

## UCLA ORCHESTRAS FALL AUDITIONS: LIST A

### PRINCIPAL CONTRABASS

Please prepare the following for your audition.

### SOLO REPERTOIRE

BACH Two contrasting movements from a solo cello suite.

First movement of a standard repertoire concerto of your choice. NO ACCOMPANIMENT

### SOLO EXCERPTS FROM THE FOLLOWING ORCHESTRAL WORKS

MAHLER Symphony No. 1 (3rd movement solo)

STRAVINSKY Pulcinella Suite (No. 7: Duetto)

### ORCHESTRAL REPERTOIRE

BEETHOVEN Symphony No. 5, Op. 67: III. beginning to measure 100 [5 measures after A];  
mm. 141–218

BERLIOZ *Symphonie Fantastique*: IV. letter B to F

BRITTEN *Young Person's Guide to the Orchestra*, Op. 34: Variation H

MOZART Symphony No. 39, K. 543: I. mm. 14–21, 40–97; IV. mm. 105–138

**Sightreading may be requested.**

6 Mahler: Symphony No. 1 Contrabass.  
III. Satz.

Feierlich und gemessen, ohne zu schleppen.

1 (Pauken)  
pp p mit Dämpfer  
2  
3 Nur eine Hälfte  
pizz. 1  
Alle Dämpfer ab pp

46. PULCINELLA SUITE  
(Bass)

IGOR STRAVINSKY  
(1882-1971)

Vivo Solo  
ff  
fff  
Solo  
f sim. gliss. ff

22

26

31

36

*fff détaché*

41

46

*dolce*

51

*p*

61

*ff risoluto energico*

Violoncello u. Kontrabaß

Più moto (♩ = 116)

199 Viol. I

*p* *pp*

208 Vc. Kb.

*cresc.* *f*

Tempo I

215 Viol. I

*p cresc.* *f* *ff* *cresc.* *f sf* *f sf*

227

*p* *pp* *cresc.*

239

*f* *ff* *ff* *p* *ff*

Beethoven: Symphony No. 5 (3<sup>rd</sup> movement)

Allegro (♩ = 96) unis. poco rit. a tempo

*pp* *pp* *sf*

14

*f* *sf*

27

*f* *sf* *sf*

42

*sf* *sf* *dimin. pp* *pp*

55

*sf* *cresc.*

Violoncello u. Kontrabaß

68 *f*

82 *sf sf sf sf*

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

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

122 *cresc.* unis. arco *f* *ff* Vc. Kb.

137 unis. *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vc. Kb. **B** *f* *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

Berlioz: *Symphonie Fantastique* IV  
Marche au supplice

Der Gang zum Hochgericht      The procession to the stake

Allegretto non troppo (♩=72)

The musical score is written for a double bass and piano. It begins with a piano introduction marked *pizz.* and *pp*. The main section starts at measure 50, marked *f*. The double bass part is marked *unis. arco* and features dynamic markings of *f*, *ff*, *dim.*, *p*, *mf*, and *f*. The piano part continues with *pp* and *f* dynamics. Measure 51 is marked *ff* and *f*, followed by *dim.*. Measure 52 is marked *pizz.* and *mf*, with *dim.* markings. Measure 53 is marked *arco* and *f*, with *ff* markings. The score concludes with a final measure marked *6*.

# 29. THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA

(Bass)

BENJAMIN BRITTEN

(1913-76)

Variation H

Cominciando lento ma poco a poco accel.

**Soli**  
*pp*

6 *ff*

11 **Allegro**  
*sf* *gliss.* *mf espr.*

16 *f* *f*

22 *f* *cresc.* *ff*

28 *rall. molto* *Tempo I*  
*pp*

33 *ff*

38 **Allegro**  
*veloce* *fz*

Basso

W. A. MOZART

Sinfonie in Es/E flat major

KV543

Adagio

I

Vollendet Wien, 26. Juni 1783

in 8

Musical score for Bassoon, Adagio section, measures 6-19. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 8/8. It begins with a dynamic marking of *f* (forte) and includes various articulations such as accents and slurs. Measure 13 features a large bracketed section with a *cresc.* (crescendo) marking. The section concludes with a *p* (piano) dynamic marking.

Allegro

Musical score for Bassoon, Allegro section, measures 20-75. The score is written in bass clef with a key signature of two flats and a time signature of 3/4. It starts with a dynamic marking of *p* (piano) and includes articulations like accents and slurs. Measure 39 has a large bracketed section. The section ends with a *ten.* (tenuendo) marking and a *p* dynamic. Measure 75 begins with a *v.* (vibrato) marking.



82  $\triangleright \text{M V}$

89  $\text{M V}$

95  $\text{M V}$

# MOZART SYMPHONY NO. 39 (4TH MOVEMENT)

Basso

95 ③

101

108 5 Viol. I

119

125

130

136 20 Viol. I

G.P.