

Oregon Ballet Theatre Orchestra

Audition Repertoire

2024

Principal Tuba

- 1) The first movement of the Vaughan Williams concerto for tuba.
- 2) Tchaikovsky **Nutcracker** –OBT version
 - Act I, Scene 2 Marche – Rehearsal F to rehearsal G
 - Act I, Scene 4, Waltz of the Flowers (Presto) – 12 m. before rehearsal H to rehearsal I
 - Act I, Scene 6 (cont) – 6 m. before rehearsal C to rehearsal C
 - Act II, no. 12 la mère Gigone et les polichinelles – 10 m. before rehearsal E to end
- 3) Mendelssohn **A Midsummer's Night Dream**
 - Overture – Rehearsal A to 33 m. after rehearsal A
- 4) Tchaikovsky **Swan Lake**
 - Finale of Act III – in brackets
 - Act IV – no. 25
 - Act IV – no. 29 in brackets
- 5) Tchaikovsky **Sleeping Beauty**
 - Waltz from Act I – m. 1 through m. 36
- 6) Rimsky-Korsakov **Scheherazade**
 - Mvt. 1 – Beginning to m. 5
 - Mvt. 1 – Rehearsal H to rehearsal L
 - Mvt. 2 – Rehearsal K through downbeat of rehearsal L
 - Mvt. 4 – 7 m. after rehearsal M through downbeat of rehearsal N
- 7) Stravinsky **Petrouchka**
 - Bear Scene – Rehearsal 100 to rehearsal 101
- 8) Wagner **Die Walküre**
 - Act III, Ride of the Valkyries – Rehearsal 10 through downbeat of rehearsal 12

Possible sight reading

CASSE - NOISETTE

Tchaikovsky *Nutcracker* - OBT version

- Act I, Scene 2 Marche - Rehearsal F to rehearsal G

Tuba: No 2 Marche

The musical score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music, with rehearsal marks A through H. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplet markings. Dynamics include *f* (forte), *sf* (sforzando), and *ff* (fortissimo). Rehearsal marks are enclosed in boxes: A (measures 8-9), B (measure 10), C (measures 23-24), D (measures 27-28), E (measures 29-30), F (measures 49-50), G (measures 58-59), and H (measures 69-70). Measure numbers 23, 49, 58, 69, and 77 are indicated at the beginning of their respective staves.

Tchaikovsky Nutcracker – OBT version

Act I, Scene 4, Waltz of the Flowers (Presto) – 12 m. before rehearsal H to rehearsal I

6

3rd Trombone + Tuba

Piu Andante 6 C 6

Allegro molto vivace 16 D 12

Clar Violins

Molto piu presto Tempo di Valse TUBA

F₆ etc E

16 F *hoss.*

G 7 *pp* Presto *int.* 8 8

clar *rag.* H *mp (sola)*

pp ma un poco marcato

cresc. *sempre p* *p*

cresc. *mf* *p*

cresc. *p* K *mf cresc.*

Tchaikovsky Nutcracker – OBT version

- Act I, Scene 6 (cont) – 6 m. before rehearsal C to rehearsal C

No. 6 Scene

Allegro semplice

Sleeping Beauty Entracte

59 16 [A] 20 [B] 12 50 (No. 6m solo) 28

Scene
Le
Contid

Mod.to con moto 3

solo 2

golo

strong

strong

Allegro giusto 8

Piu Allegro 3

fp

mf

6

2

Mod.to assai 9

G

5

H

4

f

ff

ff

ff

scen

do

fff

sp

fff

Tchaikovsky Nutcracker – OBT version

- Act II, No. 12 La mere Gigogne et les polichinelles – 10 m. before rehearsal E to end

16 Tuba

N^o 12 *f* La mère Gigogne et les polichinelles

Allegro giocoso
mf 3 16 A 1 2 3 4 5 6 7 1 2

3 4 5 6 7 8 15

B ← 8

Allegro vivo C 7 15 D 8

7 [*Poco più*] *fff*

E

mf *cresc* *fff* *mf*

cresc *fff*

Mendelssohn A Midsummer's Night Dream

• Overture – Rehearsal A to 33 m. after rehearsal A

Felix Mendelssohn

A Midsummer Nights Dream Overture and Incidental Music

OPHICLEÏDE.

Allegro di molto.

Overture.

The musical score is written for Ophicleide in the bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro di molto'. The score consists of ten staves of music. The first staff begins with a rehearsal mark 'A' at measure 56, marked 'ff'. The second staff has a rehearsal mark '3' at measure 3 and 'ff' markings. The third staff has a rehearsal mark '2' at measure 2 and 'ff' markings. The fourth staff has a rehearsal mark '3' at measure 3 and 'ff' markings. The fifth staff has rehearsal marks 'B' at measure 5, '31' at measure 31, and 'p' markings. The sixth staff has a rehearsal mark '27' at measure 27 and 'ff' markings. The seventh staff has a rehearsal mark '7' at measure 7 and 'ff' markings. The eighth staff has a rehearsal mark '7' at measure 7 and 'ff' markings. The ninth staff has rehearsal marks '3' at measure 3, 'D' at measure 65, 'E' at measure 54, 'F' at measure 14, and 'Tempo I.' at measure 2. It also includes 'ritard.' markings. The tenth staff has rehearsal marks '14' at measure 14, '15' at measure 15, '16' at measure 16, '17' at measure 17, '18' at measure 18, and '7' at measure 7. It includes 'Fig.' and 'Cor.' markings and 'p' markings.

Swan Lake

III Act
No 24

TU

Tchaikovsky

Allegro

70

71

22 *ra2s*

30

73 *Allegro riro*

27

74 *Stesso tempo*

75

ff

IV. Akt

No 25

Moderato

Harfe

Harfe 1

ff

14 *Allegro vivace*

Musical score for measures 14-17. Measure 14 starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of quarter and eighth notes. Measure 15 has a dynamic marking of *ff*. Measure 16 has a dynamic marking of *f*. Measure 17 ends with a double bar line and a key signature change to one sharp (F#).

No. 29 Finale

17 *Andante*

Musical score for measures 17-20. Measure 17 has a treble clef, a key signature of two sharps, and a 3/4 time signature. It starts with a dynamic marking of *ff*. Measure 18 has a dynamic marking of *f*. Measure 19 has a dynamic marking of *mf* and a tempo change to *Allegro agitato*. Measure 20 ends with a double bar line.

Musical score for measures 13-21. Measure 13 is marked with a large '13' and a bracket. Measure 21 has a dynamic marking of *f* and a tempo change to *Moderato e maestoso*. Measure 20 has a dynamic marking of *p*.

Musical score for measures 21-22. Measure 21 has a dynamic marking of *f*. Measure 22 has a dynamic marking of *f*.

Musical score for measures 22-23. Measure 22 has a dynamic marking of *f*. Measure 23 has a dynamic marking of *fff* and a tempo change to *Moderato e maestoso*.

Musical score for measures 23-24. Measure 23 has a dynamic marking of *fff*. Measure 24 has a dynamic marking of *f*.

Musical score for measures 24-25. Measure 24 has a dynamic marking of *f*. Measure 25 has a dynamic marking of *f*.

Musical score for measures 24-25. Measure 24 has a dynamic marking of *f*. Measure 25 has a dynamic marking of *f*.

V.

No 5. Valse.

Tchaikovsky Sleeping Beauty

• Waltz from Act I, m. 1 through m. 36

Tuba.

Allegro. (Tempo di Valse.)

9 *ff* *p* *cresc.* *mp* *cresc.*

19 *mf* *cresc. f* *cre - scen - do* *ff*

29 27

64 **Piston I.** 28 29 30 31 32 33 34 *f* 55 56 57 58 59 60 61 *Viol.*

133 59

200 **Piston I.** 60 61 62 63 64 65 66 *f* 55 56 57 58 59 60 61 *Viol.*

269

279

289

Nicolai Rimsky-Korsakov Scheherazade, Op. 35

Rimsky-Korsakov Scheherazade

Tuba.

- Mvt. 1 – Beginning to m. 5
- Mvt. 1 – Rehearsal H to rehearsal L

I.

Largo e maestoso.

Lento. Recit. **Allegro non troppo.**

1 3 Viol. Cad. 24 25 26 9 10 11 Tr. III.

A **B Tranquillo.** 12 **C** 8 **D** 12

E 4 **F** 12 **G** 12 **H** 8 **K** 9

L Tranquillo. M 20 10

Tuba.

Rimsky-Korsakov Scheherazade

• Mvt. 2 — Rehearsal K through downbeat of rehearsal L

II.

Lento. Recit. **Andantino.** **a tempo** **Tempo giusto. (Poco più mosso.)**

3 Viol. Cad. 20 rit. 1 A 21 rit. 1 B 21 rit.

C a tempo **D Allegro molto.** **Recit. Molto moderato.**

33 G.P. Bassi. 1 *sf* *dim.* *p* Cad. Cad.

Tempo giusto. (Allegro molto.) **Recit. Molto moderato.**

1 3 *sf* *dim.* *p*

E Tempo giusto. (Allegro molto.) Tr. III. 14 *f*

1 G.P. 9 10 11 12 13

Recit. Moderato assai. a tempo rit.

sf 5 3 2 *sf* Cad. ad lib. ad lib.

a tempo rit. **Tempo giusto. (Allegro molto.)** **Vivace scherzando.** 27 H 2

ad lib. *sf* 7 28 29

poco string. Tr. III. **Tempo I.** 19 I 16 Tr. III. 17 18 19 20 21

11 12 13 14

15 **K** *p subito* *pp*

Recit. Moderato assai.

4 *f* *sf*

rit. a tempo **rit. a tempo** **rit.** **M** **All^o molto ed animato.** **N Con moto.**

Cad. ad lib. 1 Cad. ad lib. 1 Cad. ad lib. *sf* 19 19

1 1 1 0 19 Tr. III. 1 1 4

Tuba.

IV.

Rimsky-Korsakov Scheherazade

• Mvt. 4 – 7 m. after rehearsal M through downbeat of rehearsal N

Allegro molto. **Recit. Lento.** **Allegro molto e frenetico.**

G.P. *G.P.* *Cad. Viol. Solo* *ff* *p cresc.*

Lento. Recit. Vivo. 24 A 16 B 16 C 16

Viol. Cad.

D 3

E 9 >

F 4 16 G 16 H 16

I 16 K 3 5 7 5 7

L 3 5 7 5 7 3

M [N 33 O 16 P

> 3 3 3

> ff 4 1 ff 1 ff 1 Q 15 R 7

Stravinsky Petrouchka

Tuba.

• Bear Scene – Rehearsal 100 to rehearsal 101

Мишка медвѣдь и мужикъ, играющій на дудкѣ.

Bär und ein Mann die Schalmel blasend. | L'ours et un paysan jouant du chalumeau.

100 Sostenuto. Solo

ff quasi a piena voce

diminuendo *< pp*

1 *acceler.* 101 *Tempo del principio.*

2 13

Ухарь купецъ съ цыганками.

Kaufmann der Waghals und die Zigeunnerinnen. | Le marchand et les Bohémiennes.

102 9 103 *Più mosso.* 9 104 14 *Tempo I.* 105 6

sf

Cello

106 *Più mosso.* 7 107 8

sf

ТАНЕЦЪ КУЧЕРОВЪ.

Tanz der Fuhrleute. | Danse des Cochers.

108 *Moderato.*

p

109

110 111

ff *ff*

Trb. III.

112 113 114

ff *ff*

C. B. Tuba.

III. Aufzug.

Vivace. 58 5 20 8 9 10 Tromba bassa.

ff 11 *ff* 12 *più f* 13 *f* *più f* *f* *più f* *ff* 14 *f* 15 *f* *f* *f* *f* *f* 16 *ff* 17 18 *f* Più animato. 16
11 8 10

20 Con moto. 21 3 Timp. *molto cresc.* *ff* 22 *ff* 4

Vivace. 114 Poco lento. Molto vivace e furioso. Molto vivace.
35 59 34 35

Cello *p* 36 3