

LA JOLLA SYMPHONY ORCHESTRA AUDITION

2019-20

Contrabass

- 1) A solo of your choice, which can be a movement of a concerto, sonata, or something you consider, adequately demonstrates your technique and musicality. Please no accompaniment and you are not required to memorize solo.
- 2) Audition excerpts (indicated by []):

*(Bow Markings in music are **NOT** required for audition)*

1. Brahms – Symphony No. 3 Mvmt 1 (#1), Mvmt 4 (#2)
2. R. Strauss “ Ein Heldenlegen “ (#3)
3. Mahler – “Symphony No. 4”, Mvmt I (#4) (#5)

Fall Auditions:

I will contact you by email or phone the middle of September regarding your audition time. If you have not received this information by September 25, please contact me ASAP.

Auditions after September:

Please contact me when you are ready to audition and I will set a time/date on a Monday night before our rehearsal.

Let me know if you have any questions.

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SYMPHONY NO.3

in F Major

num T 1

DOUBLE BASS

Johannes Brahms, Op. 90

Allegro con brio

#1 arco

p 4 4 *cresc.* 2 4 *f* *p* 2 1 4 D 2

cresc. *f* 1 4 *sf* *mf* 2 2 4 1 4 2 2 4 1 4 *sf* *sf* 4 *f* *sf*

sf 4 1 4 1 4 2 1 4 2 1 4 1 4

1 4 1 4 1 4 2 2 4 4 2 1 *f* mf D 1 1 4 D 1 4

Sym No. 3 num T 4

#2

f 1 3 2 *pp* 4 1 4 1 4 1 4

f cresc. 4 1 2 2 4 +

1 2 0 3 *ff* C pizz. *mf*

Richard Strauss
Ein Heldenleben, Op. 40

#3

Contrabässe.

Lebhaft bewegt.

The musical score consists of four staves of music in bass clef, with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *p* and contains measures 6 and 5. The second staff starts with *pp* and includes markings for *pizz.*, *p*, *mf*, *arco*, and *dim.* - *P*. The third staff features *cresc.* and *f* markings, with measure 7 indicated. The fourth staff concludes with *ff* and measure 8, ending with a double bar line and a final measure marked 6.

Symphony No. 4 in G Major

Contrabass.

I

Bedächtig, nicht eilen.

#4

Measures 1-17 of the Contrabass part. The score is written in bass clef with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. A first ending bracket spans measures 14-15, marked with a 4-measure rest and a piano (*p*) dynamic. A second ending bracket spans measures 16-17, marked with a fortissimo (*ff*) dynamic. Performance instructions include *wuchtig.* (weighty) and *klingt eine Octave tiefer.* (sounds one octave lower). Dynamics range from *p* to *ff*.

#5

Measures 18-20 of the Contrabass part. Measure 18 is marked with a first ending bracket and the instruction *Wieder wie zu Anfang: Sehr gemächlich, behaglich. arco.* (Again as at the beginning: very slowly, pleasantly, arco). The dynamic is *pp*. Measure 19 is marked with a second ending bracket and the instruction *molto cresc.* (much crescendo), with dynamics *pp*, *fp*, *f*, and *pp*. Measure 20 is marked with a 3-measure rest and a fortissimo (*f*) dynamic. Dynamics range from *pp* to *f*.