



## TUBA Audition Excerpts

### Fall 2024

Thank you for your interest in the UVA Wind Ensemble. Membership in the UVA Wind Ensemble is available to any undergraduate or graduate student through a recorded audition process. Interested students may submit their recorded audition using the [Wind Ensemble Audition Submission Form](#) anytime until Wednesday, August 28<sup>th</sup>, at 10PM. Students who participate in the Wind Ensemble during the Fall 2024 semester have their Spring 2025 Wind Ensemble audition requirement waived.

### Tips for Success

Please prepare the excerpts that follow to the best of your ability. Before recording your excerpts:

- Test your recording equipment before beginning recording.
- Experiment with different audio levels on your recording device to find a good balance of your loudest and softest playing.
- You may sit or stand while you record.
- Find a good space that is quiet without distractions.
  - Record indoors to minimize background noise.
  - Please turn off any fans in the room while you are recording.
- Your music does not need to be memorized.
- Each excerpt should be recorded in one continuous, un-edited take.
- Listen back to your final recording to be sure the sound quality is what you intend.

### Repertoire List

#### **Reed, Alfred. *The Hounds of Spring***

- Record the beginning up to measure 77.

#### **Hindemith, Paul. "March" from *Symphonic Metamorphosis***

- Record from Rehearsal I to the end.

#### **Jacob, Gordon. *William Byrd Suite***

- Mvt 4. Please record from the beginning to Rehearsal 3.

# THE HOUNDS OF SPRING

A Concert Overture for Winds

1

Basses(Tubas)

ALFRED REED

(1980)

*Allegro con brio*

*ff* *marc.*

9

16

24

34

48

56

63

77

88

*p* *cresc.* *f* *ffz* *f* *sim.* *marc.* *mf* *pp*

*Meno mosso* *poco a poco allarg. - - - - molto*

Str. Bass

Bsn., B.Sax.

# MARCH

from Symphonic Metamorphosis  
of Themes by Carl Maria von Weber

PAUL HINDEMITH (1943)  
Transcribed for Concert Band by  
Keith Wilson

(♩ = 80)

Stg. Bs.

4

A

1 3 2 one only

B

3

C 6 D 9

E

6 F 3

3  
*f* *ff*

1 2 one only

*f* *ff*

G 9 H 8

I tutti  
*mp* *cresc.* *f*

J  
*mf* *f*

*mf* *f*

K  
*ff*

*f* *cresc.*

L  
*ff*

*ff* 3

# WILLIAM BYRD SUITE

076

00060

GORDON JACOB

Basses

## NO. 1. THE EARLE OF OXFORD'S MARCHE

Un poco pomposo

The musical score consists of 12 staves of bass clef notation in 2/4 time. The key signature has one flat (B-flat). The score includes various dynamics such as *pp*, *f*, *p*, *mf*, *f*, *ff*, and *fff*. Performance markings include accents, slurs, and a *da Capo* instruction with *molto rit al Fine.* at the end. There are several circled numbers (1-12) and some handwritten annotations in blue and yellow.

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U.S. Edition 1960.

Q. M. B. 302

Printed in U.S.A.

UNIVERSITY OF VIRGINIA BAND

H.11072

Nº 2. PAVANA.

Molto lento.

*start in 8*

pp

1 8 2 3

p f f

pp ppp

Nº 3. JHON COME KISSE ME NOW.

Allto con grazia.

1 1 1

p

1 2 1

3 3

mf

4 4 5

f p ff

Don't rush

6 Don't rush

7 mf

pp

ppp

Nº 4. THE MAYDEN'S SONG.

Moderato, un poco lento.

3

p

1

2

p

Musical score for Basses, measures 1-11. The score is written in bass clef with a key signature of one flat (B-flat). It includes various dynamic markings and performance instructions:
 

- Measure 1: *p* (piano)
- Measure 2: *legato* (handwritten)
- Measure 3: *mf* (mezzo-forte)
- Measure 4: *f* (forte), *cres.* (crescendo)
- Measure 5: *ff* (fortissimo), *sempre.* (handwritten)
- Measure 6: *sempre marc.* (handwritten)
- Measure 7: *molto rit.* (handwritten)

 There are also several circled measure numbers (2, 3, 4, 5, 6) and boxed letters (B, C, D, E) indicating specific sections or techniques. A pink oval highlights the first few notes of measure 4.

### № 5. WOLSEY'S WILDE.

Con moto. *Tutti* (handwritten)

Musical score for 'WOLSEY'S WILDE', measures 1-2. The score is written in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. It includes dynamic markings and performance instructions:
 

- Measure 1: *mf* (mezzo-forte), *f* (forte)
- Measure 2: *f* (forte), *p* (piano)

 The score features circled measure numbers (1, 4) and boxed letters (A, E). A yellow box highlights the word 'Solo.' and a green box highlights 'Tutti.'. There are also handwritten annotations like 'Tutti.' and 'f tutti.' at the end of the piece.

*f tutti.*  
*page*

# Basses

Measures 1-16 of the bass line. Measure 1 is marked with a box 'B'. Measure 2 has a box 'C'. Measure 10 has a box 'D'. Dynamics include *f*, *pp*, *mf*, and *p*. Performance instructions include *cres.* (crescendo) and first/second endings (1. 2.).

## NO 6. THE BELLS.

Tempo moderato.

Measures 17-96 of the bass line. Measure 17 is marked with a box '1'. Measure 24 is marked with a box '2'. Measure 31 is marked with a box '3'. Measure 38 is marked with a box '4'. Measure 45 is marked with a box '5'. Measure 62 is marked with a box '6'. Measure 70 is marked with a box '7'. Measure 78 is marked with a box '8'. Measure 86 is marked with a box '9'. Dynamics include *ppp*, *p*, *f*, *ff*, and *dim.*. Performance instructions include *simil.*, *cres.*, *dim.*, *poco a poco*, and a handwritten note "space between notes".