

ASSISTANT PRINCIPAL BASS AUDITION REPERTOIRE

MONDAY FEBRUARY 17, 2020

SOLO:

Solo of choice

ORCHESTRAL SOLOS

GINASTERA Variaciones Concertantes Variation 11

PROKOFIEV Lieutenant Kije Suite rehearsal 15-16

STRAVINSKY Pulcinella Suite 7th movement (Vivo)

ORCHESTRAL EXCERPTS

BACH Orchestral Suite No.2

Badinerie (no repeats)

BEETHOVEN Symphony No. 5

Movement 3. Mm1-100, mm 141-218

BEETHOVEN Symphony No. 9

Movement 4. Mm 8-115, mm. 431-525

BRITTEN Young Person's Guide to the Orchestra Variation H

MOZART Symphony No. 40

Movement 1 Mm 114-138. Movement 4 7th bar of C -11 bars before F

STRAUSS Don Juan Letter A-4th bar of B

SHOSTAKOVITCH Symphony No.5

Movement 1 Big [22] - 5measures before [27]

TCHAIKOVSKY Symphony No. 4

Movement 1 4th bar of B to C

Variaciones Concertantes

for Chamber Orchestra

Alberto Ginastera

Contrabassi

XI. Ripresa dal Tema per Contrabasso

Adagio molto Espressivo ♩ = 56

SOLO
p

mf

66 *Poco precipitato* *rall.*
f esultato

A tempo *cedendo*
mf *p dolce*

67 *rallentando*
pp

FRESNO STATE COLLEGE
LIEUTENANT KIJÉ
Suite Symphonique

CSS

II
ROMANCE

2

15 *Andante*

con sord. Solo

Musical notation for measures 15-16. The top staff is labeled 'Solo' and the bottom staff is labeled 'Altri Div.'. The tempo is *Andante*. The top staff begins with *con sord.* and *Solo*, followed by a dynamic marking of *mp*. The bottom staff begins with *div.* and *mp*. The key signature has one flat and the time signature is 4/4.

Musical notation for measures 17-18. The top staff has a dynamic marking of *mf*. The bottom staff has a dynamic marking of *mp*. The key signature has one flat and the time signature is 4/4.

16 *tutti non div.*

senza sord.

Musical notation for measures 19-20. The top staff has a dynamic marking of *mf*. The bottom staff has a dynamic marking of *mf*. The key signature has one flat and the time signature is 4/4.

Pulcinella

$\text{♩} = 120$

170 *Vivo*
ff *sff* *sff*

171 *fff* *sempre simile*

172 *f* *simile* *V* *n* *V* *gliss.*

173 *ff* *ff* *f*

174 *très fort (détaché)*

175 *n* *V* *n*

176 *dolce* *V* *n* *V*

Violoncello
Contrabasso

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ORCHESTRA

1

Ouverture [Suite] No. 2

Joh. Seb. Bach
(1685-1750)

Badinerie *stacc.*

7

18 *p*

20 *f*

28

34 *p* *f* *Fine*

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1

Symphony No. 5

L. v. Beethoven, Op. 67

Allegro $\text{♩} = 96$
unis.

pp *poco rit.* *a tempo* *pp* *sf*

poco rit. *a tempo*
Corni
f

f *sf* *sf*

sf *sf* *diman. pp* *poco rit.* *a tempo* *pp*

cresc.

Violoncello e Basso

68 *f*

82 *sf sf sf sf*

96 **A** *dimin. pp* **Vello.** **Cb.** *f > p* *pizz.* *pizz.*

pre p *cresc.* *arco* *f* *ff* **Vello.** **Cb.**

137 *unis.* *p* *f*

147

158 *f*

166

175 1 2 3 4 5 6

188 **B** **Vello.** **Cb.** *f* *f*

198 *unis.* *dimin.* *p*

207 *sempre più p*

Neunte Symphonie

Violoncello e Contrabasso

L. van Beethoven, op. 125

Allora ma non troppo un poco maestoso $\text{♩} = 88$
pp *cresc.* *p* *f*

Presto $\text{♩} = 96$
Legni

11 *dim.* *p* Fag. 2

22 Fag. *f*

Allegro ma non troppo $\text{♩} = 88$
div. *pp* 1 2 3 4 5 6 7 8

30 *pp*

38 **Tempo I** *f* *ff* *ritard.* *dim.*

45 *poco Adagio* *Vello.* *Vivace* *pizz.*

56 **Tempo I** *Vello arco* *f* *dim.* *Adagio cantabile* Fag. I

65 **Tempo I Allegro** *p* *cresc.* *ff*

75 *Fag. I* **Allegro assai** $\text{♩} = 80$ **Tempo I Allegro** *f* *f*

84 *f* *ff* Fag.

Allegro assai $\text{♩} = 80$

92 *p*

102 *cresc. p cresc.*

112 *div. p p sempre p*

122 *cresc. p cresc. p*

131 *cresc. p cresc. p*

140 *A*

150 *cresc. p cresc. cresc. p cresc.*

160 *B*

169 *unis.*

Lau.fet Brü.der

413 Vello., C.-B.
eu.re Bahn. *piu f*

423 *ff*

432 *sempre ff sf sf*

441 Vello *sf sf* 6

454 Vello., C.-B.

461

468 *sf sf*

477 4

488 *sf sf*

495 *sf*

503 *sf sf sf sf sf sf*

511 *ff sf sf*

519 *sf sf sf sf sf sf*

529 *p pp pp cresc ff* M

Britten – Young Person's Guide to the Orchestra

Variation H

VARIAZIONE H
Cominciando lento ma poco a poco accel.

Soli

pp *poco a poco cresc.* al Allegro

ff *veloce* *f* *mf espr.*

f *f* *f* *cresc.*

Cominciando lento ma accel.

ff *rall. molto* *pp* *poco a poco cresc.*

al Allegro

f *veloce*

f *4* *(d=d)* *2* *Soli* ***/es* *ds* *(c)*

pir.

Symphony No. 40

Violoncello & Bass

VOLONCELLO e BASSO

W. A. Mozart, K. 550.

Allegro molto

The musical score is written for Violoncello and Bass. It begins with a treble clef staff (Violoncello) and a bass clef staff (Basso). The tempo is marked 'Allegro molto'. The key signature has one flat (B-flat). The score consists of several systems of staves. Measure numbers 14, 20, 28, 34, 38, 44, 50, 56, 62, 68, 74, 80, 86, 92, 98, 104, 110, 116, 122, 128, 134, 140, 146, and 148 are indicated. There are various musical notations including notes, rests, slurs, and dynamic markings such as 'f' and 'V'. A 'C' time signature change is visible at measure 38. The score ends with the word 'SINI' and some partial notes.

131

141

MOZART #40
MVT. 4

C 6 Vcl. II

155

161

169

D

176

183

Vcl. p

191

Bassi f

198

f

207

Vcl. p f p f

216

Bassi p f

E

225

232

10
10

DON JUAN.

Allegro molto con brio.

Contrabasso.

Richard Strauss, Op. 20.

EDWIN F. KALMUS
PUBLISHER OF MUSIC
SCARSDALE, N. Y.

2
pizz
1 (21)

SHOST.
No 5

Allegro non troppo
(22) arco > b \flat

(23) 2

(24)

(25)

(26)

(27) Poco sostenuto $\text{♩} = 126$
pizz

arco
(30) (31)

(32) $\text{♩} = 138$ 2 div IV (33) poco string

(34) uncs (35) rit

(36) Largamente $\text{♩} = 66$ 2 (37) 3 (38) molto rit

a tempo con tutta forza rall pizz

(39) Più mosso $\text{♩} = 84$ arco (40)

LA Phil.
Aug 3/05

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Sinfonie Nr. 4 f-Moll

Peter Tschaikowski, op. 36

Kontrabaß



I

2

Kontrabaß

Musical score for Contrabass, measures 51-90. The score is written in bass clef with a key signature of three flats (F major/D minor). It includes various dynamics such as *p*, *cresc.*, *mf*, *f*, and *mp*. There are several handwritten annotations, including a circled 'C' at measure 68, a 'D₁₁' at measure 88, and various 'V' and 'M' markings above notes. The score ends with a double bar line at measure 90.