



SINFÓNÍUHLJÓMSVEIT ÍSLANDS

Sinfóníuhljómsveit Íslands / Iceland Symphony Orchestra

Principal Tuba

The Iceland Symphony Orchestra announces an audition for the position of Principal Tuba. The first round of the audition will be held by video submission. The application deadline is 9 February 2026, and results from the first round will be announced on 14 February 2026.

The subsequent live audition will take place at Harpa Concert Hall, Reykjavík, on 20 April 2026.

LIVE ROUNDS

I. Solo Repertoire:

Vaughan Williams – Tuba Concerto, mvt. 1 with cadenza
Blazevich – Soloetyde

II. Solo Excerpts:

Berlioz	The Damnation of Faust	Hungarian March: reh. 20-2mm. after reh. 21
Berlioz	Symphonic Fantastique	Mvt. 4: reh. 56-6mm. after reh. 57 Mvt. 5: 11mm. after reh. 84-end
Bruckner	Symphony No. 4	Mvt. 1: mm. 119-150 Mvt. 4: mm. 167-182 Mvt. 4: mm. 295-338
Bruckner	Symphony No. 7	Mvt. 4: mm. 191-212
Hindemith	Symphonic Metamorphosis	Mvt. 2: 5mm. after reh. L-reh. P Mvt. 2: 3mm. before reh. R-reh. T
Mahler	Symphony No. 5	Mvt. 3: 13mm. before reh. 16-reh. 17
Mussorgsky	Pictures at an Exhibition	Mvt. 4: Bydlo, beginning-reh. 39
Prokofiev	Symphony No. 5	Mvt. 1: reh. 3-2mm. before reh. 6
Respighi	Fountains of Rome	Reh. 11-reh. 14
Stravinsky	Petrushka	3mm. after reh. 100-3mm. before reh. 101 Reh. 121-9mm. before reh. 122
Wagner	Lohengrin	Act III: reh. 2-reh. 3 Act III: 8 mm. after reh. 5-5mm. after reh. 6
Wagner	Die Meistersinger von Nurnberg	Overture: mm. 158-188
Wagner	Das Rheingold	Scene III: Lento e sostenuto-Vivace
Wagner	Walkurie	Act III: 9mm. before reh. 11-reh. 12

SOLO TUBA

*Dedicated to the London Symphony Orchestra.
First performed by Philip Catelinet at the L.S.O. Jubilee Concert, 13th June, 1954.*

CONCERTO FOR BASS TUBA

R. VAUGHAN WILLIAMS

Allegro moderato (♩ = 96)

3

p cantabile

cresc.

f

1

1

p

2

p cantabile

trm

3

8

4 (♩ = ♩.)

4

p dolce

f

p

5

9

SOLO TUBA

6



7

leggiero



8



9



SOLO TUBA



.... may be omitted if preferred

Første runde

Soloetyde med klaver(C- el Bb-tuba)

Lento $\text{♩} = 58$

This musical score is for a tuba solo, written in bass clef with a key signature of two flats (Bb and Eb). The tempo is marked 'Lento' with a quarter note equal to 58 beats per minute. The score consists of 11 staves of music. The first staff begins with a forte (*f*) dynamic and a 'poco dim.' (poco diminuendo) instruction. The second staff features a piano (*pp*) dynamic and a triplet of eighth notes. The third staff includes a piano (*p*) dynamic and an 'espressivo' (expressive) marking. The fourth staff is marked 'string.' and 'poco cresc.' (poco crescendo), with a forte (*f*) dynamic. The fifth staff shows a 'rit.' (ritardando) followed by 'tempo' and a piano (*p*) dynamic. The sixth staff is marked 'animato' and 'poco a poco calando' (poco a poco calando), with a forte (*f*) dynamic. The seventh staff is marked 'rit.' and 'Tempo I.', with a piano (*pp*) dynamic. The eighth staff includes a 'poco dim.' (poco diminuendo) instruction. The ninth staff is marked 'espressivo'. The tenth staff is marked 'rit.' and ends with a fermata. The score includes various musical notations such as slurs, ties, and dynamic markings.

Fausts Verdammung.

Dramatische Legende in 4 Abtheilungen.

La Damnation de Faust.

Légende Dramatique en 4 Parties.

The Damnation of Faust.

Dramatic Legend in 4 Parts.

Tube I e II.

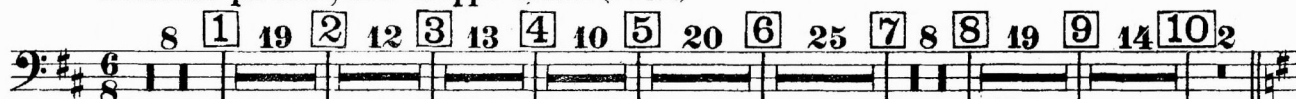
I.

SCENE I.

Plaines de Hongrie.- Ebene in Ungarn.- Plains of Hungary.

H. Berlioz, Op. 24.

Andante placido, non troppo lento. (♩=152)



SCENE II.

Ronde des Paysans.- Bauern-Tanz.- Peasants' Dance.

Doppio più mosso. (♩=♩)

Allegro. (♩=110) Presto. Andante. Presto. Andante. Allegro.

Presto.



SCENE III.

Moderato. Recit. Allegro non troppo.

Allegro.

Recit. All^o

Recit. Allegro misurato.



Marche Hongroise.- Ungarischer Marsch.- Hungarian March.

Allegro marcato. (♩=88)



Berlioz — Symphonie Fantastique

2

Tuba I.

Measures 56-59 of the Tuba I part. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 56 begins with a *mf* dynamic and a *cresc.* marking. Measure 57 includes a *dim.* marking leading to *p* and *pp* dynamics, followed by *ff*. Measure 58 features a *f* dynamic and a triplet of eighth notes. Measure 59 starts with a *f* dynamic and a 4-measure rest, followed by a *ff* dynamic. The section concludes with a *rall. poco* marking and a *a tempo* instruction, ending with a *ff* dynamic.

V.

Hexensabbath.

Songe d'une nuit du Sabbat. A witches' sabbath.

Measures 60-64 of the Hexensabbath section. Measure 60 is marked *Larghetto* (♩ = 63) and includes a *pizz.* (pizzicato) marking for the Violin. Measure 61 is marked *Allegro* (♩ = 112) and includes a *Clar.* (Clarinet) marking. Measure 62 is marked *Allegro assai* (♩ = 67) and includes a *Viol.* (Violin) marking. Measure 63 is marked *Allegro* (♩ = 104). Measure 64 is marked *Allegro* (♩ = 104). The section concludes with a *ff* dynamic.

Berlioz — Symphonie Fantastique

Tuba I.

4

Viol.

78 16 79 16 80

1 2 3 4

ff

3 81 7

ff

82 8 83 20

21 22 23

84

ff

4

ff

85 1

f

cresc. molto

ff

poco animato

3

ff

1

ff

86

Anton Bruckner
Symphony No. 4 in Eb Major (Romantic)

Baß-Tuba

1. SATZ

Bewegt, nicht zu schnell

Horn 1 Solo

1

10 20 30

40 50 A

Holz

molto cresc.

ff marc.

marc.

60

70

B 80 90 C 100 110

5 10 3 10 5

mf cresc. sempre

D 120

ff marc.

marc.

marc.

130 9

140

hr. 1

E

ff cresc. sempre

ff marc. sempre

150

9 160

Hörner

f cresc.

ff marc.

F

170 180 190 G 200

10 10 3 10

Bruckner — Symphony No. 4 in Eb Major

Baß-Tuba

8

170

180

poco a poco ritard. Langsam 190 10

200 *G* Tempowie anfangs 5 210 10 220 9 230

sempre dim. 240

250 I 260

K Langsamer (wie bei der Gesangsperiode im 1. Teile) 270 10 280 3 290

dim. 300

310

320

N

Bruckner — Symphony No. 4 in Eb Major

Baß-Tuba

9

330 *ritard.*
dim. sempre

340 10 350 10 360 10 370 8 Fl. 1 380

p Tempo I (Hauptthema anfangs) 390

marc. sempre 400

Langsamer 410 (G.P.) 420 5 R 4

ritard. sempre 430 S Etwas bewegter 440 9 T 1 450 7 Baß-Poc. *pp*

460 *p cresc.* *f* 470 U Langsam 480 5 3

ritard. V Tempo I^{mo} 480 9 Baß-Poc. 490 *pp*

500 W 1 *pp*

510 1 X 8 *p cresc. sempre* *f cresc.*

520 5 Y 530 2 *mf cresc. sempre*

540

Bruckner — Symphony No. 7 in E Major

contra Baß Tuba

- 9 -

140 L 150 M

5 5 1 4 4

160 N 170

1 3 6 1 1

0 180

4 5

190

ff marc.

cresc. semp.

12. Kl.

8= *schwer*

Bre-

marc.

schwer

Breit und wuchtig

200

R immer breiter

210

S a tempo

220 T 230 240 U

9 1 10 7 2

144 *mf* *f* **I** 152 *ff*

This system contains three staves of music. The first staff begins at measure 144 with a mezzo-forte (*mf*) dynamic. The second staff continues the melody, marked with a forte (*f*) dynamic, and features a boxed letter 'I' above measure 152, which is marked fortissimo (*ff*). The third staff concludes the system with a final chord.

Turandot, Scherzo

Moderato (♩ = 132) *Tacet* 79 **H** 1. Pos. *f* 87 **I** 5 92 *f* 96 **J** 104 *mf* **K** 108 **L** 113 *f* 121 **M** 5 119

This system contains six staves of music. It begins with the tempo marking *Moderato* (♩ = 132) and a *Tacet* instruction. The first staff (measures 79-87) is marked forte (*f*) and includes a boxed letter 'H' and the instruction '1. Pos.'. The second staff (measures 87-92) is marked forte (*f*) and includes a boxed letter 'I' and the number '5'. The third staff (measures 92-96) includes a boxed letter 'J'. The fourth staff (measures 96-104) is marked mezzo-forte (*mf*) and includes a boxed letter 'K'. The fifth staff (measures 104-108) includes a boxed letter 'L'. The sixth staff (measures 108-113) is marked forte (*f*) and includes a boxed letter 'M'. The system concludes with a final chord marked with the number '5' and measure 119.

Hindemith - Symphonic Metamorphosis

This musical score is for Hindemith's *Symphonic Metamorphosis*, specifically the section for the tuba. The score is written in bass clef and consists of ten sections, each marked with a letter in a box: N, O, P, Q, R, S, T, and U. The sections are numbered 126, 131, 137, 143, 151, 173, 181, 189, 195, and 202 respectively. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *tenuto*. The tempo marking *al tempo* is present above measure 160. The score also includes performance instructions such as *3 Pos.* (three positions) and *(Pos.)* (position). The sections are separated by double bar lines, and the final section U ends with a double bar line and a repeat sign. The score is written in a single system with ten staves.

N 126 *f* *ff*

O 131 137

P 143 *tenuto* *ff* 2

al tempo **Q** 151 160 168 3 Pos. *(Pos.)* *mf*

R 173 *p* *mf*

S 181 189 *f* *p* *mf*

T 195 202 204 205 13 **U** 13 (231) 218

Mahler — Symphony No. 5 in C# Minor

8

Kontrabass-Tuba.

a tempo allmählich berreyter, ins *Tempo I.*
molto moderato *Tempo I* übergehend. 15

Pos. I. a. II.

Nicht schleppen.

Heftig drängend.

tempo I.

1 21 Nicht schleppen.

Das Tempo merklich etwas einhaltend.

24 *Wieder zum Tempo I
zurückkehrend.*

pp espress.
Kräftig. (Tempo I.)

wichtig

IV. Bydlo

Sempre moderato pesante
Solo

pp poco a poco cresc.

38

39 6 40 5 41 *1^{re} Viol.*

42 Tuba *ff*

43 *poco dim.* *f*

44 *sempre dim.* *mf*

45 3 6

p

Promenade

TACET

V. Ballet des Poussins dans leurs Coques

TACET

VI. Samuel Goldenberg und Schmuyle

TACET

Tuba

SYMPHONY No. 5

S. PROKOFIEFF. Op. 100

The musical score is written for a tuba and includes a variety of musical notations such as notes, rests, and dynamic markings. The tempo is marked *Andante*. The score is divided into four measures, each starting with a boxed number (1, 2, 3, 4). The key signature is one flat (B-flat) and the time signature is 3/4. The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes a variety of musical notations such as notes, rests, and dynamic markings. The tempo is marked *Andante*. The score is divided into four measures, each starting with a boxed number (1, 2, 3, 4). The key signature is one flat (B-flat) and the time signature is 3/4. The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes a variety of musical notations such as notes, rests, and dynamic markings.

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Miami, Florida

Tuba

mf pesante

5

mp

f

mf

6 poco più mosso

dim.

7

8

9

10

Tempo I

calando

Tempo I

The musical score is written for a Tuba in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten measures. Measure 2 begins with a mezzo-forte (mf) dynamic and a 'pesante' (heavy) marking. Measure 5 contains a mezzo-piano (mp) dynamic. Measure 6 features a mezzo-forte (mf) dynamic and a tempo change to 'poco più mosso' (a little faster). Measure 7 includes a 'dim.' (diminuendo) marking. Measure 8 is marked 'Tempo I'. Measure 9 has a mezzo-forte (mf) dynamic. Measure 10 includes a 'calando' (ritardando) marking and a final 'Tempo I' instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

Ottorino Respighi Fountains of Rome

BASSO TUBA

La fontana di Valle Giulia all' alba. *Poco più mosso* **3** *Tempo 1^o*

Andante mosso 13 **1** 13 **2** 2 13 10

La fontana del Tritone al mattino.

Vivo 3 3 4 **4** 2 6

(Tromboni)

Un poco meno (Allegretto) *Più vivo (gaiamente)* *Più vivo ancora* *Un poco rall.*

10 **5** 15 **6** 17 **7** 16 **8** 16 **9** 15

(Tromboni)

La fontana di Trevi al meriggio.

10 All^o moderato

pp *cres.* *f* *p* *cres.*

11 All^o vivace

fff *fff*

12

BASSO TUBA

3

13

14 Più vivo
(In uno)
(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

tacet al Fine

mf dim.

La fontana di Villa Medici al tramonto.

18 And.^{te} 12

19 Meno mosso 16

20 11

21 And.^{te} come prima 10

22 16

23 10

Tuba.

5

Мишка медвѣдь и мужикъ, играющій на дудкѣ.

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

100 Sostenu^{to}. Solo

ff quasi a piena voce

diminuendo *pp*

1 acceler. 101 Tempo del principio.

2 6 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 6

ff *ff*

Trb. III.

112 113 8 114 7

ff *sff*

Tuba.

sempre sf

115

116

ПЯЖЕННЫЕ.

Die Masken. | Les Déguisés.

117 *Agitato.* 118 119 120 121 *Più mosso.* 122 123 124

ff *risoluto* *Più mosso.* *ff sempre*

Tromb. I. II. *Tromba I.* *Corno I.*

**Ссора арапа съ петрушкой
и смерть петрушки.**

**Streit Araps mit Petruschka | La querelle d'Arap avec Pétrouchka
und Tod Petruschkas. et le mort de Pétrouchka.**

tacet.

TUBA.

Langsam.
Lohengr.

74 2 12 75 9

Heil dir, El - sa!

mf cresc. *ff* *ff*

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

AKT III.

EINLEITUNG.
Schr lebhaft.

1 3 1 1 19

ff *f* *mf* *ff* *ff*

2 3 3 3

ff *ff*

1 16 4 11 15 1 *a tempo*

mf *mf* *dim. p* *riten.* *ff* *ff*

2 3 3

ff *ff*

3 3

ff *ff*

6 15

ff *dim.* *p*

SCENE I.
tacet.

SCENE II.

Schr ruhig.
Lohengr.

15 13 4 16 6 8 17 10 18 8

Das süsse Lied verhallt; wir sind al - lein,

ff *dim.* *p*

Etwas bewegter. **Langsam.** **Lebhaft.** *rit.* **Langsamer.**

2 19 12 3 20 6 1 6 2 21 3

Tuba.

158 *mf marc. assai.*

165 *cresc. poco a poco*

172 *molto legato*
f

179 *mf*

185 *piu f* *ff* *3* *f*

Pesante molto.

sempre f *piu f* *ff*

1 *ff*

I. Aufzug.

I. Scene.

tacet.

II. Scene tacet.

III. Scene.

Moderato.
Cello.

57 35

Seid meiner Treue wohl versehen.

13 5 1 36 *Viol.*

G. P. Ulrich Eissinger? — Hans Foltz?

Hans Schwarz? Zuletzt, Gott wollt's!

Tuba contrabassa.

Lento e sostenuto.

~~Solo.~~

Solo.

Un poco più animato. *molto cresc.*

più f *ff*

dim. *p*

Vivace. Più lento. *Corn.*

38 6

Un poco più animato. Vivace. 29

Bassi. Tromboni. *a tempo* *p*

cresc. *dim.*

Moderato. Più animato. Moderato. 3 Più animato. *f*

4 *p* *cresc.* *f* *dim.* *p* *p* *cresc.* *dim.*

Moderato e poi animando. 4 Animando. Fl. I.

7 4

6 1 2 3 4 5 6 3 8

f

IV. Scene. Moderato. 30 18

10 Fl. picc. Fl.

Un poco sostenuto. Timpani. Cor ingl. Trb.

11

C. B. Tuba.

III. Aufzug.

Vivace. 58 5 20 8 9 10 *Tromba bassa.*

ff 20 14 7

ff 12 1

più f 4 13 *ff*

f 2 *f* *più f* *f* *più f*

1 2 14

4 3 15 *f* 3

16 17 18 *Più animato. 16*

11 8 10

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

20

Vivace. 114 **Poco lento.** **Molto vivace e furioso.** **Molto vivace.**

35 59 34 35

Cello *p* 36 3