

Principal / Assistant Principal / Section Bass Audition Excerpt List / 2027

January 11-12: Preliminary Round

January 13: Semi-Final Round

January 20: Final Round

Solo Repertoire (to be performed without piano accompaniment):

BACH	Suite for Solo Cello of your choice	Dance movement of your choice (no repeats, no D.C.'s)
Various	Standard Concerto of your choice	Mvt. 1, complete (with cadenza if applicable)

Orchestral Tutti Excerpts:

BEETHOVEN	Symphony No. 5	Mvt. 3, Allegro, mm. 1-218 (no repeat)
BEETHOVEN	Symphony No. 9	Mvt. 4, mm. 8-107
BRAHMS	Symphony No. 2	Mvt. 1, [E] to 1 m. after [F] Mvt. 4, Beginning to 15 mm. after [A]
MAHLER	Symphony No. 2	Mvt. 1, Beginning to 15 mm. after [1]
MOZART	Symphony No. 35, "Haffner"	Mvt. 1, mm. 13-48 Mvt. 4, mm. 134-181
MOZART	Symphony No. 39	Mvt. 1, mm. 40-98
PROKOFIEV*	<i>Romeo and Juliet</i> , Suite No. 2	Mvt. 5, 5 mm. before [50] to [51] (top line only)
SHOSTAKOVICH*	Symphony No. 5	Mvt. 1, [22] to 4 mm. after [26]
R. STRAUSS	<i>Ein Heldenleben</i>	[9] to 6 mm. after [12] [40] to [41] [51] to [56] [77] to [78]
TCHAIKOVSKY	Symphony No. 4	Mvt. 1, m. 51 through downbeat of [C]

Optional Orchestral Solos for Candidates auditioning for First Stand Position(s):

HAYDN	Symphony No 31, "Horn Signal"	Mvt. 4, Variation 7, complete (no repeats)
MAHLER	Symphony No. 1	Mvt. 3, Beginning to 2 bars after [2]
STRAVINSKY*	<i>Pulcinella</i> (1949 version)	Mvt. 7, Vivo (no repeat)
GINASTERA*	<i>Variaciones Concertantes</i>	Variation XI

The New Jersey Symphony tunes at A=440.

Sight reading may be requested during the final round.

*Available upon request, see excerpts on corresponding pages for more information.

BEETHOVEN: Symphony No. 5

Mvt. 3, Allegro, mm. 1-218 (no repeat)

Allegro

poco ritardando a tempo

pp

13

un poco ritard. a tempo

sf *f*

25

38

sf sf sf sf *dimin. pp*

poco ritard. a tempo

51

pp

63

cresc. *f*

74

89 *sf sf sf sf* *dimin. pp* **A**

101 *3 pizz. 3* *14* *Vc.* *arco* *cresc. - - - f*

131 *ff* *p* *f*

141

150

159 *f*

166

175 *1-6* *2* *3* *4*

186 *5* *6*

195 **B** *f* *dimin.* *p*

203 *sempre più piano*

211

BEETHOVEN: Symphony No. 9

Mvt. 4. Mm. 8-107

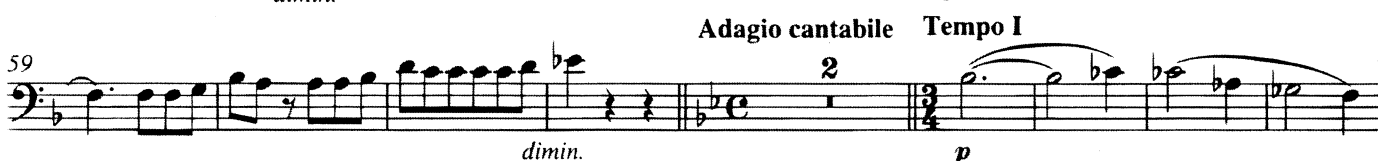
Presto $\text{♩} = 66$



f Selon le caractère d'un Recitativ mais, in tempo.



Allegro ma non troppo $\text{♩} = 88$



BRAHMS: Symphony No. 2

Mvt. 1, [E] to 1 m. after [F]

arco
(quasi ritenente)

E

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

124 *f*

132 *ff* *poco f espr.*

142 *cresc.*

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

BRAHMS: Symphony No. 2

Mvt. 4, Beginning to 15 mm. after [A]

Allegro con spirito

The musical score is written for a single staff in bass clef with a key signature of two sharps (F# and C#). The tempo is marked *Allegro con spirito*. The score begins with a measure marked *p sotto voce*. The first staff contains measures 1 through 7. The second staff contains measures 8 through 15, with a *pp* marking at measure 10. The third staff contains measures 16 through 22, with a *dim.* marking at measure 20. A section marker [A] is placed at the beginning of the fourth staff, which contains measures 23 through 27. The fifth staff contains measures 28 through 32, with an *sf* marking at measure 32. The sixth staff contains measures 33 through 37, with *sf* markings at measures 33, 34, 35, 36, and 37.

p sotto voce

pp

dim.

[A]

f *sf* *sf* *sf*

sf

sf *sf* *sf* *sf* *sf*

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

Allegro maestoso, mit durchaus ernstem und feierlichem Ausdruck.
wild. Δ
sf
1 fff
a tempo
3 3 3
immer wichtiger
mf
ff
accel.
3 3 3
f
3 3 3
p subito
f
3 3 3
f
p
geth.
unisono
f
p
mf
p
ppp
sempre pp
3 3 3
fp
3 3 3
3 3 3
mf
3 3 3
sempre cresc.
3 3 3
tremol. ff
pp molto cresc.

MOZART: Symphony No. 35, "Haffner"

Mvt. 1, mm. 13-48

Allegro con spirito

This musical score is for the bassoon part of the first movement of Mozart's Symphony No. 35, "Haffner". It covers measures 13 through 48. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegro con spirito". The score is written on a single staff with a bass clef. Measure numbers 13, 17, 23, 28, 33, 38, and 44 are indicated at the beginning of their respective lines. Dynamics include *f* (forte), *fp* (fortissimo piano), and *p* (piano). Performance markings include trills (*tr*) and slurs. A section marked with a capital 'A' begins at measure 33. The notation includes various note values, rests, and articulation marks.

MOZART: Symphony No. 35, "Haffner"

Mvt. 4, mm. 134-181

Presto

134

142

151

160

168

177

E

MOZART: Symphony No. 39

Mvt. 1, mm. 40-98

This musical score is for the bassoon part of the first movement of Mozart's Symphony No. 39, measures 40 through 98. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is written on a single staff with a bass clef. Measure numbers 40, 49, 58, 66, 75, 82, 89, and 95 are indicated at the beginning of their respective lines. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics *f* (forte) and *p* (piano) are used, with *f* appearing at measures 49 and 95, and *p* at measure 95. A *ten.* (tension) marking is present above measure 66. The score concludes with a first ending bracket over the final measure (98).

PROKOFIEV: *Romeo and Juliet*, Suite No. 2

Mvt. 5, 5 mm. before [50] to [51] (top line only)

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SHOSTAKOVICH: Symphony No. 5

Mvt. 1, [22] to 4 mm. after [26]

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R. STRAUSS: *Ein Heldenleben*

[9] to 6 mm. after [12]

Measures 9 to 12 of the musical score. The notation is 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 triplet of eighth notes. Measure 10 begins with a fortissimo (*fff*) dynamic. Measure 11 includes a crescendo (*feresc.*) and a fortissimo (*ff*) dynamic. Measure 12 starts with a fortissimo (*ff*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

[40] to [41]

Measures 40 to 41 of the musical score. The notation is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 40 starts with a piano (*p*) dynamic and includes the instruction "geteilt *p* zart hervortretet". Measure 41 begins with a pianissimo (*pp*) dynamic and ends with a pianississimo (*ppp*) dynamic. The score includes various musical notations such as slurs, triplets, and dynamic markings.

R. STRAUSS: *Ein Heldenleben*

[51] to [56]

51 *ff*

52

53 *p*

54 *cresc.* *f*

55 *cresc.* *ff* *fp*

56 *ff*

Detailed description: This block contains the musical notation for measures 51 through 56. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Measure 51 begins with a forte fortissimo (*ff*) dynamic and features a series of eighth notes. Measure 52 continues with a similar rhythmic pattern. Measure 53 shows a piano (*p*) dynamic. Measure 54 includes a crescendo (*cresc.*) and a forte (*f*) dynamic. Measure 55 features a crescendo (*cresc.*), fortissimo (*ff*), and fortissimo piano (*fp*) dynamics. Measure 56 ends with a fortissimo (*ff*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

[77] to [78]

77 *ff*

78

Detailed description: This block contains the musical notation for measures 77 and 78. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Measure 77 begins with a fortissimo (*ff*) dynamic and features a series of eighth notes. Measure 78 continues with a similar rhythmic pattern. The notation includes various musical symbols such as notes, rests, and dynamic markings.

TCHAIKOVSKY: Symphony No. 4

Mvt. 1, m. 51 through downbeat of [C]

51

p *cresc.*

55

mf *p*

60

p *cresc.* *mf*

64

mf *cresc.*

68

f **C**

HAYDN: Symphony No. 31, "Horn Signal"

Mvt. 4, Variation 7, complete (no repeats)

Var. 7

113

Basso-Solo

Violoncello

117

121

126

6

6

3

1.

2.

MAHLER: Symphony No. 1

Mvt. 3, Beginning to 2 bars after [2]

Feierlich und gemessen, ohne 'zu schleppen.

1 (Pauken)

pp *p mit Dämpfer*

STRAVINSKY: *Pulcinella* (1949 version)
Mvt. 7, Vivo (no repeat)

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GINASTERA: *Variaciones Concertantes*

Variation XI

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