CHICAGO SYMPHONY ORCHESTRA
ASSISTANT PRINCIPAL AND SECTION BASS AUDITION
REPERTOIRE LIST
2022

I. SOLO WORKS:

A. 1st movement of a standard bass concerto (Bottesini, Dragonetti, Koussevitzky, Tubin, Vanhal, or similar)
B. One movement of any Bach Cello Suite

II. EXCERPTS REQUIRED OF EACH PLAYER:

A. Bartók: Music for Strings, Percussion, and Celeste, 1st mvt, m. 37-56
B. Beethoven: Symphony No. 5, 2nd mvt, m. 107 until first beat of m. 124, 3rd mvt, beginning to m. 218
C. Beethoven: Symphony No. 9, 4th mvt, beginning until m. 107
D. Berlioz: *Symphonie Fantastique*, 4th mvt, 3 after #50 to #53
E. Brahms: Symphony No. 2, 1st mvt, m. 118-155, 4th mvt, m. 244-279
F. Britten: *Young Person's Guide to the Orchestra*, Variation H
G. Bruckner: Symphony No. 7, 1st mvt, m. 363-393
H. Ginastera: *Variaciones concertantes*, Variation XI solo
I. Haydn: Symphony No. 31, *Hornsignal,* mvt. 4, Variation 7 complete (no repeat)
J. Mahler: Symphony No. 1, 3rd mvt, solo
K. Mahler: Symphony No. 3, 1st mvt, pickup to 43 until 1 bar after 47
L. Mendelssohn: Symphony No. 4, 1st mvt, m. 41-90, m. 237-335, 4th mvt, m. 34 to downbeat of A
M. Mozart: Symphony No. 35, 4th mvt, m. 134-181
N. Mozart: Symphony No. 39, 1st mvt, m. 13-21, m. 40-98, 4th mvt, pickup to m. 105-137
O. Mozart: Symphony No. 40, 1st mvt, m. 115-138, m. 191-225
P. Prokofiev: *Romeo and Juliet*, soli
Q. Schubert: Symphony No. 9 (*Great C Major*), mvt. 2, beginning until m. 8, C until 1 bar after D, 3rd mvt, B to m. 151
R. Strauss: *Death and Transfiguration*, 10 before E until 5 after F
S. Strauss: *Ein Heldenleben,* #9 until 1 after #11, #40 until #41, 4 bars after #48 until 3 bars after #65
T. Stravinsky: *Pulcinella*, Vivo, solo
U. Verdi: *Falstaff*, Act III, opening
V. Verdi: *Otello*, Act IV, soli

Note: Any bowings in the provided parts are suggested, not required.

III. SIGHT-READING: Excerpts from the standard repertoire to be determined at the audition.

Contrabasso 1.

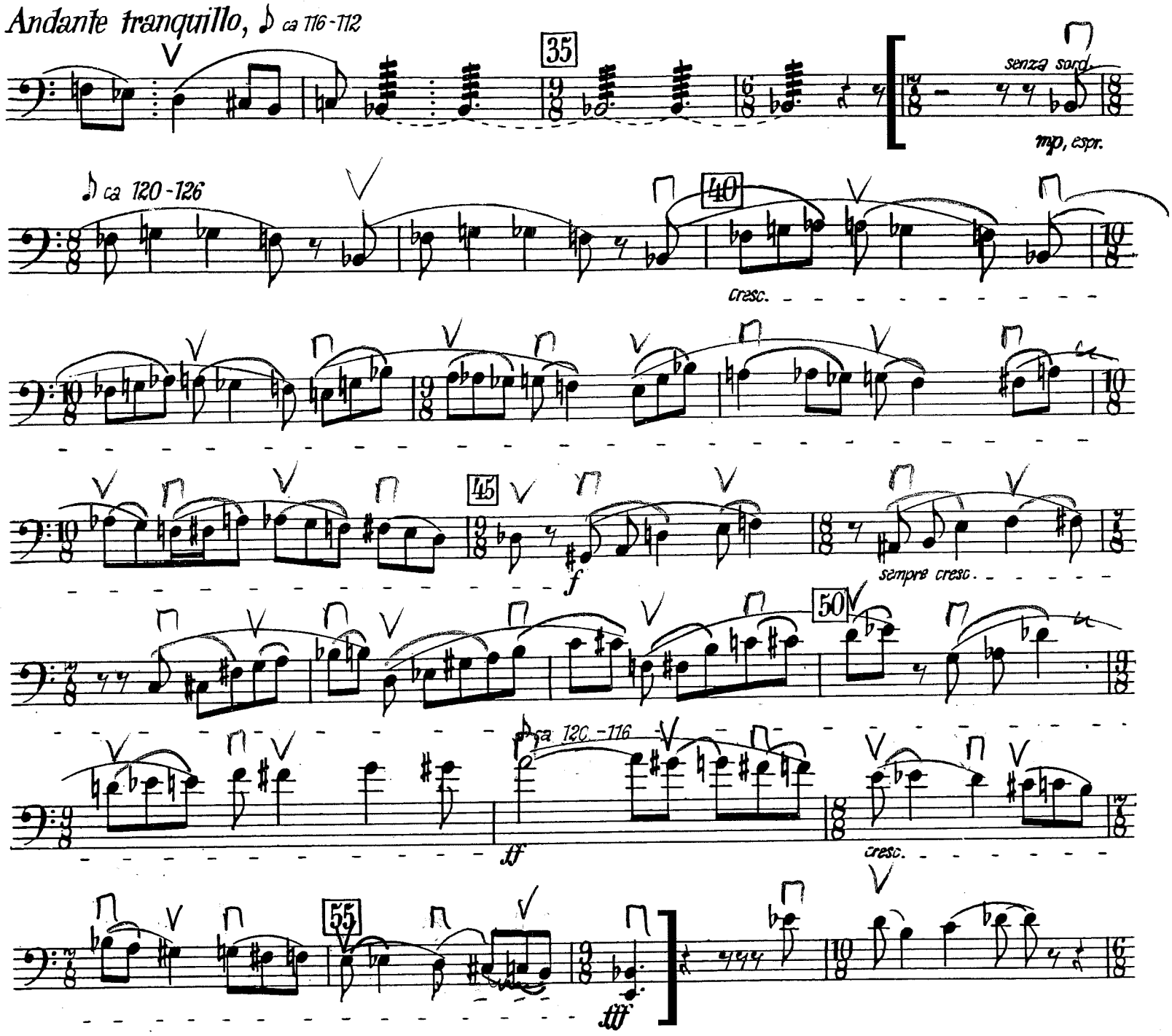
A.

Musik für Saiteninstrumente, Schlagzeug und Celesta (in 4 Sätzen)

Musique pour instruments à cordes, percussion et célesta (en 4 parties)

Béla Bartók

I.

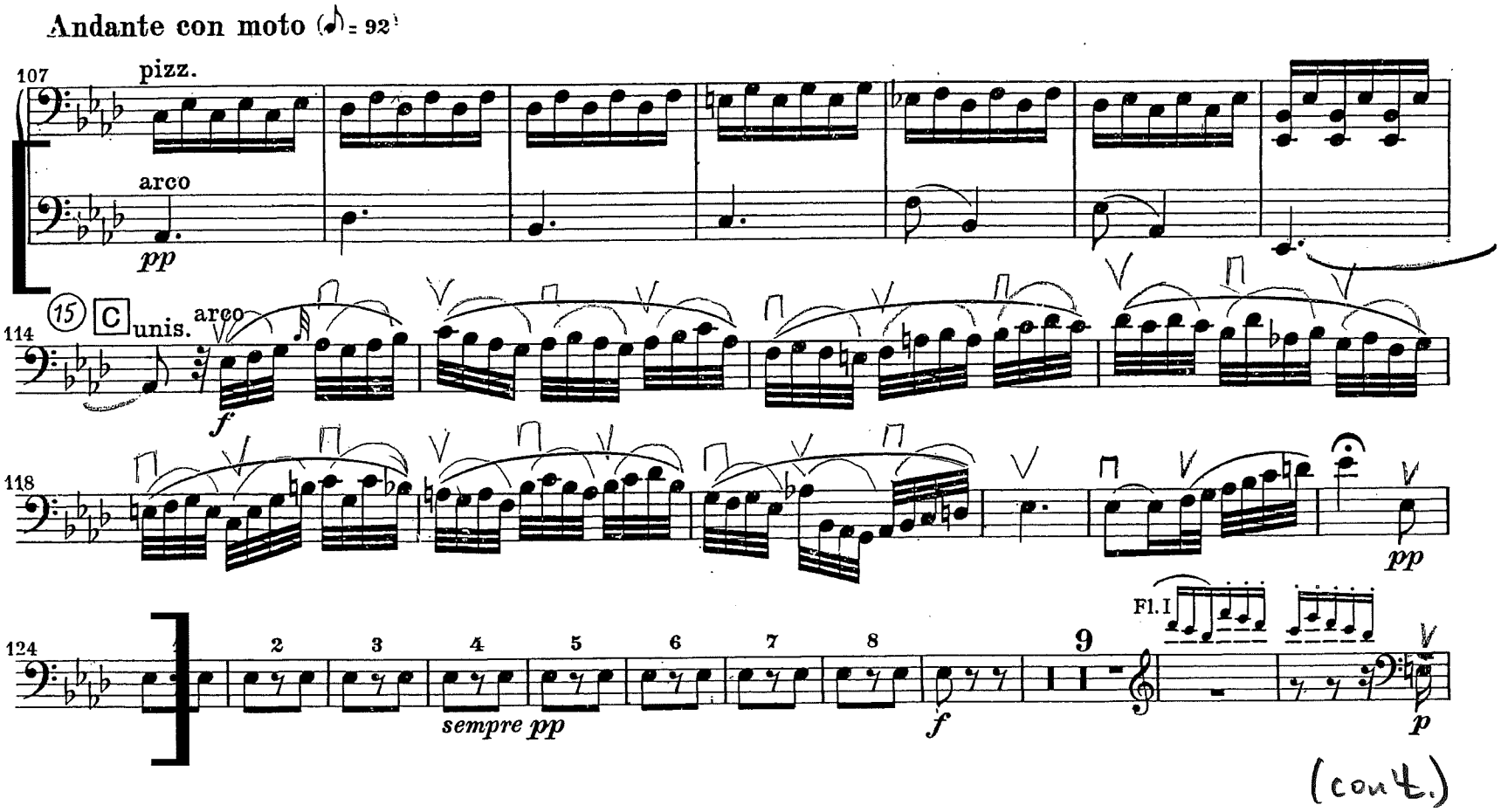


B.

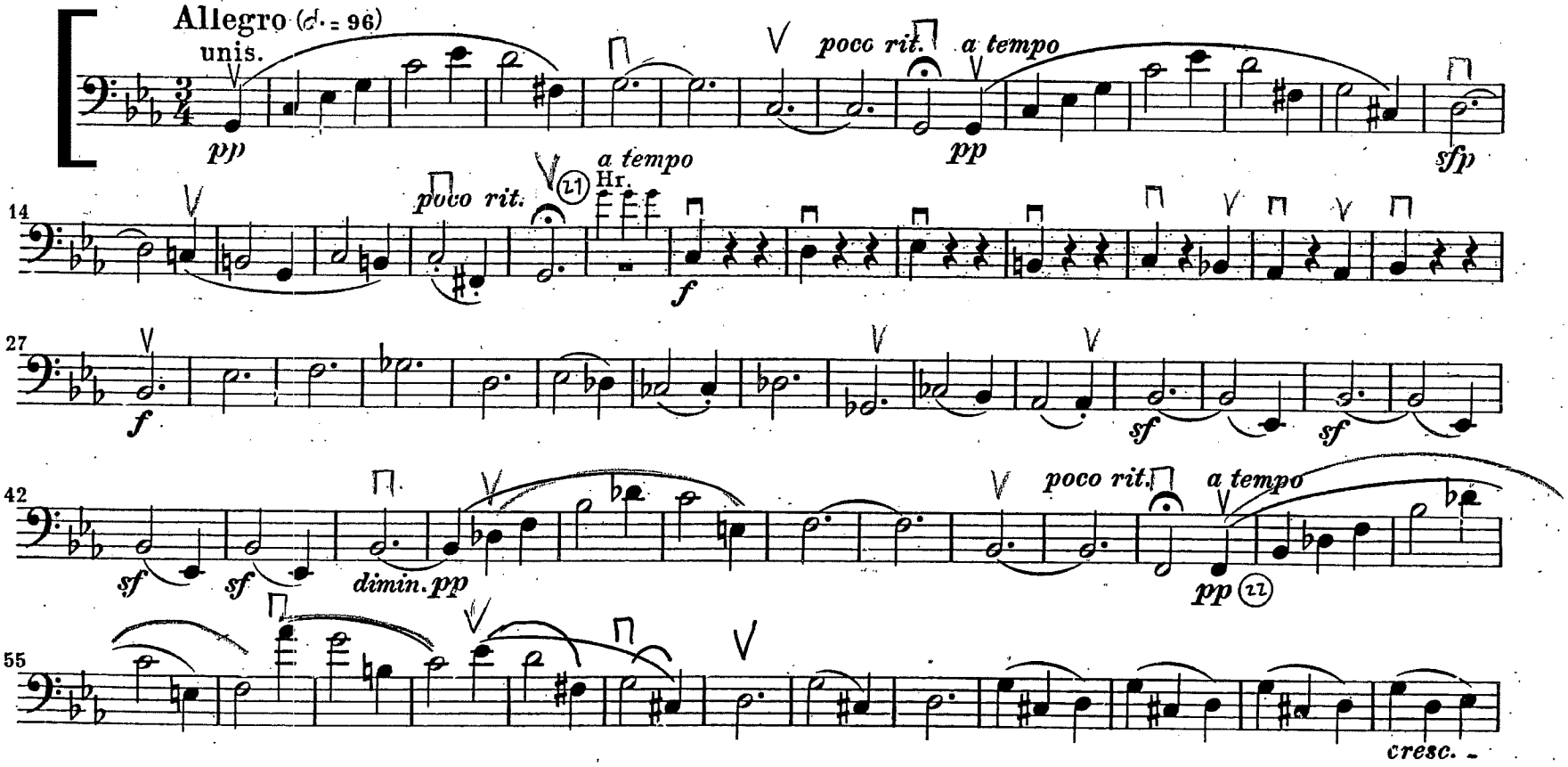
Ludwig van Beethoven

Sinfonie Nr. 5 c-Moll

op. 67



Violoncello u. Kontrabaß



68 *f*

82 *sf* *sf* *sf* *sf*

96 (23) A *dimin. pp* Vc. Kb. *f>p* pizz. pizz.

109 Vc. *f>p* *sempre p*

122 *cresc.* unis. arco *f* (24) *ff* Vc. Kb.

137 unis. *p* *f*

147

158 1. 2. (25) *f*

166

175 1 2 3 4 5 6

188 Vc. Kb. B (26) *f* *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

Contrabbasso

C.

Symphonie Nr. 9

d-moll · D minor

op. 125

Ludwig van Beethoven

Presto ♩. = 66

Fag. I

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

12

dimin. *p* *f*

25

Allegro ma non troppo ♩ = 88

1-8 2 3 4

pp

34

5 6 7 8

Tempo I

f *ff*

43

ritard. poco adagio

dimin.

Vivace

Tempo I

f

59

Adagio cantabile

Tempo I

dimin. *p*

69

cresc. *ff*

77

Allegro assai ♩ = 80

Tempo I

f *f*

87

sf

Allegro assai ♩ = 80

p

95

103

cresc. *p*

D.

Contrabasso

Symphonie fantastique

Fantastische Sinfonie Fantastic Symphony

H. Berlioz, op. 14

IV

Marche au supplice

Der Gang zum Hochgericht The procession to the stake

Allegretto non troppo (♩=72)

pizz.

pp

div. a 4

pizz.

pp

10

50

f

f

unis.

arco

17

f *ff* *dim.* *p* *mf* *f*

26

dim. *p* *pp* *f*

34

dim. *p*

39

51

ff *f* *dim.*

44

p *ff* *ff* *ff*

49

52 pizz.

mf *dim.*

57

pp *p*

arco

53

f *ff*

6

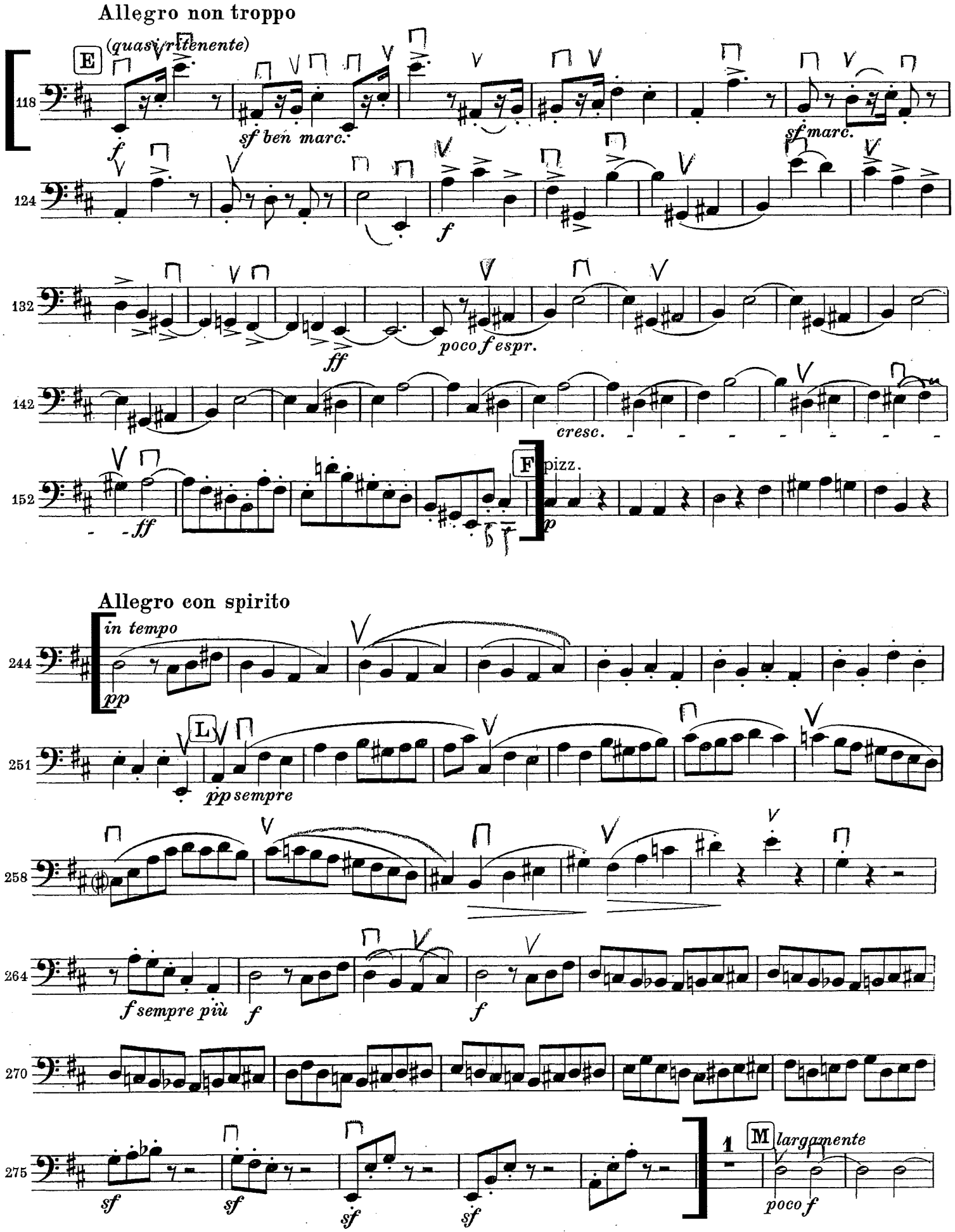
Kontrabaß

E.

Symphonie Nr. 2

(D dur)

Johannes Brahms, Op. 73



F. The Young Person's Guide to the Orchestra

Variations and Fugue on a Theme of Purcell

Bass

BENJAMIN BRITTEN, Op. 34

VARIATION H

Comminciando lento ma poco a poco accel.

Soli

pp *poco a poco cresc.* al Allegro

ff *veloce* *gliss.* *sf* *mf espr.*

f *f* *f* *cresc.*

Comminciando lento ma a poco accel.

ff rall. molto *pp* *poco a poco cresc.*

al Allegro

ff *veloce*

gliss. *fz*

G.

VII. SYMPHONIE E-dur

Kontrabaß

1. Satz

Anton Bruckner

Allegro moderato

360

dim.

T ruhig

pp

p

370

ppp

U

f

fff

p

V

pp

pp poco a poco cresc.

380

ff

fff

390

pp

dim.

ppp

W Sehr feierlich

ppp

400

410

6

10

3

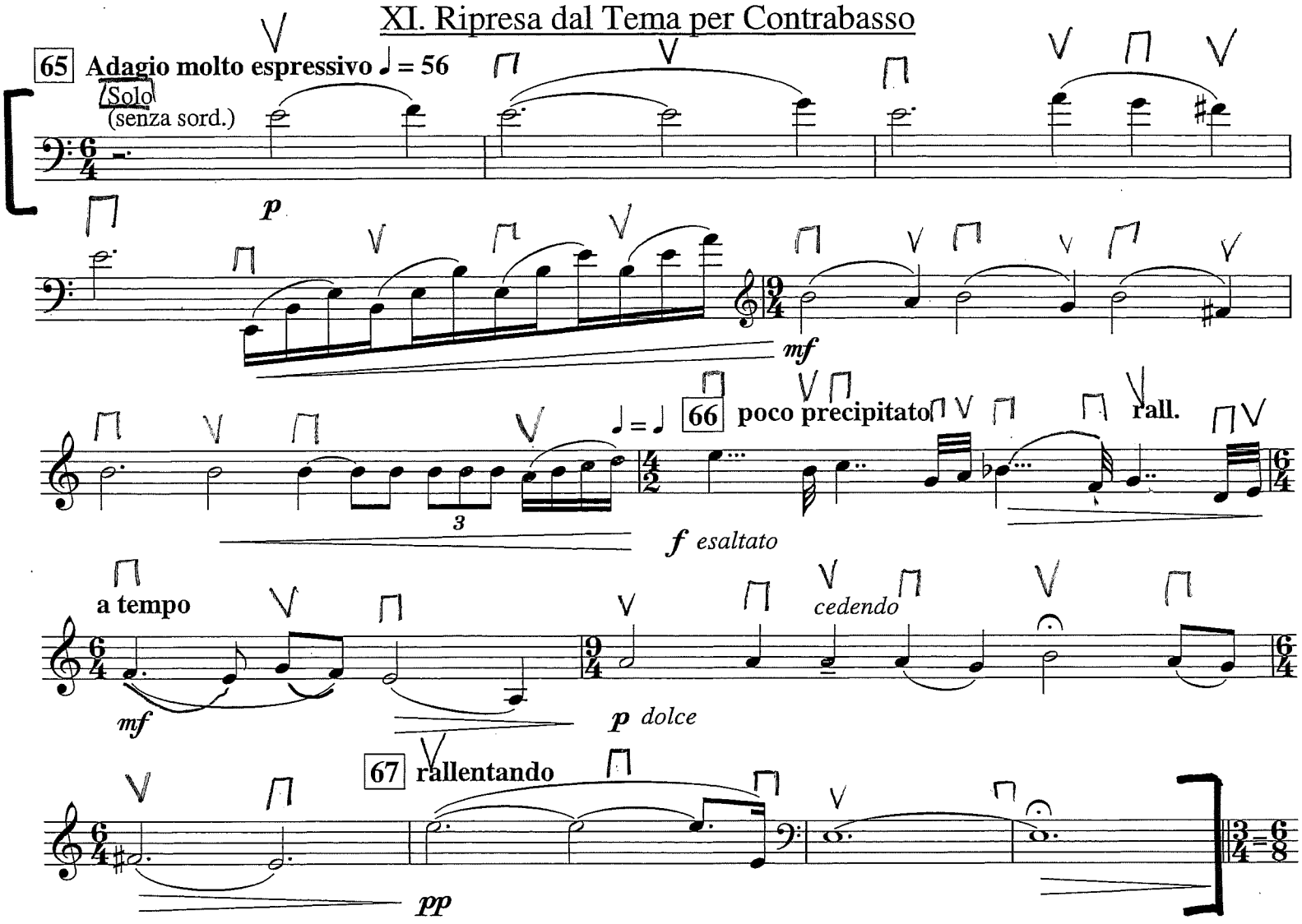
Contrabassi

H. Variaciones Concertantes

for Chamber Orchestra

Alberto Ginastera

XI. Ripresa dal Tema per Contrabasso



I.

Violoncello, Basso
e Fagotto

SINFONIA No. 31

Joseph Haydn

IV

FINALE

Moderato molto

Var. 7

113

Basso-Solo

Violoncello

117

(no)

121

126

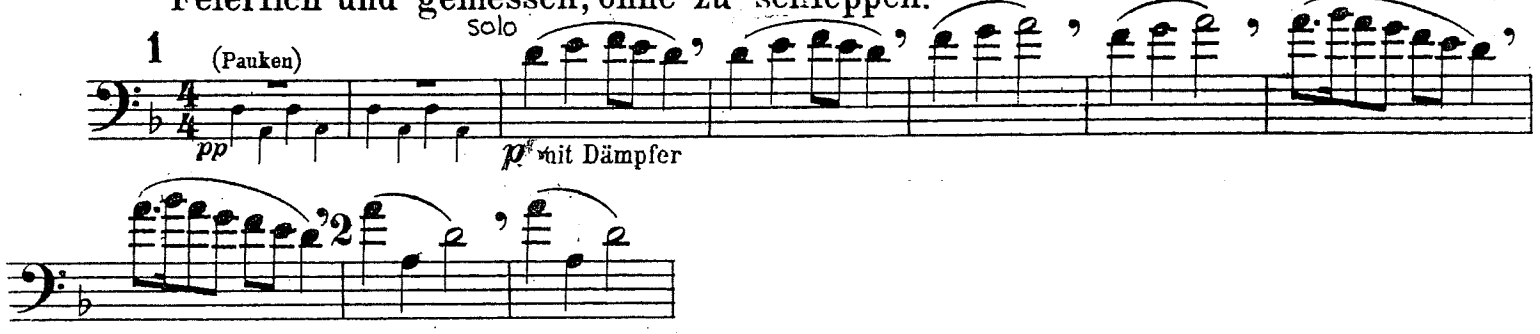
2.

J.

MAHLER- Symphony No. 1

III. Satz.

Feierlich und gemessen, ohne zu schleppen.

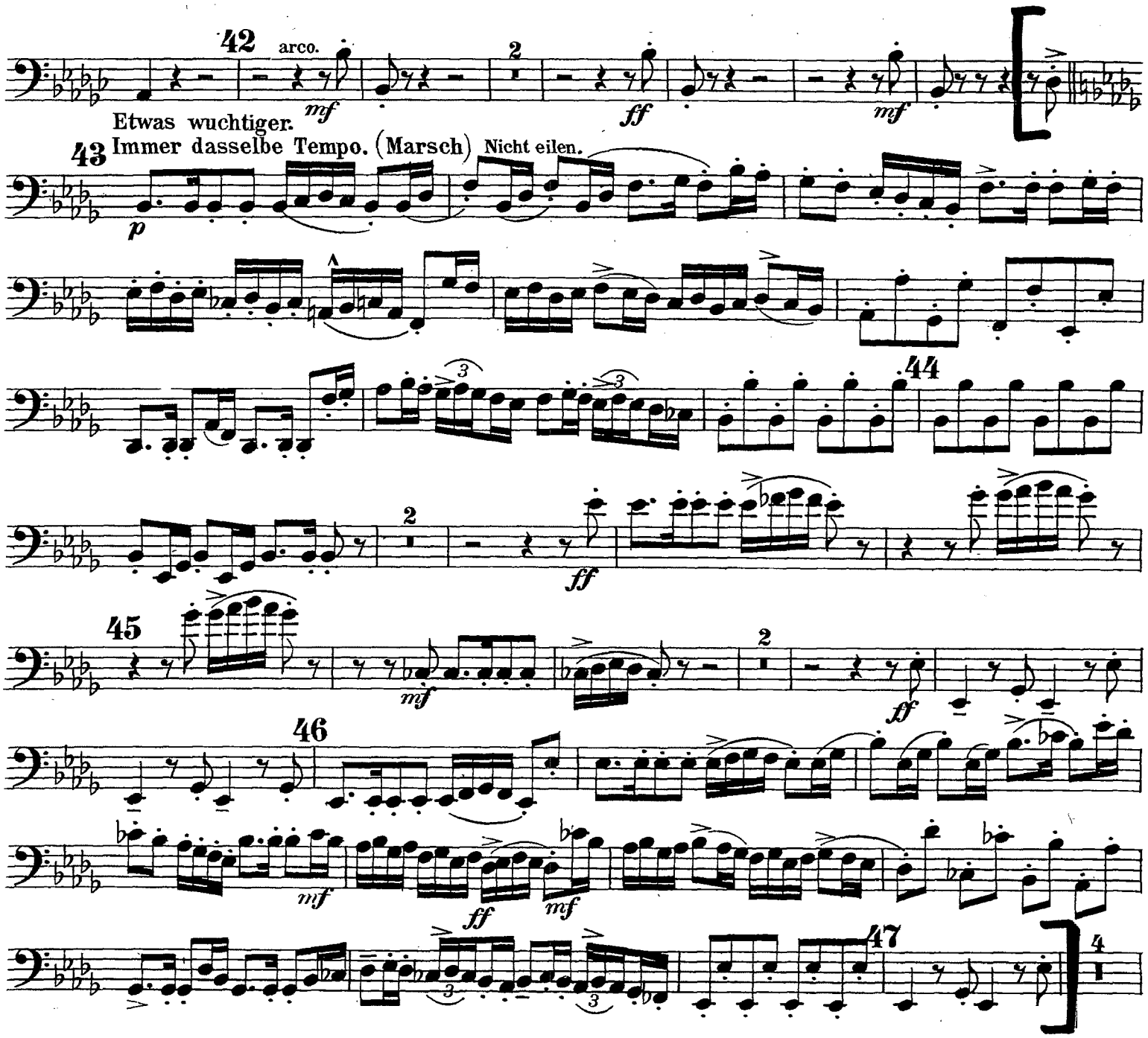


Contrabass.

K. SYMPHONIE No. 3.

Gustav Mahler.

Erste Abtheilung.
No. 1.



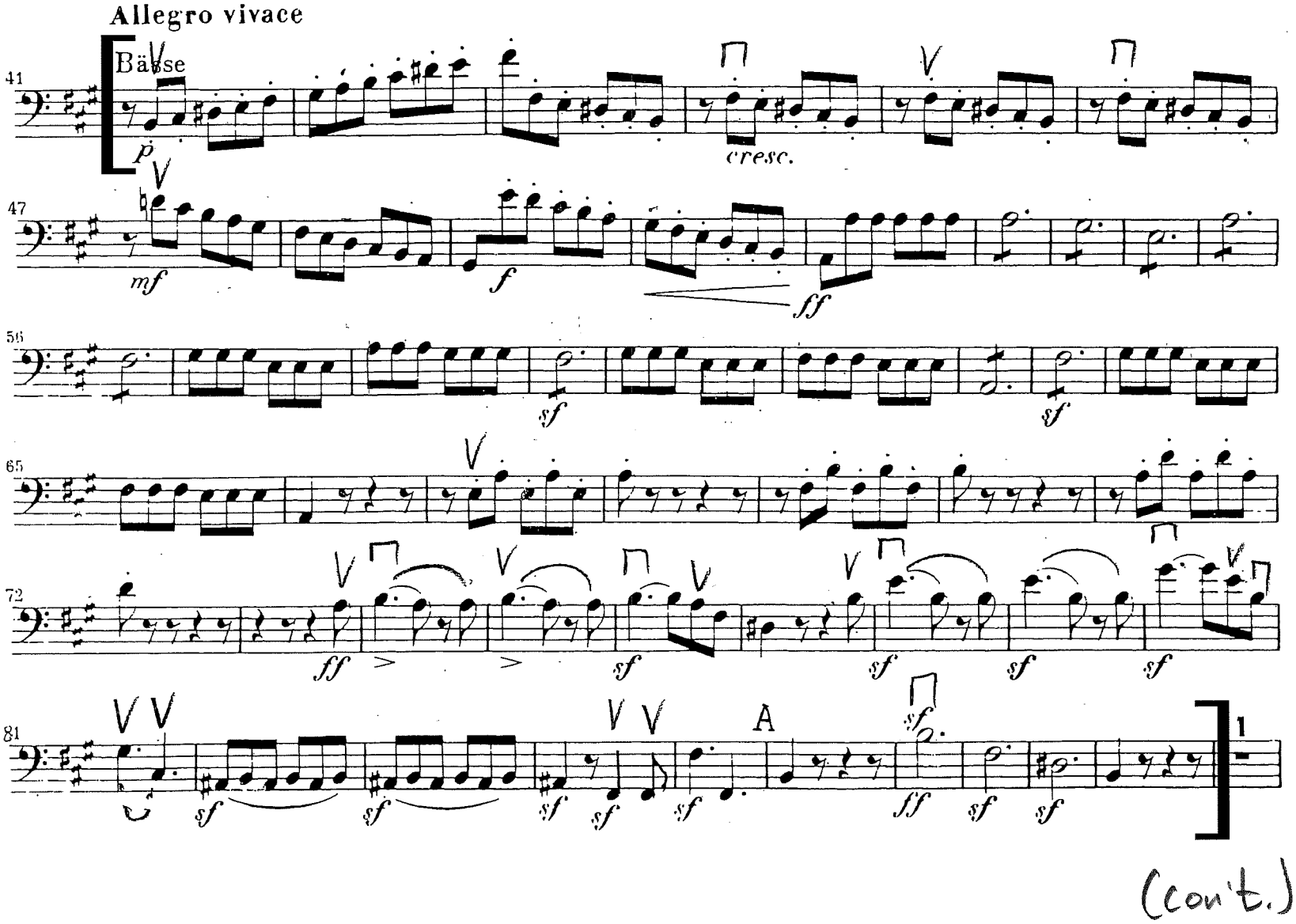
Violoncello
und
Kontrabaß

L.
Symphonie Nr. 4

(Italienische Symphonie)

A-dur

Felix Mendelssohn Bartholdy op. 90



(con't.)

237
p

244
sempre pp

252
cresc.

261
mf *cresc.* *f* *cresc.*
mf *cresc.* *f* *cresc.*

268
f

277
f C *ff*

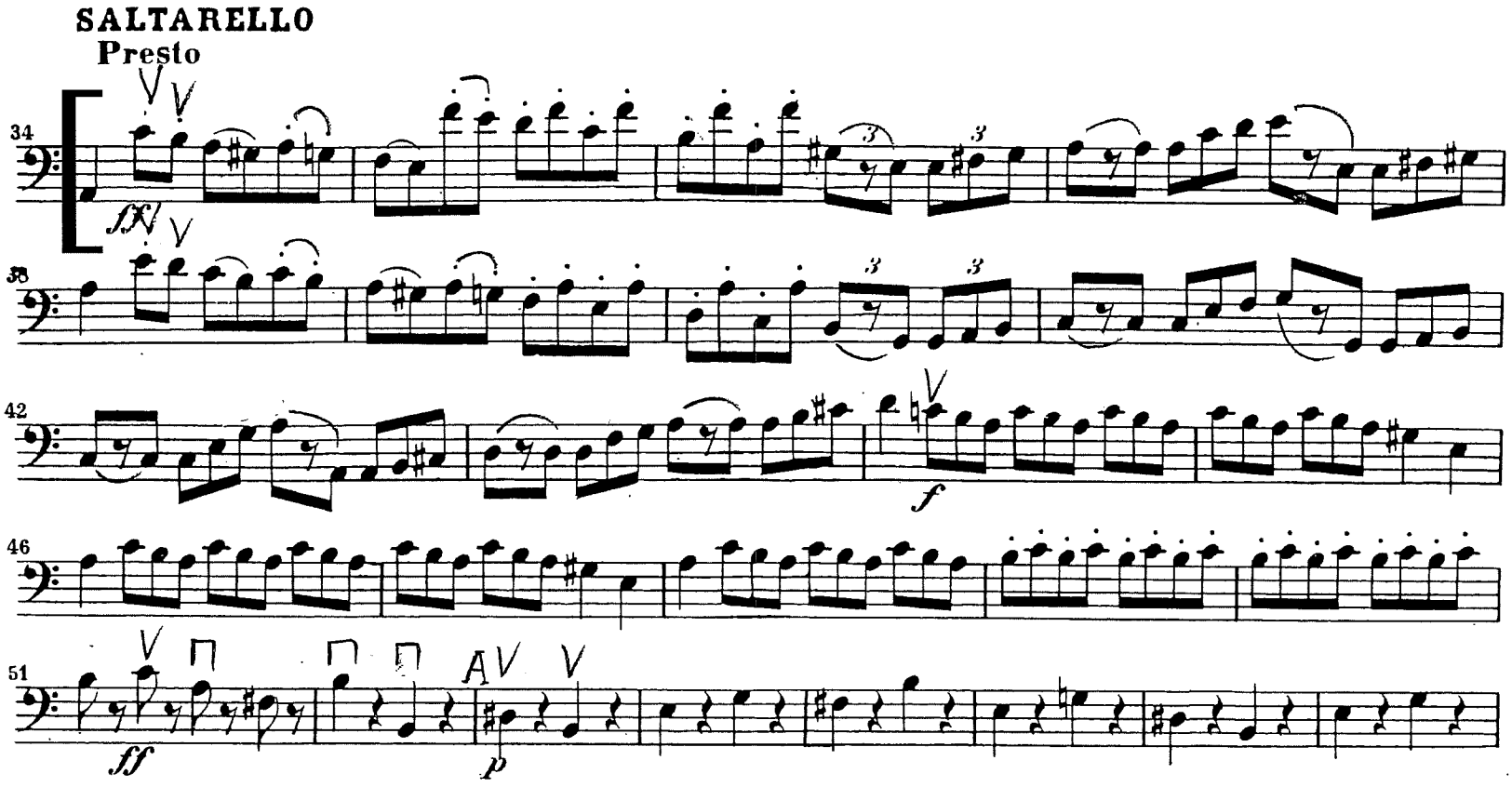
289
ff

300

308

318

329
sf
ff *sf* *sf* *sf* *p*


SALTARELLO
Presto
34
38
42
46
51
ff
p
f

~~Violoncello~~ e Basso

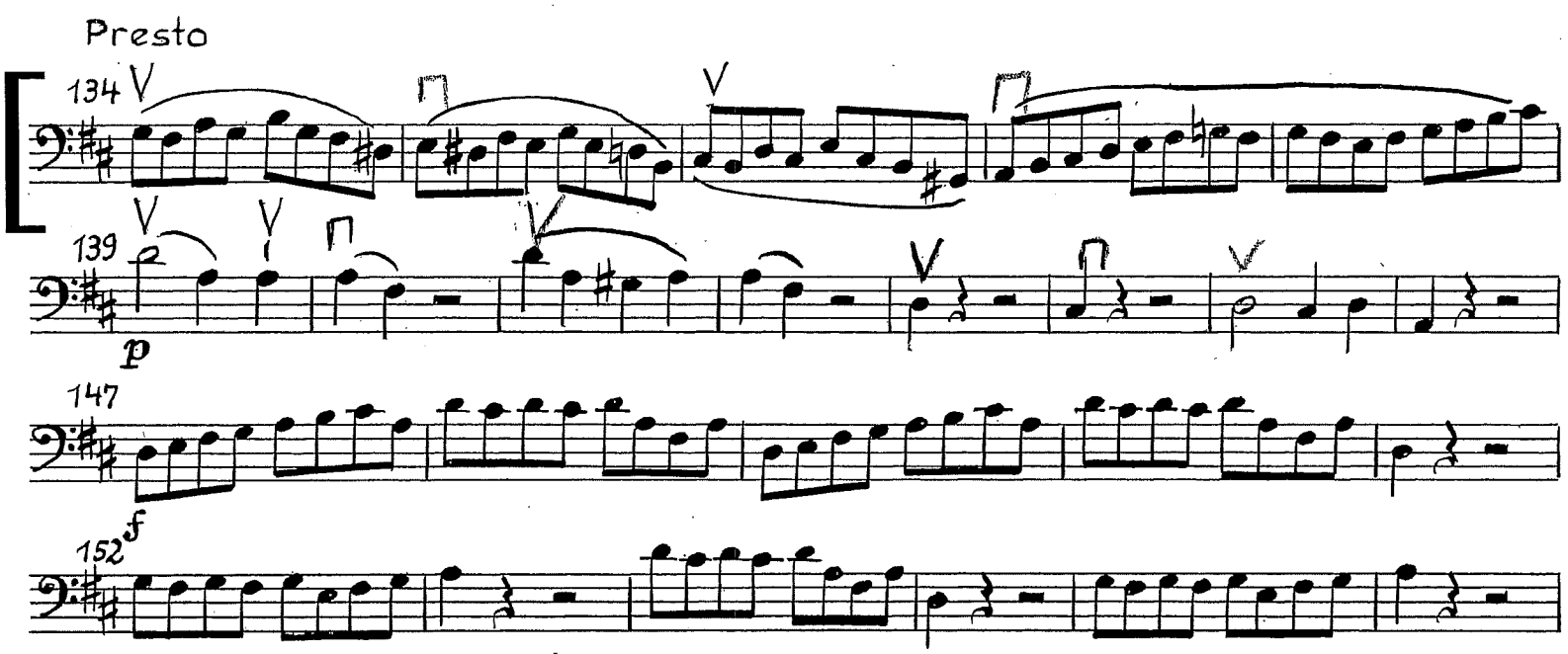
M. Sinfonie in D

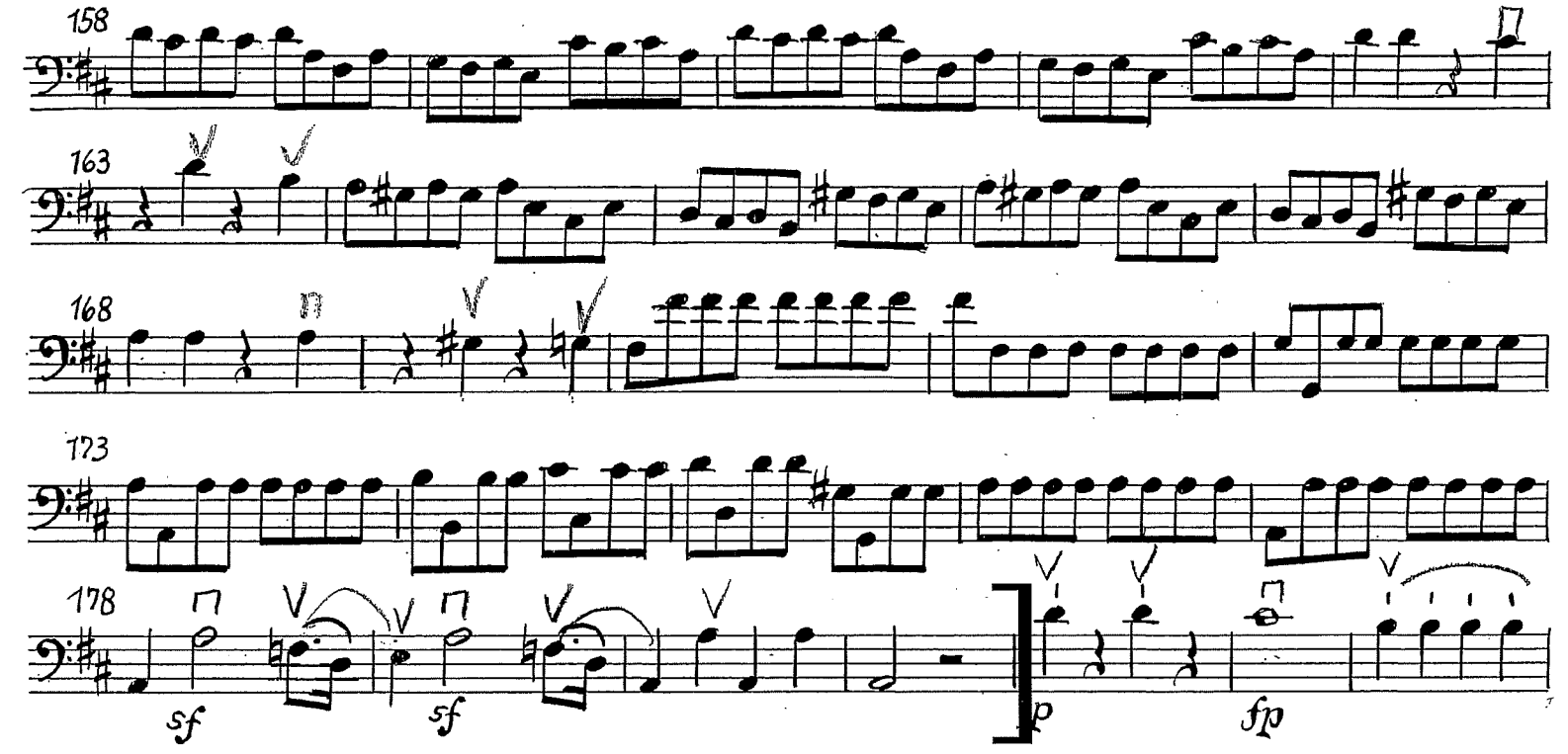
(„Haffner-Sinfonie")

KV 385

No. 35

W.A.Mozart





Basso

N.

W. A. MOZART

Sinfonie in Es/E flat major

KV543

No. 39

N.

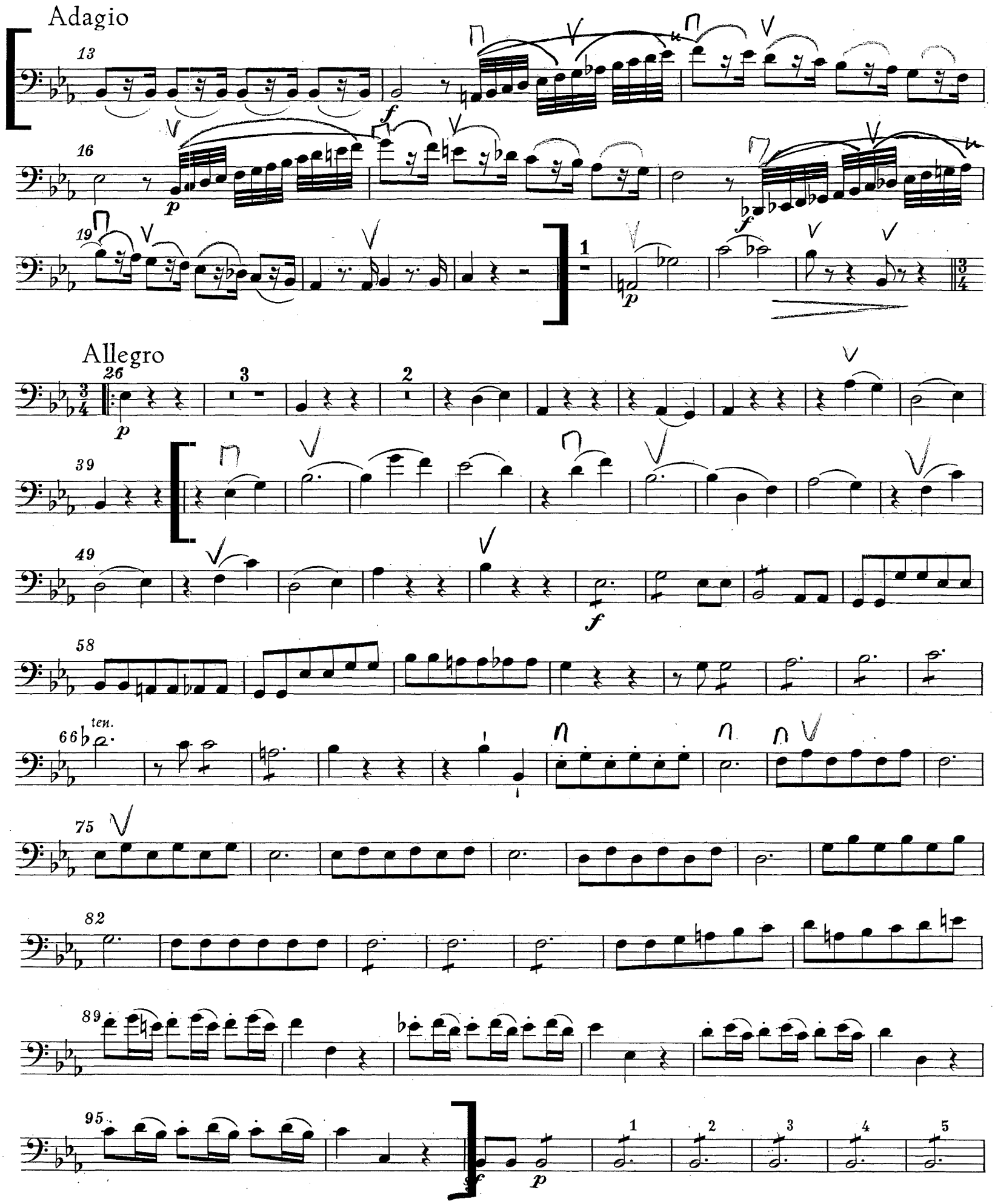
W. A. MOZART

Sinfonie in Es/E flat major

KV543

Vollendet Wien, 26. Juni 1788

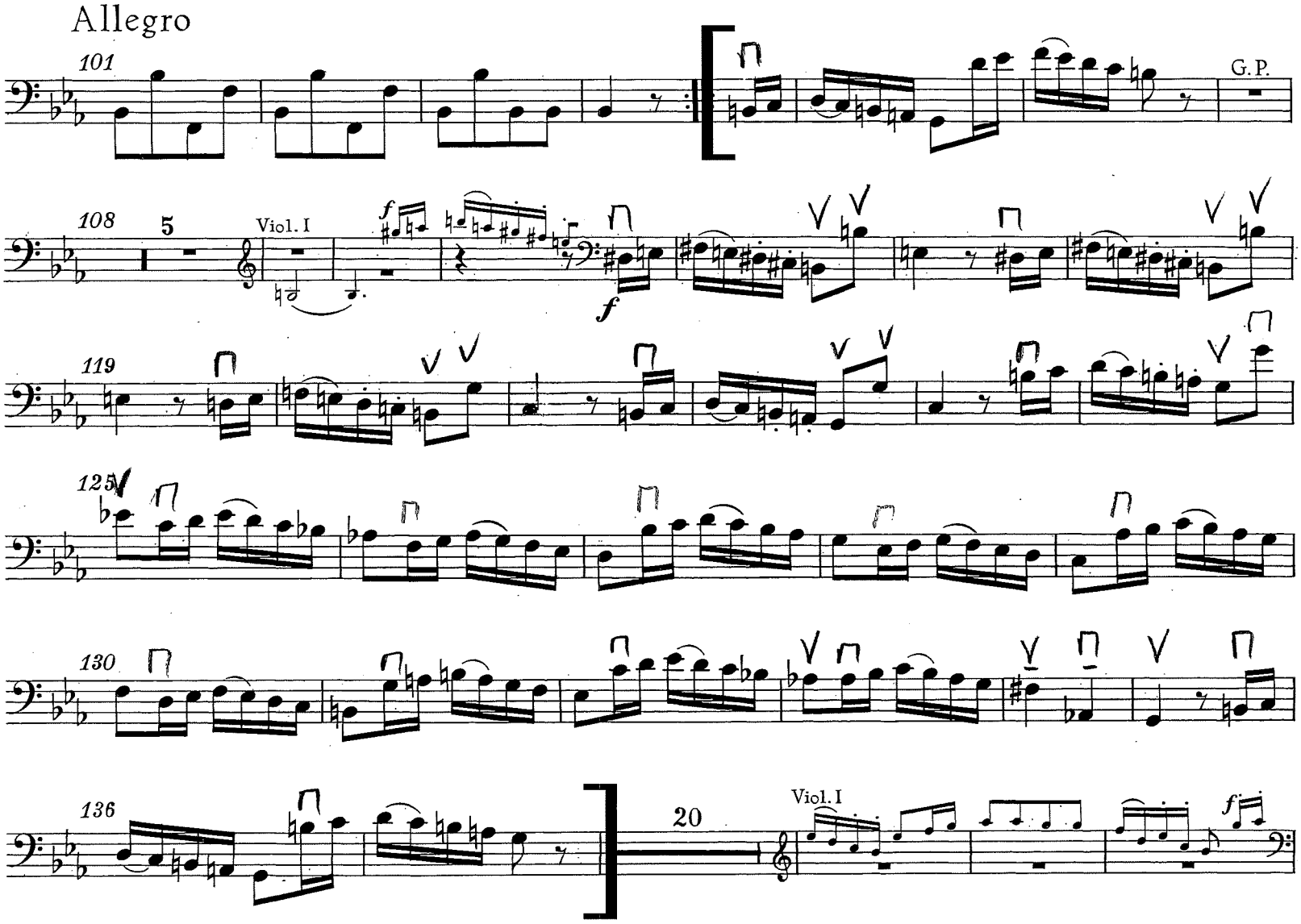
I



IV

FINALE

Allegro



Basso

O.

Sinfonie in g
Symphony in G minor

KV 550

No. 40

Wolfgang Amadeus Mozart

113 **Molto Allegro**

f

119

124

129

134

5

Viol. I

Vc.

190 **Molto Allegro**

f

195

201

208

214

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

220

sf

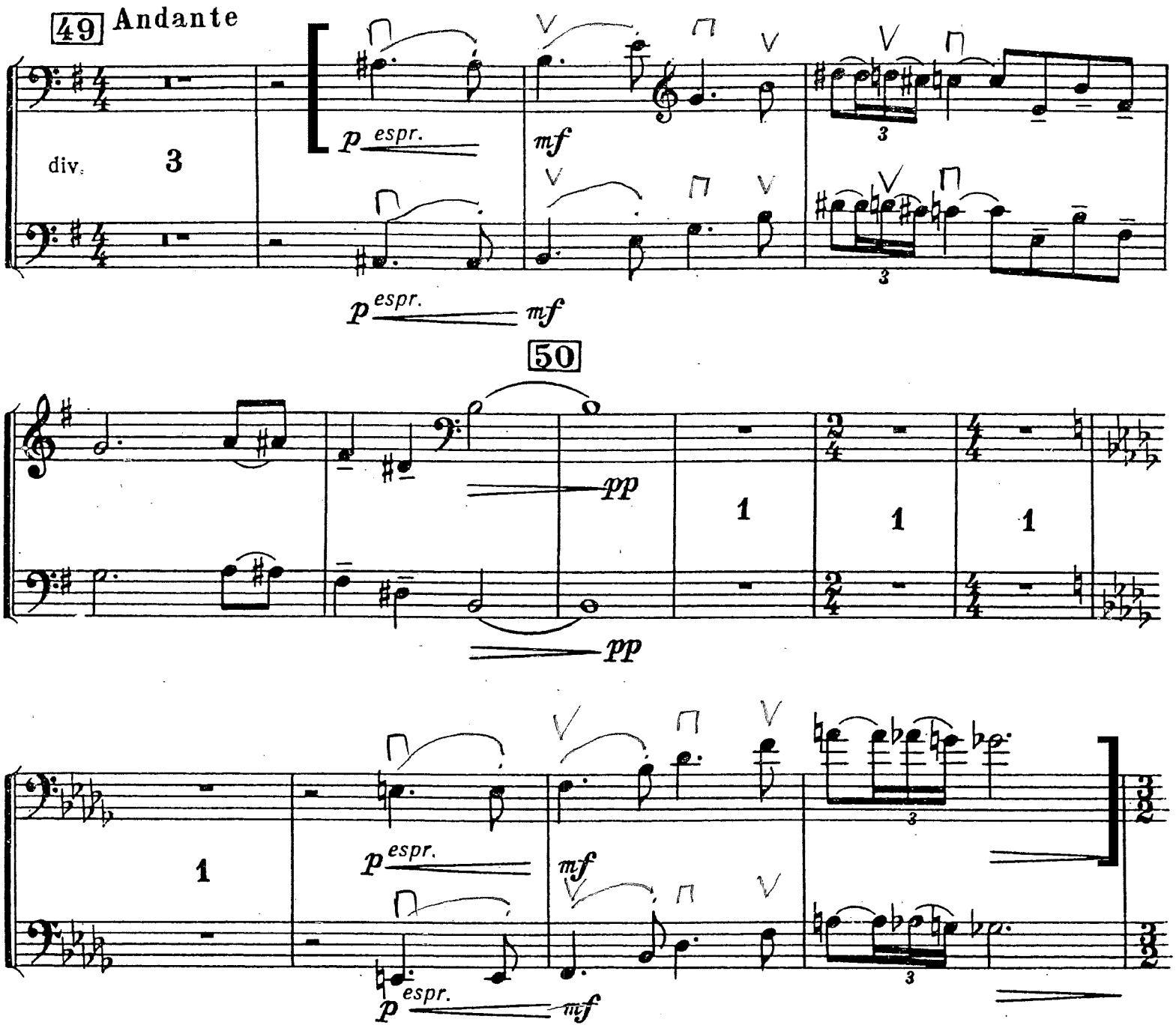
1

G.P.

p

P. SUITE FROM *ROMEO AND JULIET*

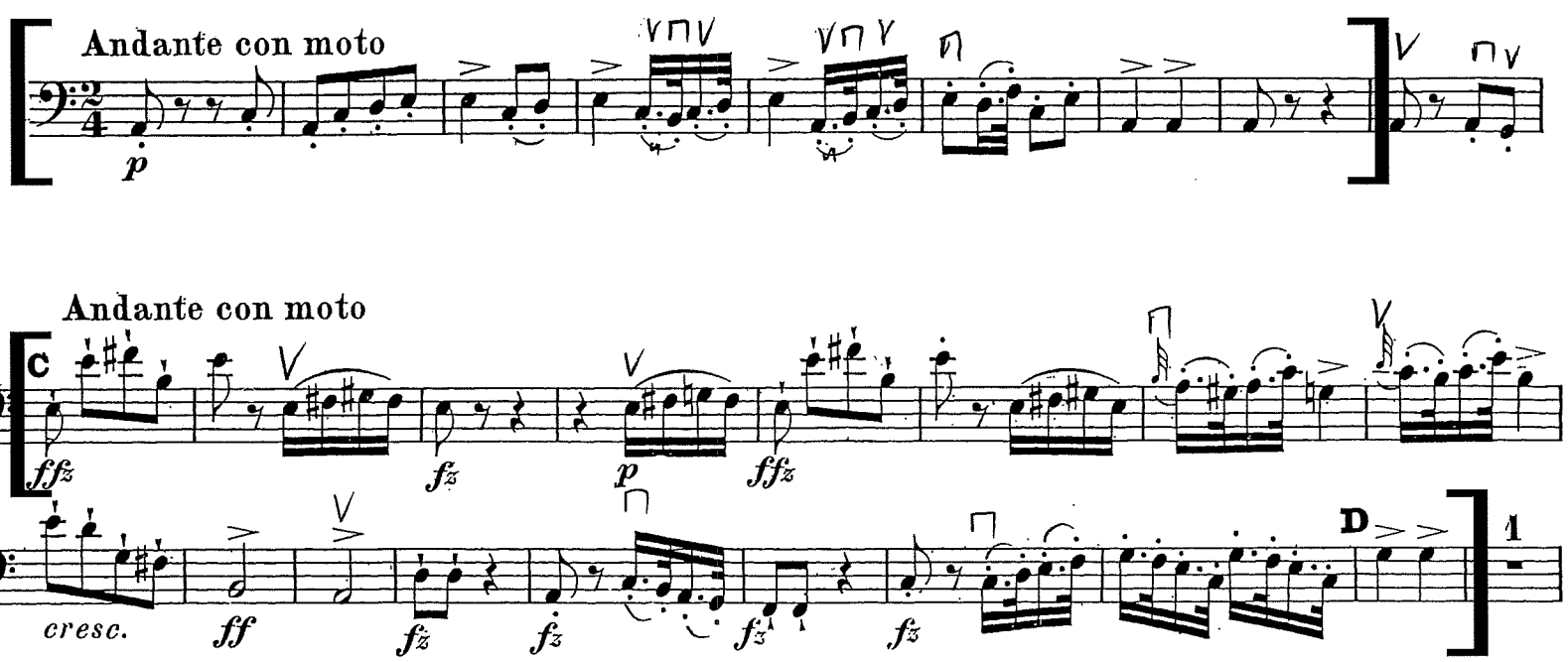
Romeo at Juliet's before parting

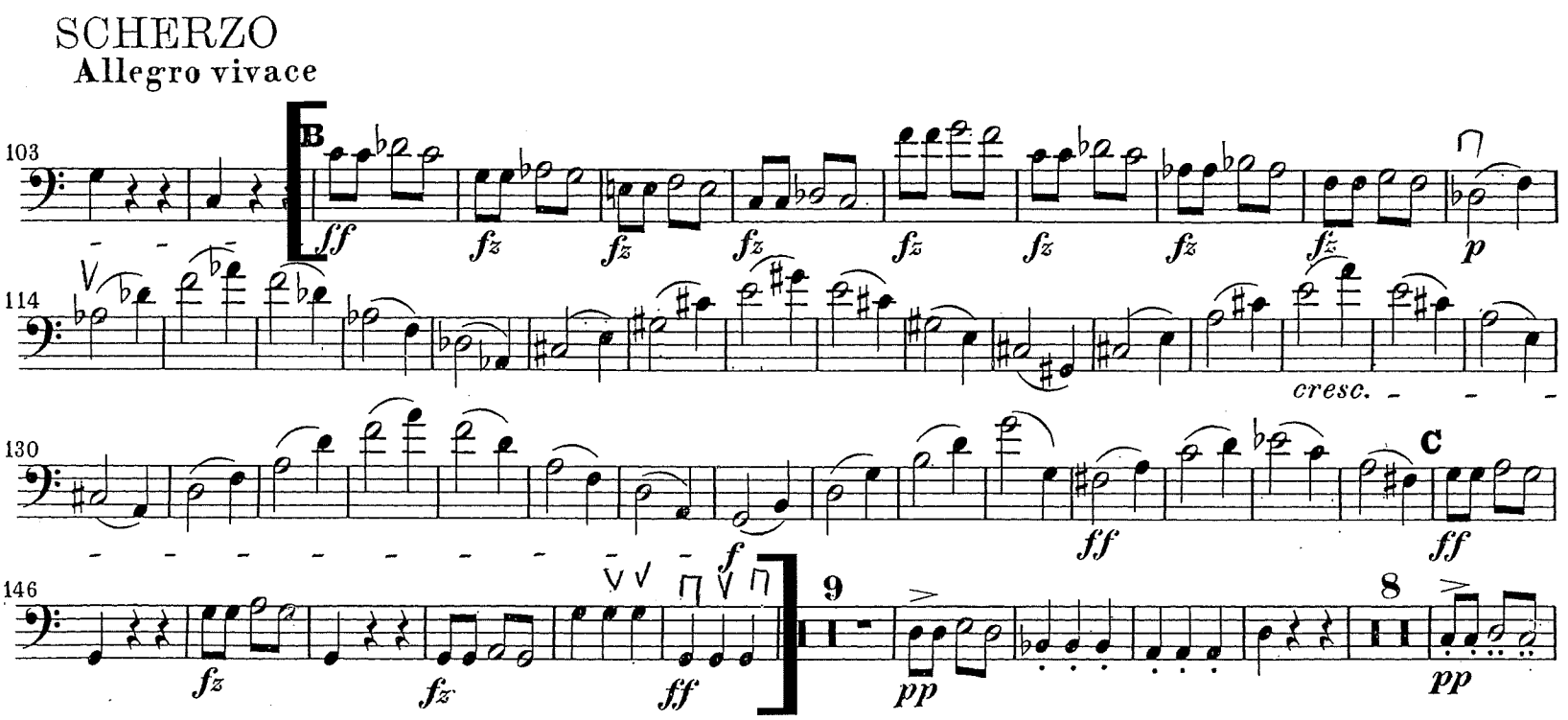


Kontrabaß

Q.
Franz Schubert

Sinfonie Nr.9 C-Dur

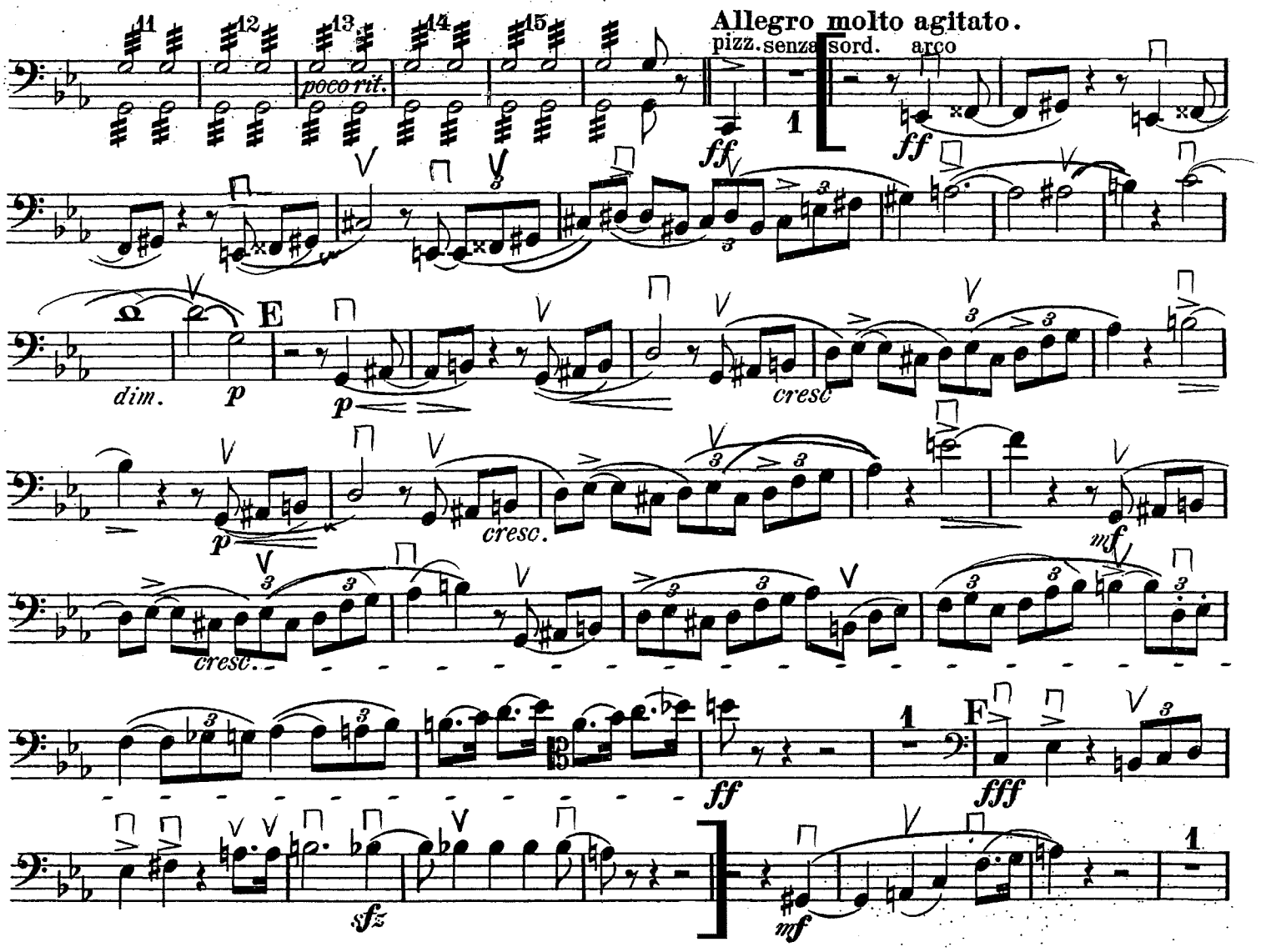




Basso.

R. Tod und Verklärung.

Richard Strauss, Op. 24.

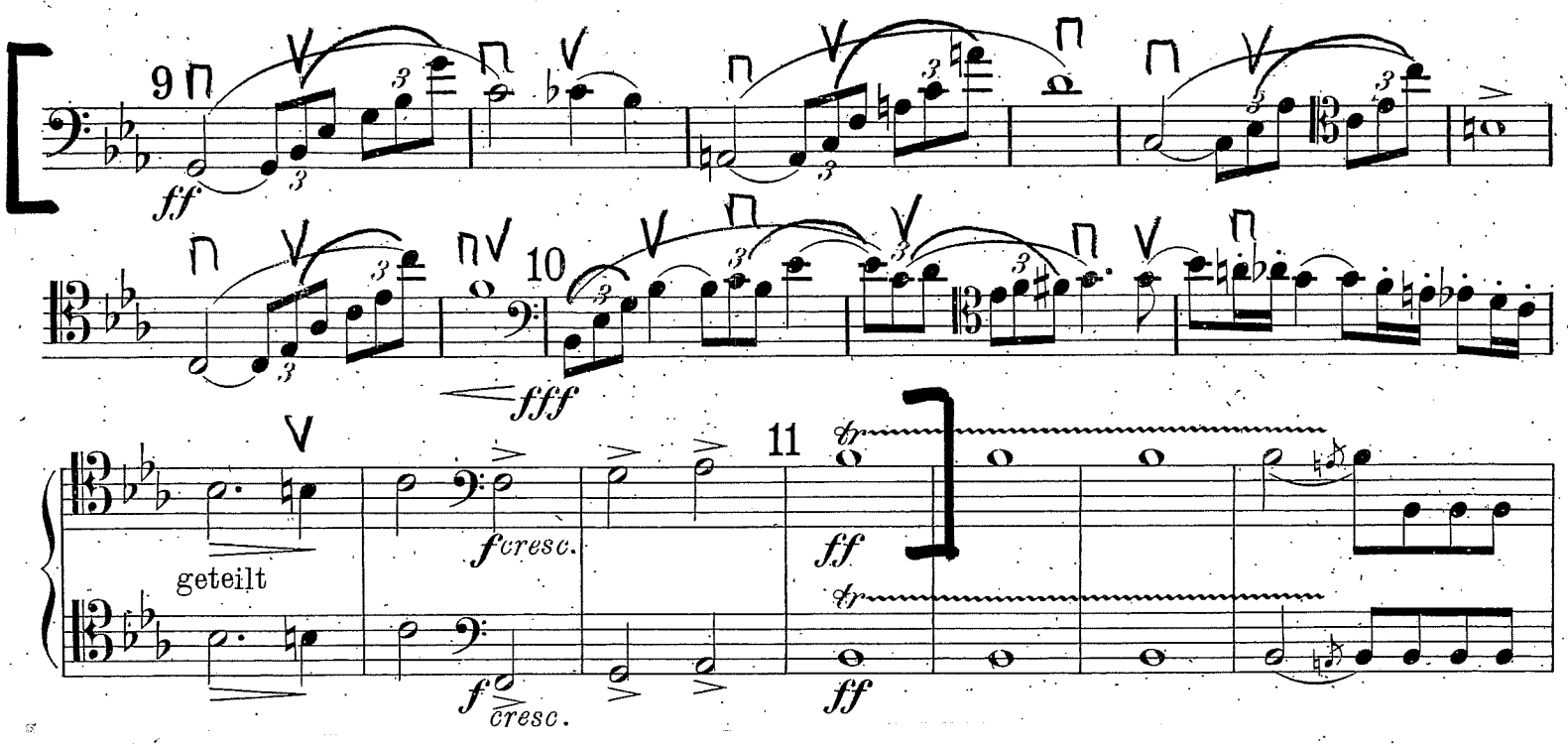


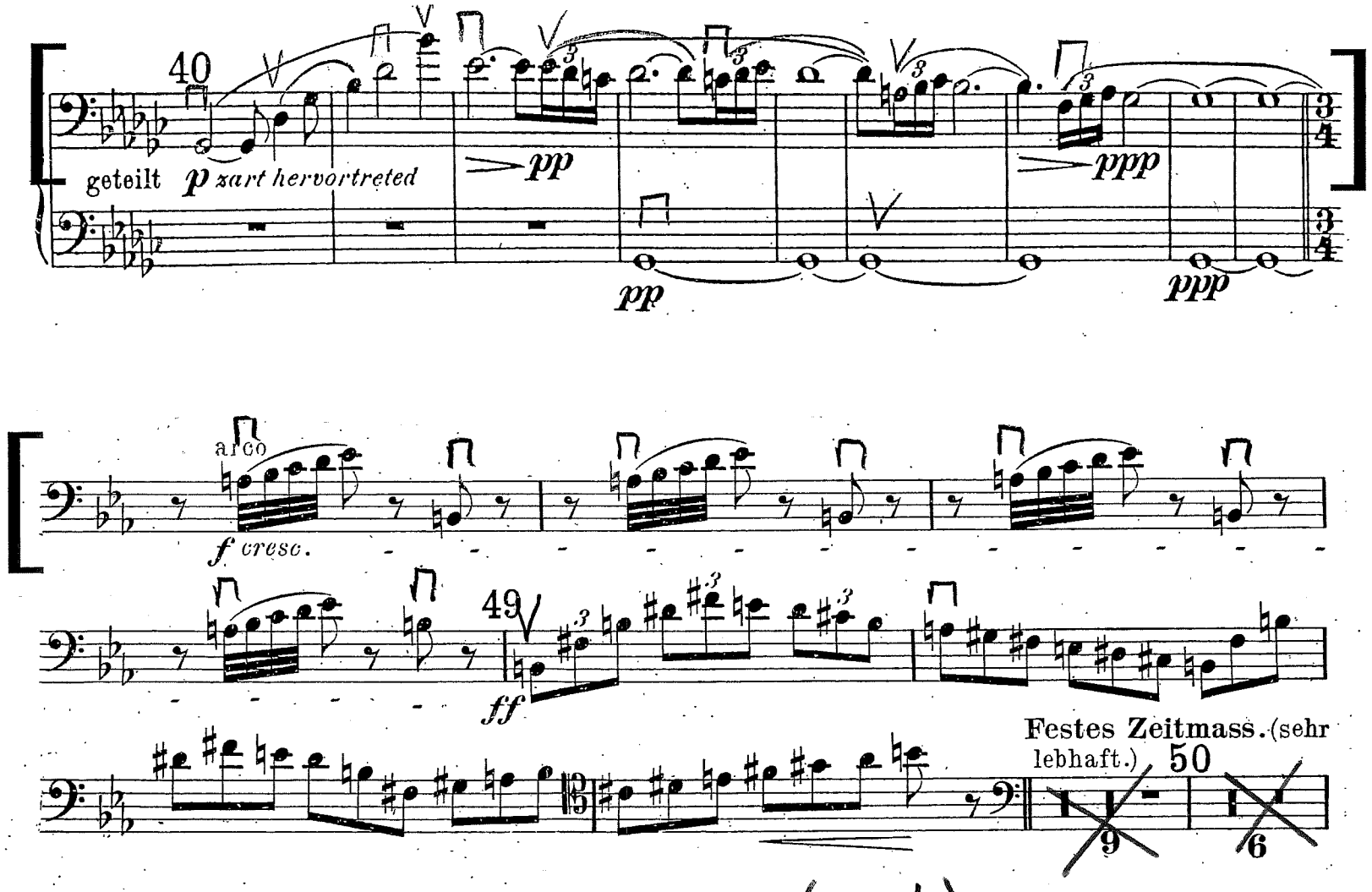
5.

Ein Heldenleben.

Contrabässe.

Richard Strauss, Op.40.

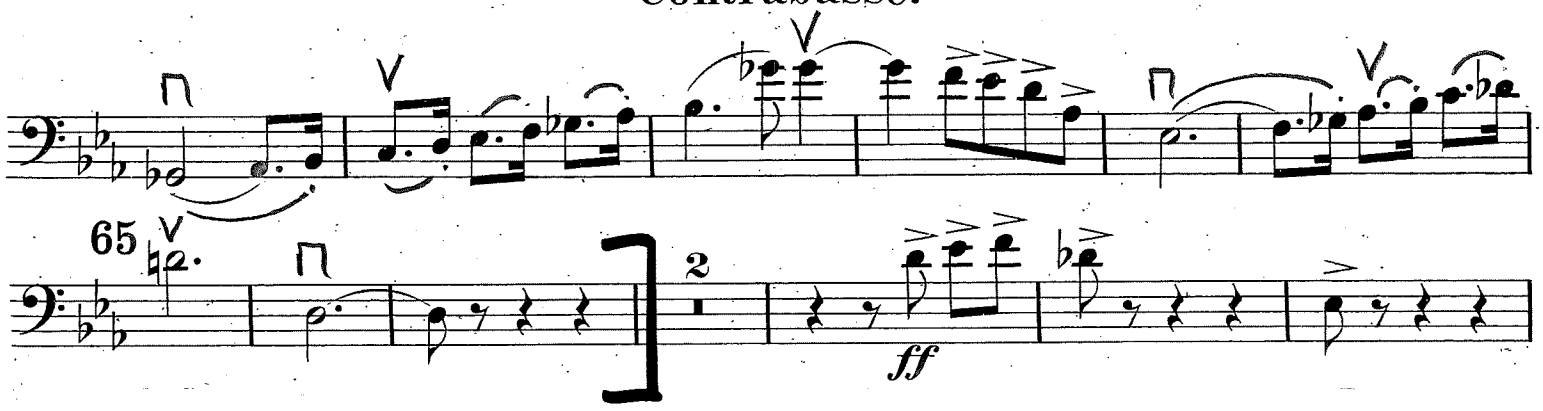




Contrabässe.

51 52 53 54 55 56 57 58 59 60 61 62 63 64

ff *p* *cresc.* *f* *fp* *ff* *f* *ff* *ffp* *cresc.* *ff* *ff* *ff*


65
2
ff

I. Stravinsky - Pulcinella

Double Bass, Solo

7. Vivo

85 **Vivo,** ♩=132 - 138

Solo

ff *sff* *sff* 86 *fff*

sempre sim.

87 *sim.* *f* *gliss.*

1. *ff* 2. 88

89

90 détaché *très fort*

91 *dolce*

92 3 4

93 *ff risoluto energico*

VERDI - FALSTAFF

ATTO III.- PARTE I.

Allegro agitato

pp molto stacc.

1

p

poco cresc.

2

cresc.

sempre cresc.

3

1 2 3 4

ff e sempre stacc.

5 6 7

4

ff

8

V.

VERDI - Otello

POCO PIÙ MOSSO ♩=80

I SOLI CONTRABASSI A 4 CORDE - **CON SORDINA**

U *legato*

4ª Corda

3ª C.

2ª C.

TUTTI 1ª C.

un po' marcato

più marcato *f*

dim.

morendo

ppp

1ª C.

2ª C. 3ª C.

X

p

VIOLONC.i

Un po' più marcato e cres.

staccate

BASSI

f

4ª C. 3ª C.

2ª C. 1ª C.

cres.

ff

3

ff

LEVARE LE SORDINE

8