

ROH Tuba

1st

Round

Audition

2022

Excerpts from:

Swan Lake

Siegfried (on C tuba)

Salome

Don Carlo (on cimbasso)

Coppelia

SWAN LAKE

Act I

4e.
[V1] Allegro vivace

Coda

[WI] *Meno*

206 13 Fl. 1 *8^{va}*

(306-318)

START *atempo* *slow*

330 *ff* *b*

335

341 *poco* *b.* *ff* *mp sub.* *crese.*

END

SWAN LAKE
Act IV - Finale.

26c.

27 16 *Allegro agitato* Ob. 1 20 2
(27-42) (47-48)

49 Tbn. 3 2 *poco* 5 (rit. 2) (51-52) (55-59)

80 *ff* *f*

68 21 6 Cnt. 1 22 7 *ff* (70-75) (81-87)

START *ff*

88 *poco ritenuto* *ritenuto*

23 *Alla breve, Moderato e maestoso* *fff*

100

107 24 13 Vlns. (110-128)

END

C. B. Tuba.

4

START

Molto moderato.

Moderato.

un poco riten. Tempo I.

Molto tranquillo.

Ancora un poco più Moderato.

Piu animato.

Wie doch ge - nu das Geschlecht du mir
 nennst! Schlan er - acht' ich dich Ar - gen. Der er - sten Fra - ge ward'st du frei: zum
 zwei - ten nun sag' mir Zwerg! Ein wei - ser Nib - lung wah - ret Sieg - fried;

Salome Tuba.

5

wieder sehr lebhaft

138

immer

pp *cresc.* *mf* *f* *sf* *mf* *f*

mehr beschleunigen 139

140

STARV
molto accel.

pp bedeutend langsamer (4/4) aber immer noch sehr bewegt

f *ff* *mf* *p*

(in 4) (herwörtrend)

141 mit äusserster Leidenschaft

mf *p* *f*

142

accel.

mf *f* *mf*

wieder früheres Zeitmass

143

f *f*

sehr lebhaft. 6

144

3 *molto appassionato.*

mf

immer schneller

145

cresc. f *sf* *ff*

146

fp *ff* *fff* *fff*

147

148

accel.

f *sfz* *sfz* *dim.* *cresc.*

poco rit. *a tempo* (sehr schnell)

149

calando

150 viel ruhiger

fff *p* *molto cresc.* *ff*

A. 5501 F.

10

On cimbasso

16 TROMBONE 3^o E OPHICLEIDE

DON CARLO

G. VERDI

ATTO 2^o PARTE 2^a

GRAN FINALE II.

N^o 9.

START

TROMBONE 3^o

ALL^o Assai SOST.^{to}

OPHICLEIDE

♩ = 84
ff

p *ff* **A**

ff **B**

The first system of music consists of two staves. The upper staff contains a complex rhythmic pattern with many slurs and accents, including several triplet markings. The lower staff contains a simpler rhythmic accompaniment with some triplet markings.

The second system of music features a large, bold, handwritten word "END" written vertically across the staves. The upper staff has a few notes and rests, with a *pp* dynamic marking. The lower staff has a rhythmic accompaniment with slanted lines indicating a specific texture.

The third system of music shows the continuation of the piece. The upper staff has a few notes and rests, with a *p* dynamic marking. The lower staff continues the rhythmic accompaniment with slanted lines.

The fourth system of music continues the piece. The upper staff has a few notes and rests. The lower staff continues the rhythmic accompaniment with slanted lines.

The fifth system of music features a *p* dynamic marking in the lower staff and a large "D" chord marking above the upper staff. The lower staff continues the rhythmic accompaniment with slanted lines.

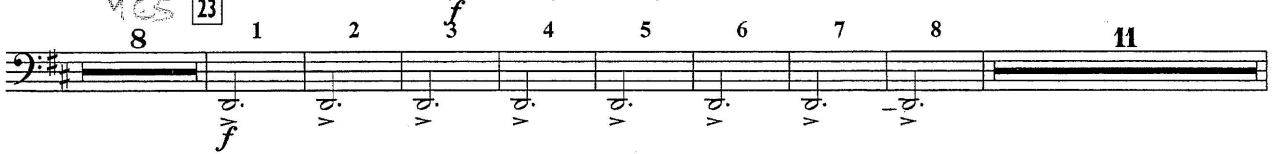
The sixth system of music features a *pp* dynamic marking in the upper staff and a large "E" chord marking above the upper staff. The lower staff continues the rhythmic accompaniment with slanted lines.

COPPELIA

ACT I

No.3 MAZURKA

22) Tempo di Mazurka



24



25



1 2 3 4 5 6 7 8

ff *mf*

27

sf *f*

START

28 en élargissant Tempo I

2

ff *simile*

END

4

ff