



WISCONSIN CHAMBER ORCHESTRA
PRINCIPAL BASS AUDITION REPERTOIRE LIST

SOLO REPERTOIRE:

First movement of a standard bass concerto

ORCHESTRAL SOLOS:

- HAYDN** *Symphony No. 31*
4th Mvt. – Var. 7 – Bass solo without repeats
- GINASTERA*** *Variacones Concertantes*
XI Ripresa del Tema per Contrabasso
- STRAVINSKY*** *Pulcinella Suite*
VII. Vivo – figure 85 to 6 measures after 93 without repeat
- MAHLER*** *Symphony No. 1*
Opening until reh. 2

ORCHESTRAL EXCERPTS:

- BACH** *Violin Concerto in E major, BWV 1042*
Adagio – ms. 1–15
- BEETHOVEN** *Symphony No. 5*
3rd Mvt. – ms. 52–100
3rd Mvt. – Trio, ms. 141–219 without repeat
- BEETHOVEN** *Symphony No. 8*
1st Mvt. – ms. 132–downbeat of 176
- BRAHMS** *Symphony No. 2*
4th Mvt. – 8 measures before letter L to letter M
- BRITTEN*** *Young Person's Guide to the Orchestra*
Variation H to L
16 bars of the Fugue
- MOZART** *Symphony No. 39*
1st Mvt. – ms. 13–21
1st Mvt. – ms. 40–96
- MOZART** *Symphony No. 40*
1st Mvt. – ms. 114–138
- SCHUBERT** *Symphony No. 9*
3rd Mvt. – letter B to 7 measures after letter C
- SHOSTAKOVICH*** *Symphony No. 14*
3rd Mvt. – figure 27–29
3rd Mvt. – figure 35–37

**Copyrighted excerpts will be given to candidates separately
Candidates may use their own bowings.*

Basso

Symphony No. 31 "Horn Signal"

Haydn

Var. 7 113

Basso-Solo

Violoncello

117

121

126

1. 2.

129

Tutti Bassi *p*

p

J.S. Bach — Violin Concerto in E Major

4

Basso

Adagio

sempre piano

5

9

14

19

25

34

39

43

47

51

54

A

B

4

Beethoven — Symphony No. 5

Violoncello e Basso

III.

42 *sf sf dimin. pp* *poco rit. u tempo* *pp*

55 *cresc. -*

68 *f*

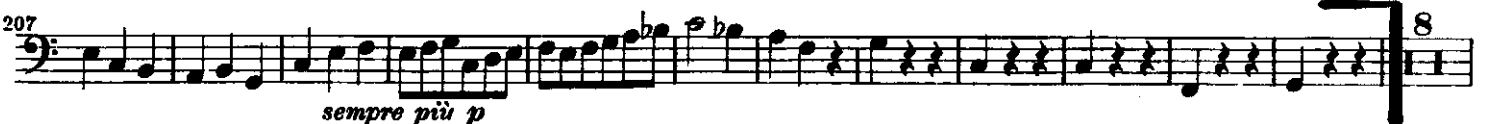
82 *sf sf sf sf*

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

The musical score is written for Violoncello and Bass in bass clef with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff (measures 42-54) features a melodic line with dynamic markings *sf*, *sf*, *dimin. pp*, and *pp*, and tempo markings *poco rit.* and *u tempo*. The second staff (measures 55-67) continues the melodic line with a *cresc. -* marking. The third staff (measures 68-81) features a more rhythmic, eighth-note pattern with a *f* marking. The fourth staff (measures 82-95) continues the eighth-note pattern with *sf* markings. The fifth staff (measures 96-100) includes a section marked 'A' in a box, a *dimin. pp* marking, and a section marked 'Vello' and 'Cb.' with a double bar line. This section includes *f > p* and *pizz.* markings.

Beethoven — Symphony No. 5, III

Violoncello e Basso



Beethoven — Symphony No. 8

Violoncello u. Kontrabaß

I.

112 *ff* *ff* 3 3 *p*

122 *ff* *ff* *p*

129 *cresc.* *p* *cresc.* *ff* *ff*

137 unis. *sf* *sf* *ff* *C*

145 *ff* *ff* *ff* *ff* *ff* *ff*

153 *ff* *ff* *ff* *ff* *ff* *ff*

161 *V* *sf* *sf* *sf* *sf* *sf*

169 *sf* *sf* *sf* *sf* *sf* *sf*

176 *V* *sf* *sf* *sf* *sf* *sf*

Detailed description: This is a page of a musical score for the Violoncello and Kontrabaß parts of the first movement of Beethoven's Symphony No. 8. The page contains nine systems of music, each with a measure number at the beginning. The notation is in bass clef with a key signature of one flat (B-flat). The first system (measures 112-119) features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *ff*. The second system (measures 120-126) continues with *ff* dynamics and a *p* dynamic in the right hand. The third system (measures 127-133) includes a *cresc.* marking and a *p* dynamic in the left hand. The fourth system (measures 134-140) is marked 'unis.' and features *sf* and *ff* dynamics. The fifth system (measures 141-147) continues with *ff* dynamics. The sixth system (measures 148-154) features *ff* dynamics. The seventh system (measures 155-161) includes a *V* marking and *sf* dynamics. The eighth system (measures 162-168) continues with *sf* dynamics. The ninth system (measures 169-176) includes a *V* marking and *sf* dynamics.

Brahms — Symphony No. 2 in D Major, IV

Kontrabaß

in tempo

244 *pp*

251 **L** *pp sempre*

259

264 *f sempre più f f*

270

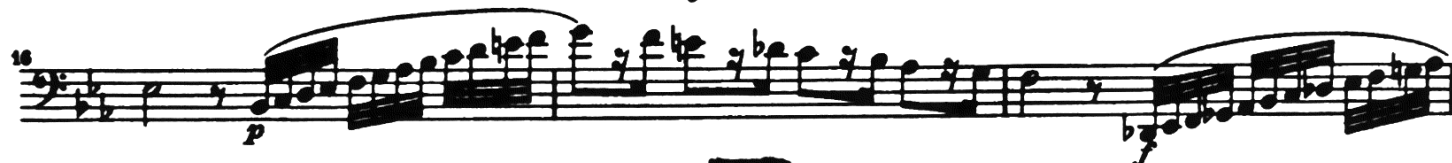
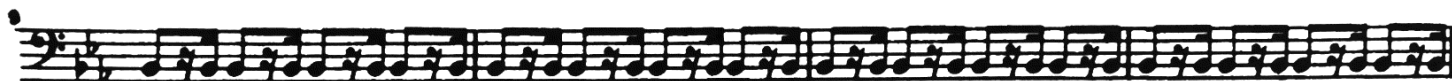
275 *sf sf sf sf* **M** *largamente* *poco f*

The musical score is for the Contrabass part of the fourth movement of Brahms' Symphony No. 2 in D Major. It is written in bass clef with a key signature of two sharps (D major). The score is divided into six staves of music. The first staff (measures 244-250) is marked 'in tempo' and 'pp'. The second staff (measures 251-258) is marked 'L' and 'pp sempre'. The third staff (measures 259-263) continues the melodic line. The fourth staff (measures 264-269) is marked 'f sempre più f f'. The fifth staff (measures 270-274) continues the melodic line. The sixth staff (measures 275-281) is marked 'sf sf sf sf' and then 'M largamente poco f'.

Wolfgang Amadeus Mozart
Symphony No. 39, K. 543

Violoncello und Kontrabaß

Adagio



Cello

Basso

Mozart: Symphony No. 40
Bass
Movement 1 - Measure 114-138

This musical score is for the Bass part of the first movement of Mozart's Symphony No. 40, covering measures 114 through 138. The score is written on four staves. The first staff begins with a large bracket and contains measures 114-117, featuring a melodic line with various accidentals and a dynamic marking of *f*. The second staff, starting at measure 118, continues the melodic development with a *V* marking at the end. The third staff, starting at measure 128, shows a more rhythmic passage. The fourth staff, starting at measure 129, continues the rhythmic pattern. The final staff, starting at measure 184, concludes the section with a series of eighth notes and a final bar line.

Allegro vivace.

Allegro vivace.

8 6

f *fz* *f* *fz*

p *cresc.* *f* *p* *fp*

pp *cresc.*

f *ff* *fz* *fz* *fz* *ff*

fz *p*

1 2 3

f *f* *fz* *f* *fz*

pp *cresc.*

B *ff* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *p*

cresc.

f *ff* *ff*

fz *ff* *pp* *pp*

sempre p *cresc.*

D *f* *p* *fp* *p*

pp *cresc.* *f*