

Youngstown Symphony Orchestra
Principal and Section Double Bass Audition List 2024

Solo: Standard concerto of player's choice - 2 ½ minutes max

Orchestral Solos (Principal)

Mahler: Symphony No. 1 - Mvt 3 - Bass solo

Stravinsky: Pulcinella Suite - Mvt 7 - Vivo - Bass solo.

Orchestral Excerpts:(Section and Principal)

Beethoven: Symphony No. 9, Last mvt - Recitative Section

Brahms: Symphony No. 2:

a. Mvt. I: Letter E to Letter F

b. Mvt IV: Beginning to 2m after Letter A

Britten: A Young Person's Guide to the Orchestra - Variation H

Mozart: Marriage of Figaro Overture:

a. m.1 - 24

b. m.81 - 95

Mozart: Symphony No. 40: Mvt. I: m. 114 - 135

Strauss: Don Juan: beginning to 14m. after A

Mahler — Symphony No. 1 in D Major

6

Contrabass.

III. Satz.

Feierlich und gemessen, ohne zu schleppen.

1 (Pauken) *pp* *p* mit Dämpfer

2 *pp* *pizz.* 1 2 3 4

3 Nur eine Hälfte. *pp* *pizz.* 1 2 3 4

4 *pp* *pizz.* 1 2 3 4

5 *pp*

6 Zurückhaltend. 1

5 a tempo (Ziemlich langsam.) unis. *p* *pizz.* 2

6 Nicht schleppen.

7 *poco rit. a tempo*

8 Nicht schleppen. *Poco riten. a tempo. sempre pizz.* 1 2 2 *pp*

9 *pp*

10 *pp* *pizz.* 2

11 *pp* (1. Viol.)

12 *pp* (Harfe)

13 Wieder etwas bewegter. *pizz.* *poco riten.* *ppp* *sempre ppp* 1 2 3 4 5 6 7

STRAVINSKY *Pulcinella*: Suite

No.7. Vivo

Excerpt 1 Vivo, ♩ = 132-138

85 Vivo, ♩ = 132-138

Solo

ff

86

sf *sf* *fff*

sempre sim.

87

sim.

gliss.

88

1 2

ff

89

90 *détaché*

très fort

91

dolce

92

3 4

93

ff *risoluto, energico*

Detailed description: This is a musical score for a bassoon part, measures 85-93. The music is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Vivo' with a metronome marking of ♩ = 132-138. The score begins with a 'Solo' marking and a dynamic of *ff*. Measures 85-86 feature a series of eighth-note patterns with accents, with dynamics increasing to *sf* and *fff*. Measure 87 continues with similar patterns, marked *sim.* and ending with a glissando. Measures 88-89 show a first ending (marked 1) and a second ending (marked 2), both with *ff* dynamics. Measure 90 is marked *détaché* and *très fort*. Measure 91 is marked *dolce*. Measure 92 features a triplet of eighth notes and a quarter note, marked 3 and 4. Measure 93 concludes with a final *ff* dynamic and the instruction *risoluto, energico*.

Presto $\text{♩} = 66$

Fag. I

4

f Selon le caractère d'un Recitativ mais, in tempo.

12

dimin. *p* *f*

Allegro ma non troppo $\text{♩} = 88$

25

1-8 2 3 4
pp

34

5 6 7 8 **Tempo I**
f ff

43

dimin. **ritard.** **poco adagio** **Vivace** **Tempo I**
f

59

dimin. **Adagio cantabile** **Tempo I**
p

69

cresc. *ff*

Allegro assai $\text{♩} = 80$

Tempo I

77

3 *f* *f*

Allegro assai $\text{♩} = 80$

87

1 *sf* *p*

95

103

cresc. *p*

111

cresc. *p* *sempre piano*

BRAHMS Symphony No.2 in D, Op.73

First movement

Excerpt 1 Allegro non troppo

E (*quasi ritenente*)

111 *f* *sf ben marc.* *sf marc.*

124 *f*

132 *ff* *poco f espr.*

142 *cresc.*

152 *ff* *p* **F** *pizz.*

Brahms — Symphony No. 2 in D Major

8

Kontrabaß

160 Klar.I pizz. 1 2 3 4 5 6 7 5
p *dim.*

176 Fl. > > > > pizz. 3 3
dim.

190 Poco a poco - - - - - **E** Tempo primo 3 pizz. 1
Viol.I > > *mf*

201 1 3
p

214 **F** 2 4 pizz. 4
pp

228 2 poco sost. 2 arco pizz.
p

Allegro con spirito

p sotto voce

8 *pp*

16 *dim.*

A 23 *f* *sf* *sf*

28 *sf*

4 VARIATION H Bass

Cominciando lento ma poco a poco accel.

Soli

pp *poco a poco cresc.* *al Allegro* *gliss.* *1* *ff* *veloce* *sf* *mf espr.*

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

al Allegro *ff* *veloce* *4 2* *Soli* ***vi de* *pizz.*

VARIATION I (Harp)

Maestoso
pizz.

pp ma pesante e risonante *poco cresc.* *mf* *dim.*

pp *dim.* *ppp* *ppp*

VARIATION J (Horns)

Lo stesso tempo

arco trem. sul pont. *pizz.* *ppp* *cresc.* *mf* *pp* *pp sempre* *ppp* *cresc.* *mf* *pp* *pp sempre*

*) as before

***) vi-de, as before

Le nozze di Figaro

Opera buffa in vier Akten

KV 492

Sinfonia

Presto

Wolfgang Amadeus Mozart

The musical score is written for Violoncello (Vc.) and Bass (B.) in the key of D major and 3/4 time. It begins with a *pp* dynamic. The first system shows the initial melodic line. The second system, starting at measure 5, features a *ff* dynamic and includes first endings (1-9) for both instruments. The third system, starting at measure 12, is marked *ff* and includes first endings (6-9). The fourth system, starting at measure 19, continues the melodic development. The fifth system, starting at measure 24, features a *ff* dynamic and includes first endings (1-8). The sixth system, starting at measure 32, is marked *ff* and includes first endings (9, 1-6, 2, 3, 4, 5). The seventh system, starting at measure 40, features a *f* dynamic and includes first endings (6). The eighth system, starting at measure 47, includes first endings (1-6). The ninth system, starting at measure 52, includes first endings (2, 3, 4, 5, 6, 7).

Violoncello e Basso

66 *p* *p* *f* *f* *f* *f*

83

92 *p*

102 1-5 2 3 4 5

115 1-5 2 3 4 5 *f*

129 1 3 *pp*

140

145 Vc. 1-9 2 3 4 5 6 7 8 9 *ff*

B. *ff*

Tutti Bassi

156 *p*

162 1-6 2 3 4 5 6 *f*

105

p

113

f

119

124

129

134

f 5 Viol. I Vc.

147

f 1-6

154

f 2 3 4 5 6

161

p 5

173

f

182

p 1

190

f

1/3 gm. 4/01

#0294

DON JUAN

Contrabasso

Tone Poem after Nicolaus Lenau

Richard Strauss, Op. 20
Edited by Clinton F. Nieweg
and Nancy Bradburd

Allegro, molto con brío

ff *ff* *pizz.* *arco* *mf* *mf* *ff* *arco* *3* *ff* *ff* *fff* *f* *ff* *ff* *3* *pizz.* *2* *arco* *pp* *ff* *tranquillo* *1* *C* *molto vito* *ff* *3* *ff* *pp* *4* *p* *rapidamente* *cresc.* *ff* *poco cal.* *6* *ppp* *pp* *pp* *tranquillo* *p* *cresc.* *dim.* *E* *p* *cresc.* *dim.* *pp*

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