

Lawrence University Symphony Orchestra
Bass Auditions 2024

Hello Bassists!

I'm looking forward to hearing you in the fall. Auditions will take place on the Sunday before classes start. They will be behind a screen.

1. Debussy, *La Mer*, third movement opening
 - a. This movement opens with the low strings. It's marked pp, but the gesture of wind and wave is more important than being soft in this moment. Make a big crescendo/diminuendo.
 - b. 43 is subito pp.
 - c. Sur le chevalet = ponticello.
 - d. Play the top line for the audition (C natural at 43).
 - e. <https://youtu.be/fe1pB9KqHRg?si=Qs7mpuaM1blQg091&t=996>
2. Tchaikovsky, Symphony No. 5, first movement, M to N
 - a. Big dark sound comes from maximum bow speed and a contact point around the seventh partial.
 - b. Clear and punchy articulation comes from modulating weight in the string.
 - c. Fingerings and bowings are mine. Feel free to do your own—you'll be behind a screen so I'll never know. 😊
 - d. Differentiate the two versions of the sicilienne rhythm.
 - e. https://youtu.be/ljG5OUNEkMY?si=7FB1bBFKcK_QpQOT&t=525
3. Tchaikovsky, Symphony No. 5, fourth movement
 - a. Legatissimo. Don't cross strings during these slurs.
 - b. Exaggerate the dynamics, but keep in mind this is accompaniment.
 - c. "Piu forte" just means "louder." In this excerpt I think of it as in between mp and mf.
 - d. <https://youtu.be/ljG5OUNEkMY?si=fHOnHU0LXGD8Dx-s&t=2310>
4. Beethoven, Symphony No. 8, first movement, 142-198
 - a. It's tempting in these exciting Beethoven bass passages to put sforzandi where they are not marked. Resist this temptation, especially in 143.
 - b. In the third measure of C we execute a sforzando with an up bow. That is an important skill for Beethoven bass playing. Use your weight carefully.
 - c. These are my bowings. They are pretty standard with the exception of the hooked double down bow in 181. I like it because it sets up the sf in the next measure, but another up bow sf would also work.
 - d. Yay, we get to play the melody at D! Show the melody with some nice phrasing.
 - e. https://youtu.be/WcgxxciDdy0?si=BE3rrv8gd_FrNqho&t=262
5. Beethoven, Symphony No. 8, second movement, 23-34
 - a. This one is about dynamic contrast and articulation. It's delightful and funny.
 - b. <https://youtu.be/WcgxxciDdy0?si=SEcOglSz1kNI4EHs&t=575>

Happy practicing! Please let me know if you have any questions. Mark

Debussy — La Mer
CONTREBASSES

N° 3. — Dialogue du vent et de la mer

Animé et tumultueux

Timb.

C. BASSES

pp

43

DIV.

pp sur le chevalet

UNIS

pp

pp

sfv

sfv

pizz.

arco

DIV. pp

arco

pp

pp

pp

pp

pp

pp

44

UNIS

10

1er von

45

sur le chevalet

C. BASSES

p

p

p

p

p

p

p

mf

ff

ff

pizz.

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Kontrabaß

240 **L** *f* *f* *p < f* *p < f* *p < f* *p <* **M** *ff* 31 + 1.2.4

257 2 1.4 2 1 1.4 2 0

263 *mf*

269 **N** 3 *mf* *mf* *mf* *f* *mf* *f*

285 1 1 1 1 **O** *ff* *ff*

296 *fff*

306 1 **P** *ff* *f* *mf*

314 *dim.* *p* *pp* **Q**

323 8

337 **R** 1 2 3 4 5 6 7 *p* *p*

344 2 **S** 2 *f* *ff* *f* *ff*

355 3 2 *f* *ff* *mf* *ff*

365 **T** *fff* 8 *Vcl. ff* *ff*

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Kontrabaß

236 *ff* *pizz.* **P** *p* *pp* *pp*

246 *arco* *mf* *pp* *mf* *pp*

256 **Q** *pp* *pp* *pp* *ff*

Tchaikovsky 5

IV

Finale

Andante maestoso

mf *f*

7 *p* *mf* *ff*

18 *ff* *pizz.* *p* *poco a poco cresc. -*

18 *f* *arco* *legatissimo* *mf*

24 *p* *più f*

27 *mf* *f* **III**

31 **B** *p* *cresc. -*

35 *f* *ff*

39 *f* *1* *2* *1* *2* *4* *1*

Beethoven 8. first movement

Contrabbasso

124 *ff* *sf* *p cresc.* **3**

134 *ff* *sf*

142 *sf* *ff* *sf* *sf* *sf* *sf* *sf*

151 *sf* *sf* *sf* *sf*

158 *sf* *sf* *sf* *sf* *sf*

167 *sf*

175 *sf* *sf*

183 *sf* *sf* *sf* *sf* *più forte* *fff*

192 *f* *p* **3**

203 *cresc.* *f* *sf* *sf* *sf* *sf*

216 *ff* *sf*

226 *sf* *sf* *sf* **1** **4** *pizz.* *p* *G.P.*

Allegretto scherzando $\text{♩} = 88$

Viol. I

Musical score for Contrabasso, starting with Viol. I. The score consists of 11 staves of music in bass clef with a key signature of one flat and a 2/4 time signature. It includes various dynamics (*pp*, *ff*, *p*, *f*, *sf*, *dimin.*, *cresc.*), articulation (*pizz.*, *arco*), and performance markings (1, 2, A, B).