



announces openings for:

*** * * BASS * * ***
(Section)

The Southeastern Pennsylvania Symphony Orchestra under Music Director Allan R. Scott has an annual concert season of 4 Masterworks Concerts and 4 Chamber Music Concerts, with generally 3 rehearsals the week of the concert. SPSO is a per service orchestra contracted each Season.

Start Date: when openings exist or to be put on substitute list
Reports to: Music Director and Personnel Managers
Length of Season: September to May
Audition Date: Scheduled as Requested or Needed
Please contact staff members to schedule an audition:

Winds / Brass / Percussion:	Beth	beth@spsorchestra.org
Strings:	Monica	monica@spsorchestra.org

AUDITION

The Southeastern Pennsylvania Symphony Orchestra encourages talented and dedicated musicians to audition. Musicians are judged on musicianship, preparation, tone quality, and proficiency on their instrument. The Audition Committee consists of the Music Director, any assistant conductor, and principal members of the section(s) or instrument family (i.e. winds), and at times, other members from that section. Prior to the audition, the candidate must complete the Audition Information Form as well as review the Rehearsal & Performance Schedule.

The Audition consists of the following – **PLEASE READ:**

- * Prepared unaccompanied solo; 2 minutes in length to demonstrate instrument proficiency, tone quality, technique, and virtuosity (need not be memorized). **Solo choices are listed below.**
- * Several prepared excerpts (listed below) that are assigned to demonstrate musician's preparation ability (Excerpts are available online via IMSLP or www.orchestraexcerpts.com, along with recorded examples.)
 - * Number of audition rounds will be determined by the number of qualified candidates.
 - * A pre-screening may occur depending on the number of qualified candidates.
 - * Candidates may be asked to sight read
 - * Final round may include non-blind audition and an interview with the Audition Committee.

Solo: J.S. BACH – Cello Suite (of candidate's choice)
OR
BOTTESINI – Bass Concerto No. 2, Movement I with cadenza
OR
VANHAL – Bass Concerto in C major, Movement I with cadenza

Excerpts: All excerpts should be prepared. Audition Committee will choose which excerpts are played at the audition:

Orchestral Excerpts:

BARTÓK	Concerto for Orchestra	Movement I: mm. 35-58
BEETHOVEN	Symphony No. 5	Movement III: Scherzo, mm. 1-218
BEETHOVEN	Symphony No. 9	Movement IV: mm. 8-90
BRAHMS	Symphony No. 2	Movement I: Reh. A-B and Reh. E-F
		Movement IV: 8 m. before Reh. L to 1 m. before Reh. M
MAHLER	Symphony No. 2	Movement I: beginning to Reh. 2
MOZART	Symphony No. 40	Movement I: mm. 114-205
TCHAIKOVSKY	Symphony No. 6	Movement I: 4 m. after Reh. H to 6 m. after Reh. I

Handwritten musical score for the Concerto for Orchestra, Movement I, measures 35-58. The score is written in bass clef and includes various musical notations such as notes, rests, and dynamic markings.

Measures 35-44 are marked with a *pp* (pianissimo) dynamic. Measure 35 includes a handwritten "2" above the staff and a box containing the number "35". Measure 44 includes a box containing the number "44".

Measures 51-58 are marked with a *più f* (more fortissimo) dynamic. Measure 51 includes a box containing the number "51". Measure 58 includes a box containing the number "58".

The score features various musical notations, including notes, rests, and dynamic markings. There are also handwritten annotations, including "V" (breath mark) and "n" (accidental), and a handwritten "7" above the staff in measure 40.

Allegro $\text{♩} = 96$

unis. *pp* *poco rit.* *a tempo* *pp* *sf*

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

27 *f* *poco rit.* *a tempo* *pp*

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

55 *cresc.*

69 *f*

82 *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.* *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello [B] Cb. *f*

198 *unis.* *dimin.* *p*

207 *sempre più p* 8

Presto $\text{♩} = 98$

Legni *f*

11 *dim.* *p* *Fag.* 2

22 *Fag.* *f*

Allegro ma non troppo $\text{♩} = 88$

30 *div.* *pp* 6 6 2 3 4 5 6 7 8

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

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

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

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

75 *Fag. I* **Allegro assai** $\text{♩} = 80$ *Fag. I* **Tempo I Allegro** *f* *f*

84 *f* *Fag.*

BRAHMS

Symphony No. 2. Movement I: Rehearsal A to B

Movement IV: Beginning to 6 m. after Reh. B

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

BRAHMS

Symphony No. 2. Movement I: Rehearsal E to F

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

124 *f*

132 *ff* *poco f espr.*

142 *cresc.*

152 *ff* *p* **F** pizz.

in tempo

244 *pp*

251 **L** *pp sempre*

258

264 *f sempre più f f*

270

275 *sf sf sf sf* 1 **M** *largamente poco f*

Detailed description: This is a page of a musical score for the fourth movement of Brahms' Symphony No. 2. It contains measures 244 through 275. The music is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'in tempo'. The score features several dynamic markings: 'pp' (pianissimo) at measure 244, 'pp sempre' (pianissimo, always) at measure 251, 'f sempre più f f' (fortissimo, increasingly fortissimo, fortissimo) at measure 264, and 'sf sf sf sf' (sforzando) at measure 275. A section marked 'L' (Larghetto) begins at measure 251, and a section marked 'M' (Moderato) begins at measure 275, with the tempo change indicated by a first ending bracket. The 'M' section is marked 'largamente' (largely) and 'poco f' (a little fortissimo). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

wild **sf** **fff** **sf** **fff** **ff accel.** *immer wuchtig* **mf**

sf **f** **ff** **f** **p subito** **f** **p** **f** **mf** **p** **f** **p**

geth. **f** **p** **f** **mf** **p** **f** **p**

ppp **sempre pp**

fp **mf** **pp** **molto cresc.**

ff **pp** **molto cresc.**

114 *f*

120

126

131 [C]

136 Viol. I 6 Vell.

148 Bassi *f*

154

160 [D] Viol. I 4 *p*

173 *f*

183 1 *p* *f*

192

197

204

This musical score is for the first movement of Mozart's Symphony No. 40, measures 114 to 205. The score is written for a full orchestra, including strings, woodwinds, and brass. The key signature is D minor (three flats). The tempo is marked 'mm.' (moderato). The score is divided into systems, with measures 114-131, 136-148, 154-160, 173-183, 192-197, and 204. The first system (measures 114-131) features a strong bass line with a fortissimo (*f*) dynamic. The second system (measures 136-148) introduces the Violin I and Violoncello (Vell.) parts, with a forte (*f*) dynamic. The third system (measures 154-160) features a piano (*p*) dynamic for the Violin I part. The fourth system (measures 173-183) features a forte (*f*) dynamic for the bass line. The fifth system (measures 192-197) features a forte (*f*) dynamic for the bass line. The sixth system (measure 204) features a forte (*f*) dynamic for the bass line. The score includes various musical notations such as notes, rests, and dynamic markings.

171 **H** 3 *ff feroce*

178 *sempre ff*

195 *ff* 1 *ff*

The image shows a musical score for Tchaikovsky's Symphony No. 6, Movement I, measures 171-195. The score is written for three staves. The first staff (bass clef) starts at measure 171 with a key signature of one sharp (F#) and a time signature of 3/4. It features a triplet of eighth notes marked *ff feroce*. The second staff (bass clef) starts at measure 178 with a key signature of one sharp (F#) and a time signature of 3/4. It features a triplet of eighth notes marked *sempre ff*. The third staff (bass clef) starts at measure 195 with a key signature of one sharp (F#) and a time signature of 3/4. It features a triplet of eighth notes marked *ff* and a first ending bracket marked 1 *ff*.