

GuiYang Symphony Orchestra

Audition List

Principal Double Bass

Beethoven — Symphony No. 5

6

Violoncello e Basso

199 *Viol. I* *Più moto* $\text{♩} = 116$
p *pp*

208 *Vello*
Cb. *cresc.* *f*

215 *Tempo I*
p cresc. *f* *p cresc.* *ff* *cresc.* *f sf* *f sf*

227 *p* *pp* *cresc.*

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

Allegro $\text{♩} = 96$
unis. *pp* *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo* *Corni* *f*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc.*

Beethoven — Symphony No. 5

Violoncello e Basso

7

68 *f*

82 *sf sf sf sf sf*

96 **A** *dimin. pp* Vello Cb. *f > p* pizz. pizz.

109 Vello *f > p* *sempre p*

122 *cresc.* unis. arco *ff* Vello Cb.

137 unis. *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello Cb. **B** *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

Beethoven — Symphony No. 9

Violoncello e Contrabasso

149 *cresc.* **C** *f* *pizz.*

153 *pp* *cresc.* *f* *pp* *p* *f* *pizz.*

Presto $\text{♩} = 96$
Legni

11 *dim.* *p* **Fag.**

22 **Fag.** *f*

Allegro ma non troppo $\text{♩} = 96$
div. *pp* *pp*

Tempo I
unis. *f* *ff* *ritard.* *dim.*

poco Adagio **Vello. Vivace** *p* *pizz.*

Tempo I
Vello arco *f* **Adagio cantabile** *dim.* **Fag. I**

Tempo I Allegro *p* *cresc.* *ff*

75 **Fag. I** **Allegro assai** $\text{♩} = 120$ **Tempo I Allegro** *f* *f*

84 **Fag.**

Johannes Brahms Symphony No. 2 in D Major, Op. 73

Kontrabaß

Allegro non troppo

p

13

dim.

36

Pk. Vcl. u. Pos. Klar. pizz. 3 **A** 3 arco *p*

52

cresc. *f*

60

sf *sf* *sf* *sf* *p* **B** 11 Viol. I

78

C pizz. *p*

80

arco *p*

98

D pizz.

108

f. sc arco *cresc.*

118

E (*quasi ritenente*) *sf ben marc.* *sf marc.*

124

Brahms — Symphony No. 2 in D Major

Kontrabaß

132 *ff* *poco f espr.*

142 *cresc.*

152 *ff* *pizz.* *p*

161 *dim.* 3

173 1 arco 1.

179 2. 1 2 3 4 5 6 *p sempre*

189 7 1 2 3 4 5 6 *cresc.*

200 *f* 1 2

212 *marc.* *più f*

219 *ff* *Vcl.* *f sempre* G 3

230 2 *ff* *marc.*

243 *ff* 3

Brahms — Symphony No. 2 in D Major
Kontrabaß

9

38 *sf sf sf sf sf ff*

39

47 *cresc.*

55 **B** *ff sf sf f dim. p pp*

65 *pizz.* *arco pp*

76 **C** *mp largamente cresc.*

86 *p cresc. f*

95 **D** *f sf sf f*

103 *sf sf p*

110 *f ben marc.*

115 **E** 9

Mozart — Symphony No. 40

2

VIOLONCELLO e BASSO

1st

Musical score for Violoncello and Bass, measures 106-197. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' and the time signature is 3/8. The score includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). It features several first endings marked with brackets and '1st'. There are also boxed letters 'C', 'D', and 'E' indicating specific sections or measures. The score includes parts for Viol. I (Violin I), Viol. II (Violin II), and Bassi (Basses). The score is divided into systems, with measures 106-113, 114-119, 120-125, 126-131, 132-137, 138-143, 144-149, 150-155, 156-161, 162-167, 168-173, 174-179, 180-185, 186-191, and 192-197. The score ends with a double bar line and repeat sign.

VIOLONCELLO e BASSO

Allegro assai

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It consists of ten staves of music. The first staff (measures 1-8) features a rhythmic pattern of eighth notes with dynamic markings of *p* and *f*. The second staff (measures 9-16) continues this pattern, with dynamic markings *p*, *f*, *p*, and *f*, and includes the instruction *Vell.* and a *p* dynamic marking. The third staff (measures 17-24) includes the instruction *Bassi* and dynamic markings *p*, *f*, *p*, and *f*. The fourth staff (measures 25-32) also includes the instruction *Bassi* and dynamic markings *p* and *f*. The fifth staff (measures 33-40) continues the rhythmic pattern. The sixth staff (measures 41-48) is marked *4th.* and contains a complex rhythmic figure. The seventh staff (measures 49-56) continues this figure. The eighth staff (measures 57-64) continues the figure, with a bracketed section labeled *13* and the instruction *Viol. I*. The ninth staff (measures 65-72) is marked *Ob. (Clar.)* and includes a *p* dynamic marking. The tenth staff (measures 73-80) includes a boxed section labeled *B* and dynamic markings *p* and *f*. The eleventh staff (measures 81-88) continues the pattern. The twelfth staff (measures 89-96) continues the pattern. The thirteenth staff (measures 97-104) continues the pattern. The final staff (measures 105-108) ends with a *p* dynamic marking.

Mozart — Symphony No. 40

8

VIOLONCELLO e BASSO

207 *p* *f* *p* *f* Voll. *p*

216 *f* *p* Bassi [E]

225 4.th. [

232

238]

247 [F] 13 Viol. I (Ob. Clar.) *p* 1

270 [G] *f*

279 *p*

289 *f*

296

303

Detailed description: This page of a musical score for Violoncello and Bass, measures 207-303, is in G major and 3/4 time. It features several dynamic markings: *p* (piano) and *f* (forte). The score includes a section for 'Voll.' (Violoncelli) starting at measure 207 and 'Bassi' (Basses) starting at measure 216. Handwritten annotations include '4.th.' with a bracket spanning measures 225-238. Performance instructions include 'Voll. *p*' at measure 207, 'Bassi' at measure 216, and '4.th.' at measure 225. A large bracket on the right side of the score spans from measure 238 to the end of the page. Measure numbers 207, 216, 225, 232, 238, 247, 270, 279, 289, 296, and 303 are printed at the beginning of their respective staves. A box containing the number '13' is placed above the staff for measures 247-259. A box containing the letter 'F' is placed above measure 247, and a box containing the letter 'G' is placed above measure 270. The score includes various musical notations such as rests, notes, and slurs.

Basso

poco a poco più vivente
p cresc. f p cresc.

espr. f mf espr. f

molto appassionato string.
cresc. fff

un poco più lento
Tempo vivo. poco string.

poco calando Tempo vivo. poco sostenuto calando
dim. Vcello. 3 dim. Vcello. 3

divisi a tempo molto virace Hpizz.
mf cresc. ff ff

arco I pizz.

arco ff

calando K a tempo 1 pizz. 4 a tempo arco
f dim. pp pp f

3 1 Die Hälfte con sordino 1 poco rit.
f pp pp 4 pp 1

pp vierfach geteilt

Basso

First system of musical notation for the Bassoon part, consisting of two staves. The top staff begins with a *pp* dynamic and a *cresc.* marking. The bottom staff also begins with a *pp* dynamic and a *cresc.* marking.

Second system of musical notation for the Bassoon part, consisting of two staves. The top staff includes dynamics *dim. pp* and *pp*, and articulation markings *pizz.* and *arco*. The bottom staff includes dynamics *dim. pp* and *pp*.

Third system of musical notation for the Bassoon part, consisting of two staves. The top staff includes dynamics *p* and *pp*, and articulation markings *pizz.* and *arco*. The bottom staff includes dynamics *p* and *pp*.

Fourth system of musical notation for the Bassoon part, consisting of two staves. The top staff includes dynamics *pp* and *pp*, and articulation markings *arco* and *pizz.*. The bottom staff includes dynamics *pp* and *pp*.

Fifth system of musical notation for the Bassoon part, consisting of two staves. The top staff includes dynamics *ff* and *p*, and articulation markings *pizz.* and *arco*. The bottom staff includes dynamics *ff* and *p*.

Sixth system of musical notation for the Bassoon part, consisting of two staves. The top staff includes dynamics *ff* and *p*, and articulation markings *rapidamente arco* and *pizz.*. The bottom staff includes dynamics *ff* and *p*.

Seventh system of musical notation for the Bassoon part, consisting of two staves. The top staff includes dynamics *ff espr.* and *p*, and articulation markings *string.* and *pizz.*. The bottom staff includes dynamics *ff espr.* and *p*.

Eighth system of musical notation for the Bassoon part, consisting of two staves. The top staff includes dynamics *mf* and *p*, and articulation markings *string.* and *pizz.*. The bottom staff includes dynamics *mf* and *p*.

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

Feierlich und gemessen, ohne zu schleppen.

1 (Pauken)
pp *p* mit Dämpfer



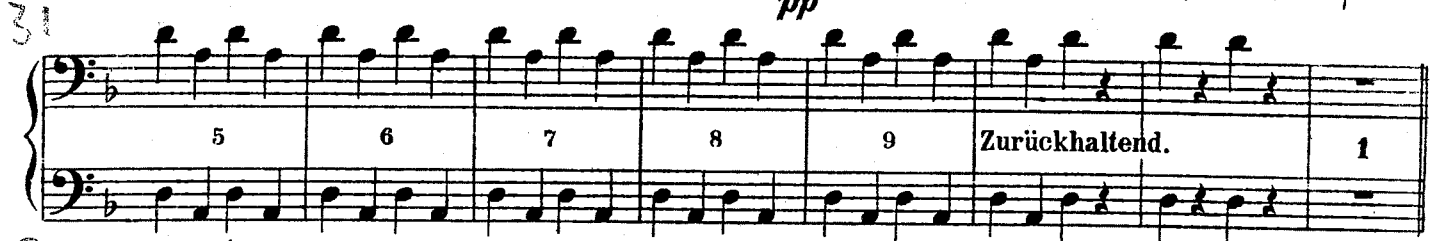
8 3 Nur eine Hälfte.
pp pizz. 1 2 3 4
Alle Dämpfer ab



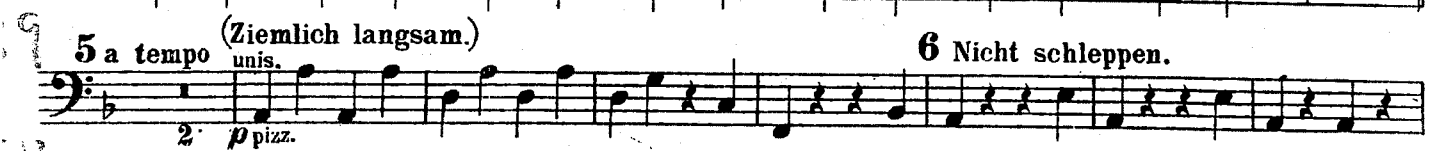
23 5 6 7 8 4
pp pizz. 1 2 3 4
Alle geh.



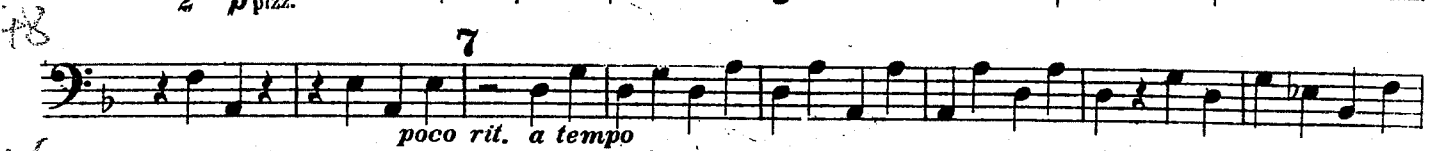
31 5 6 7 8 9 Zurückhaltend. 1



5 a tempo (Ziemlich langsam.) unis. 6 Nicht schleppen.
2. *p* pizz.



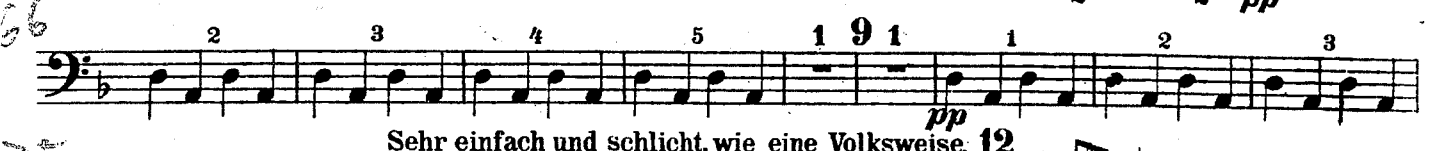
7 *poco rit. a tempo*



56 Nicht schleppen. 8 Poco riten. a tempo. sempre pizz.
2 2 *pp*



66 2 3 4 5 1 9 1 1 2 3
pp



75 Sehr einfach und schlicht, wie eine Volksweise. 12
4 7 10 2 pizz. 9 11 6 (1. Viol.)
(Harfe) *pp*



105 pizz. *poco riten.*
ppp



113 13 Wieder etwas bewegter.
pizz. 1 2 3 4 5 6 7
sempre ppp



LIEUTENANT KIJE SUITE

Prokofiev

РОМАНС

N° 2 bis

ROMANCE

„СТОНЕТ СИЗЫЙ ГОЛУБОЧЕК“

„COLOMBE AUX BLANCHES AILES“

15 Andante Solo con sord.

Solo C.B. div. mp

Altri pp

senza sord.

16 non div. mf

17 mf unis. 1 2 3 4 5 6 7

18 p pizz.

19 Allegretto arco p unis. div.

20 p unis. div.

21 Appena più mosso p pizz. unis. arco Ca

lan do 22 Tempo I unis. div.

23 Appena più mosso unis. pizz. solo

CONTRABASSI

Andante, come prima
con sord.
Solo arco

Handwritten notes: *rit.*, *Meno mosso*, *2 Bassi*, *x8*, *Solo con sord.*, *senza sord.*

Handwritten notes: *mp*, *arco/div.*, *pp*, *mp un poco espr. unis.*, *mp*, *Altri pizz.*, *p*

Handwritten notes: *rit.*, *Meno mosso*, *2 Bassi*, *x8*, *Solo con sord.*, *senza sord.*

Handwritten notes: *mp*, *arco/div.*, *pp*, *mp un poco espr. unis.*, *mp*, *Altri pizz.*, *p*

СВАДЬБА КИЖЕ

N° 3

MARIAGE DE KIJÉ

Handwritten notes: *x4*, *Allegro fastoso*, *8*, *27 Più animato*, *12*, *28*, *8*, *29 Fl.*, *3*, *30 Sax.*, *C.B. pizz.*, *mp*, *p*, *arco*, *mf*, *p*, *31*, *32*, *8*, *33*, *6*, *2*, *34*, *Meno mosso*, *8*, *35*, *Poco più mosso della prima volta*, *7*, *V.I., V-le*, *Piatti*, *x2*

VII Pulcinella Suite

C. Bass

VIVO

Stravinsky

85 VIVO, $\downarrow = 132-138$
90/0

First line of musical notation for C. Bass, starting with a circled measure number 85. The tempo is VIVO, with a metronome marking of 132-138. The key signature has one flat.

Second line of musical notation, starting with a circled measure number 86. Includes the dynamic marking *fff* and the instruction *sempre sym.*

Third line of musical notation, starting with a circled measure number 87. Includes a circled measure number 89.

Fourth line of musical notation, starting with a circled measure number 90. Includes the dynamic marking *fff* and a circled measure number 92.

Fifth line of musical notation, starting with a circled measure number 93. Includes a circled measure number 95.

Sixth line of musical notation, starting with a circled measure number 96. Includes a circled measure number 98.

Seventh line of musical notation, starting with a circled measure number 99. Includes a circled measure number 101 and the instruction *très forte (détaché)*.

Eighth line of musical notation, starting with a circled measure number 102. Includes a circled measure number 104 and the instruction *dolce*.

Ninth line of musical notation, starting with a circled measure number 105. Includes a circled measure number 107 and the number 3.

V.S