

Colton Fellowship Bass Audition Excerpt List / 2024

May 21 & 23: Preliminary Round

May 24: Semi-Final Round

May 25: Final Round

Solo Repertoire:

VARIOUS	Standard Concerto	Exposition or equivalent portion from one movement of your choice
BACH	Unaccompanied Cello Suites	One movement of your choice

Orchestral Repertoire:

BEETHOVEN	Symphony No. 5	Mvt. 3, mm. 1-100 Mvt. 3, Third Beat of m. 140 to 218 (no repeat)
BRAHMS	Symphony No. 2	Mvt. 1, mm. 118-155 Mvt. 4, mm. 244-279
MAHLER	Symphony No. 2	Mvt. 1, Beginning to 2 bars before [2]
MOZART	Symphony No. 35	Mvt. 4, mm. 134-181
MOZART	Symphony No. 40	Mvt. 1, pick up to m. 115 to m. 138 Mvt. 1, mm. 191-225
STRAUSS	<i>Ein Heldenleben</i>	Reh. 9 to downbeat of bar 6 of Reh. 12 Reh. 51 to bar 1 of Reh. 64 (omit bar 2 of Reh. 53 to bar 3 of Reh. 54)

The New Jersey Symphony tunes at A = 440.

BEETHOVEN: Symphony No. 5

Mvt. 3, 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* Vello Cb.

BEETHOVEN: Symphony No. 5

Mvt. 3, Third Beat of m. 140 to 218 (no repeat)

137 unis. *p* *f*

147

158 *f*

166

175 1 2 3 4 5 6

188 Vcllo Cb. *f* **B**

198 unis. *dimin.* *p*

207 *sempre più p* 8

BRAHMS: Symphony No. 2

Mvt. 1, mm. 118-155

118 **E** (*quasi ritenente*)
f *sf ben marc.* *sf marc.*

124 *f*

132 *ff* *poco f espr.*

142 *cresc.*

152 *-ff* **F** *pizz.*

Detailed description: This page contains the bassoon part of the first movement of Brahms' Symphony No. 2, measures 118 to 155. The music is written in bass clef with a key signature of two sharps (D major). It begins at measure 118 with a dynamic of *f* and a tempo marking of *quasi ritenente*. The first staff (measures 118-123) features a melodic line with accents and a dynamic shift to *sf ben marc.* followed by *sf marc.* at measure 123. The second staff (measures 124-131) continues the melodic line with a dynamic of *f*. The third staff (measures 132-141) shows a more rhythmic and textured passage with a dynamic of *ff* and a tempo marking of *poco f espr.*. The fourth staff (measures 142-151) features a melodic line with a dynamic of *cresc.*. The fifth staff (measures 152-155) concludes the passage with a dynamic of *-ff* and a tempo marking of *pizz.* (pizzicato), indicated by a box containing the letter 'F'.

BRAHMS: Symphony No. 2

Mvt. 4, mm. 244-279

in tempo

244 *pp*

251 **L** *pp sempre*

258

264 *f sempre più f f*

270

275 *sf sf sf sf* **1** **M** *largamente poco f*

MAHLER: Symphony No. 2

Mvt. 1, Beginning to 2 bars before [2]

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

wild *sf* *fff* *sf* *fff* *ff accel.*

f *f* *a tempo* *3.* *3.* *immer wichtiger* *mf*

ff *ff* *f*

p subito *3* *f* *p* *f* *p*

f *p* *gest.* *f* *mf* *unisono* *p*

ppp *sempre pp*

3. *3.* *f* *3.* *3.* *3.* *3.*

fp *3.* *3.* *3.* *3.* *3.* *3.*

3. *3.* *3.* *3.* *3.* *3.* *3.*

fp *mf* *3.* *3.*

sempre cresc. *3.* *3.*

ff *tremol. ff* *pp molto cresc.*

1 2

MOZART: Symphony No. 35

Mvt. 4, mm. 134-181

This image shows a page of musical notation for the bassoon part of Mozart's Symphony No. 35, Movement 4, measures 134-181. The score is written on six staves in bass clef with a key signature of one sharp (F#). The first staff begins at measure 134 with a dynamic marking of *p*. The notation includes various rhythmic patterns, slurs, and articulation marks. The second staff starts at measure 142, the third at 151, the fourth at 160, and the fifth at 168. The sixth staff ends at measure 177 with a dynamic marking of *sf* and a final chord marked with a large bracket and the letter 'E'.

MOZART: Symphony No. 40

Mvt. 1, pick up to m. 115 to m. 138

The image displays a musical score for the first movement of Mozart's Symphony No. 40, covering measures 114 to 138. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of five staves. The first staff (measures 114-120) features a large bracket on the left side, indicating a section to be picked up. The second staff (measures 120-126) continues the melodic line. The third staff (measures 126-131) shows a rhythmic pattern of eighth notes. The fourth staff (measures 131-138) includes a circled 'C' above the staff, likely indicating a C-clef or a specific measure. The fifth staff (measures 138-144) is split into two parts: the first part (measures 138-144) is in bass clef and features a large bracket on the left, and the second part (measures 144-150) is in treble clef and includes the labels 'Viol. I' and 'Vcl.' above the staff.

MOZART: Symphony No. 40

Mvt. 1, mm. 191-225

183 *p* 1 *f*

192

197

204

210

215 *sf sf sf sf sf sf*

222 *p* 1

STRAUSS: *Ein Heldenleben*

Reh. 9 to downbeat of bar 6 of Reh. 12

This musical score is for the rehearsal section of Strauss's *Ein Heldenleben*, covering rehearsal 9 to the downbeat of bar 6 of rehearsal 12. The score is written in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of five systems of music:

- System 1:** A single bass clef staff starting at rehearsal 9. It begins with a *ff* dynamic and contains several triplet figures.
- System 2:** A single bass clef staff starting at rehearsal 10. It continues the triplet patterns and includes a *fff* dynamic marking.
- System 3:** A grand staff (treble and bass clefs) starting at rehearsal 11. The left hand is marked *geteilt* (divided). Dynamics include *f cresc.*, *ff*, and *ff cresc.*.
- System 4:** A single bass clef staff starting at rehearsal 12. It features a *ff* dynamic and continues the triplet motifs.
- System 5:** A single bass clef staff concluding the section. It includes a large bracket and *ff* dynamics.

STRAUSS: *Ein Heldenleben*

Reh. 51 to bar 1 of Reh. 64 (omit bar 2 of Reh. 53 to bar 3 of Reh. 54)

This musical score is for the bassoon part of Richard Strauss's *Ein Heldenleben*. It covers rehearsal marks 51 through 64. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The music is characterized by dynamic contrasts, including *ff* (fortissimo), *f* (forte), *ffp* (fortississimo), *mf* (mezzo-forte), and *p* (piano). It features various articulations such as accents, slurs, and breath marks. Rehearsal mark 51 begins with a *ff* dynamic. Rehearsal mark 53 includes a *p* dynamic. Rehearsal mark 54 starts with a *cresc.* (crescendo) leading to a *f* dynamic. Rehearsal mark 55 includes *cresc.*, *ff*, and *fp* dynamics. Rehearsal mark 57 features a *f* dynamic and triplet markings. Rehearsal mark 59 includes *ffp* dynamics. Rehearsal mark 61 starts with *ff* dynamics. Rehearsal mark 62 includes *f*, *cresc.*, and *ff* dynamics. Rehearsal mark 63 includes *ff* and *mf* dynamics. Rehearsal mark 64 begins with a *cresc.* and ends with a *ff* dynamic. The score includes various musical notations such as slurs, accents, and articulation marks.