



Principal Bass/Section Bass Audition

May 31st – June 2nd, 2026

SOLO:

BACH: one movement (no Prelude or Sarabande) from any Bach Cello Suite

CONCERTO OF CHOICE: first movement of a Concerto for Bass by Bottesini, Dittersdorf, Koussevitsky, Martin, or Vanhal

ORCHESTRAL SOLOS:

*GINASTERA - <i>Variaciones Concertantes</i>	Variation XI solo
HAYDN - Symphony No. 31, "Horn Signal"	Variation 7 solo (no repeats)
MAHLER - Symphony No. I	III. Measures 3 - 10 solo
SCHOENBERG – Chamber Symphony Op. 9	[37] - [46] [71] - [74]
STRAVINSKY – Suite from <i>Pulcinella</i>	VII. Solo (no repeat)

ORCHESTRAL EXCERPTS:

BEETHOVEN – Symphony No. 5	III. Beginning - 100 III. Pickup to measure 141 – 218 (no repeat)
BEETHOVEN – Symphony No. 9	IV. Measures 8 - 115
BRAHMS – Symphony No. 2	I. Measures 118 - 156 IV. Measures 244 - 279
*LIGETI – <i>San Francisco Polyphony</i>	[T] – [X] (Part I only)
MAHLER – Symphony No. 3	I. [20] - 4 before [23] I. [43] - [47]
MOZART – Symphony No. 39	I. Measures 40 - 98 IV. Pickup to measure 105 - 137
SIBELIUS – Symphony No. 2	II. Measures 2 - 28

Excerpt List Continued on Next Page

SCHUBERT – Symphony No. 9	III. Scherzo, complete (no trio)
STRAUSS – <i>Ein Heldenleben</i>	[9] - 6 after [I2] [40] - [4I] [5I] - [70]
VERDI – <i>Otello</i>	Act IV. Soli [U] to 7 after [X] (with mute)

*Rental excerpts will be sent to audition applicants.
The official pitch of the Kansas City Symphony is A=440.

HAYDN - Symphony No. 31, "Horn Signal"

Finale.

Moderato molto.

Var. 7. Vel.Solo

Variation 7 solo (no repeats)

MAHLER - Symphony No. 1

III. Measures 3 - 10 solo

Feierlich und gemessen, ohne zu schleppen.

1 (Pauken)

Bass clef 4/4 time pp p mit Dämpfer

36 *steigernd und beschleunigend*
pizz
f

37 *arco* **3**
fff

38 *Sehr rasch*
b2. b2. **f hervortretend**

39 **(d=d)**
sf **sf**

40 **pizz**
p

41 *arco*
1 pp

42 **(d=d)**
1 **4**

43 **(d=d) arco (d=d)**
p **mp**

steigernd und beschleunigend
mf

44 **ff**

45 **ff**

rit
46 *Sehr rasch* **47** *Tempo (Presto alla breve)*
Ktr. Fag.

SCHOENBERG – Chamber Symphony Op. 9

[71] - [74]

70
ff
rit. 3
71 1
pp
espress.
72 1
pp
espress.
73
pp sehr ausdrucksvoell
1

VII

85 *VIVO*
Solo

86 *Sempre Sim.*

87 *Sim.* *gliss.*

88

89

90

91

92

93

ff risoluto, energico

BEETHOVEN – Symphony No. 5

III. Beginning – 100

Allegro $\text{d} = 96$

unis.

Allegro 3/4
unis.

poco rit. *a tempo*

pp *a tempo* *pp* *sfp*

poco rit. *Corni* *f*

f *sf* *sf*

sf *sf* *dimin. pp* *pp*

cresc. -

f

sf *sf* *sf* *sf*

A *Vcllo* *Cb.* *pizz.* *pizz.*

dimin. pp

BEETHOVEN – Symphony No. 5

III. Pickup to measure 141 – 218 (no repeat)

137 *unis.*

147

158 1. 2.

166

175 1 2 3 4 5 6

188 *Cello* *Cb.* B

198 *unis.* *dimin.* p

207 *sempre più p* 8

Page 1 of 2 (Continued on next page)

Presto $d=96$

Legni

2

f

11

dim. *p*

Fag. 2

22

f

Fag.

Allegro ma non troppo $d=88$

30

div. *pp*

pp

38

Tempo I

unis. *f* *ritard.*

dim.

poco Adagio

Vivace

Vcllo. pizz.

45

p

Tempo I

Vcllo. arco

56 C-B.

f

Adagio cantabile

dim. Fag. I

Tempo I Allegro

65

p

cresc.

ff

75

Fag. I

Allegro assai $d=80$

f

Tempo I Allegro

84

f

Fag.

92 **Allegro assai** $\text{d} = 80$

p

102

cresc. *p* *cresc.*

112

div. p *p* *sempre p* *sempre p*

Detailed description: The image shows a page of a musical score for Beethoven's Symphony No. 9, Movement IV. The score is for two staves: bassoon (top) and piano (bottom). Measure 92 starts with 'Allegro assai' and a tempo of d = 80. The bassoon plays eighth-note pairs, and the piano is dynamic 'p'. Measure 102 shows a crescendo in the bassoon and a piano dynamic 'p'. Measure 112 features dynamics 'div. p', 'p', 'sempre p', and 'sempre p' for the bassoon. The score is in common time and key of D major.

BRAHMS – Symphony No. 2

I. Measures 118 - 156

(*quasi ritenente*)

118 **E** 

BRAHMS – Symphony No. 2

IV. Measures 244 - 279

in tempo

244 

MAHLER - Symphony No. 3

I. [20] - 4 before [23]

19 *Unmerklich bewegter.* pizz.

20 *unis. arco. Wie aus weiter Ferne.*

5 *2. Stimme nur von den mit Contra-C versehenen Bassen.*

p *ff*

sempre ppp

Nur die Hälfte. sempre ppp

Immer nur die Hälfte.

vivu anass.

sempre ppp

1. Hälfte. pizz.

geht. 2. Hälfte.

pp

pppp

pizz.

23

MAHLER - Symphony No. 3

I. [43] - [47]

Etwas wuchtiger. *vv*

43 Immer dasselbe Tempo. (Marsch) Nicht eilen.

*ff**ff*

43 Immer dasselbe Tempo. (Marsch) Nicht eilen.

44

ff

45

mf

ff

46

ff

mf

47

4

MOZART – Symphony No. 39

I. Measures 40 - 98

MOZART – Symphony No. 39

IV. Pickup to measure 105 - 137

Tempo andante, ma rubato
($\text{J} = \text{J}.$)

1 pizz. 2

13 rit. dim. cresc.

23 a tempo 11 A 17 2

mf (Ob., Clar.)

SCHERZO.

Allegro vivace.

Allegro vivace.

8 6

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

pp *cresc.* - - -

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

fz *p*

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

pp *cresc.* - - -

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

cresc. - - -

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

fz *ff* *pp* *ff*

ff *ff* *ff*

sempre p *cresc.* - - -

f *p* *fp* *p*

pp *cresc.* - - - *f*

40

geteilt p zart hervortretet

pp

p **pp**

ppp

pppp

3

4

Page 1 of 2 (Continued on next page)

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65 $\sharp 2.$

2 \flat *mit grossem Schwung.* ff

66 $\flat 2.$ \sharp *mit grossem Schwung.* ff

67 $\flat 2.$ \flat ff

68 $\flat 2.$ \flat ff

69 \sharp f

70 \flat $dim.$ p *cresc.* ff

71 3 1

mit Steigerung

U *POCO PIÙ MOSSO* $\text{d}=80$
 I SOLOI CONTRABASSI A 4 CORDE – **CON SORDINA**
legato

2^a.C. **TUTTI** **1^a.C.**
 un po' marcato

4^a.Corda

più marcato **f** **dim.** **morendo** **V**

2^a.C. **1^a.C.** **2^a.C. 3^a.C.**

X **p**

VIOLONC.

BASSI **Un po' più marcato e cres.** **staccate**

4^a.C. 3^a.C. **3^a.C.** **eres. 1^a.C.** **2^a.C.** **ff**

f **ff**