

Dear All,

I hope you are all enjoying your well-earned summer break. It is my pleasure to share with you this year's audition excerpts for ensemble placement. Auditions will be held on **Sunday, August 16<sup>th</sup> from 3-5:30pm in Rosen Concert Hall**. Please plan on meeting backstage at 2:45pm to determine order. Auditions will be blind and held behind a screen with a proctor. Please note that ALL students enrolled in applied lessons MUST complete an audition.

When judging these auditions, I evaluate your auditions on the following criteria: tone and technical facility on your instrument, preparation (i.e. correct pitches/rhythms/articulations/etc.) and musicianship/style. A quick tip: as you are listening to recordings of each excerpt, write down a few adjectives to describe each excerpt (i.e. *serious, jovial, happy, sad*, etc.). Your goal is to convey those adjectives in your practicing and performance.

I have listed the excerpts below and have included a short description of the work to get you started in your preparation. Please prepare thoroughly and thoughtfully – this means slow practice, frequent listening and lots of recording (yourself). I have included links for listening recommendations below and will have them available on the studio webpage ([www.appstatetubaeuph.com](http://www.appstatetubaeuph.com)) shortly. With just over ten weeks before the start of classes, you have plenty of time for thoughtful and thorough preparation, and I encourage you to begin early (now!). Remember: *how we do anything is how we do everything*.

Please do not hesitate to contact me with questions, concerns or for suggestions.

Happy Practicing,  
Dr. Wiese

### **Tuba Excerpts:**

- 1) **Scale Study “E” from *Hal Leonard Special Studies: Slurred AND Articulated*,  $\text{♩}=100$**
- 2) **Excerpts from *Lincolnshire Posy* by Percy Grainger (bracketed on following page):** Australian-American composer Percy Grainger is an eccentric, colorful and complicated composer described as “possessing the supreme virtue of never being dull.” Read about his quirks and foibles in this thought-provoking article (<https://www.theguardian.com/music/2011/nov/10/percy-grainger>) before reading his own program notes for *Lincolnshire Posy* (<http://www.percygrainger.org/prognot6.htm>).
- 3) **Excerpts from *Second Suite in F Major* by Gustav Holst:**  
Like Grainger, British composer Gustav Holst enjoyed collecting folk songs to use in his compositions, include this *Second Suite* for military band. Holst himself was a professional trombonist, perhaps contributing to the wealth of writing for low brass in this work. Consider the folk song style and influences as you prepare these excerpts.
- 4) **Excerpts from *Symphonic Metamorphosis of Themes by Carl Maria von Weber* by Paul Hindemith:**  
Paul Hindemith was a composer with a broad interest and vast knowledge of classical music, which led to his orchestral work inspired by Weber's lesser-known piano pieces. In this work, you will hear a range of styles, from Bach-inspired counterpoint to rhythms suggestive of American jazz.
- 5) **Excerpt from *Overture to Nabucco* by Giuseppe Verdi:**  
Who can summarize opera succinctly? Verdi's *Nabucco* draws upon Biblical accounts of the Jews and their struggle under the Babylonian king Nebuchadnezzar II (“Nabucco”). Read the plot summary, then check out the performance available on Met Opera on Demand starring Plácido Domingo. Musicologist Donald Grout describes Verdi's early operas as “...blood-and-thunder romantic melodrama...” – how can you go wrong?

Recommended Recordings – Spotify Playlist:

<https://open.spotify.com/playlist/5VlEMoQuo6RmYZ7KCRapz9?si=4igQtbQVTluoMnVtJlhshQ>

## "LINCOLNSHIRE POSY"

Based on English Folksongs gathered in Lincolnshire, England by Lucy E. Broadwood and Percy Aldridge Grainger and set for Wind Band (Military Band)

by

PERCY ALDRIDGE GRAINGER

~~A1120~~

### 1. "LISBON" (Sailor's Song)

Full Score Edition  
Assembled by Frederick Fennell

TUBA

Brisk

mf (detached)

mp

Bns., Bass Cl.

f

mf

mp

Slow off slightly

(feelingly)

mp

f

p

The musical score for the Tuba part of "Lisbon" consists of five staves. The first staff begins with a tempo marking of "Brisk" and a dynamic of "mf (detached)". It includes measure numbers 9, 10, 7, 18, 6, 26, and 2. The second staff has measure numbers 4, 34, 8, 42, 8, and 50, with a dynamic of "mp". The third staff has measure numbers 58 and 2, with a dynamic of "f". The fourth staff has measure number 64 and a dynamic of "mp". The fifth staff includes tempo markings "Slow", "off", and "slightly", and dynamics "mp", "f", and "p".

### 2. "HORKSTOW GRANGE" (The Miser and his Man: A local Tragedy)

Warm  
Dark  
Gorgeous

Slowly flowing; singingly

Bass Cl.

mf

f

mf

f

p

ppp

The musical score for the Bass Clarinet part of "Horkstow Grange" consists of three staves. The first staff has a tempo marking of "Slowly flowing; singingly" and a dynamic of "mf". It includes measure numbers 6 and 10. The second staff has measure numbers 14 and 17, with a dynamic of "mf". The third staff has measure number 17 and dynamics "f", "p", and "ppp".

SBS-250

TUBA

25 Linger *mp*

louden *f*

29 Slow off *a2* Slightly slower *p* *f* (heavy)

34 Slacken slightly Slightly slower still *fff* *mp* Slow off long *p* *ppp*

3. "RUFFORD PARK POACHERS"  
(Poaching Song)

Version A Flowingly 3 3 2 11 2 3

18 Solo Flhn. *mp*

26 2 34

Linger In time 40 Solo Flhn. Slow off slightly *ff*

Quicken slightly 46 In time *pp* *louden lots* *fff* *f* (to 51)

3. "RUFFORD PARK POACHERS" (B)

Version B Flowingly 3 3 2 11 2 3

18 26

S. Bass

ON least

# A523-2

TUBA

~~1120~~

3

34

Linger In time

40 Slow off slightly

46 In time

Quicken slightly

LOUD

turn

p

louden lots

fff

f

Version A & B

51 Somewhat faster

51 Somewhat faster

63 Slow off slightly

68 In time, 2nd Speed, but waywardly

76

83 In time, 1st Speed

Slow off lots

ff

f

f

mp

louden

louden lots

p

ff

pp

p

ppp

TUBA

Alto Cl.  
Bass Cl. [95] *Slow* *off* *long*  
*ppp*

4. "THE BRISK YOUNG SAILOR"  
(who returned to wed his True Love)

*Sprightly* 5 [9]  
*p*

Bass Sax. *mp*

[17] *p* Bn. *p*

[25] *pp* Solo *p* *louden*

[34] *p* *mf*

[40] *f*

(no slackening) *ff* *Slow off* [43] *In time* *fff* *f (angrily)*

Bn.2 *p*

SBS-250 *mp* *ppp*

# Second Suite for Military Band in F major.

Basses.

GUSTAV HOLST.

## I. March.

**% Allegro.**

1

*f*

A

B 8 C

*f*

D

*dim.*

E

*p*

F

G

*cres.*

*ff*

2

Fine.

# Holst/Mvt. IV (pg. 2)

## Basses.

**C** (One beat in a bar but keep the same pace as before)

*dim.* *p*

**D** (Two beats in a bar)

*dim.*

**E** 1 2 3 4 5 6 7 8

**F** 1 2 3 4 5 6 7 8

*p* *cres.*

**G** (One beat in a bar)

*ff*

**H** (Two beats in a bar)

*dim.*

*p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

1º Solo.

Tutti.

*ff*

4th horn

# Hindemith: Symphonic Metamorphosis

mf

f

I

ff

## II. Turandot, Scherzo

Moderato (♩ = 132)

Tacet

H

2. Pos.  
1. Pos.

f

f

I 5

J

mp

K

L

f

M

5



**N** *trpts.*

**O**

**P** *tenuto*

*atempo*

**Q**

8

3 Pos.

**R**

**S**

**T**

13

**U**

13

# Nabucco Overture

TUBA

SINFONIA

Verdi

Andante



*p* *maestoso*

Staff 2: Musical notation for the second line of the tuba part, continuing the Andante section.

Staff 3: Musical notation for the third line of the tuba part, continuing the Andante section.



Allegro

*p* *stacc. e sottovoce*

Staff 4: Musical notation for the fourth line of the tuba part, starting the Allegro section.

Staff 5: Musical notation for the fifth line of the tuba part, continuing the Allegro section.

Staff 6: Musical notation for the sixth line of the tuba part, continuing the Allegro section.

Staff 7: Musical notation for the seventh line of the tuba part, continuing the Allegro section.

Staff 8: Musical notation for the eighth line of the tuba part, continuing the Allegro section.

Staff 9: Musical notation for the ninth line of the tuba part, continuing the Allegro section.

Andante come prima

*p*

*p*

Staff 10: Musical notation for the tenth line of the tuba part, returning to the Andante tempo.