

# Section Principal Double Bass Auditions



Tuesday 5 August, 2014

All works to be performed in NZSO tuning – A440

Free bowing for the orchestral excerpts

## Solo (unaccompanied)

1. J.B. Vanhal Concerto (in C or in D) – 1<sup>st</sup> movement

2. Romantic concerto - 1<sup>st</sup> movement

## Excerpts

3. Mozart Die Zauberflote Overture
4. Mozart Symphony No. 40, 1<sup>st</sup> movement, excerpt 1
5. Mozart Symphony No.40, 1<sup>st</sup> movement, excerpt 2
6. Beethoven Symphony No.5, 3<sup>rd</sup> movement, excerpt 1
7. Beethoven Symphony No.5, 3<sup>rd</sup> movement, excerpt 2
8. Schubert Symphony No.8(9) C major, 3<sup>rd</sup> movement, excerpt 1
9. Schubert Symphony No.8(9) C major, 3<sup>rd</sup> movement, excerpt 2
10. Schubert Symphony No.8(9) C major, 4<sup>th</sup> movement
11. Dvorak Symphony No.9, 2<sup>nd</sup> movement
12. Bruckner Symphony No.7, 1<sup>st</sup> movement
13. Bruckner Symphony No.7, 4<sup>th</sup> movement
14. R. Strauss Ein Heldenleben
15. R. Strauss Also Sprach Zarathustra
16. Mahler Symphony No.1, 3<sup>rd</sup> movement, solo
17. Prokofiev Lietenant Kije, solo
18. Stravinsky Pulcinella, solo
19. Ginastera Variations Concertante, solo
20. Haydn Symphony No.31 in D Major “Horn Signal” - No IV, Var. 7

123

129

134

5 Viol. I

Violoncelli

Mozart: Die Zauberflöte kv.620 / overture

Allegro

Tutti

109

117

124

144

152

160

168

3 Fag. I

Violoncello

4 Tutti

1 Fag. I

5

*p* *f* *pf* *pf* *pf* *p*

*f* *sf* *sf*

*sf* *sf*

Mozart: Symphony No.40 G minor, kv.550 / 1mov.

Molto Allegro

111 *f*

118 (4)

123

129

134 (5) Violoncelli

Mozart: Die Zauberflöte kv.620 / overture

Allegro

Tutti

109 *p*

117 *f*

124 (3) Fag. I Violoncello Fag. I

144 (4) Tutti *p f p f p f p*

152 (5)

# MOZART SYMPHONY No. 40

1st movement.

2

Violoncello und Kontrabaß

Viol. I

160 **D** *p*

178 *f*

183 *p*

192

197 *f*

204

210

215 *f*

222 **E** *p*

228 *f*

Detailed description: This page of a musical score for Violoncello and Kontrabaß covers measures 160 to 228. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features several dynamic markings: *p* (piano) at measures 160, 183, and 222; *f* (forte) at measures 178, 197, and 228. Performance instructions include accents (*acc.*), slurs, and phrasing slurs. A first ending bracket is present at measure 183. A double bar line with repeat dots is at measure 222. A box labeled 'D' is at measure 160, and a box labeled 'E' is at measure 222. The Violin I part is shown in treble clef at the top of the first system.

Beethoven: Symphony No.5 C minor, op.67 / 3mov. (2 箇所)

①

Allegro  $\text{♩} = 96$

univ. *pp*

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

14 *poco rit.* *a tempo* *Comi* *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 *dimin. pp* Vello Cb. *f > p* *pizz.* *pizz.*

Beethoven No 5

121 *cresc. -* *unis.* *arco* *ff* Vello Cb.

131 *unis.* *p* *f* V

141 V V

158 ~~1. 2.~~ *f*

166 V

175 1 2 3 4 5 6

188 Vello Cb. *f* **B**

198 *unis.* *dimin.* *p* V

207 *sempre più p* V V V V 8

227 *Fag. I* *pizz.* *p* *arco* *pp* V V V V

240 *poco rit.* *a tempo* *cello* *pizz.* *p* V

# Schubert Symphony No. 8 3rd movement

**SCHERZO**  
Allegro vivace

Contrabasso

6 8 6

23 *p* *cresc.* - - - *f* *p* *sp.* 1

34 *pp* *cresc.* -

48 *f* *ff* *fz* *fz* *fz* *ff* *dim.* YES /

59 *fz* *p* 3

78 1 2 3 *f* *f* *fz* *f* *fz*

89 1 2 3 4 5 6 7 8 *pp* *cresc.* -

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

114 *cresc.* -

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

146 *fz* *fz* *ff* *pp* 9 8 *pp*

174 *sempre* *cresc.* -

188 *f* *p* *sp.* *p* **D** 1

200 *pp* *pp* *cresc.* - - - *f*

Schubert: Symphony No.8 C major, D.944 / 4mov.

Allegro vivace

97 *fz* *fz* *fz* *fz* *fz* *fz*

108 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

117 *fz* *fz* *sim.* *fz* *fz*

127 *fz* *fz* *fz* *fz*

136 *fz* *fz* *fz* *fz* 3 *fz* *fz* *fz*

144 *fz* 3 *ffz* *decresc.* *p*



Dvorak No. 9  
2nd mov

# NEW WORLD SYMPHONY

*ff* **Largo** M. v. M. ♩ = 52

*ppp*

*pizz.* *pp*

*pp* *cresc.* *mf* *p* *dim.* *pp*

Bruckner: Symphony No.7 E major / 1mov.

Bruckner: Symphony No.7 E major / 4mov.

130 *cresc.* *f*

*p* *pp*

**F** *f*

*cresc. sempre*

140 *ff*

*cresc.* *fff*

150 3 *pp*

Bruckner: Symphony No.7 E major / 4mov.

*Bewegt, doch nicht schnell.* *ritard., a tempo* 10 *spitze* *p* *spitze*

6 2 1 1

*f* *spitze* *poco a poco cresc.* *mf* *ritard.* *ff*

**B a tempo** 20 30

10 5

# EIN HELDENLEBEN

14

R STRAUSS

LEBHAFTE BEWEGT

Handwritten musical score for 'Ein Heldenleben' by Richard Strauss, measures 9-12. The score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features several staves of music with various dynamics and performance instructions.

Measure 9: *ff* (fortissimo), includes the instruction "D-Salte" (D-string).  
Measure 10: *fff* (fortississimo).  
Measure 11: *f cresc.* (f marcato crescendo), *ff* (fortissimo), includes the instruction "geteilt" (divided).  
Measure 12: *ff* (fortissimo).

The score includes various musical notations such as slurs, accents, and dynamic markings. A large handwritten bracket on the left side of the page groups measures 9 and 10. A large handwritten bracket on the right side of the page groups measures 11 and 12. The score is written in a clear, legible hand.

R. Strauss: Also sprach Zarathustra! op.30

**Bewegter.** **Früheres Zeitmass (mässig langsam.)**

alle *pp* vierfach *f* *sfz* *f* *fff* *accelerando* *Bewegt.* *f* *cresc.* *noch bewegter, sehr leidenschaftlich.* *ff* *f* *cresc.* *ff* *f* *cresc.* *ff*

Mahler : Symphony No.1 D major / 3mov.

Feierlich und gemessen,  
ohne zu schleppen [ $\text{♩} = 60$ ]

Pauken 1. Solo

*pp* *p* mit Dämpfer

R. Strauss : Der Bürger als Edelmann Op.60 / Overture

$\text{♩} = 130$

Schnell, Metr.  $\text{♩} = 130$   
(Molto allegro) 6

1ter Spieler 4

1ter Spieler

1ter Spieler

1ter Spieler

1ter Spieler

1ter Spieler

1ter Spieler

1ter Spieler

1ter Spieler

arco

*pp* *p* (*largamente*) *breit* *ff* *sfz* *f*

*pizz.* *dim.* *pp*

8

9 tempo primo, schnell (Allegro con molto accelerado) *f*

10 *spirito* *f* (*mf*)

# Prokofiev Lieutenant Kije

## II

### ROMANCE

2

**15** *Andante*

Solo *con sord.* *Solo* *mp*

Altri Div. *div.* *pp*

*Stow 4*

**16** *senza sord.* *tutti non div.* *mf*

**17** *unis. V* *pp*

**18** *pizz.* *p*

**19** *arco* *Allegretto (Poco meno del doppio movimento)* *div.* *mp* *unis.*

**20** *div.* *p* *unis.* *div.*

Vivo ♩ = 132-138 1. Solo

# Stravinsky Pulcinella

85 *ff* *sf* *sf*

86 *fff* *sim.*

87 *f* au talon

88 *gliss.* *ff* 1. 2.

89

90 *très fort (détachè)*

91 *dolce*

92

93 *ff risoluto, energico*



Ginastera : Variaciones Concertantes / XI. Ripresa dal Tema per Contrabbasso

**65** Adagio molto espressivo  $\text{♩} = 56$

Arpa *p*

Ob. Solo *p*

Arpa *mf*

Clv. Solo *mf*

**66** poco precipitato rall. a tempo

Arpa *f* *mf*

Ob. Solo *f esultato* *mf* *cedendo* *p dolce*

**67** rallentando

Arpa *pp*

Ob. Solo *pp*

HAYDN SYM. 31, MVT. 4

NEW ZEALAND BROADCASTING SERVICE

'CELLO & BASS

7

7

Var. 6.

yes p

Var. 7.

P. BASS Vcl. Solo

Vcl.

Vcl.

p

Presto.

Vcl. & Bass

f 1

1

p f