



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

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.

Finale.
Moderato molto.

Var. 7. Vel. Solo

The musical score is written for two staves in G major (one sharp) and 2/4 time. The first staff is marked 'Vel.' and the second 'Solo'. The music features a series of eighth-note patterns, often grouped in threes. The first system contains two measures. The second system contains two measures, with a repeat sign at the end of the first measure. The third system contains two measures, with a first ending bracket over the final measure and a second ending bracket over the following measure. The first ending leads back to the beginning of the variation, and the second ending leads to the final measure.

Feierlich und gemessen, ohne zu schleppen.

The musical score is written for two staves in D major (two sharps) and 4/4 time. The first staff is marked '1 (Pauken)' and the second '2'. The music features a series of eighth-note patterns, often grouped in threes. The first system contains two measures, with a first ending bracket over the final measure and a second ending bracket over the following measure. The first ending leads back to the beginning of the variation, and the second ending leads to the final measure. The second system contains two measures, with a first ending bracket over the final measure and a second ending bracket over the following measure. The first ending leads back to the beginning of the variation, and the second ending leads to the final measure.

[36] *steigernd und beschleunigend*
pizz *f*

[37] arco *ff*

[38] *Sehr rasch*
fhervortretend

[39] *(♩ = ♩)* *sf*

[40] pizz *p*

[41] arco *pp*

[42] *(♩ = ♩)*

[43] *(♩ = ♩)* arco *p* *mp*

steigernd und beschleunigend

[44] *mf* *ff*

[45] *ff*

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

rit

7

fp *ff* *rit.* 3 *pp* *espress.* *pp* *espress.* *pp* *sehr ausdrucksvoll*

VII

85 *VIVO*
Solo

86

sf *sf* *sf*

Sempre Sim.

87

sf *Sim.* *gliss.*

88

1^o 2^o

89

90

91

92

93

ff risoluto, energico

Allegro $\text{♩} = 96$
unis.

pp *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo* *f* Corni

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 Vello Cb. **B** *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

Presto $\text{♩} = 96$

Legni *f*

11 *dim.* *p* *Fag.* 2

22 *f*

Allegro ma non troppo $\text{♩} = 88$

30 *pp* *div.* *pp* 1 2 3 4 5 6 7 8

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

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

56 **Tempo I** *Vello arco* *C-B.* *f* *Adagio cantabile* *dim.* *Fag. I*

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

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

84 *f* *Fag.*

92 Allegro assai $\text{♩} = 80$

p

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

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

p *sempre p*

E (*quasi ritenente*) *cruc.*

118 *f* *sf ben marc.* *sf marc.*

124 *f*

132 *ff* *poco f espr.*

142 *cresc.*

152 *ff* *p* **F** *pizz.*

in tempo

244 *pp*

L *pp sempre*

251

258

264 *f sempre più f* *f*

270

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

Unmerklich bewegter.

19 pizz. *ff* 2. Stimme nur von den mit Contra-C versehenen Bässen.

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

Nur die Hälfte. *sempre ppp*

Immer nur die Hälfte. *sempre ppp*

22 *pppp*

23 *pppp* pizz.

Etwas wichtiger. *“J”*

JJ

“g”

r

43 Immer dasselbe Tempo. (Marsch) Nicht eilen.

p

ff

mf

ff

mf

ff

mf

43

44

45

46

47

40

53 [A] *f*

61 *ten. b2.* [B]

74

85

93 [C] *ff* Cello Basso

Detailed description: This block contains the musical notation for measures 40 through 98 of the first movement of Mozart's Symphony No. 39. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 40 begins with a series of eighth notes. Measure 53 is marked with a box 'A' and a forte 'f' dynamic. Measure 61 features a trill marked 'ten. b2.' and a box 'B'. Measure 93 is marked with a box 'C' and a fortissimo 'ff' dynamic, with the instruction 'Cello Basso' written above the staff. The notation includes various note values, rests, and articulation marks.

97 *f*

106 8 *f*

120

127

133 [C] 1 *p* Cello

Detailed description: This block contains the musical notation for measures 97 through 137 of the first movement of Mozart's Symphony No. 39. The score continues in the same bass clef and key signature. Measure 97 starts with a forte 'f' dynamic. Measure 106 is marked with a box '8' and a forte 'f' dynamic. Measure 120 shows a complex rhythmic pattern. Measure 133 is marked with a box 'C' and a first ending bracket '1', with a piano 'p' dynamic and the instruction 'Cello' written above the staff. The notation includes various note values, rests, and articulation marks.

Tempo andante, ma rubato

(♩=♩.)

1 pizz. 2

Timp. mp

13

dim. cresc.

23 rit. a tempo 11 A 17 2

mf (Ob., Clar.)

SCHERZO.

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 *fz* *fz* *fz* *fz*

1 2 3 4 5 6 7 8

pp *cresc.*

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

cresc.

f *ff* *ff* **C**

9 8

fz *ff* *pp* *pp*

sempre p *cresc.*

D 1

f *p* *fp* *p*

pp *cresc.* *f*

STRAUSS – Ein Heldenleben

[9] - 6 after [12]

This image shows a page from a musical score for the song "Der Schwan" by Franz Schubert. The score is written for voice and piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The page contains measures 9 through 12. Measure 9 features a piano introduction with a forte (ff) dynamic. Measure 10 includes a fortissimo (fff) dynamic marking. Measure 11 shows a piano part with a "geteilt" (divided) instruction and a crescendo (cresc.) leading to a forte (ff) dynamic. Measure 12 continues the piano part with a forte (ff) dynamic. The vocal line is not visible in this snippet.

40

geteilt *p* zart hervortretend

pp

ppp

pp

ppp

The musical score for measures 40 and 41 of Strauss's 'Ein Heldenleben' is presented in a grand staff format. The right-hand staff (treble clef) contains the primary melodic material, starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes and triplets. The left-hand staff (bass clef) provides a harmonic foundation with a half note G3, followed by a quarter note F3, and then a series of half notes and slurs. The tempo is marked '40' at the beginning. The dynamics are carefully notated: 'p' (piano) for the right hand in measure 40, 'pp' (pianissimo) for the right hand in measure 41, and 'ppp' (pianississimo) for the right hand in measure 42. The left hand also has 'pp' and 'ppp' markings. The score is divided into two systems, with the first system covering measures 40 and 41, and the second system covering measures 42 and 43. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4.

This page contains the musical score for measures 51 through 70 of Richard Strauss's 'Ein Heldenleben'. The score is written for a single melodic line in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The measures are numbered 51 through 70 at the beginning of each line. The score is divided into four systems, each containing two staves. The first system (measures 51-53) starts with a forte (ff) dynamic. The second system (measures 54-56) includes a crescendo (cresc.) and a fortissimo (ff) dynamic. The third system (measures 57-60) features a fortissimo (f) dynamic and a fortissimo (ff) dynamic. The fourth system (measures 61-64) includes a fortissimo (ff) dynamic, a fortissimo (ff) dynamic, a fortissimo (ff) dynamic, and a fortissimo (ff) dynamic. The score concludes with a fortissimo (ff) dynamic in measure 64.

51 *ff*

52

53 *p*

54 *cresc.* *f*

55 *cresc.* *ff* *fp* *ff*

56 1

2 57 *f*

3 3 3 3 2

1 58 2

59 *ff* *ffp* 2 60 2

61 *ff* *f* *cresc.* *ff* 62

63 *ff* *mf*

64 *cresc.* *ff*

65 *ff*

66 *mit grossem Schwung.* *ff*

67 *ff*

68 *fff*

69 *f*

70 *f*

71 *3 1*

dim. - - p cresc. - - - ff

mit Steigerräumen

Detailed description: This is a musical score for a bassoon part, spanning measures 65 to 71. The music is written in a single staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, often grouped with beams and slurs. Dynamic markings are prominent, including *ff* (fortissimo), *fff* (fortississimo), *f* (forte), *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo). Performance instructions like *mit grossem Schwung.* and *mit Steigerräumen* are included. Measure numbers 65 through 71 are clearly marked at the beginning of their respective lines. Some measures contain fingerings (e.g., 1, 2, 3) or breath marks (arrows). The score concludes with a final measure (71) featuring a triplet of eighth notes followed by a quarter rest.

POCO PIÙ MOSSO ♩ = 80
I SOLI CONTRABASSI A 4 CORDE - CON SORDINA
legato

U

4^a Corda 3^a C. 2^a C. 1^a C. TUTTI 1^a C.

un po' marcato

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

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

VIOLONC.ⁱ *f* *cres.* 1^a C. 2^a C. 3^a C. 4^a C. 3^a C. *ff*

BASSI *f* *staccate* *Un po' più marcato e cres.* 3^a C. 4^a C. 3^a C. 2^a C. 1^a C. *ff*