KANSAS CITY SYMPHONY

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 - *Variaciones Concertantes*	Variation XI solo
HAYDN - Symphony No. 31, "Horn Signal"	Variation 7 solo (no repeats)
MAHLER - Symphony No. 1	III. Measures 3 - 10 solo
SCHOENBERG – Chamber Symphony Op. 9	[37] - [46] [71] - [74]
STRAVINSKY – Suite from *Pulcinella*	VII. Solo (no repeat)

ORCHESTRAL EXCERPTS:

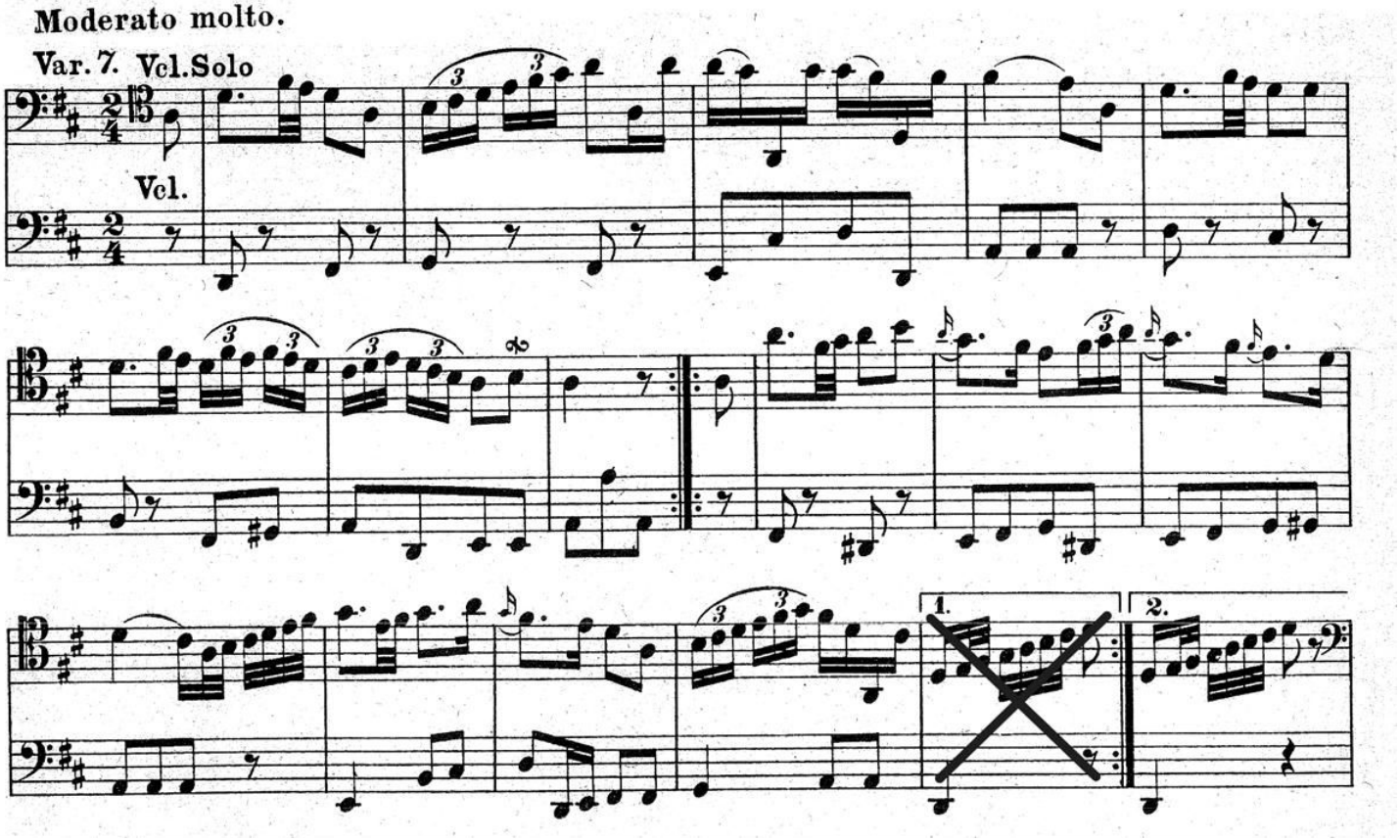
BEETHOVEN – Symphony No. 5	III. Beginning - 100 III. Pickup to measure 141 – 218 (no repeat)
BEETHOVEN – Symphony No. 9	IV. Measures 8 - 115
BRAHMS – Symphony No. 2	I. Measures 118 - 156 IV. Measures 244 - 279
*LIGETI – *San Francisco Polyphony*	[T] – [X] (Part I only)
MAHLER – Symphony No. 3	I. [20] - 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

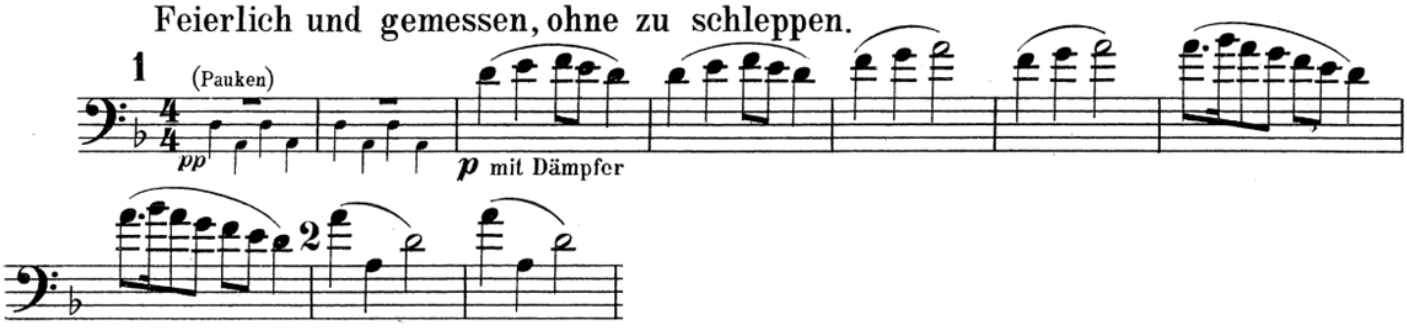
SCHUBERT – Symphony No. 9	III. Scherzo, complete (no trio)
STRAUSS – *Ein Heldenleben*	[9] - 6 after [12] [40] - [41] [51] - [70]
VERDI – *Otello*	Act IV. Soli [U] to 7 after [X] (with mute)

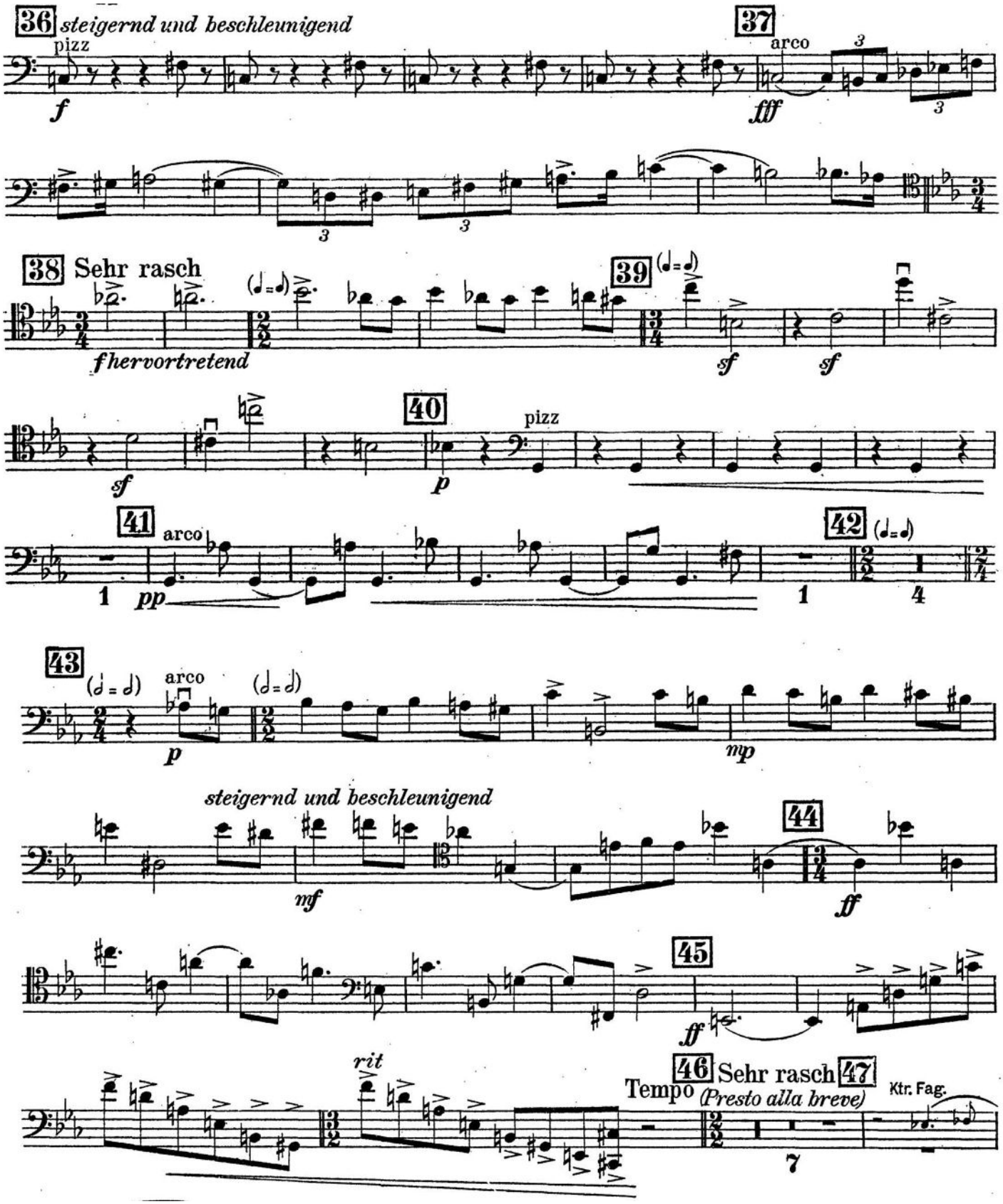
*Rental excerpts will be sent to audition applicants.
The official pitch of the Kansas City Symphony is A=440.

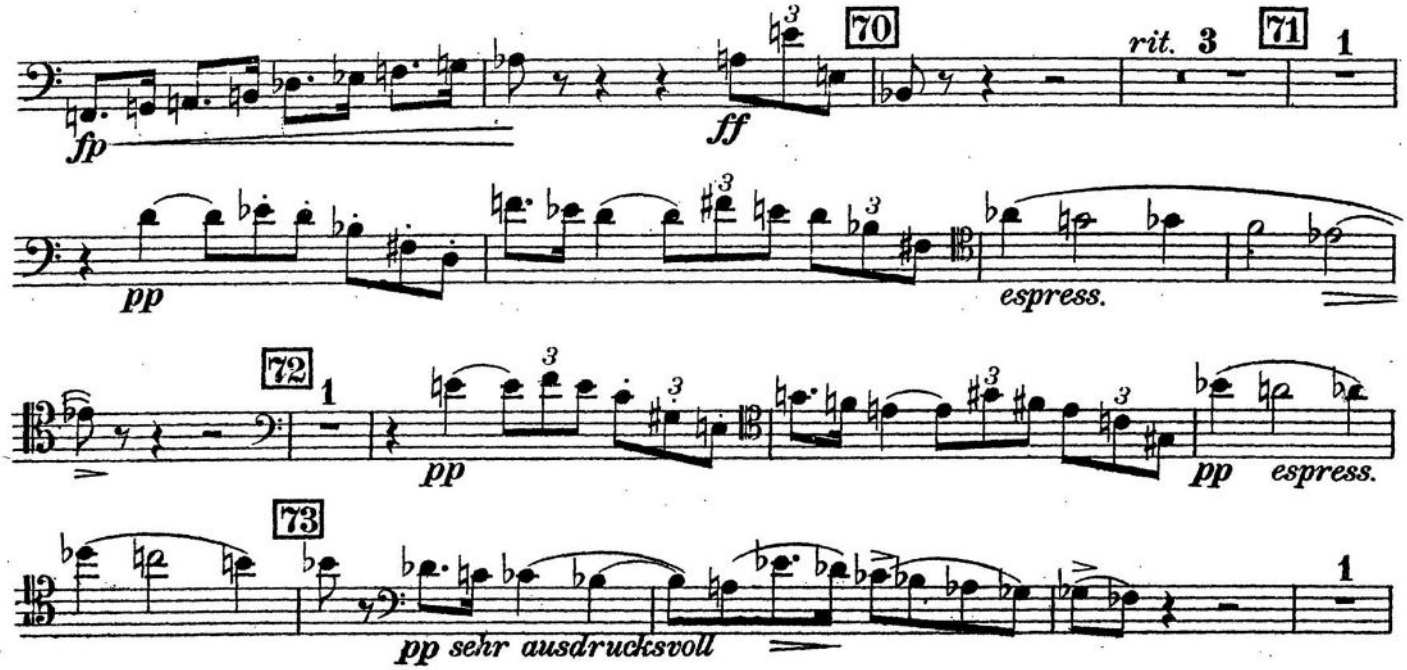
HAYDN - Symphony No. 31, "Horn Signal" Variation 7 solo (no repeats)

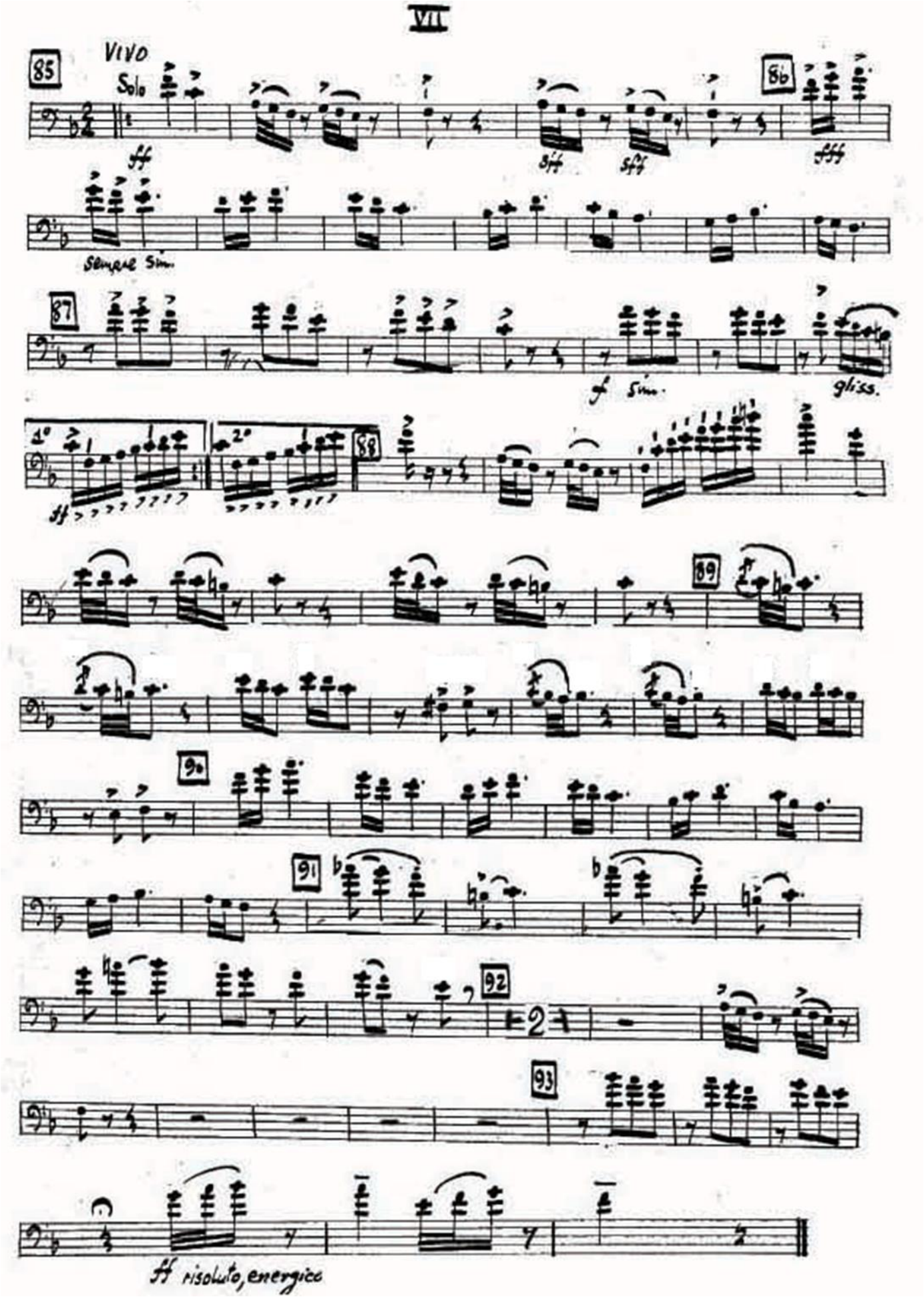


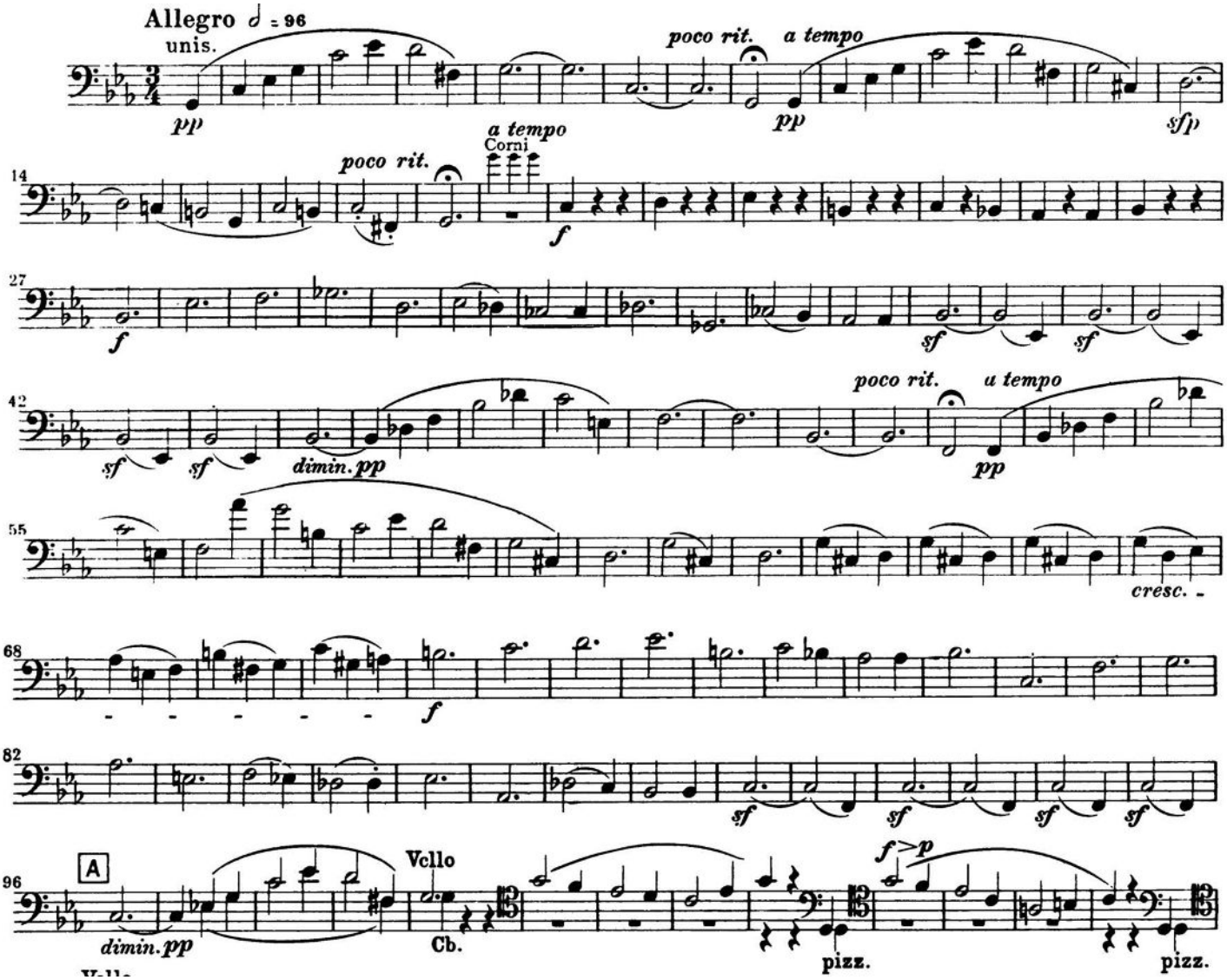
MAHLER - Symphony No. 1 III. Measures 3 - 10 solo

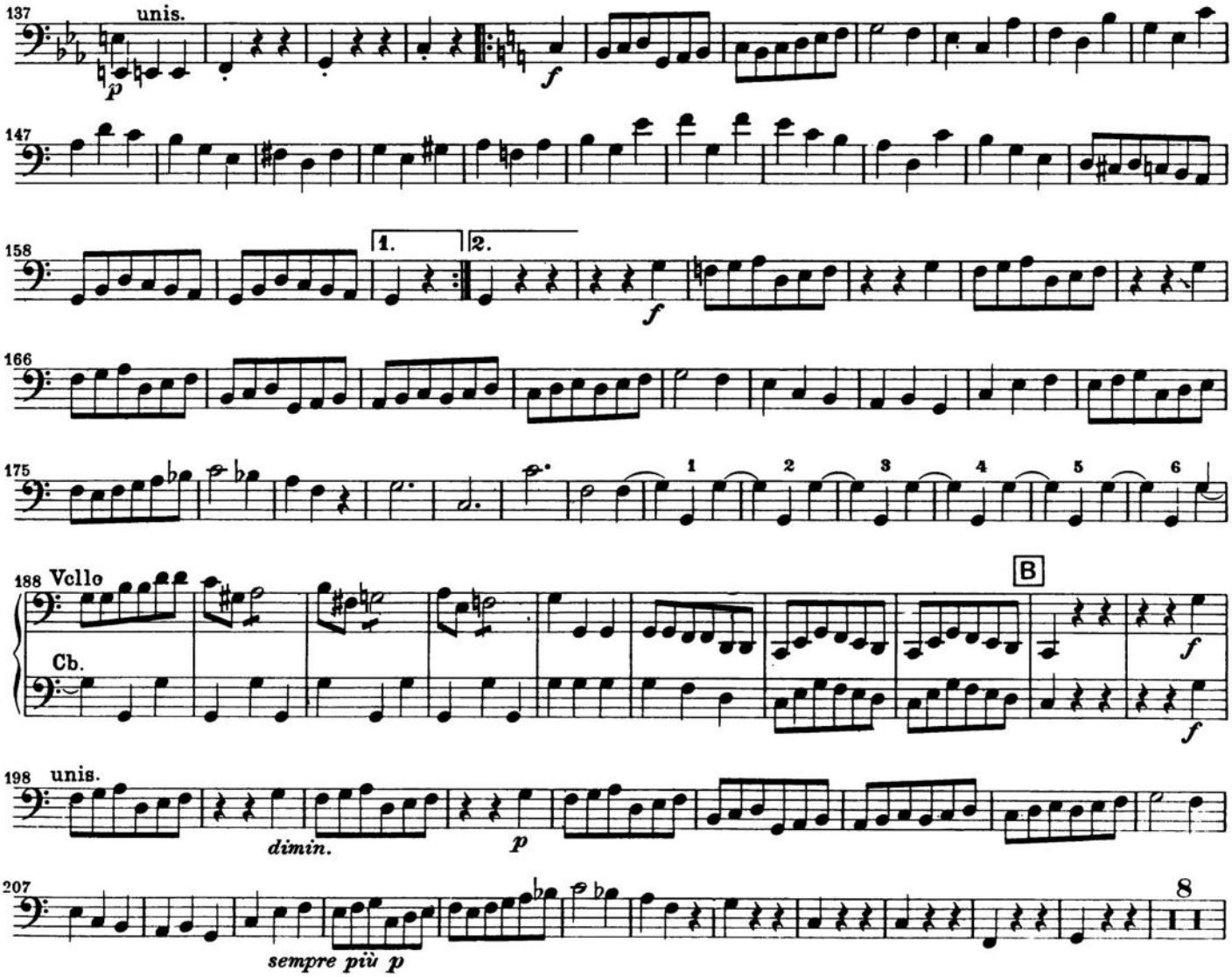


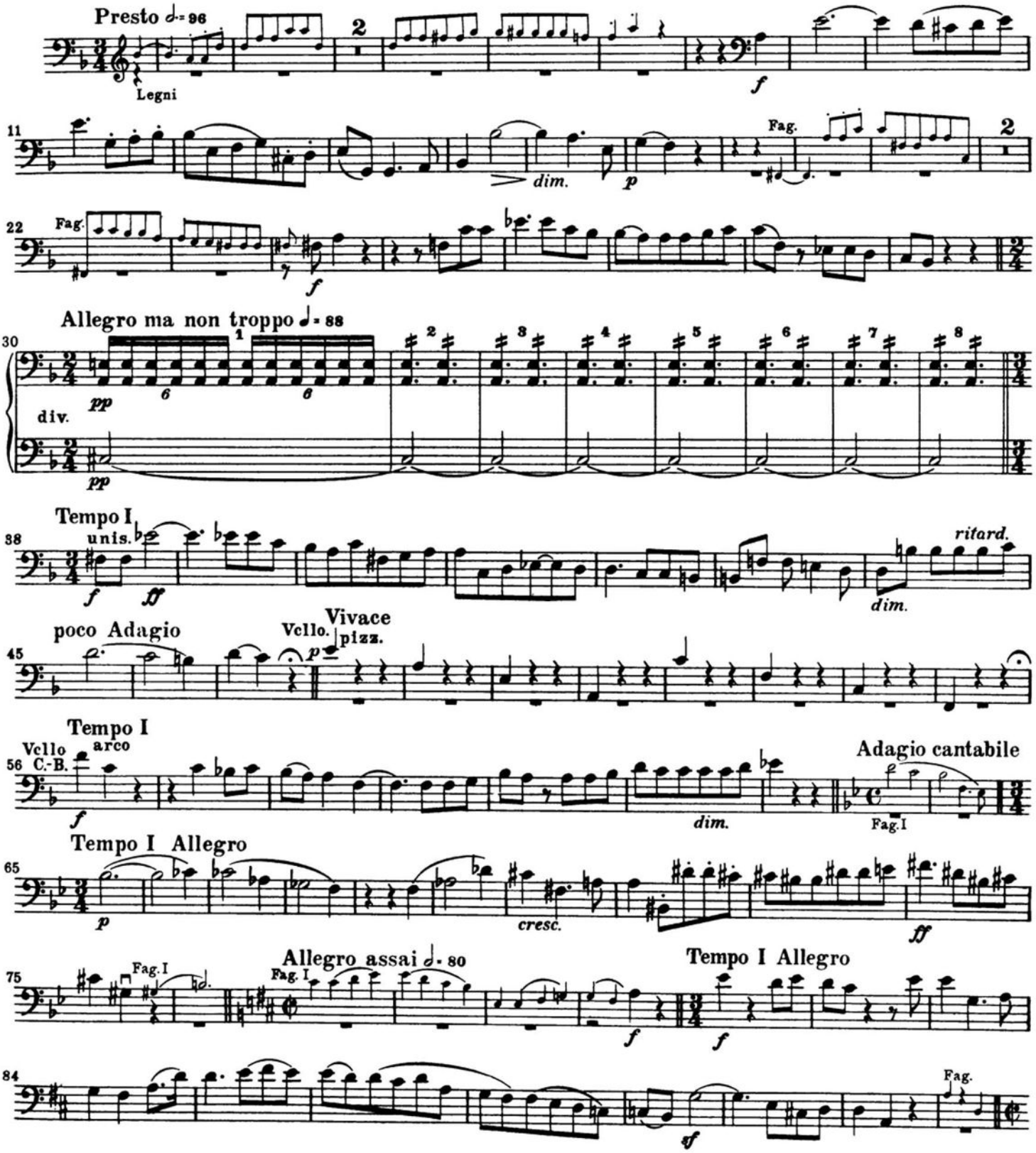

36
steigernd und beschleunigend
pizz
f
37
arco
fff
38 Sehr rasch
fhervortretend
39
sf
sf
sf
40
pizz
p
41
arco
1
pp
42
1
4
43
arco
p
mp
steigernd und beschleunigend
mf
44
ff
45
ff
rit
46 Sehr rasch 47
Tempo
(Presto alla breve)
Ktr. Fag.
7

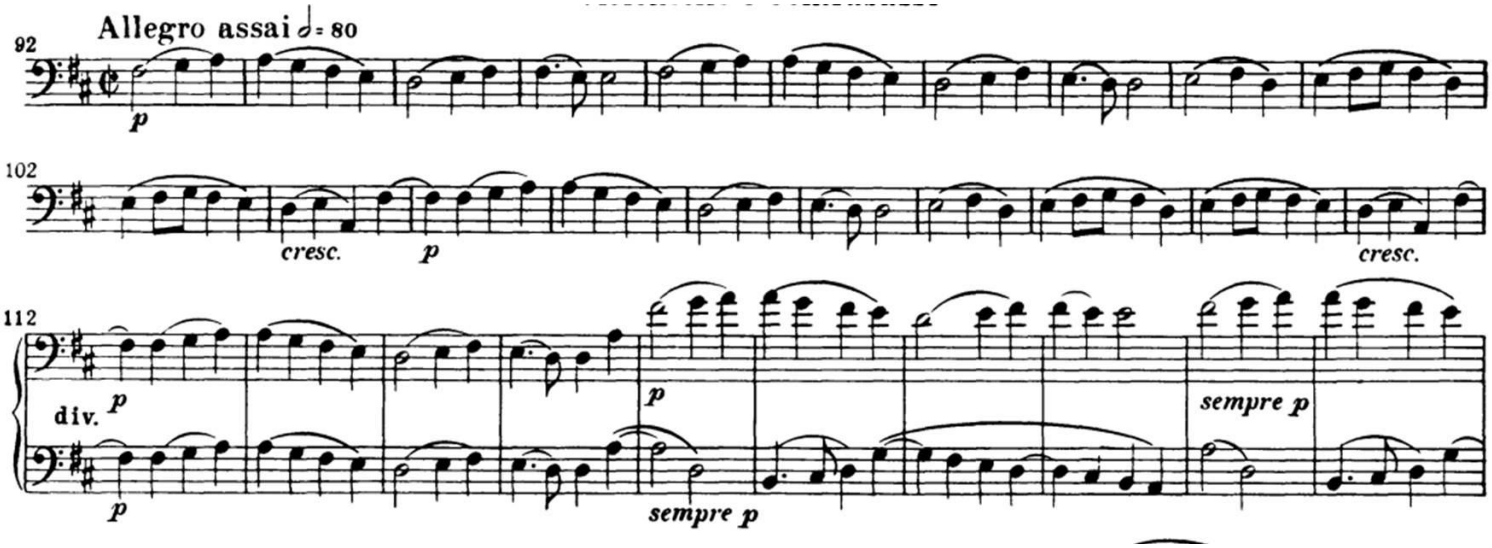

70
71
72
73
fp
ff
rit.
3
1
pp
espress.
pp sehr ausdrucksvoll

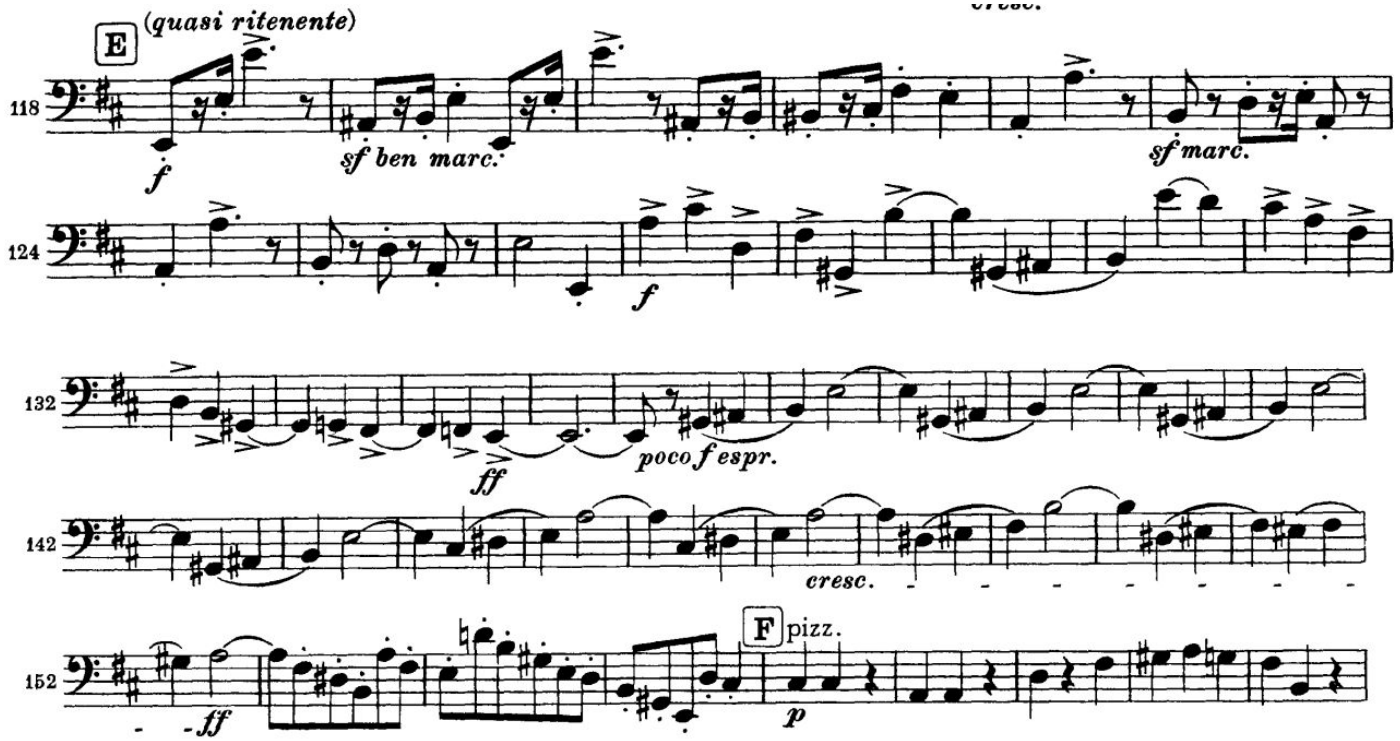

VII
85
VIVO
Solo
ff
sff
sff
86
fff
sempre sim.
87
f sim.
gliss.
1°
2°
ff
88
89
90
91
92
93
ff risoluto, energico

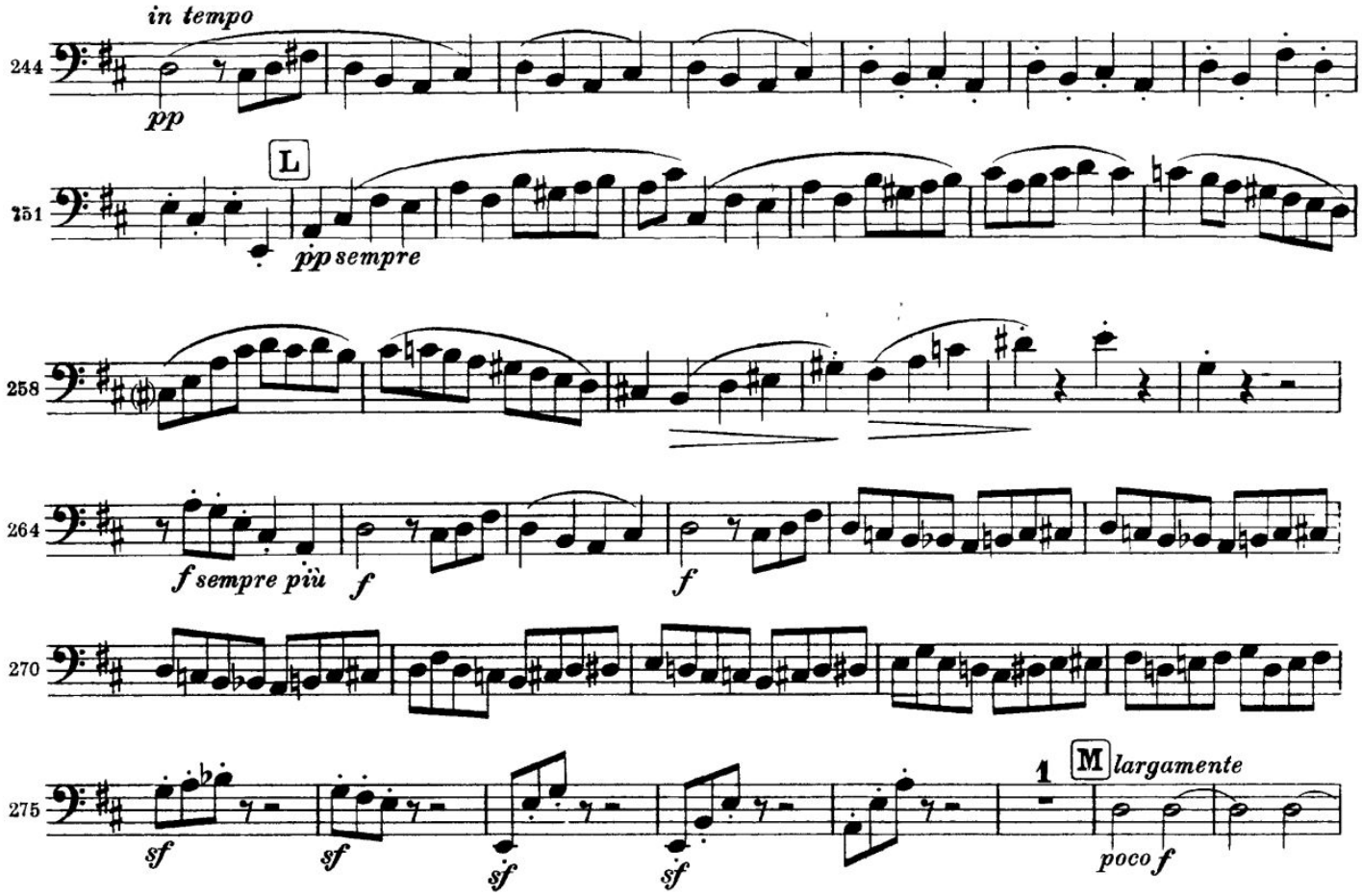

Allegro ♩ = 96
unis.
pp
poco rit.
a tempo
pp
sfp
14
poco rit.
a tempo
Corni
f
27
f
sf
sf
42
sf
sf
dimin. pp
poco rit.
a tempo
pp
55
cresc.
68
f
82
sf
sf
sf
sf
96
A
dimin. pp
Vcllo
Cb.
f > p
pizz.
pizz.

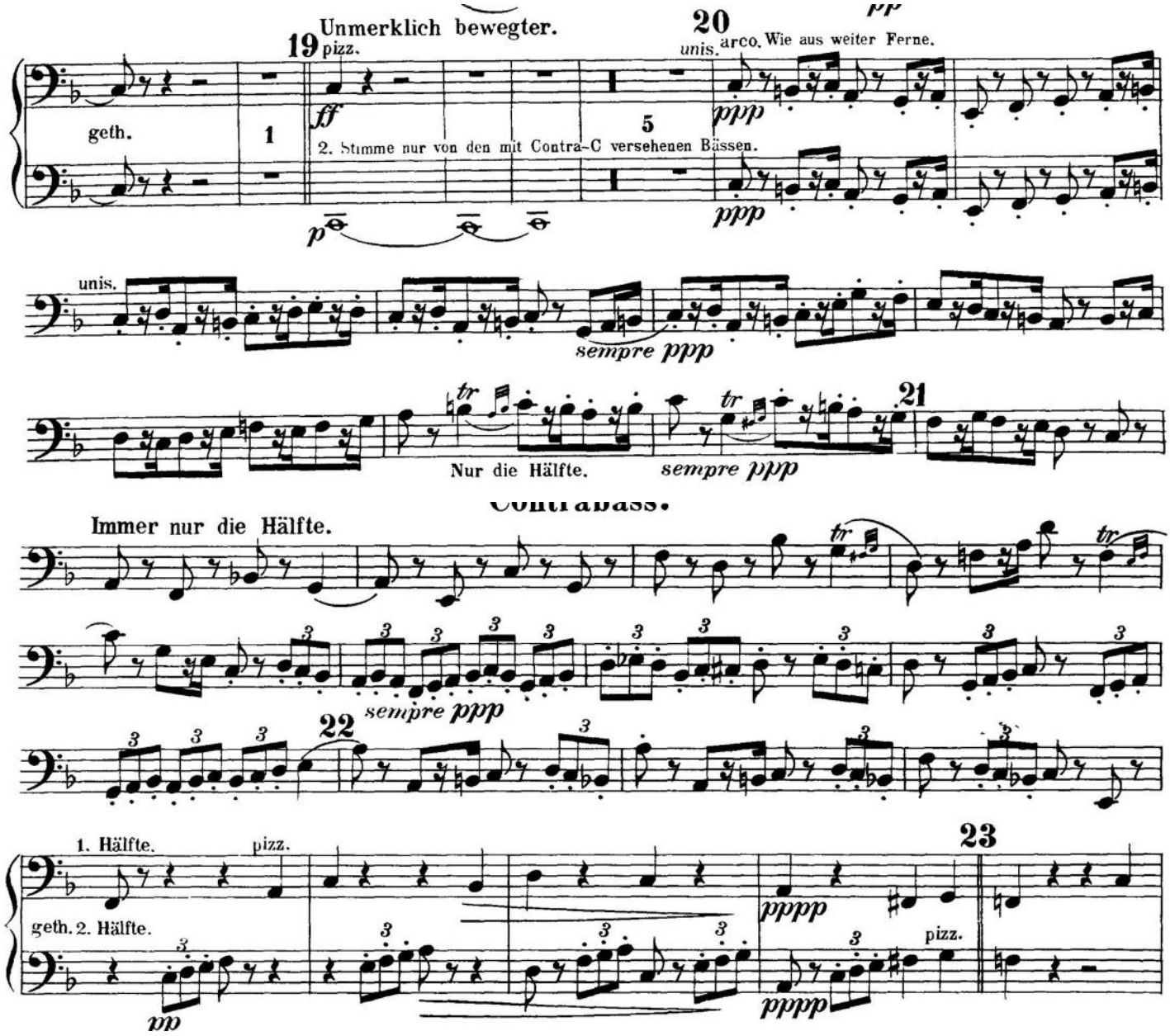

137
unis.
p
f
147
158
1.
2.
f
166
175
1
2
3
4
5
6
188
Vcllo
Cb.
B
f
f
198
unis.
dimin.
p
207
8
sempre più p

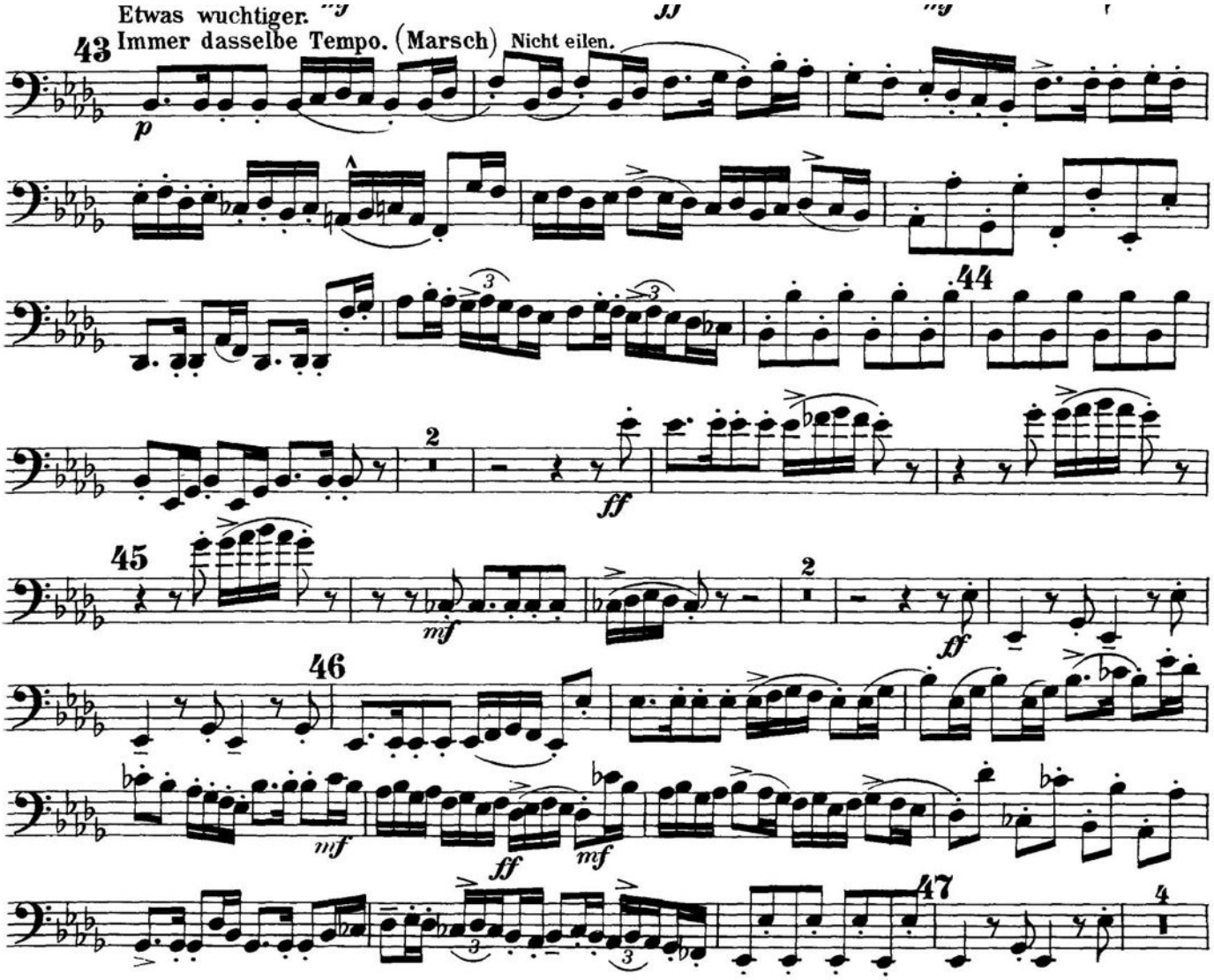

Presto ♩= 96
Legni
f
dim.
p
Fag.
Allegro ma non troppo ♩= 88
pp
div.
Tempo I
unis.
ff
ritard.
poco Adagio
Vivace
Vcllo.
pizz.
Vcllo C.-B.
arco
Adagio cantabile
Fag.I
Tempo I Allegro
cresc.
Allegro assai ♩= 80
Tempo I Allegro
sf

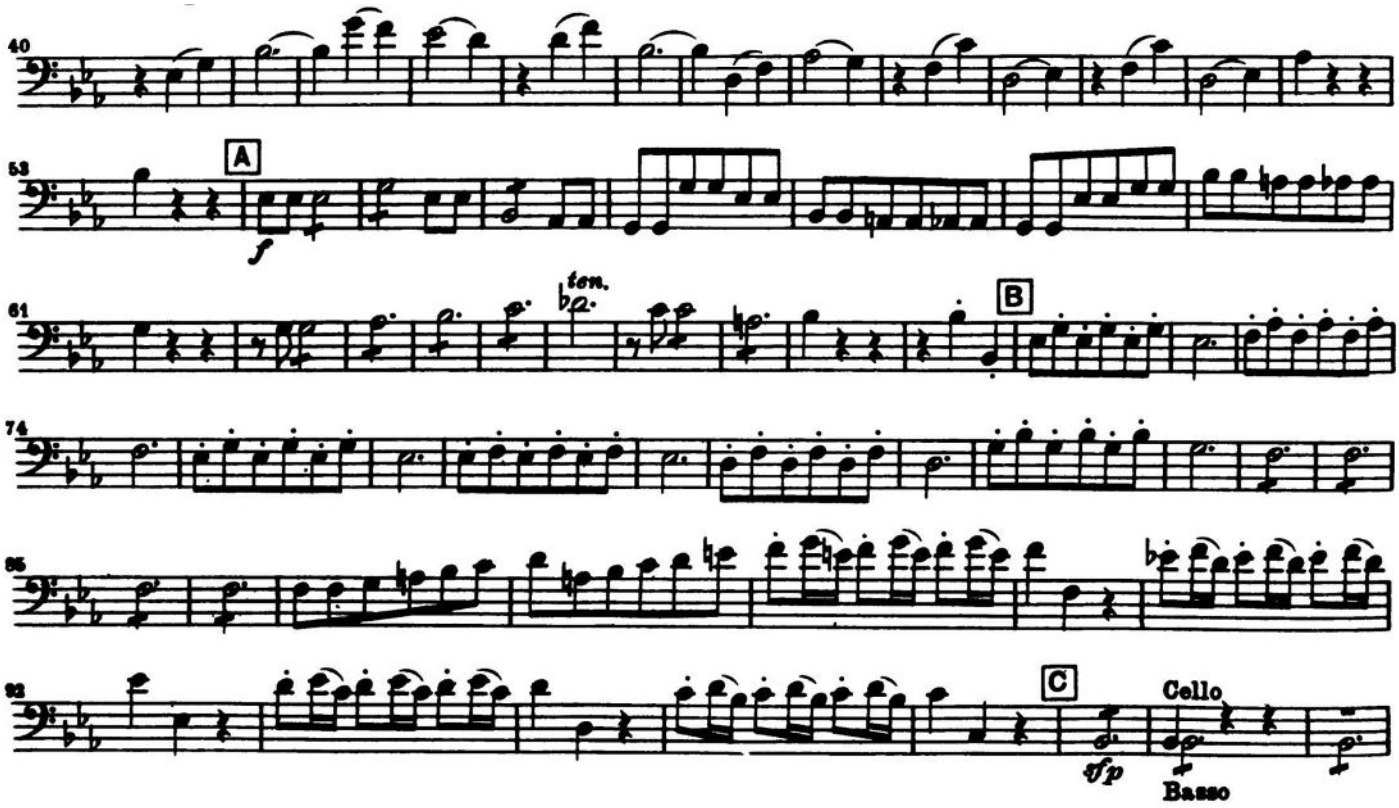

Allegro assai ♩= 80
92
p
102
cresc.
p
cresc.
112
div.
p
p
sempre p
p
sempre p

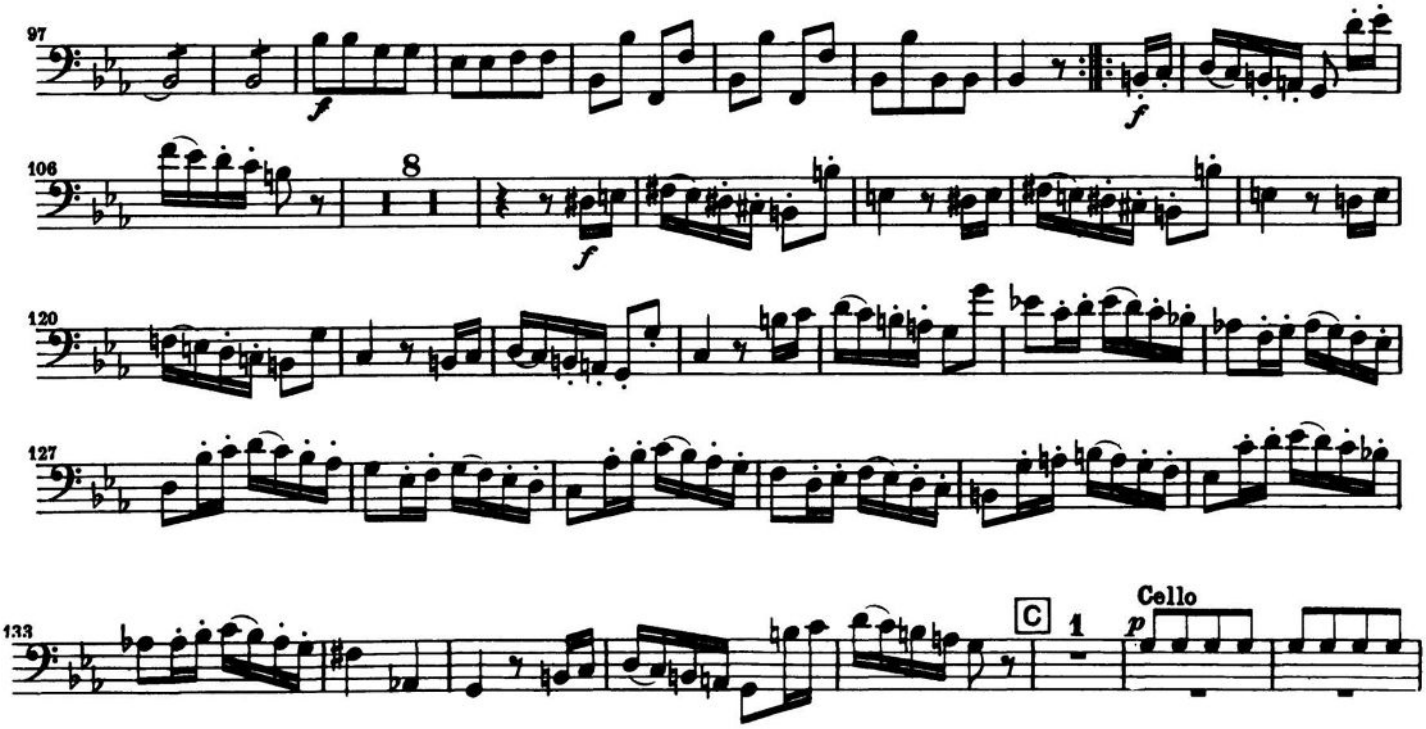

E
(quasi ritenente)
118
f
sf ben marc.
sf marc.
124
f
132
ff
poco f espr.
142
cresc.
F pizz.
152
ff
p

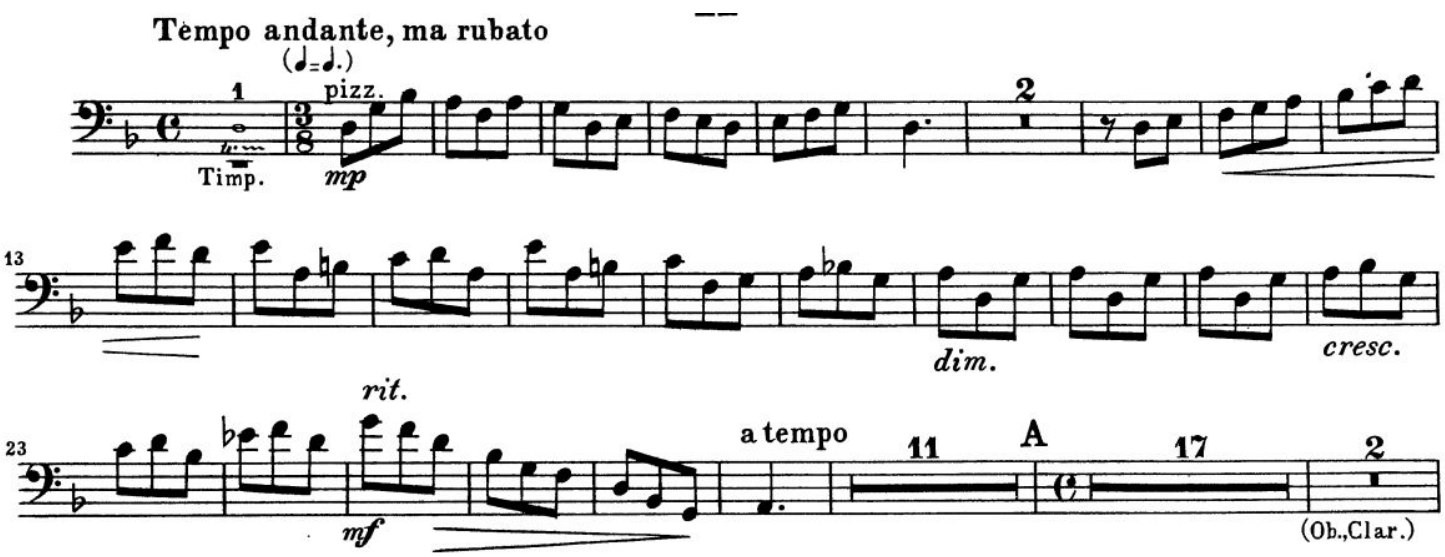

in tempo
244
pp
L
251
pp sempre
258
264
f sempre più
f
f
270
275
sf
sf
sf
sf
1
M largamente
poco f

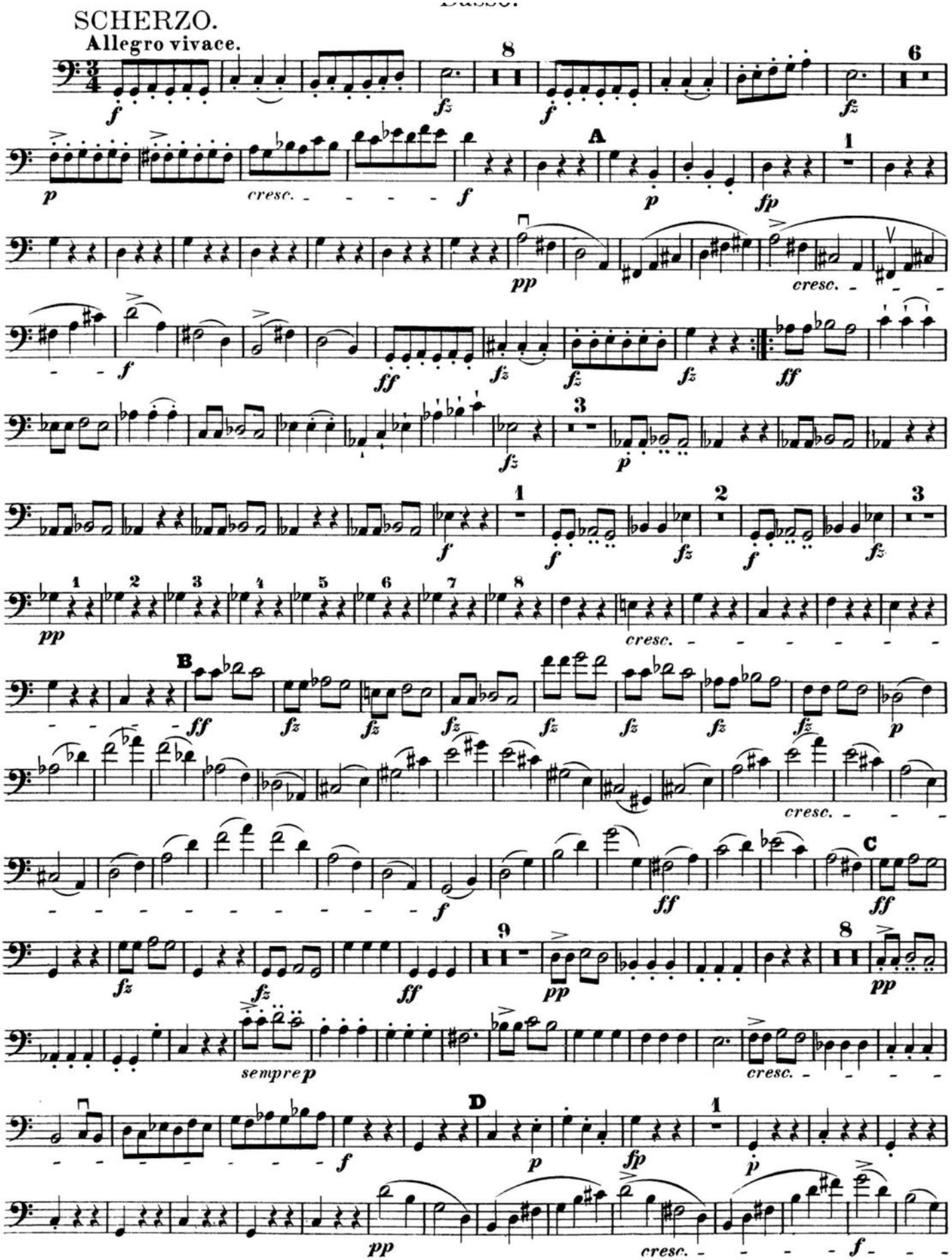

Unmerklich bewegter.
19
pizz.
20
unis.
arco. Wie aus weiter Ferne.
geth.
1
5
2. Stimme nur von den mit Contra-C versehenen Bässen.
unis.
sempre ppp
21
Nur die Hälfte.
sempre ppp
Immer nur die Hälfte.
sempre ppp
22
1. Hälfte.
pizz.
geth. 2. Hälfte.
23
pizz.

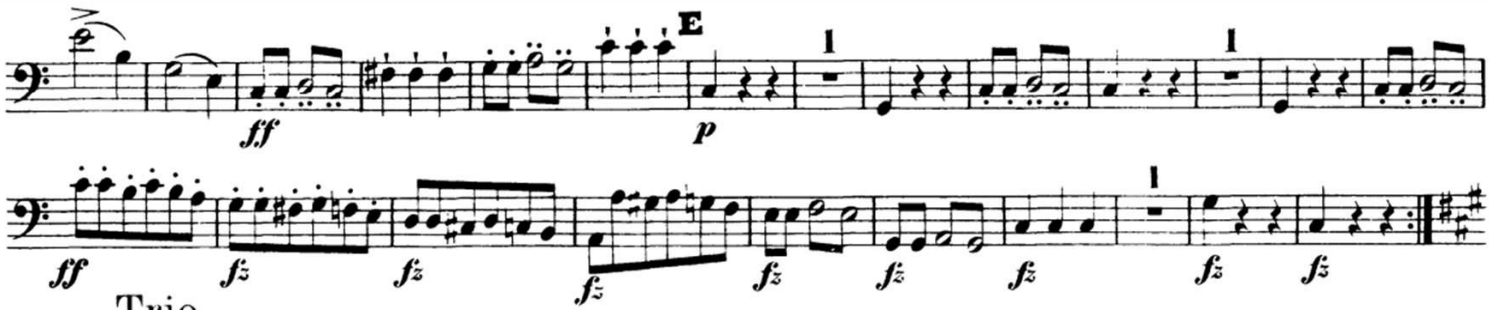

Etwas wuchtiger.
43
Immer dasselbe Tempo. (Marsch)
Nicht eilen.
p
44
2
ff
45
mf
2
ff
46
mf
ff
mf
47
4


40
53
A
f
61
ten.
B
74
85
92
C
Cello
tfp
Basso

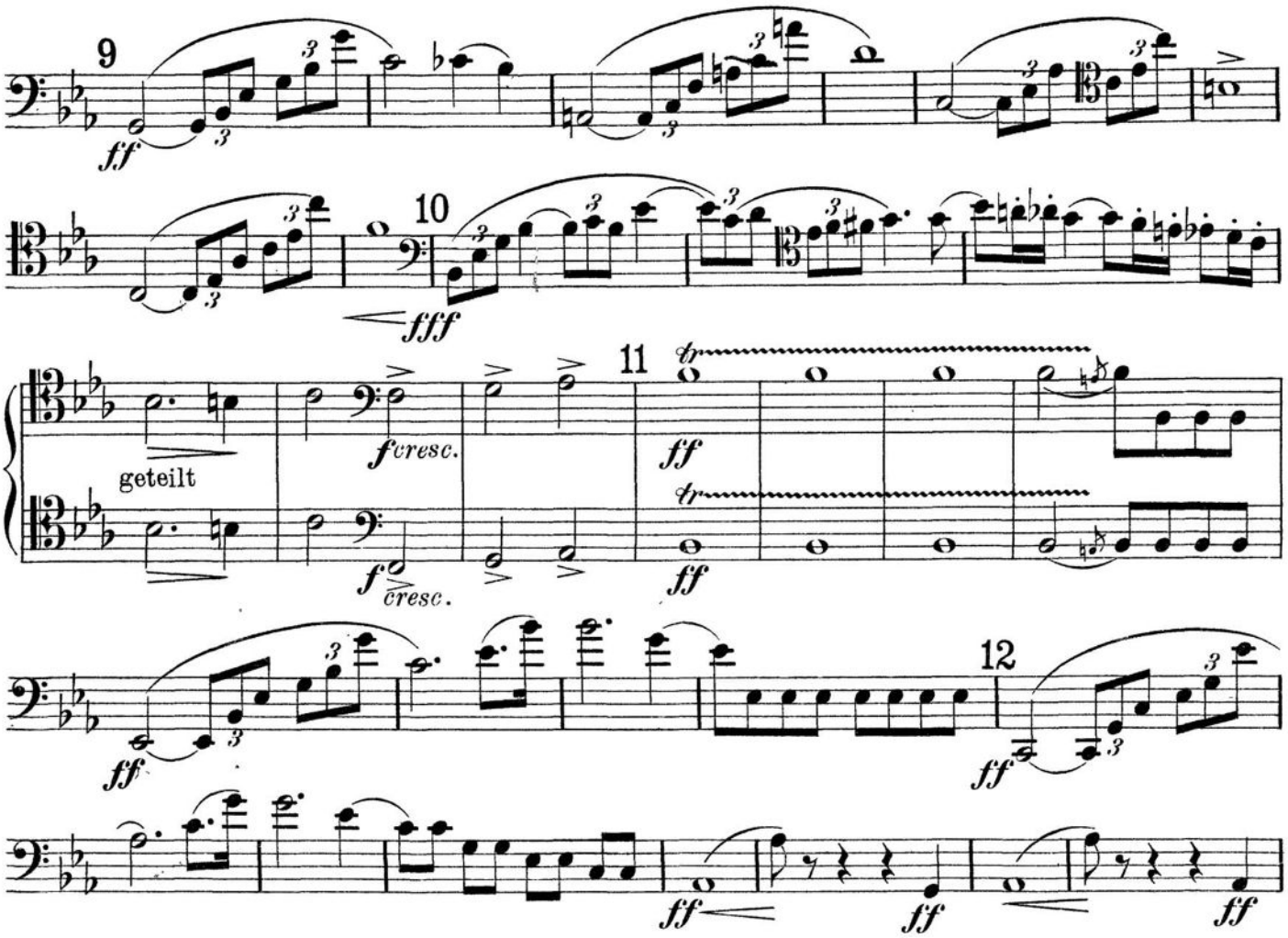

97
f
f
106
8
f
120
127
133
C
1
Cello
p

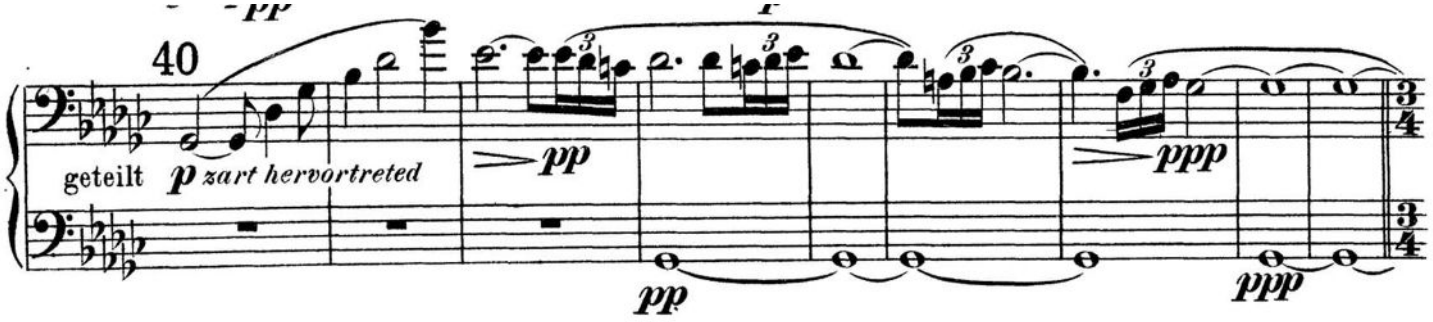

Tempo andante, ma rubato
(♩=♩.)
1
Timp.
pizz.
mp
2
13
dim.
cresc.
rit.
23
mf
a tempo
11
A
17
2
(Ob.,Clar.)

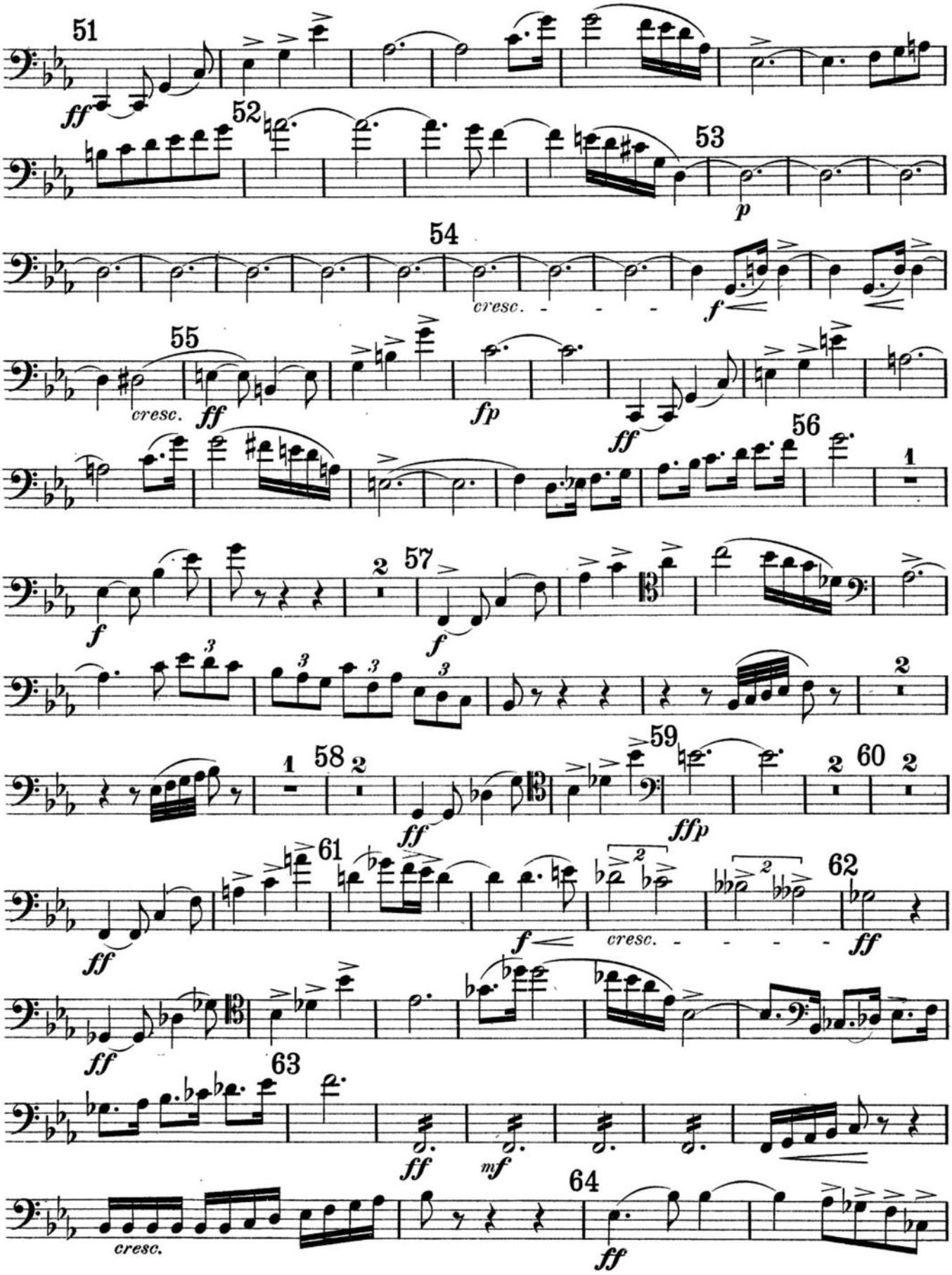

SCHERZO.
Allegro vivace.
A
B
C
D
cresc.
sempre p

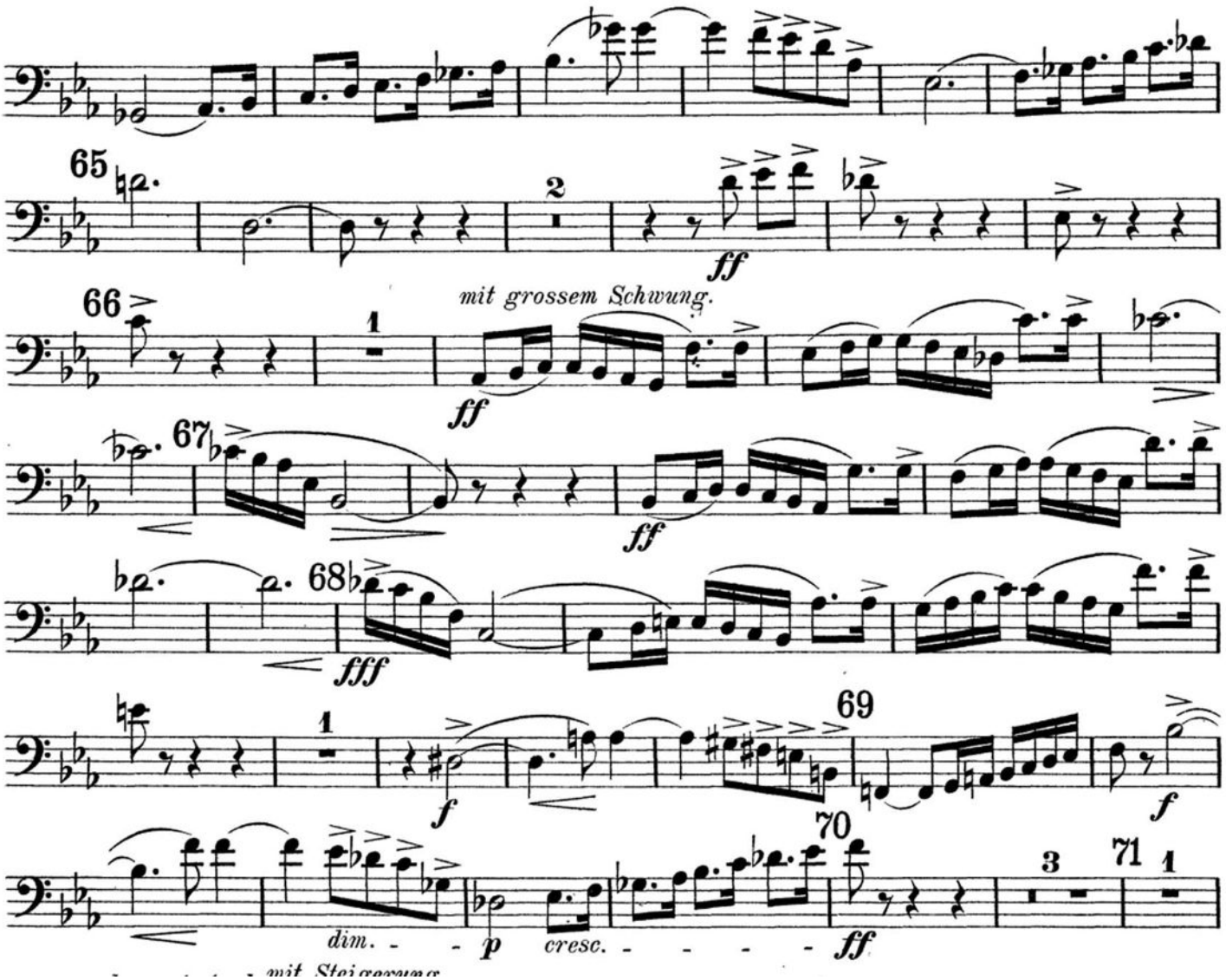


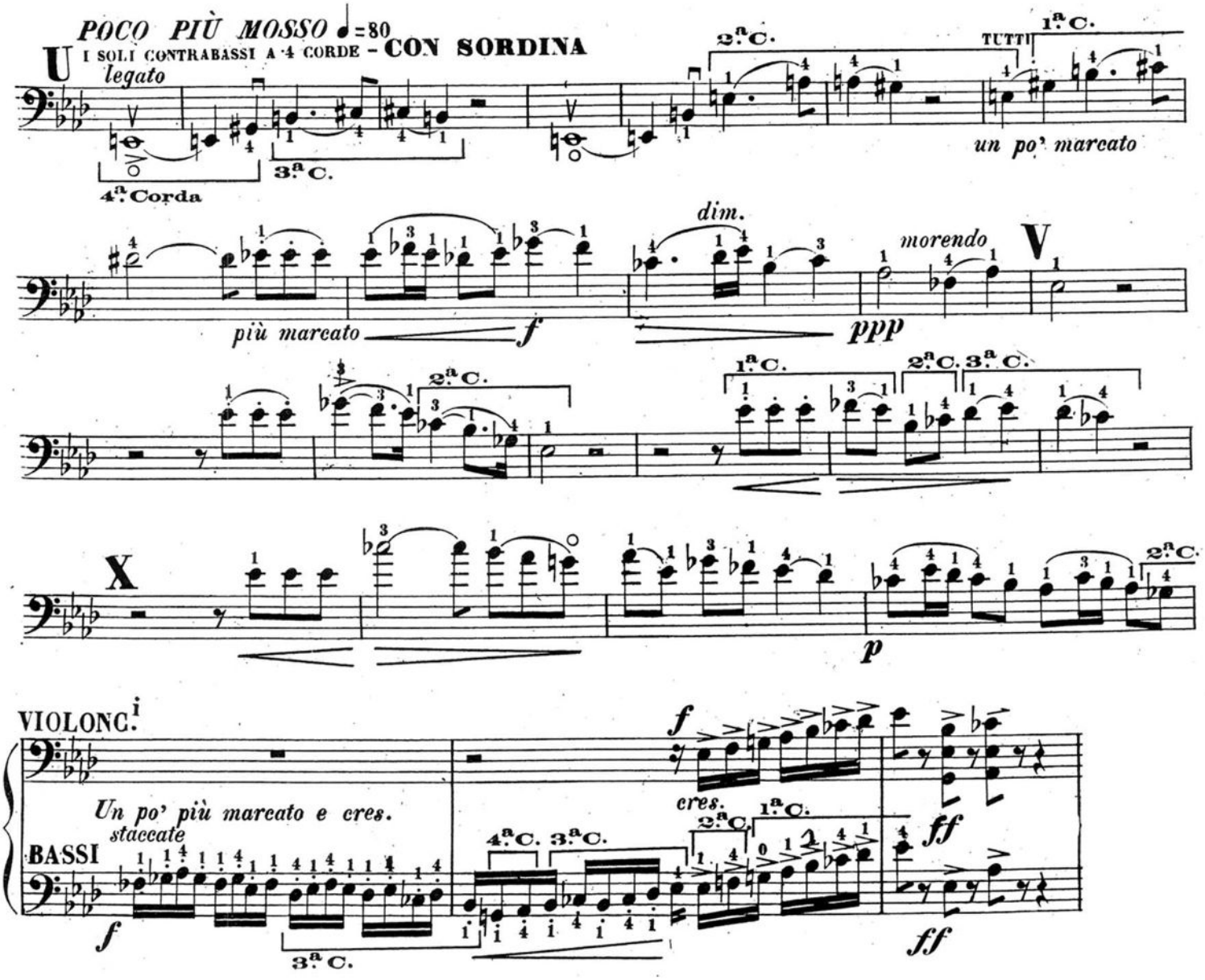
STRAUSS – *Ein Heldenleben* [9] - 6 after [12]




40
geteilt
p zart hervortreted
pp
ppp
pp
ppp


51
52
53
54
55
56
57
58
59
60
61
62
63
64
ff
p
cresc.
f
fp
ffp
mf


65
2
ff
66
mit grossem Schwung.
1
ff
67
ff
68
fff
1
f
69
f
70
dim.
p
cresc.
ff
3
71
1


POCO PIÙ MOSSO ♩=80
U
I SOLI CONTRABASSI A 4 CORDE – CON SORDINA
legato
4ª Corda
3ª C.
2ª C.
TUTTI
1ª C.
un po' marcato
più marcato
f
dim.
morendo
ppp
V
X
p
VIOLONC.i
Un po' più marcato e cres.
staccate
BASSI
cres.
4ª C.
ff