



ORCHESTRA DELL'ACCADEMIA TEATRO ALLA SCALA

AUDIZIONI BIENNIO 2024/2026

PROGRAMMA DI AUDIZIONE PER  
TUBA

**1) PEZZO OBBLIGATORIO**

V. Blazhevich, studio in allegato

**2) PASSI ORCHESTRALI**

**Tuba contrabbassa (Do-Sib)**

R. Wagner, *Die Walküre*

P. Hindemith, *Sinfonische Metamorphosen*

O. Respighi, *Le fontane di Roma*

**Tuba bassa (Fa-Mib)**

S. Revueltas, *Sansemayá*

G. Mahler, Sinfonia n. 1 (III movimento)

H. Berlioz, *Marcia ungherese*

R. Wagner, *Lohengrin* (Preludio Atto III)

Første runde

# Soloetyde med klaver(C- el Bb-tuba)

Lento ♩=58

*f* *poco dim.*

*pp* *espressivo* *pp*

*string.* *poco cresc.* *f* *p* *f*

*rit.* *tempo* *poco string.* *pp*

*animato* *f* *poco a poco calando*

*rit.* *Tempo I.* *pp* *f* *poco dim.*

*espressivo* *pp* *rit.*

## Die Walküre

## 1. Aufzug 2. Szene

Sehr gemessen und bestimmt [♩ = 72]

Richard Wagner

Kb.-Tb. *f* *dim.* *p*

19 *f* *dim.* *dim.*

5 *p* *più p* *pp*

(21) *mf* *cresc.* *f* *p*

*cresc.* *f*

## 2. Aufzug 2. Szene

Wieder etwas langsamer [♩ = 76]

Più animato

Kb.-Tb. *p stacc.* *[rall.] f* *p* *pp*

(28)

## 4. Szene

Etwas bewegt, doch nicht zu schnell [♩ = 90-100]

Kb.-Tb. *f* *ten.* *dim.* *p*

(61)

5. Szene  
Lebhaft

Kb.-Tb.

*ff*

*ff*

1

5

2

*ff*

*ff*

3. Aufzug 1. Szene (Walkürenritt)  
Lebhaft

Kb.-Tb.

*ff*

(8)

*ff*

*ff*

*ff*

*ff*

(9)

Stürmisch [♩ = 144]

*ff*

*sempre ff*

[attacca]

2. Szene  
Sehr heftig [♩ = 84]

*ff*

Etwas breiter, doch nicht gedehnt (♩ = 120) 8

Musical score for two staves. The top staff has a dynamic marking *p* and a fermata. The bottom staff has a dynamic marking *p* and a fermata, followed by a measure with a dynamic marking *f* and a fermata, and then a measure with a dynamic marking *p* and a fermata.

Wieder etwas belehnter (♩ = 96)

Musical score for two staves. The top staff has a dynamic marking *p* and a fermata, followed by a measure with a dynamic marking *ff* and a fermata, and then a measure with a dynamic marking *p* and a fermata. The bottom staff has a dynamic marking *p* and a fermata, followed by a measure with a dynamic marking *cresc.* and a fermata, and then a measure with a dynamic marking *f* and a fermata.

3. Szene Mäßig bewegt (♩ = 60)

Musical score for one staff. The dynamic markings are *mf*, *pü.f*, and *ff*.

# Sinfonische Metamorphosen

Turandot (Scherzo) nach Themen von C. M. von Weber

Paul Hindemith

Lebhaft (♩=96)

(M) 5

First musical staff, bass clef, 2/4 time signature. It begins with a double bar line and a dynamic marking of *f*. The notation includes a tuba part labeled 'Tb.' and a bassoon part labeled 'E'. The staff concludes with a circled letter 'M' and the number '5'.

Second musical staff, bass clef, 2/4 time signature. It begins with a dynamic marking of *f* and ends with a dynamic marking of *ff*. The staff concludes with a circled letter 'N'.

Third musical staff, bass clef, 2/4 time signature. It begins with a dynamic marking of *mf* and ends with a dynamic marking of *ff*. The staff concludes with a circled letter 'R'.

Fourth musical staff, bass clef, 2/4 time signature. It begins with a dynamic marking of *mf* and ends with a dynamic marking of *ff*. The staff concludes with a circled letter 'R'.

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31820

Fifth musical staff, bass clef, 2/4 time signature. It begins with a dynamic marking of *mf* and ends with a dynamic marking of *f*. The staff concludes with a circled letter 'S'.

Sixth musical staff, bass clef, 2/4 time signature. It begins with a dynamic marking of *ff*. The staff concludes with a circled letter 'T'.

Seventh musical staff, bass clef, 2/4 time signature. It begins with a dynamic marking of *ff*. The staff concludes with a circled letter 'T'.

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# Ottorino Respighi Fountains of Rome

## BASSO TUBA

La fontana di Valle Giulia all' alba.  
*Andante mosso* 13 1 13 2 2 *Poco più mosso* 13 3 *Tempo I<sup>o</sup>* 10

La fontana del Tritone al mattino.  
*Vivo* 3 3 4 4 2 6  
 (Tromboni)  
 Un poco meno *Allegretto* 10 5 15 6 17 7 16 8 16 9 15  
 Più vivo *gaiamente* Più vivo ancora Un poco rall.  
 (Tromboni)

La fontana di Trevi al meriggio.  
 10 All<sup>o</sup> moderato  
*pp* *cres.* *f* *p* *cres.*  
 11 All<sup>o</sup> vivace  
*fff* *fff*  
 12

BASSO TUBA

13

14 Più vivo  
(In uno) 8  
(Ritmo di 3 battute)  
fff

più f

15 (Ritmo di 4 battute)  
fff

Largamente  
fff

1 2 3 4 5 6 7  
dim. f dim.

16 9 17 Calmo 16  
mf dim. tacet al Fine

La fontana di Villa Medici al tramonto.

18 And.<sup>te</sup> 12

19 Meno mosso 16

20 11

21 And.<sup>te</sup> come prima 10

22 16

23 10



# Sensemaya for orchestra

tuba

Silvestre Reyueltas

2.  $\downarrow = 100$  *espr. misterioso*

*mf* *f*

3. *sempre espr. e sost.*

*p* *f*

4. *f* *pp* 5.

*like an echo of the first time*

*ppp* *(f)* 6.

7.

tuba

mf *f*

9 *mf* *f*

10 *f* etc. *PPP*

13 +2 L'istesso tempo *sf sf sf sf sf sf sf sf sf sf*

14 2 *sf sf sf sf*

15 *sf ff ff*

16 2 etc. *ff sff*

22 L'istesso tempo *ff*

23 *ffpp ppp sff ppp* etc.

24 *fff ppp fff ppp pp fff*

L'istesso tempo 27 *ff p pp*

28 *ff fff ppp*

29 etc.

tuba

33 *Allegretto* *Allegretto*

34

35

36 4 37

38

39

40

41

42

G.P.

fff

1. Teil III. Szene  
Ungarischer Marsch  
Allegro marcato (♩ = 88)

# Fausts Verdammnis

Hector Berlioz  
op. 24

Musical score for 'Faust's Damnation' by Hector Berlioz, measures 20-22. The score is written in bass clef with a 2/4 time signature. Measure 20 starts with a tuba (Tb.) part marked *ff*. Measures 21 and 22 continue the piece with various dynamics including *ff* and *f*. The key signature has one flat (B-flat).

# Sinfonie Nr. 1

D-Dur/D majeur

3. Satz  
Feierlich und gemessen, ohne zu schleppen (♩ = 60)

Gustav Mahler

Musical score for 'Symphony No. 1' by Gustav Mahler, measures 3-10. The score is written in bass clef with a 4/4 time signature. Measure 3 starts with a tuba (Tb. A) part marked *pp*. Measures 4-10 continue the piece with various dynamics including *pp* and *f*. The key signature has two flats (B-flat, E-flat).

# Lohengrin

Richard Wagner

## 3. Aufzug

Einleitung

Sehr lebhaft (♩ = 92)

(2) Tb.

*ff* <sup>3</sup> *ff* <sup>3</sup>

*ff*

45

*ff* *ff* *ff* *ff*

*ff* *dim.* . . . . *p*