

UCLA ORCHESTRAS FALL AUDITIONS: LIST D

CONTRABASS

Please prepare the following for your audition.

SOLO REPERTOIRE

BACH Two contrasting movements from any of the cello suites.

ORCHESTRAL REPERTOIRE

MENDELSSOHN Symphony No. 4: IV. (Saltarello: Presto) mm. 32 to 52; m. 164 to downbeat of m. 181; mm. 222 to 239

SCHUBERT Symphony No. 9: III. B to E

SHOSTAKOVICH Symphony No. 5: I. Fig. 22 to end of 4 mm. after Fig. 46

MAHLER Symphony No. 3: Fig. 43 to downbeat of Fig. 44

Sightreading may be requested.

Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

9

18 *sf*

22

26 *Bässe*
p cresc.

30 *ff*

34 *ff*

38

42 *f*

46

51 *ff* *p*

59 *sf*

70 *sf* *pizz.* *p* *cresc.*

82 *arco* *f* *ff* *ff*

89 *simile* *ff*

94

99 *sf* 10

Detailed description: This page of the musical score for Mendelssohn's Symphony No. 4, Violoncello and Kontrabaß, contains measures 18 through 100. The music is written in bass clef with a key signature of one sharp (F#). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *sf*, *p*, *cresc.*, *ff*, *pizz.*, *arco*, and *simile* are used throughout. Performance instructions include fingerings (e.g., 4, 5, 1, 2, 3, 4, 5, 6, 7, 3, 3, 1, 1) and articulation marks like accents and slurs. A double bar line with repeat dots appears at measure 51. The page number '9' is in the top right, and '10' is at the bottom right.

Mendelssohn — Symphony No. 4

10

Violoncello und Kontrabaß

115 *pp*

120 *pp*

125

130

135

140

145 *p*

150

155 *p* *cresc.* *cresc.* *f*

167 *f*

173 *f*

178 *ff* *sibile*

182 *ff*

186

Detailed description: This page of a musical score for Violoncello and Kontrabaß from Mendelssohn's Symphony No. 4 contains measures 115 through 186. The score is written in bass clef with a key signature of one flat (B-flat major or D minor). It begins with a piano (*pp*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A crescendo (*cresc.*) is marked starting around measure 155, leading to a fortissimo (*f*) dynamic. A section of sixteenth-note patterns is marked *ff* (fortissimo) and *sibile* (sibilant). The score concludes with a series of chords and melodic fragments, some with accents and slurs.

Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

194

p
fp

199

205

cresc. *cresc.* *più f* *sempre cresc.*
cresc. *cresc.* *più f* *sempre cresc.*

214

ff *simile*

220

f

225

230

235

f

242 *Vc.* *Bässe*

dim. *p*

248

dim.

254

pp *cresc.* *f*

Basso.

SCHERZO.

Allegro vivace.

8 6

f *fz* *f* *fz*

p *cresc.* *f* *p* *fp*

pp *cresc.*

f *ff* *fz* *fz* *fz* *ff*

fz *p*

f *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *p*

pp *cresc.*

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

cresc.

f *ff* *ff* **C** *ff*

fz *fz* *ff* *pp* *pp*

semprep *cresc.*

D *f* *p* *fp* *p*

pp *cresc.* *f*

Basso.

ff p **E** 1

ff fz 1

Trio.

f 8

p

fp cresc. f p

f 1. 2.

p

cresc. f **F**

p pp fp

p

f p

p

cresc. f p

f 1. 2. 9

SHOSTAKOVICH Symphony No.5, mov.1

Allegro non troppo

22 arco ff

xva

23 2

24

25

26

27

Mahler — Symphony No. 3 in D Minor

Contrabass.

(engl. Horn.) Nicht eine Octavehöher.

1 2 3 4 5 6 7 5

mit Dämpfer. *ppp* Dämpfer auf.

36 am Griffbrett. *ppp* *sf* *pp* *sempre pppp* *ppp* 37

mit Dämpfer am Griffbrett. *ppp* *sf* *pp* *sempre pppp* *ppp*

38 3 Contrabässe. 7 39 *p* *pp* Alle ohne Dämpfer. *pizz.*

(1. Horn) *pp*

40 Ja nicht eine Octavehöher. 41 *pp* *pp* *pizz.*

(Celli) *pp*

42 arco. *mf* *ff* *mf*

Etwas wuchtiger.

43 Immer dasselbe Tempo. (Marsch) Nicht eilen. *p*

44 *ff*

45 *mf* *ff*

46 *mf* *ff* *mf*

47 *mf* *ff* *mf*

47 *mf* *ff* *mf*

47 *mf* *ff* *mf*