



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

This musical score is for the bassoon part of the first movement of Béla Bartók's Concerto for Orchestra. It covers measures 35 through 58. The notation is written on a single bass clef staff. The piece begins with a tempo marking of *ff* (fortissimo) and a dynamic marking of *pp* (pianissimo) at measure 35. The music is characterized by Bartók's signature style, featuring complex rhythmic patterns, chromaticism, and frequent changes in key signature. The score includes various articulations such as accents, slurs, and breath marks (marked with 'n'). Dynamic markings range from *pp* to *più f* (more fortissimo). Measure numbers 35, 44, 51, and 58 are clearly indicated in boxes. The notation includes a variety of note values, including eighth and sixteenth notes, and rests.

Allegro $\text{♩} = 96$

pp unis. poco rit. a tempo pp sf

14 poco rit. a tempo f

27 f sf sf

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

55 cresc. ..

68 f

82 sf sf sf sf

96 [A] 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 Cb. [B] f f

198 unis. dimin. p

207 sempre più p 8

Presto $\text{♩} = 98$

Legni *f*

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

22 *f* **Fag.**

Allegro ma non troppo $\text{♩} = 88$

30 *pp* *pp* *div.*

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

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

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

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

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

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 1 cresc. f

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

Detailed description: This musical score segment covers measures 36 to 60. It features five staves. The top staff includes parts for Piccolo (Pk.), Violins and Positively (Vcl. u. Pos.), Clarinet (Klar.), and Piano (pizz.). It contains two triplet markings (3) and a boxed rehearsal mark 'A'. The dynamics range from piano (p) to fortissimo (f). The bottom staff is for Violin I (Viol. I) and includes a boxed rehearsal mark 'B' at measure 60 and the number '11' at the end of the staff.

BRAHMS

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

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

124 f

132 ff poco f espr.

142 cresc.

152 **F** pizz. p

Detailed description: This musical score segment covers measures 118 to 152. It features five staves, all in bass clef. The top staff is for Oboe (Oub.) and includes a boxed rehearsal mark 'E' and the tempo marking '(quasi ritenente)'. Dynamics include fortissimo (f), sf ben marc., sf marc., and ff. The second staff has a dynamic of f. The third staff has dynamics of ff and poco f espr. The fourth staff has a dynamic of cresc. The bottom staff is for Piano (pizz.) and includes a boxed rehearsal mark 'F' and a dynamic of p.

244 *in tempo*
pp

251 **L**
pp sempre

258

264 *f sempre più f* *f* *f*

270

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

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

wild *sf* *fff* *sf* *fff* *ff accel.*

a tempo *immer wuchtig*

ff *ff* *f*

p subito *f* *p* *f* *p* *f* *p*

geth. *unisono*

f *p* *f* *mf* *p*

ppp *sempre pp*

fp *fp* *mf*

sempre cresc. *tremol. ff* *pp molto cresc.*

114 *f*

120

128

131 [C]

136 Viol. I 6 Vell.

148 Bassi *f*

154

160 [D] Viol. I *p*

173 *f*

183 *p* *f*

192

197

204]

Detailed description: This page of a musical score contains twelve staves of music. The first four staves (measures 114-131) are for the bassoon, starting with a forte (*f*) dynamic. The fifth staff (measures 136-148) is for Violin I, starting with a sixteenth-note figure and a forte (*f*) dynamic. The sixth staff (measures 148-154) is for the Basses, also starting with a forte (*f*) dynamic. The seventh staff (measures 160-173) is for Violin I, starting with a piano (*p*) dynamic. The eighth staff (measures 173-183) continues the bassoon part with a forte (*f*) dynamic. The ninth staff (measures 183-192) continues the bassoon part with a piano (*p*) dynamic followed by a forte (*f*) dynamic. The tenth staff (measures 192-197) continues the bassoon part. The eleventh staff (measures 197-204) continues the bassoon part. The twelfth staff (measures 204) continues the bassoon part. There are two boxed letters, [C] and [D], above the staves. A large bracket is on the right side of the page.

171 **H** 3 *ff feroce*

178 *sempre ff*

195 *ff* *ff*

The image shows three staves of musical notation in bass clef. The first staff (measures 171-180) begins with a rehearsal mark 'H' and a first ending bracket labeled '3'. The music is marked *ff feroce*. The second staff (measures 178-187) features a second ending bracket labeled '2' and is marked *sempre ff*. The third staff (measures 185-195) contains a first ending bracket labeled '1' and is marked *ff*. The notation includes various rhythmic values, accidentals, and dynamic markings.