

Peabody Conservatory

Bass Audition Repertoire 2011-2012

In addition to the following excerpts, all players should prepare a selection from a solo piece, approximately 3 minutes in length, which will best demonstrate their ability.

Beethoven: Symphony No. 7	Mvmt. I: mm. 12-23; mm. 83-113; mm. 277-299
Haydn: Symphony No. 6	Mvmt. III: Entire movement (In the trio, play the top line)
Mozart: Symphony No. 35, "Haffner"	Mvmt. IV: mm. 1-37
R. Strauss: Ein Heldenleben	# 9 through 1 st measure of #11; #40 through 9 after #40

Siebente Symphonie

~~Violoncello~~ Kontrabaß

L. van Beethoven | op. 92

Poco sostenuto $\text{♩} = 69$

f *1* *f* *f* *p - dolce* *dim.* *pp*

12 *sim* *cresc. ff - marc.*

19 *dim.*

23 **A** *p* *pp* *(poco marc.)* *Kb.* *Kb.* *cresc.* *ff*

35 *Vc.* *Vc.* *ff* *ff*

39 *ff* *dim.* *p* *pizz.*

45 *arco* *pp* *cresc.*

52 **B** *Vc.* *unis.* *Vc.* *ffp* *fp* *5* *F.I.I.*

Vivace $\text{♩} = 104$

63 *unis.* *p* *(poco marc.)*

74 *fp* *fp* *Unarc.* *mf > p*

83 *mf* *f* *f* *f* *f* *f* *ff* *ff* *simile*

91 *ff* *ff*

99 *p* *cresc.* *stacc.*

Violoncello u. Kontrabaß

106 **C** *p* *ff* *p* *sim.*

114 *cresc. f p* *cresc. f* *pp dolce* *f*

125 *sf p* *pp dolce* *f* **D** *V* *IV*

136 *dim.* *p* *pp* *pp*

144 *cresc. poco a poco* **E** *V* *IV* *Vc.* *pp* *cresc. molto*

151 *ff* *pp* *cresc. ff* *sf* *sf*

158 *Vc.* *ff* *pp* *cresc. ff* *sf* *sf* *unis.*

168 *sf* *ff* *ten.* **G.P.** *2* *3* *pp* *sim.*

177 *ff* *pp* *(poco str.)* *sim.*

188 *pp* *pp* *sim.* *1* *cresc.*

196 *sim.* *2* *3* *4* *5* *6* **F** *f* *cresc.*

203 *ff* *1* *1*

213 **G** *Vc.* *ff* *f* *f* *f* *4* *4* *4*

Kb.

Violoncello u. Kontrabaß

224 *unis* *pp* *1* *nv n* *1*

233 *pp* *cresc. poco a poco* *sim* *1*

240 *sim* *clap - up* *sim* *1*

248 *sim* *clap - up* *sim* *1*

254 *ff* *sim* *(v)* *piu ff* *ff* *(v)*

261 *piu ff* *ff* *f*

268 *sim*

273 *piu f* *ff*

279 *sim*

285

291

297 *Va.* *Kb.* *pizz.* *arco* *pizz.* *pizz.* *(v)*

HAYDN: SYMPHONY NO. 6

Violoncell und Kontrabaß

III

Menuetto

unis.

f (arco)

5

14 *p* *f* 5

27 *p*

Trio Solo ~~Violoncell~~ contrabass

Voll. u. K.-B.

pizz.

p

35

42

48

54

58

Menuetto D. C.

Violoncello e Basso

HOPKINSON: SYMPHONY #35, IV. MOV.

Presto

Handwritten musical notation for measures 1-6. Includes dynamic marking *p - mezza voce* and various articulation marks.

Handwritten musical notation for measures 7-11. Includes dynamic marking *f*.

Handwritten musical notation for measures 12-16.

Handwritten musical notation for measures 17-21. Includes a boxed measure number **20**.

Handwritten musical notation for measures 22-26.

Handwritten musical notation for measures 27-31.

Handwritten musical notation for measures 32-35.

Handwritten musical notation for measures 36-41. Includes dynamic marking *p* and a boxed section labeled **A**.

Handwritten musical notation for measures 42-47. Includes dynamic marking *fp* and *p - leggiero*.

Handwritten musical notation for measures 48-53. Includes a boxed measure number **53** and a final triplet of notes.

STRAUSS: "Ein Heldenleben"

Contrabässe.

2

Musical score for Contrabass, measures 9-11. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 9 starts with a forte (*ff*) dynamic and features a melodic line with slurs and accents. Measure 10 continues the melodic line with a *fff* dynamic. Measure 11 shows a change in texture with a *ff* dynamic and a *ritenc.* (ritardando) marking. The piano part is marked *geteilt* (divided) and *ff*.

Musical score for Contrabass, measures 40-41. The score is written in bass clef with a key signature of two flats. Measure 40 starts with a *p* (piano) dynamic and a *pp* dynamic. The piano part is marked *geteilt* (divided) and *p* *sehr hervortretend* (very prominent). Measure 41 features a *ppp* (pianissimo) dynamic. The piano part is marked *ppp*.