

Requirements for Audition

Assistant Principal Double Bass



October 2016

The NZSO tunes at A440. Candidates MUST use the same instrument for the solos and excerpts. Free bowing for orchestral excerpts. Auditions must be unaccompanied.

Solo (unaccompanied)

01 - Exposition of a Classical concerto (1st movement) + cadenza

02 - Exposition of a Romantic concerto (1st movement) + cadenza

Excerpts

03 - Bach Violin Concerto, 2nd movement

04 - Mozart Symphony No. 40, 2 excerpts

05 - Beethoven Symphony No. 5, 3rd movement (2 excerpts)

06 - Beethoven Symphony No. 9, Recitativo

07 - Strauss Ein Heldenleben (fig. 9 to 4 bars after fig. 12)

08 - Dvorak Symphony No. 9, 2nd movement

09 - Mahler Symphony No. 2, first page

10 - Verdi Otello, Fourth Act, "poco piu mosso"

11 - Mussorgsky Pictures at an Exhibition, "Samuel Goldberg and Schmuyle"

12 - Haydn Symphony No. 72, 4th movement, Variation IV (bass solo)

File names

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

- "03 Bach Violin Concerto.mov"
- "05 Beethoven 5 excerpt 1.mov"
- "05 Beethoven 5 excerpt 2.mov"
- "10 Verdi Otello.mov"
- etc.

J.S. Bach — Violin Concerto in E Major

4

Basso

Adagio
sempre piano

5
9
14
19
25
34
39
43
47
51
54

A
B

SYMPHONY No. 40

Allegro molto

W. A. MOZART, K. 550

[illegible]

Beethoven: Symphony No.5 C minor, op.67 / 3mov. (2箇所)

Allegro $\text{♩} = 96$

pp *poco rit.* *mpo* *sf*

14 *poco rit.* *a tempo* *Cani*

27 *f* *sf*

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

55 *cresc.*

68 *f*

82 *sf* *pizz.*

96 *dimin. pp* *Vollo* *Ob.* *pizz.* *pizz.*

Beethoven No 5

421 *cresc.* *unis.* *arco* *ff* *Vello* *Cb.*

431 *V unis.* *f*

447

153 *f*

166

175 *V* 1 2 3 4 5 6

188 *Vello* *Cb.* *V* *f* *[B]*

198 *unis.* *dém. p*

207 *sempre più p*

227 *Page 1* *pizz.* *p* *arco* *pp*

240 *poco rit.* *a tempo* *allegro* *pizz.* *p*

This is a handwritten musical score for Beethoven's No. 5. It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a bass clef and a key signature of one flat. The sixth staff begins with a bass clef and a key signature of one flat. The seventh staff begins with a bass clef and a key signature of one flat. The eighth staff begins with a bass clef and a key signature of one flat. The ninth staff begins with a bass clef and a key signature of one flat. The tenth staff begins with a bass clef and a key signature of one flat. The score includes various performance instructions such as 'cresc.', 'unis.', 'arco', 'ff', 'Vello', 'Cb.', 'f', 'p', 'pp', 'poco rit.', 'a tempo', 'allegro', and 'pizz.'. The score is written in a cursive, handwritten style.

Beethoven — Symphony No. 9
Violoncello e Contrabbasso

17

149 *cresc.* *f* *pizz.* *v*

153 *arco* *cresc.* *f* *pp* *p* *f* *pizz.*

Presto $\text{♩} = 96$
Legni *f*

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

22 *Fag.* *f*

Allegro ma non troppo $\text{♩} = 88$
div. *pp* *pp* 1 2 3 4 5 6 7 8

30 *pp*

58 **Tempo I** *unis.* *f* *pp* *ritard.* *dim.*

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

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

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

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

84 *f* *Fag.*

EIN HELDENLEBEN

14

R STRAUSS

LEBHAFT BEWEGT

Handwritten musical score for "Ein Heldenleben" by Richard Strauss, measures 9-12. The score is written in bass clef with a key signature of one flat (B-flat). The tempo/mood is "LEBHAFT BEWEGT".

Measures 9-10: Bass line with eighth notes and slurs. Measure 9 has a **ff** dynamic. Measure 10 has a **ff** dynamic. A bracket on the left side of measures 9-10 is labeled "D-Saite".

Measures 11-12: Piano accompaniment. Measure 11 is marked "geteilt" (divided) and "f cresc.". Measure 12 is marked "ff".

Measures 13-14: Bass line. Measure 13 has a **ff** dynamic. Measure 14 has a **ff** dynamic. A bracket on the right side of measures 13-14 is labeled "ff".

Measures 15-16: Bass line. Measure 15 has a **ff** dynamic. Measure 16 has a **ff** dynamic. A bracket on the right side of measures 15-16 is labeled "ff".

Dvorak No. 9
2nd mov

NEW WORLD SYMPHONY

ff *Largo* *M. V. M.* $\text{♩} = 52$

ppp

pizz. *pp*

pp *cresc.* *mf* *p* *dim.* *pp*

Gustav Mahler
Symphony No. 2 in C Minor

Contrabass.

I.

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

willd *sf* *fff* *a tempo* *ff accel.* *immer wuchtig* *mf* *ff* *f* *p subito* *geth.* *unisono* *f* *p* *ppp* *sempre pp* *fp* *mf* *sempre cresc.* *tremol.* *ff* *pp molto cresc.*

4. Akt

Othello

Giuseppe Verdi

Poco più mosso ♩ = 80 [♩ = 66]

Ⓢ legato con sord.

The musical score is written for a bass instrument, likely a cello or double bass, in a key of two flats (B-flat major or D-flat minor). The tempo is marked 'Poco più mosso' with a metronome indication of 80 beats per minute (half note). The score consists of five staves of music. The first staff begins with a double bar line and a dynamic marking of *pp* (pianissimo). It includes a circled 'U' marking and the instruction 'legato con sord.' (legato with sordina). The second staff features a 'piu marc.' (more marked) instruction, a crescendo leading to a *f* (forte) dynamic, followed by a decrescendo to a *ppp* (pianississimo) dynamic, and a circled 'V' marking. The third staff continues the decrescendo and includes a circled 'X' marking. The fourth staff shows a decrescendo (*dim.*) to a *p* (piano) dynamic, followed by a staccato (*stacc.*) section and a crescendo leading to a *f* (forte) dynamic with the instruction 'un poco piu marc. e cresc.' (a little more marked and crescendo). The fifth staff begins with a *f* (forte) dynamic and a crescendo (*cresc.*), followed by a *ff* (fortissimo) dynamic and ends with a double bar line.

pp

tutti un poco marcato

piu marc.

f

ppp

dim.

p

stacc.

f un poco piu marc. e cresc.

f cresc.

ff

6. Samuel Goldenberg und Schmuyle

56 Andante

f

3

57

3

7

3

3

3

58

4

59

4

17 Hn. I

60

f

sf

21

61

sf

sf

cresc.

25

62

ff

2

ff

3

7. Limoges – Le Marché

TACET

8. Catacombæ Sepulcrum Romanum

72 Largo

Tbn I

p

ff

3

2

11

73

pp

mf

4

HAYDN - Symphony No. 72 mvt 4 Variation IV

2

Kontrabass Solo

48



66



72



76



80



96



Presto q. = 148

117

