and 10 are indicated above the staves.

Excerpt 4: Fifth Movement, Rehearsal 84 to end

Musical score for Excerpt 4, Fifth Movement, Rehearsal 84 to end. The score is in bass clef with a 6/8 time signature. It begins with a forte (*ff*) dynamic and includes various dynamics such as *f*, *cresc. molto*, *ff*, and *poco animato*. The score features several staves of music, including a section marked "3" and another marked "1". Rehearsal numbers 84, 85, and 86 are indicated above the staves.

Julius Fucik: *Entry of the Gladiators*

Excerpt 1: One measure before second strain to downbeat of first ending, tempo is half note equals 144

Two staves of music in bass clef, 2/4 time. The tempo is marked as half note = 144. The first staff begins with a *ff* dynamic. The music features a mix of eighth and quarter notes with some rests.

Excerpt 2: Dogfight strain, tempo is half note=144

Two staves of music in bass clef, 2/4 time. The tempo is marked as half note = 144. The first staff begins with a *f* dynamic. The music is characterized by a rhythmic pattern of eighth notes, often beamed together in groups of three.

Dorothy Gates: *Hope*

Excerpt 1: measures 136 through 145, tempo is quarter note equals 54

Excerpt 2: measures 163 through 169

A series of musical excerpts from Dorothy Gates' 'Hope' in bass clef, 4/4 time. The tempo is marked as quarter note = 54. The excerpts are numbered and include performance instructions:

- 136 II. Despair**: Lento, Solo, *mp*. Includes a bracketed section and an arrow pointing to the start.
- 146**: *p*. Includes a bracketed section.
- 154 poco più mosso**: *mp*, *mf cresc.*. Includes a bracketed section.
- 162 a tempo**: *f*. Includes a bracketed section.
- 168**: *mp*, *cresc.*, *mf*. Includes a bracketed section.

Excerpt 3: measure 195 to downbeat of measure 212.
Note tempo adjustment to dotted quarter equals 128

195 III. Hope
Allegro ♩. = 156 → 128

p *mp* *mf* *p* *mp*

Gustav Holst: *First Suite in E Flat*

Excerpt 1: First Movement, measures 1 through 8 with pick up. Tempo is quarter note equals 92.

Allegro moderato ♩ = 92

p legato

Franz List: *Les Préludes* (arranged for band by T. Conway Brown)

Excerpt 1: 10 measures after Rehearsal A, beat 4, through downbeat of 3 measures after Rehearsal B.
Beginning tempo is quarter note equals 60 to 63. Play lower octave on all divisi sections.

Andante (♩ = 60-63)

p

poco a poco cresc.

più cresc.

f

molto riten.

Andante maestoso (♩ = 66)

ff

B

dim.

Gustav Mahler: Symphony No. 2

Excerpt 1: Fifth Movement, Rehearsal 10 to downbeat of Rehearsal 11

9 *Ziemlich bewegt.* *Wieder zurückhaltend.* (1.2. u. 3. Pos.) *Choralmässig.* 10 (♩ = wie früher ♩)
3 3 *G. P.* *pp*
Etwas ener-
gischer im Tempo. *cresc.* *rit.* 11 *Wieder breit.* 1
p *f* *ff* *p* *f* *ff* *p*

Excerpt 2: Fifth Movement, pick up to Rehearsal 25 through 8 measures after Rehearsal 26

25 (= ♩ =)
ff *ff*
26 *sehr kurz*
Immer noch drängend. *sempre cresc.*
ff *Piu mosso. molto accel.* 3 3 7

Modest Mussorgsky: *Pictures at an Exhibition* (orchestrated by Maurice Ravel)

Excerpt 1: Promenade (complete)

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto

1 1 1

f

1 2 1

1 3 1 2 2 4 2 1^o Tuba

Tuba 5

f

Excerpt 2: Gnomus, 6 measures before Rehearsal 15 to Rehearsal 15

Tuba

f solo

poco a poco accel.

15 8 16 8 17

Cor

(con sord.)

ff

Excerpt 3: Promenade, 2 measures before Rehearsal 33 to Rehearsal 33

Moderato non tanto, pesamente

1 1

f

33 1 1 2

Excerpt 4: The Great Gate of Kiev, Rehearsal 107 to Rehearsal 109

106 17 107 *f*

108

? 109 17

John Philip Sousa, *George Washington Bicentennial March*

Excerpt 1: Dogfight Strain

ff

ff

Sylvestre Revueltas: *Sensemaya*

Excerpt 1: Rehearsal 2 to Rehearsal 11. Tempo is quarter note equals 100.

$\text{♩} = 100$

4 1 4 2 Solo
mf espress., misterioso

3
f *p* *sempre espr. e sostenuto*

4
f

5 1
pp *ppp* *like an echo of the first time.*

6
f

7
f

8 1

9
mf *f* *mf* *f*

10
f *f*

11 4
ppp

Richard Wagner: *Ein Faust Overture*

Excerpt 1: Measures 1 through 3

Schr gehalten.

Richard Wagner: *Ride of the Valkyries*

Excerpt 1: Pick up to Rehearsal 11 to downbeat of 5 measures after Rehearsal 12