

Requirements for Audition Tutti Double Bass

July 2017



Auditions must be unaccompanied. Please tune to A440 for the solos and excerpts. All excerpts to be played with orchestral tuning using the same instrument. Please use your own bowings unless explicitly marked in the score.

Solo (unaccompanied)

01 | CLASSICAL CONCERTO (EXPOSITION)

Dittersdorf – Double Bass Concerto with Gruber Cadenzas

OR

Vanhal – Double Bass Concerto

AND

02 | ROMANTIC CONCERTO (EXPOSITION)

Koussevitzky – Double Bass Concerto

OR

Bottesini – Double Bass Concerto

Excerpts

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04 W.A. MOZART SYMPHONY NO. 35	4
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05 W.A. MOZART SYMPHONY NO. 40	5
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06 BEETHOVEN SYMPHONY NO. 5 MVT. 3	7

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15 BRAHMS SYMPHONY NO. 2	15
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File names

If sending a recorded audition, to enable us to easily and directly play any excerpt, please label each file individually as per these example filenames:

- "01 Classical Concerto.mov"
- "02 Romantic Concerto.mov"
- "03 Bach Violin Concerto.mov"
- "04a Haydn Symphony No.88 excerpt 1.mov"
- "04b Haydn Symphony No.88 excerpt 2.mov"
- etc.

03 | J.S. Bach | Violin Concerto in E Major BWV 1042, mvt. 2

Adagio

sempre piano

5

9

14

04 | W.A. Mozart | Symphony No. 35**Excerpt 1 | mvt.1***Allegro con spirito*

8 **1** *f*

15 *tr*

21

26 *sfp sfp f*

31 *p*

37 *f*

Detailed description: This musical score is for the Double Bass part of the first movement of Mozart's Symphony No. 35. It consists of six staves of music. The first staff begins at measure 8 with a first ending bracket. The key signature has one sharp (F#). The tempo is 'Allegro con spirito'. Dynamics include forte (f), sforzando (sfp), and piano (p). Trills (tr) are marked above measures 15 and 21. The score ends with a final bracket at measure 37.

Excerpt 2 | mvt.2*Andante*

36 *p*

Detailed description: This musical score is for the Double Bass part of the second movement of Mozart's Symphony No. 35. It consists of a single staff of music starting at measure 36. The key signature has one sharp (F#). The tempo is 'Andante'. The music begins with a piano (p) dynamic and is enclosed in a large bracket at the end.

05 | W.A. Mozart | Symphony No. 40**Excerpt 1 | mvt. 1***Molto Allegro*

113

f

119

124

129

134

Viol. I

Vc.

5

The image shows a musical score for Double Bass, measures 113-134 of Mozart's Symphony No. 40, first movement. The score is written in bass clef with a key signature of one flat (B-flat). Measure 113 starts with a rest, followed by a bracketed section marked *f* (forte) containing measures 114-118. Measure 119 continues the melody. Measure 124 shows a change in the bass line. Measure 129 continues the pattern. Measure 134 ends with a double bar line and a bracketed section marked 5, which includes staves for Viol. I and Vc. (Violoncello).

Excerpt 2 | mvt. 1*Same Tempo*

190 *f*

195

201

208

214 *sf sf sf sf sf*

220 *sf* **1** G.P. *p*

06 | Beethoven | Symphony No. 5 mvt. 3**Excerpt 1 | mvt. 3 Scherzo***Allegro*

poco ritardando a tempo

pp

un poco ritard. a tempo

13 *sf* *f*

25

38 *sf* *sf* *sf* *sf* *dimin. pp*

poco ritard. a tempo

51 *pp*

63 *cresc.* *f*

74

89 *sf* *sf* *sf* *sf* *dimin. pp* **A**

Excerpt 2 | mvt.3 Trio

Same Tempo

131

ff *p* *f*

141

150

159 1. 2. *f*

166

175 1-6 2 3 4

186 5 6

195 B *f* *dimin.* *p*

203 *sempre più piano*

211 8

07 | Beethoven | Choral Fantasy**Excerpt 1 | Finale**

Phantaie.

Adagio.
Solo. 16

8

Allegro.
Tutti.

pp

Solo. 1

Tutti. Solo.

pizz.

1

Excerpt 2 | Finale

pizz.

Allegro.
Tutti.
arco

Solo.

pp Bassi.

08 | Beethoven | Symphony No. 9 mvt. 4

Presto $\text{♩} = 66$

Please observe a brief pause for the bars which contain the X symbol

4 Fag. I

f Selon le caractère d'un Recitativ mais, in tempo.

12 *dimin.* *p* *f*

25 *Allegro ma non troppo* $\text{♩} = 88$
1-8 2 3 4
pp

34 *Tempo I*
5 6 7 8
f *ff*

43 *ritard.* *poco adagio* *Vivace* *Tempo I*
dimin. *f*

59 *Adagio cantabile* *Tempo I*
dimin. *p*

69 *cresc.* *ff*

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

87 *Allegro assai* $\text{♩} = 80$
sf *p*

95

09 | Schubert | Symphony No.8 mvt. 1

Allegro moderato

pp pizz. arco *f*

13

10 | Richard Strauss | Ein Heldenleben

Lebhaft bewegt.

9 *ff*

10 *fff*

11 *f cresc.* *ff*

12 *ff*

geteilt

11 | Mussorgsky orch. Ravel | Pictures at an Exhibition mvt. 6

56 Andante

57

58 4 59 4

The image shows a musical score for a piece in E-flat major, marked 'Andante'. The score is divided into four measures, numbered 56 through 59. Measure 56 is in common time (C) and begins with a forte (f) dynamic. It features a bass line with a series of eighth notes and a treble line with a series of sixteenth notes. Measure 57 is in common time (C) and continues the bass line with eighth notes and the treble line with sixteenth notes. Measure 58 is in common time (C) and features a bass line with eighth notes and a treble line with sixteenth notes. Measure 59 is in common time (C) and features a bass line with eighth notes and a treble line with sixteenth notes. The score is written on a grand staff with a bass clef and a treble clef. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The dynamics include 'f' (forte) in measure 56. The time signature is common time (C) for measures 56-58 and 4/4 for measure 59. The score includes various musical notations such as eighth notes, sixteenth notes, and beams. There are also some markings that look like '3' and '4' which might be fingerings or other notations. The overall style is that of a classical piano score.

12 | Mahler | Symphony No. 2 mvt. 1

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

1 *fff* *wild* *sf* *ff* *accel.* *immer wuchtig* *mf* *f* *ff* *f* *p subito* *f* *mf* *p* *f* *p* *f* *ppp* *sempre pp*

13 | Sibelius | Symphony No. 2 mvt. 2

Tempo andante, ma rubato

1 *mp* *pizz.* *Timp.* *dim.* *cresc.* *rit.* *a tempo* *11* *A* *17* *2* *(Ob., Clar.)*

14 | Smetana | Bartered Bride Overture

Excerpt 1

Vivacissimo.

ff sf sf non legato

56 57 58

Excerpt 2

Same Tempo

f sf sf sf pp

crescendo

poco a poco cresc.

A *ff sf sf sf sf sf* *pizz.* *mf*

59 60 61 62 63 64 65 66 67 68

15 | Brahms | Symphony No. 2**Excerpt 1 | mvt. 1***Allegro non troppo*

E

118 *f* *sf ben marc.* *sf marc.*

124 *f*

132 *ff* *poco f espr.*

Excerpt 2 | mvt. 2*Allegro con spirito*

p sotto voce

8 *pp* *dim.*

A

23 *f* *sf* *sf*

28 *sf*

33 *sf* *sf* *sf* *sf* *sf* *ff*

16 | Verdi | Othello

Poco più mosso ♩ = 80

U I SOLI CONTRABASSI A 4 CORDE - **CON SORDINA**

legato

4.^a Corda

3.^a C.

2.^a C.

TUTTI 1.^a C.

un po' marcato

più marcato **f**

dim.

morendo **ppp**

1.^a C.

2.^a C. 3.^a C.

X

p

VIOLONG.ⁱ

Un po' più marcato e cres.

staccate

BASSI

f

3.^a C.

4.^a C. 3.^a C.

cres.

2.^a C. 1.^a C.

ff

3

LEVARE LE SORDINE