

Principal Bass Audition

ROUND ONE

Mahler: *Symphony No.1 in D Major* – Movement III, M.3 through M.10

Mozart: *Symphony No.40 in G minor, K.550*

Movement I: pickup to 19 measures before C through the 5th measure of C

Isaac: *Moshe's Dream* – Beginning to Rehearsal A

Shostakovich: *Symphony No.5 in D minor, Op.47*

Movement I: Rehearsal 22 through the fourth measure of Rehearsal 26

ROUND TWO

Solo of the candidate's choice from the standard bass repertoire.

Skye: *To Be a Horizon* – M.31 through M.34

Ginastera: *Variations Concertantes*

Movement XI: beginning to the third measure of Rehearsal 67

1. Mahler, Symphony No.1: M.3 through M.10

Contrabass.

III. Satz.

Feierlich und gemessen, ohne 'zu schleppen.

The musical score is written for Contrabass in 4/4 time, featuring a key signature of one flat (B-flat). It consists of two staves. The first staff begins with a first ending bracket labeled '1' and '(Pauken)'. The initial dynamics are *pp*. A large bracket spans from the start of the first staff to the end of the second staff, with the instruction *p mit Dämpfer* written below it. The second staff concludes with the instruction *Alle Lu*.

5. Mozart, Symphony No.40: pickup to 19 measure before C through the 1st measure of C

The image displays a musical score for Mozart's Symphony No. 40, covering measures 120 through 131. The score is written in G minor and 4/4 time. It consists of three staves: a vocal line at the top, a bass line in the middle, and a bass line at the bottom. The vocal line begins with a large bracketed pickup section. The bass line in the middle starts at measure 120. The bottom bass line starts at measure 131 and includes a circled 'C' above the first measure of that section, indicating the start of a new section. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

6. Isaac, Moshe's Dream: Beginning to Rehearsal A

Contrabass

Moshe's Dream

Michelle Isaac (ASCAP)

Like billowing magic; $\text{♩} = 140$ Powerful; $\text{♩} = 65$

9 **A** pp ff mp

20 mf p p mf p

27 **B** mf $pizz.$ mf **C** Playful and witty; $\text{♩} = 135$

47 p **D**

61 f f accel. to $\text{♩} = 145$ with joyful energy $pizz.$

71 f

75 f

79 f **E** $N4$ rit. Skeptically; $\text{♩} = 65$

7. Shostakovich, Symphony No.5: Rehearsal 22 through the fourth measure of Rehearsal 26

Allegro non troppo

22 arco *ff* *ff*

23 2

24 *ff*

25

26

poco stringendo

f cresc.

A note regarding the ornamentation in the following excerpt

Techniques



Blink Symbol: This score uses a "blink" symbol (see figure above) to indicate a type of ornamentation where a note is approached from above with a rapid grace note, that is between a half step and quarter step above the main note. The grace note should not be accented. The main note should also be unaccented, unless specifically notated with an accent mark. It should be thought of as a quick flick of the finger. I have notated "blinks" that are larger than a half step, or from a different direction, with a grace note. However, these grace notes should be played in the same style as the "blink" symbol ornamentation. This type of ornamentation can be found in several flute and string traditions, including the Bulgarian kaval, Indian bansuri, and Dagomba flutes of Northern Ghana, as well as the bowed Iranian kamacheh, and in Bulgarian Vocal Techniques

4. Skye, To Be a Horizon: M.31 through M.34

Contrabass

To Be A Horizon

Composed by
Derrick Skye

♩ = 115

8

p

Detailed description: This system contains measures 8 through 15. It begins with a measure rest of 8 measures. The music starts in measure 9 with a half note G2, followed by a half note F2 in measure 10, a half note E2 in measure 11, a half note D2 in measure 12, a half note C2 in measure 13, a half note B1 in measure 14, and a half note A1 in measure 15. The dynamics are marked *p*.

16

22

2

Detailed description: This system contains measures 16 through 21. Measures 16-21 consist of a single half note G2. The dynamics are marked *p*.

24

3

molto sul pont.

p

Detailed description: This system contains measures 24 through 31. Measures 24-31 consist of a single half note G2. The dynamics are marked *p*. The instruction *molto sul pont.* is written above the staff.

28

tutti

gli altri

mf

32 direction 1

solo molto rubato, cantabile

Solo

3

Detailed description: This system contains measures 28 through 31. Measures 28-31 consist of a single half note G2. The dynamics are marked *mf*. The instruction *solo molto rubato, cantabile* is written above the staff. The instruction *direction 1* is written above the staff. The instruction *Solo* is written above the staff. The instruction *tutti* is written below the staff. The instruction *gli altri* is written below the staff. A triplet of eighth notes is shown in measure 31.

33

13

3

3

Detailed description: This system contains measures 33 through 34. Measures 33-34 consist of a single half note G2. The dynamics are marked *mf*. The instruction *direction 1* is written above the staff. The instruction *Solo* is written above the staff. The instruction *tutti* is written below the staff. The instruction *gli altri* is written below the staff. A triplet of eighth notes is shown in measure 33.

2. Ginastera, Variaciones Concertantes: Beginning to the third measure of Rehearsal 67

XI. Ripresa dal Tema per Contrabasso

65 Adagio molto espressivo ♩ = 56
Solo
(senza sord.)

p

mf

66 poco precipitato rall.

f esaltato

a tempo cedendo

mf *p dolce*

67 rallentando

pp