

Longy Conservatory Orchestra

Audition Repertoire 2011 - 2012

Contrabass

In addition to the following excerpts, all players should prepare an excerpt of a solo work demonstrating technical skill and lyrical ability no more than 5 minutes in length.

Undergraduates: Prepare 3 excerpts of your choice
Graduate Students: Prepare all excerpts

Beethoven: Symphony No. 3	Mvmt. I: 2 before V to downbeat of W (mm.649-677)
Mozart: Symphony no. 35	Mvmt. IV: Beginning - m. 53
Berlioz: Symphonie Fantastique	Mvmt. IV: measures 17-62; measures 114-153
R. Strauss: Ein Heldenleben	# 9 through 1st measure of #11

BASS
Presto

Mozart 35 4th mov begin - m 53

Handwritten musical notation for the first staff, starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music begins with a *p* dynamic marking. A large black scribble is present on the left side of the staff.

Handwritten musical notation for the second staff, starting with a bass clef. The music continues with a *f* dynamic marking.

Handwritten musical notation for the third staff, starting with a bass clef. The music continues with a *f* dynamic marking.

Handwritten musical notation for the fourth staff, starting with a bass clef. The music continues with a *f* dynamic marking.

Handwritten musical notation for the fifth staff, starting with a bass clef. The music continues with a *f* dynamic marking.

Handwritten musical notation for the sixth staff, starting with a bass clef. The music continues with a *f* dynamic marking. There are some handwritten annotations above the staff, including a 'V' and a bracket.

Handwritten musical notation for the seventh staff, starting with a bass clef. The music continues with a *f* dynamic marking. There are some handwritten annotations above the staff, including a 'V' and a bracket.

Handwritten musical notation for the eighth staff, starting with a bass clef. The music continues with a *p vibr.* dynamic marking, followed by a *fp* dynamic marking.

Handwritten musical notation for the ninth staff, starting with a bass clef. The music continues with a *fp* dynamic marking.

Handwritten musical notation for the tenth staff, starting with a bass clef. The music continues with a *fp* dynamic marking. A large black scribble is present on the right side of the staff, and the number '3' is written at the end of the staff.

170 *pp* *pizz.* 19 *Cor. ingl.* *arco* *pp*

IV

Gang zum Hochgericht

Marche au Supplice

The Procession to the Stake

Allegretto non troppo (♩=72)

pizz.
div. a 4 *pp* *pizz.* *pp*

10 *f* *f*

17 *unis. arco* *f* *ff* *dim.* *p* *mf* *f*

26 *dim.* *pp* *f*

34 *dim.* *p*

39 *f* *dim.*

44 *ff* *f* *dim.*

49 *pizz.* *mf* *p* *ff* *ff* *ff* *dim.*

57 *arco* *pp* *p* *f* *ff* 6

152 *ff* *f* *dimin.*

158 *p* *pp* *ff*

164 *ff* *mf* *ff* *ff*

Clar. solo pizz. arco

V

Hexensabbath

3 1 2 4 *Songe d'une nuit du Sabbat* *A witches' sabbath*
 Larghetto (♩ = 63)

div. p *mf* *p* *mf* *p* *mf* *mf*

f *sf > p* *pp* *p* *mf*

p *mf* *p* *mf* *mf* *sf > p*

13 *p* *mf* *p* *mf* *mf* *sf > p*

Allegro (♩ = 112) *Allegro assai* (♩ = 16)

21 *ff* *ff*

34

STRAUSS: "Ein Heldenleben"

Contrabässe.

2

Handwritten musical score for Contrabasses, measures 9-11. The score is written on three systems of staves. The first system (measures 9-10) is for the first Contrabass, the second system (measures 10-11) for the second Contrabass, and the third system (measures 11) for the Piano. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Handwritten annotations in red ink are present throughout the score, including slurs and accents. The piano part includes the instruction "geteilt" (divided) and "f. marc." (f marcato).

Measures 9-11. Dynamic markings: *sf*, *f*, *sforz.*, *sf*. Performance instructions: *geteilt*, *f. marc.*

Chamber Music Placement Auditions – Double Bass

This semester will mark the start of what I trust will be a wonderful experience for you at Longy; the opportunity to study with an outstanding and committed faculty and develop alongside dedicated fellow students. With its emphasis on close, supportive, and thoughtful collaboration, the chamber music model informs everything we do at Longy.

Since Longy's founding nearly one hundred years ago by Boston Symphony oboist Georges Longy, chamber music has played a central and important role. As the newest members of the Longy community, you will become part of this rich and vital tradition. I look forward to welcoming you and getting to know you, musically and personally.

Wayman Chin, Dean of the Conservatory and Chair of Chamber Music

All incoming instrumentalists are expected to have a placement audition for chamber music, whether or not their curricular program requires ensemble participation during the fall semester or for the academic year. Auditions will be held during orientation. At orientation, you will be given a specific audition day and time; **please bring to your audition a completed copy of the chamber music profile/questionnaire sheet** – this will be distributed to you at orientation.

Chamber music coaching occurs on Monday, Wednesday, and Friday from 3 PM to 5 PM. Students enrolled in conservatory chamber music ensembles are expected to keep these six hours free until their coaching assignment and coaching time is determined (groups arrange their own rehearsal schedule).

- Be prepared to play excerpts from two major chamber works for your instrument, reflecting contrasting styles.
- All students will be asked to do some sight-reading at their audition.