

**PRINCIPAL BASS (BSO)  
Audition Repertoire**

**Supplemental Recording Submission**

- I. **Solo** (need not be memorized)  
Bach Cello Suite No. 3 [Allemande]  
(Use a version which transposes the original to G major, such as the Peters edition No. 238b, edited for bass by H. Samuel Sterling.)
- II. **Orchestral Solos**  
Haydn Symphony No. 31, "Horn Signal" [Mvt. IV: Var. 7, no repeats]
- III. **Orchestral Passages**  
Beethoven Symphony No. 9 [Mvt. IV: recitative to mm. 115]  
Mozart Symphony No. 39 [Mvt. I: mm. 12-21, **A** to **C**]  
Schubert Symphony No. 9 [Mvt. III (Scherzo): **B** to 2 measures after **C**]

ALLEMANDE (♩ = 60)

Handwritten annotations in the score include:

- A circled "1:00" above the sixth staff.
- A circled "2:00" at the bottom right of the page.
- Labels "2a", "1a", and "2a" below the eighth, ninth, and tenth staves.
- A "V" symbol above the eighth staff.

~~Violoncello~~, Basso

~~Fagotto~~

# SINFONIA No. 31

## IV.

Joseph Haydn

**FINALE**  
Moderato  
molto

Var. 7.

113

Basso-Solo

Violoncello

Musical notation for measures 113-116. The top staff is for Basso-Solo and the bottom staff is for Violoncello. Both are in G major and 3/4 time. Measure 113 starts with a bass clef and a key signature of one sharp (F#). The Basso-Solo part features a series of eighth notes and sixteenth notes, with a sixteenth-note triplet in measure 114. The Violoncello part consists of quarter notes.

117

Musical notation for measures 117-120. The top staff is for Basso-Solo and the bottom staff is for Violoncello. Measure 117 continues the Basso-Solo line with sixteenth-note triplets. Measure 120 ends with a double bar line and a fermata. A 'No' marking is present at the end of the system.

121

Musical notation for measures 121-125. The top staff is for Basso-Solo and the bottom staff is for Violoncello. Measure 121 starts with a repeat sign. The Basso-Solo part has a triplet of eighth notes in measure 122. Measure 125 ends with a double bar line and a fermata. A 'No' marking is present below the staff.

126

Musical notation for measures 126-128. The top staff is for Basso-Solo and the bottom staff is for Violoncello. Measure 126 has a sixteenth-note triplet. Measure 128 has first and second endings. A 'No' marking is present above the staff.

129

Tutti Bassi *p*

*p*

Musical notation for measures 129-132. The top staff is for Tutti Bassi and the bottom staff is for Basses. Both are in G major and 3/4 time. The music consists of quarter notes and eighth notes. A piano (*p*) dynamic marking is present at the beginning and end of the system.

# Neunte Symphonie

~~Violoncello~~ Contrabasso

L. van Beethoven, op. 125

## IV

**Presto**  $\text{♩} = 96$

11 *Movc.* Legni *f* Fag. *dim.* *p*

22 Fag. *Legato*

**Allegro ma non troppo**  $\text{♩} = 88$

30 *div.* *pp* *pp*

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

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

*Moble* **Tempo I** *Vello* *poco* *f* *mp* *mp* *dim.* *Fag. I* **Adagio cantabile**

56 C-B. *f* *mp* *mp* *dim.* *Fag. I*

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

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

84 *f* *f* *Fag.*

*Not too fast* *sf.*

18

Violoncello e Contrabasso

Allegro assai  $\text{♩} = 80$

92 *p*

102 *cresc.* *p* *cresc.*

112 *div. p* *p*

Basso

W. A. MOZART

Sinfonie in Es/E flat major

KV 543

Adagio

I

Vollendet Wien, 26. Juni 1788

6 *f*

10 *p*

13

16 *p*

19 *p*

1

1/4

Detailed description: This block contains the first system of the Adagio section, measures 6 through 19. It features a bassoon staff with a key signature of two flats and a common time signature. The music begins with a forte (*f*) dynamic and includes various articulations such as accents, slurs, and breath marks. A piano (*p*) dynamic is introduced at measure 10. The section concludes with a first ending bracket and a 1/4 note rest.

Allegro

26 *p*

39

49

58

66 *ten.*

75

3

2

A

B

Detailed description: This block contains the second system of the score, the Allegro section, measures 26 through 75. The tempo changes to Allegro, and the time signature changes to 3/4. The music starts with a piano (*p*) dynamic and features a triplet of eighth notes at measure 26. The section includes several slurs and accents. A first ending bracket labeled 'A' spans measures 49-58, and a second ending bracket labeled 'B' spans measures 66-75. The piece ends with a repeat sign at measure 75.

82

89

95

103

112

120

128

137

143

151

160

166

173

*sf* *p*

*pizz.*

*coll'arco*

*f*

*p pizz.*

*f*

*f*

*G.P.* 3

Detailed description: This is a page of musical notation for the Bassoon part, spanning measures 82 to 173. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *sf*, *p*, *f*, and *pizz.*. Performance instructions like *coll'arco* and *G.P.* (Grave Play) are also present. The score includes several measures of sixteenth-note patterns, some with accents (*acc.*) and slurs. Measure numbers are placed at the beginning of their respective lines. There are also some handwritten annotations, including a 'C' in a box and a 'Yes' written above a measure.

# Sinfonie Nr. 7 C-Dur

Contrabasso

Franz Schubert

## SCHERZO Allegro vivace

8

6

23

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

*p* *cresc.* *f* *p* *sp*

34

*pp* *poco cresc.*

48

*m.f.* *cresc.* *ff* *fz* *fz* *fz* *ff*

59

*fz* *p*

73

1 2 3

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

89

1 2 3 4 5 6 7 8

*pp* *cresc.*

103

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

114

*pp non vib* *poco cresc.*

130

*m.f.* *ff* *ff*

146

9 8

*fz* *fz* *ff* *pp* *pp*