



**Baltimore Symphony Orchestra
2024 SECTION BASS Audition
Master Repertoire List**

Solo Repertoire

One dance movement from a Bach Cello Suite

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Orchestral Repertoire

Bartók:	Music for Strings, Percussion and Celesta	Mvt. I: mm. 37 – 56
Beethoven:	Symphony No. 5	Mvt. III: mm. 1 – 100 Mvt. III: mm. 141 – 218 (with pickup)
Beethoven:	Symphony No. 9	Mvt. IV: mm. 1 – 108
Brahms:	Symphony No. 2	Mvt. I: Reh. [E] – [F] Mvt. IV: mm. 244 – 279
Britten:	Young Person's Guide to the Orchestra	Variation H
Dvořák:	Symphony No. 9	Mvt. II: mm. 54 – 64
Mahler:	Symphony No. 2	Mvt. I: mm. 1 – 41 (first page)
Mendelssohn:	Symphony No. 4	Mvt. I: mm. 41 – 90 Mvt. I: mm. 237 – 287
Mozart:	Symphony No. 35	Mvt. I: mm. 13 – 48
Mozart:	Symphony No. 39	Mvt. I: mm. 40 – 97 Mvt. IV: pickup to mm. 105 – 137
Prokofiev:	<i>Romeo & Juliet</i> Suite No. 2	Mvt. V: 5 before Reh. [50] – [51] (top line)
Schubert:	Symphony No. 9	Mvt. III: Reh. [B] – 7 after [C]
R. Strauss:	<i>Ein Heldenleben</i>	Reh. [9] – [11] Reh. [40] – [41] 2 before Reh. [61] – [70] Reh. [77] – [78]
Tchaikovsky:	Symphony No. 4	Mvt. I: 4 after Reh. [B] – [C] Mvt. I: Reh. [P] – 1 after [Q]

Possible Sight-reading

The Baltimore Symphony Orchestra tunes to A = 440.

Contrabasso 1.

Bartok

Music for Strings, Percussion and Celesta

Mvt. I: mm. 37 - 56

Andante tranquillo, ♩ ca 116-112

senza sord.
mp, expr.

ca. 120-126

cresc.

45

sempre cresc.

50

ca. 120-116

ff

cresc.

55

ff

Violoncello e Basso

Beethoven

Symphony No. 5

Mvt. III: mm. 1 – 100

Allegro $\text{♩} = 96$
unis. *poco rit.* *a tempo*

pp *pp* *sf*

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.

Detailed description: This is a page of musical notation for the Violoncello and Bass parts of the third movement of Beethoven's Symphony No. 5. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 96 beats per minute. The music begins with a unison line marked 'pp' (pianissimo). The first system (measures 1-14) features a melodic line with a 'poco rit.' (slightly ritardando) and 'a tempo' marking. The second system (measures 14-27) includes a 'Corni' (Horn) part marked 'f' (forte) and a 'poco rit.' marking. The third system (measures 27-42) shows a 'sf' (sforzando) dynamic. The fourth system (measures 42-55) includes 'sf', 'dimin. pp' (diminuendo pianissimo), and 'a tempo' markings. The fifth system (measures 55-68) ends with a 'cresc.' (crescendo) marking. The sixth system (measures 68-82) is marked 'f'. The seventh system (measures 82-96) features 'sf' dynamics. The eighth system (measures 96-100) is marked 'A' in a box, 'dimin. pp', and includes parts for 'Vcllo' (Violoncello) and 'Cb.' (Contrabasso).

Violoncello u. Kontrabaß

Beethoven

Symphony No. 5

Mvt. III: mm. 141 – 218 (with pickup)

Allegro (♩ = 96)

Musical notation for measures 141-146, starting with a forte (*f*) dynamic.

Musical notation for measures 147-157.

Musical notation for measures 158-165, including first and second endings and a forte (*f*) dynamic.

Musical notation for measures 166-174.

Musical notation for measures 175-187, featuring fingerings 1-6.

Musical notation for measures 188-197, including Vc. and Kb. parts and a forte (*f*) dynamic.

Musical notation for measures 198-206, marked *unis.*, *dimin.*, and *p*.

Musical notation for measures 207-218, marked *sempre più p*.

Violoncello e Contrabbasso

Beethoven
Symphony No. 9
Mvt. IV: mm. 1 – 108

Presto $\text{♩} = 96$

Legni *f*

11 *dim.* *p* Fag. 2

22 Fag. *f*

Allegro ma non troppo $\text{♩} = 88$

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

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

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

56 **Tempo I** Vello arco *f* *dim.* **Adagio cantabile** 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*

Kontrabaß

Brahms

Symphony No. 2

Mvt. I: [E] - [F]

Allegro non troppo

E (*quasi ritenente*)

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

124 *f*

132 *ff* *poco f espr.*

142 *cresc.*

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

Kontrabaß

Brahms

Symphony No. 2

Mvt. IV: mm. 244 - 279

Allegro con spirito

Tranquillo

in tempo

244 *pp*

251 *pp sempre*

258

264 *f sempre più f*

270

275 *sf*

The image shows a page of musical notation for the Contrabass part of Brahms' Symphony No. 2, Movement IV, measures 244 to 279. The music is in the key of D major and 4/4 time. It begins with a piano (*pp*) dynamic and a tempo marking of *Tranquillo in tempo*. The score includes various articulations such as slurs and accents, and dynamic markings like *pp sempre*, *f sempre più f*, and *sf*. A first ending bracket labeled 'L' is present above measure 251. The notation is written on a single bass clef staff.

Bass

Britten

Young Person's Guide to the Orchestra

Variation H

VARIATION H

Cominciando lento ma poco a poco accel.

Soli
pp
poco a poco cresc.
al Allegro
ff
veloce
sf
mf espr.
f
f
f
cresc.
Cominciando lento ma accel.
ff
pp
poco a poco cresc.
al Allegro
ff
veloce
gliss.
4 2
Soli
***vi de*
pizz.

Contrabass.

Mahler

Symphony No. 2

Mvt. I: first page (mm. 1-41)

I.

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

The musical score is written for the Contrabass part of Mahler's Symphony No. 2, first movement. It consists of ten staves of music in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro maestoso' with the instruction 'Mit durchaus ernstem und feierlichem Ausdruck.' The score includes various dynamic markings such as *sf*, *fff*, *f*, *ff*, *ff accel.*, *immer wuchtig*, *mf*, *p*, *p subito*, *f*, *pp*, *ppp*, *sempre pp*, *fp*, *mf*, *sempre cresc.*, *tremol.*, *ff*, and *pp molto cresc.*. Performance instructions include 'wild', 'a tempo', 'unisono', and '1'. The score features numerous triplet markings and accents.

Mendelssohn
Symphony No. 4
Mvt. I: mm. 41 - 90

Allegro vivace

41 *Bässe*
p *cresc.*

47 *mf* *f* *ff*

56 *f* *f*

65

72 *ff* *f* *f* *f* *f* *f*

81 *f* *f* *f* *f* *f* *ff* *f* *f*

VIOLONCELLO & BASS

Mendelssohn

Symphony No. 4

Mvt. I: mm. 237-287

Allegro vivace

237

pp

Musical notation for measures 237-243 in the bass clef. The key signature has two sharps (F# and C#). The time signature is 6/8. The music consists of eighth and sixteenth notes with rests. A piano (*pp*) dynamic marking is present at the beginning.

244

sempre pp

Musical notation for measures 244-251 in the bass clef. The music continues with eighth and sixteenth notes. A *sempre pp* dynamic marking is present.

252

cresc.

Musical notation for measures 252-260 in the bass clef. The music features a mix of eighth and sixteenth notes. A *cresc.* dynamic marking is present.

261

mf *cresc.* *f* *cresc.*

Musical notation for measures 261-267 in the bass clef. The music features a mix of eighth and sixteenth notes. Dynamic markings include *mf*, *cresc.*, *f*, and *cresc.*

268

f

Musical notation for measures 268-276 in the bass clef. The music features a mix of eighth and sixteenth notes. A *f* dynamic marking is present.

277

f *ff* **C**

Musical notation for measures 277-287 in the bass clef. The music features a mix of eighth and sixteenth notes. Dynamic markings include *f*, *ff*, and a common time signature (**C**) at the end.

Mozart

Symphony No. 35

Mvt. I: mm. 13 - 48

Allegro con spirito

15 *tr*

21

26 *sfp sfz f*

31 *p*

37 *f*

42 *tr*

48 (C-8)

Basso

Mozart

Symphony No. 39

Mvt. I: mm. 40 – 97

Allegro

The image displays a musical score for the Bassoon part of the first movement of Mozart's Symphony No. 39, measures 40 through 97. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Allegro'. The score consists of eight staves of music. The first staff begins with measure 40. The second staff starts at measure 49 and includes a dynamic marking of *f* (forte). The third staff starts at measure 58. The fourth staff starts at measure 66 and includes a dynamic marking of *ten.* (tutti). The fifth staff starts at measure 75. The sixth staff starts at measure 82. The seventh staff starts at measure 89 and features a complex rhythmic pattern with many beamed eighth notes. The eighth staff starts at measure 95 and concludes the excerpt with a final note and a fermata.

Basso

Mozart

Symphony No. 39

Mvt. IV: pickup to mm. 105 – 137

Allegro

Musical notation for the pickup to mm. 105. The staff is in bass clef with a key signature of two flats and a 2/4 time signature. It features a series of eighth and sixteenth notes, ending with a fermata and the marking "G P." (Grave).

Musical notation for mm. 108-118. The staff is in bass clef with a key signature of two flats. It begins with a measure rest for 5 measures, then continues with a melodic line. A first violin part (Viol. I) is shown above the bass staff, starting at measure 108. The dynamic marking *f* (forte) is present.

Musical notation for mm. 119-124. The staff is in bass clef with a key signature of two flats. It continues the melodic line from the previous system.

Musical notation for mm. 125-129. The staff is in bass clef with a key signature of two flats. It continues the melodic line with various articulations.

Musical notation for mm. 130-135. The staff is in bass clef with a key signature of two flats. It continues the melodic line.

Musical notation for mm. 136-137. The staff is in bass clef with a key signature of two flats. It concludes the melodic line.

Prokofiev

Romeo and Juliet

Suite No. 2

Mvt. V: 5 before Reh. [50] – [51] (top line)

Contrabasso.

5. Romeo at Juliet's before parting

Andante

espressivo
div.
p *mf* *pp*

1 1 *Cor.* 1 1

espressivo
div.
p *mf* *pp*

[50]

[51] *unts. con sord.* *rit. assai*

Schubert
Symphony No. 9

Contrabasso

Mvt. III: Reh. [B] – 7 after [C]

Allegro vivace

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

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

146 *fz* *fz* *ff*

cresc.

R. Strauss

Ein Heldenleben

[9] – [11]

Lebhaft bewegt.

Musical score for measures 9-11. The score is in 3/4 time and B-flat major. It features a piano part and a keyboard accompaniment. The piano part consists of three staves: a single bass staff for measures 9 and 10, and a grand staff (treble and bass) for measure 11. The keyboard accompaniment is in a grand staff. Measure 9 starts with a forte (*ff*) dynamic and includes a triplet of eighth notes. Measure 10 features a fortissimo (*fff*) dynamic. Measure 11 includes a *triumm* marking and a forte (*ff*) dynamic. The keyboard accompaniment in measure 11 is marked *geteilt* (divided) and includes a *f cresc.* (forte crescendo) and *ff* dynamic.

[40] to [41]

Mässig langsam.

Musical score for measures 40-41. The score is in 3/4 time and B-flat major. It features a piano part and a keyboard accompaniment. The piano part consists of two staves: a single bass staff for measure 40 and a grand staff (treble and bass) for measure 41. The keyboard accompaniment is in a grand staff. Measure 40 starts with a piano (*p*) dynamic and includes a *zart hervortretend* (softly emerging) marking. Measure 41 features a pianissimo (*pp*) dynamic and includes a *triumm* marking. The keyboard accompaniment in measure 41 is marked *geteilt* (divided) and includes a *pp* dynamic.

R. Strauss

Ein Heldenleben

2 before [61] to [70]

Festes zeitmass.

(sehr lebhaft.)

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

62

63 *ff* *mf* *ff*

64 *cresc.* *ff*

65 *ff*

66 *mit grossem Schwung.* *ff*

67 *ff*

68 *fff*

69 *f* *f*

70 *dim.* *p* *cresc.* *ff*

71 *3* *1*

Detailed description: This is a page of a musical score for the bassoon part of Richard Strauss's 'Ein Heldenleben'. The score covers measures 61 through 71. It is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Festes zeitmass.' and the character is '(sehr lebhaft.)'. The dynamics range from fortissimo (ff) to pianissimo (p). The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 66 has the instruction 'mit grossem Schwung.' above it. The piece concludes with a double bar line and a repeat sign, with measures 71 and 1 indicated.

R. Strauss
Ein Heldenleben

[77] to [78]

Festes zeitmass.
(sehr lebhaft.)

The image shows a musical score for two staves, measures 77 and 78. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first staff (bass clef) begins at measure 77 with a forte (*ff*) dynamic. It features a melodic line with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes, and a half note. The second staff (treble clef) begins at measure 78 with a forte (*ff*) dynamic. It features a melodic line with eighth and sixteenth notes, and a half note. The score is enclosed in large square brackets on the left side.

Tchaikovsky
Symphony No. 4
Mvt. I, 4 after [B] through [C]

Kontrabaß

Moderato con anima (♩ = *In movimento di Dalse*)

p *cresc.*

mf *p*

p *cresc.* *mf*

cresc.

f C

Kontrabaß

Tchaikovsky

Symphony No. 4

Mvt. I: Reh. [P] – 1 after [Q]

p Moderato con anima

fff

257

261

fff

265

270

Q