



## **Bass Audition**

1. Major Scales: Prepare two (2) scales from memory from the following list (two-octaves required): C, G, D, A, E, F, Bb, Eb, Ab.
2. Minor Scales (melodic): Prepare one (1) scale of your choice from the following list (two-octaves required): a, e, b f#, c#, d, g, c, f.
3. Orchestra Excerpts: The bracketed sections of the attached excerpts.
4. New Members Only: Prepare an excerpt from a solo or etude of your choice that best demonstrates your musical ability. The excerpt should be approximately two (2) minutes in length.

# Die Fledermaus

## Overture

I

1

Bass

Kontrabaß

Johann Strauss

**Allegro vivace**  
1 1 1 3 3 3

**Allegretto**  
6 pizz. p

**Tempo Legato**  
arco ff 3

**Lento**  
1 6 3

**Allegretto**  
pizz. 1 pp

1 arco string. 1 2 3 4 string. 2  
mf p

**Allegretto**  
fz f

**Meno mosso**  
2 1 2 3 4 5

**Tempo di Valse**  
3 arco f

decresc. rit. pp

1 1 1 2

EVANSVILLE PHILHARMONIC ORCHESTRA  
Printed in U.S.A.

EDWIN E. KALMUS, Publisher of Music, New York, N.Y.

# Kontrabaß

150 *f*

160 1 2 3 4 1 *f*

171

## Allegro

181 *ff*

190 1 2 3 4

*dim.*  
*rit.*  
*pizz.*

## Andante con moto

197 *mf* 1 *pizz.* *p* 2

*pizz.*

*fp* *decresc.*

*arco*

*pizz.*

210 *f* *arco* *poco rit.* 1 2 *pp*

221 *f* *arco* *poco rit.* 1 2 *pp*

232 *pizz.* *arco* *mf*

## Allegro molto moderato

241 *ff* 1 1

250 1 1

260 *fp* *fp* 3

## Tempo ritenuto

272 *ff* *G.P.* 1 *G.P.* 2 1 2 3 4 5 *p*

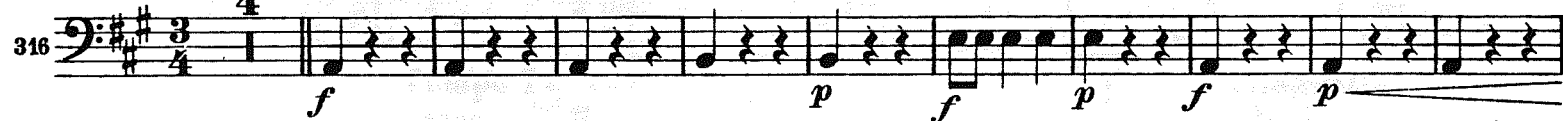
# Kontrabaß

285 

295 

305 *cresc.* *dim.* *fz* *p* *pp* *poco rit.* **2** 

## Tempo di Valse

316 *f* *p* *f* *p* *f* *p* 

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

340 

## Allegro moderato

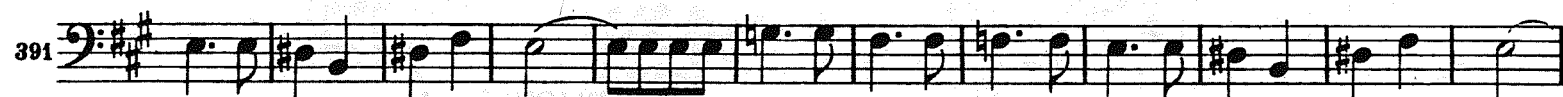
351 *f* **1** 

361 **1** 

370 *p* **1** *pizz.* *arco* 

## Più vivo

381 *f* 

391 

403 *p* *ff* 

412 

1/3

# L'Arlésienne.

2. Orchestersuite zu A. Daudet's gleichnamigem Drama.

Baß.

## I. Pastorale.

G. Bizet.

Andante sostenuto assai. (♩=54.)

The musical score is written for the Bassoon part. It begins with a tempo marking of 'Andante sostenuto assai' and a quarter note equal to 54 beats. The key signature has two sharps (F# and C#). The score is divided into sections labeled A through M. Section A (measures 8-27) features a 'ritorno al' instruction and a dynamic of *ffz*. Section B (measures 28-34) is marked 'Tempo I.' and 'D' with a dynamic of *peresc. molto ffz*. Section C (measures 35-38) is marked 'E' and has a dynamic of *mf*. Section D (measures 39-66) is marked 'F Andantino.' and '13 G 8', with dynamics ranging from *pp* to *ppp*. Section E (measures 67-83) is marked 'H 4' and '2', with dynamics of *sf* and *p*. Section F (measures 84-95) is marked 'I 1' and '3', with a dynamic of *p*. Section G (measures 96-104) is marked 'K' and '1', with dynamics of *sf*, *f*, *cresc. ff*, and *dim. molto*. Section H (measures 105-112) is marked 'L \* Harfe pizz.' and '1', with dynamics of *pp* and *pizz.*. Section I (measures 113-118) is marked 'M Tempo I.' and 'arco', with a dynamic of *ffz*. Section J (measures 119-122) has a dynamic of *mf*. Section K (measures 123-128) is marked '1 div. 2' and 'pizz.', with dynamics of *pp* and *pp*.

Bei kleinerer Besetzung werden stets die mit \* bezeichneten Noten der nicht vorhandenen Instrumente gespielt.

### II. Intermezzo.

Andante moderato ma con moto.

fff

4 A

12 rit. Allegretto moderato. (♩=108.)

20 p

27 cresc. f p

34 D sf > p < sf > p < cresc. molto

40 allargando ff dim. p cresc. molto fff

46 E Tempo I. pp

56 1 F pizz. pp 2 molto più lento fff

### III. Menuet.

Andantino quasi Allegretto. (♩=72)

10 A 8 B \*Harfe

pizz. pp cresc. sf pp

29 Cpizz. pp cresc.

39 D arco p pizz. arco f sempre f f

49 E arco p pizz. f sempre f



59 arco

75 G \*Harfe pizz. *pp* *cresc.* *f*

83 *pp* H 7 \*Harfe pizz. *pp* *smorz.* *longa* pizz.

### IV. Farandole.

Allegro deciso. (Tempo di marcia) (♩ = 104.)

2. [

6 *ff* A 6 *riten.* 1

Allegro vivo e deciso.

17 B 4 1 2 3 4 5 6 7 8 9

30 10 11 12 13 14 15 16 C 17 18 19

40 20 21 22 23 24 25 26 27 28 29

50 30 31 32 D 33 34 35 36 37 38 39

60 40 41 42 43 44 45 46 47 48 E 49

70 50 51 52 53 54 55 56 57 58 59

80 60 61 62 63 64 F 1 2 3 4 5

90 6 7 8 9 10 11 12 13 14 15 G 16 H 24

*ppp* *poco a poco cresc.* *mf* *cresc.* *f* *cresc.* *ff* *cresc.* *ff*

G 16 14 24

Baß.

141 I Fl. Oboe od. Klar. 5

153 pizz. K 2 arco

*cresc.* *sempre cresc.* *cresc.*

165 L

*ff*

174 M 1 2 3 4 5 6 7 8

*fff*

182 9 10 11 12 13 14 15 16

190 N 17 18 19 20 21 22 23 24

198 25 26 27 28 29 30 31 32

206 O 33 34 35 36 37 38 39 40

*ffff*

214 41 42 43 44 45 46 47 48

222 P 49

230 1 2 3 4 5 6 7 8

238



1/2  
2  
SEC 03

# Peer Gynt - Suite I.

Owensboro Symphony Orchestra  
122 East Eighteenth Street  
Owensboro, Ky 42303-3751  
270-684-0661

## Basso.

### I. Morgenstimmung.

Edvard Grieg, Op. 46.

Allegretto pastorale.

Flauto. 10 Vclli.

11 12 13 14 15

3 A *f* Warm e Sonoro *piu f*

B *ff* *f* *f*

pizz. arco C *p* *ff* *f*

pizz. arco D *f* *p* *ff* *dim.* *p tranquillo*

*pp* *pp* *pp* 1 Epizz.

arco *pp* *dim.* *pp*

Basso.

*tranquillo*  
*pp*  
*pp rit.*  
*più tranquillo*  
*dim.*  
*poco rit.*  
*arco*  
*pp*

II.  
Ases Tod.

*Andante doloroso.*  
*p*  
*mf*  
*mf*  
*p*  
*p*  
*p cresc.*  
*mf p fz*  
*f*  
*ff*  
*pp*  
*più pp*  
*ppp*  
*senza vib.*  
*morendo*

### III. Anitras Tanz.

Tempo di Mazurka.

The musical score is written for Bassoon (Basso) in 3/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'Tempo di Mazurka'. The score is divided into several systems, each containing one or more staves of music. The notation includes various dynamics such as *p*, *mf*, *f*, *pp*, *mp*, *ff*, *cresc.*, *dim.*, and *pizz.*. There are also performance instructions like *poco rit.* and *a tempo*. The score features several first and second endings, marked with '1.' and '2.'. Handwritten annotations in blue ink are present throughout the score, including 'G.P.', 'V.M. SARM.', and 'pizz.'. The piece concludes with a final cadence marked with a double bar line and repeat dots.

Basso.

IV.

Tanz in der Halle des Bergkönigs.

3.

Alla marcia e molto marcato.

(bassoans)

Wtop.

Corr. p pizz. f2 f2 f2 141 242 f2 f2 ppp

pp p f2 sim

ppp p

ppp A p

cresc. e stretto poco a poco

arco p ff più vivo. più f

C stringendo al Fine.

D whole bow 2

3

fff