

## Double Bass/Electric Bass Audition

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The audition will consist of the following:

A) Excerpts from the following (enclosed):

Symphony No. 35 in D, K. 385, 4<sup>th</sup> movement (Mozart)  
Symphony No. 39 in E-flat, K. 543, 1<sup>st</sup> and 4<sup>th</sup> movements (Mozart)  
Symphony No. 40 in G minor, K. 550, 1<sup>st</sup> movement (Mozart)  
Symphony No. 5 in C minor, Op. 67, 2<sup>nd</sup> and 3<sup>rd</sup> movements (Beethoven)  
Symphony No. 31 in D, Hob. I:31, *Hornsignal*, 4<sup>th</sup> movement (Haydn)  
Orchestral Suite No. 2 in B minor, BWV 1067 (J. S. Bach)  
*Symphonie fantastique*, Op. 14, 4<sup>th</sup> movement (Berlioz)  
*Pictures at an Exhibition* (Mussorgsky/Ravel)  
“Molly on the Shore” (Grainger)  
Symphony No. 4 in F minor, Op. 36, 4<sup>th</sup> movement (Tchaikovsky)  
Music for Strings, Percussion and Celesta (Bartók) - not enclosed  
*The Young Person's Guide to the Orchestra* (Britten) - not enclosed

C) Prepared jazz selections (Can be played on either double or electric bass)\*

Candidates will be expected to play the melody, walk a bass line, and improvise a solo for the following tunes. Lead sheets are not provided but may be found in collections such as “The Real Book.”

“Au Privave” (Charlie Parker)  
“Anthropology” (Charlie Parker)

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## Double Bass/Electric Bass Audition

Symphony No. 35 in D, K. 385, 4<sup>th</sup> movement (Mozart)

**Presto.** ♩ = 152

**FINALE.**

The musical score consists of six staves of music in bass clef, D major, and common time. The first staff begins with a piano (*p*) dynamic and a fermata over the first two notes. The second staff starts with a forte (*f*) dynamic and features a series of eighth-note patterns. The third and fourth staves continue with similar rhythmic patterns, including some sixteenth-note runs. The fifth staff shows a change in dynamics and includes a fermata. The sixth staff concludes with a series of sixteenth-note runs and a final chord marked with a fermata and the letter 'A'.

Symphony No. 39 in E-flat, K. 543, 1<sup>st</sup> movement (Mozart)

Allegro ♩ = 160-162

26 3 2

*p*

39

49

*f*

58

66 *ten.*

75

82

89

95

1 2 3 4 5

*p*

Symphony No. 39 in E-flat, K. 543, 4<sup>th</sup> movement (Mozart)

FINALE  
Allegro ♩ = 136-138

101

G.P.

108

Viol. I

*f*

119

125

130

136

Symphony No. 40 in G minor, K. 550, 1<sup>st</sup> movement (Mozart)

Molto Allegro ♩ = 106-108

111

118

123

129

134

Symphony No. 5 in C minor, Op. 67, 2<sup>nd</sup> movement (Beethoven)

♩ = 86-88

105

116

120

Symphony No. 5 in C minor, Op. 67, 3<sup>rd</sup> movement, Excerpt 1 (Beethoven)

*Allegro*  $\text{♩} = 90$  *poco ritardando a tempo*

*pp* *pp* *un poco ritard. a tempo* *f*

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

*poco ritard. a tempo* *pp*

*cresc.* *f*

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

Symphony No. 5 in C minor, Op. 67, 3<sup>rd</sup> movement, Excerpt 2 (Beethoven)  
NO REPEATS - Take the second ending

♩. = 88

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

Detailed description: This is a musical score for double bass, consisting of ten staves of music. The key signature is C minor (three flats) and the time signature is 3/4. The score begins at measure 131 with a forte fortissimo (*ff*) dynamic. It features various dynamics including piano (*p*) and forte (*f*). A first ending bracket is present at the end of measure 131, with a second ending starting at measure 159. The first ending is crossed out with a large 'X'. The score includes fingering numbers (1-6) and articulation marks like accents. A section starting at measure 195 is marked with a 'B' and includes dynamics like *f*, *dimin.*, and *p*. The piece concludes at measure 211 with the instruction *sempre più piano*.

Symphony No. 31 in D, Hob. I:31, Hornsignal, 4<sup>th</sup> movement (Haydn)

NO REPEATS - Take the second ending

♩ = 104-108 Var. 7

113

Basso-Solo

Violoncello

117

121

126



Orchestral Suite No. 2 in B minor, BWV 1067, Excerpt 1 (J. S. Bach)  
NO REPEATS - Take the second ending

♩ = 125

Double

*p*

1. 2.

*Polonaise da capo*

Orchestral Suite No. 2 in B minor, BWV 1067, Excerpt 2 (J. S. Bach)  
NO REPEATS

♩ = 130

Badinerie

*stacc.*

*f*

*p*

*f*

*p*

*f*

*Fine*

Symphonie fantastique, Op. 14, 4<sup>th</sup> movement (Berlioz)

$\text{♩} = 78-80$

Musical staff 1: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *ff* and *dim. > p*. A bracket above the staff indicates a specific section.

Musical staff 2: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *pp*, *ff*, and *ff*. A box containing the number 57 is placed above the staff.

Musical staff 3: Bass clef, key signature of two flats. The staff contains a sequence of notes with various accidentals and dynamics.

Musical staff 4: Bass clef, key signature of two flats. The staff contains a sequence of notes with various accidentals and dynamics.

Musical staff 5: Bass clef, key signature of two flats. The staff contains a sequence of notes with various accidentals and dynamics.

Musical staff 6: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic marking *ff*. A box containing the number 58 is placed above the staff.

Pictures at an Exhibition (Mussorgsky/Ravel)

VI. Samuel Goldenberg und Schmuyle

♩ = 82-84

56 *Andante*

*f*

57

2. 2

“Molly on the Shore” (Grainger)

♩ = 98-102

Fast 10 11 7 18 19 20 3

*p*

21 22 3 23 24 3

25 26 3 27

Symphony No. 4 in F minor, Op. 36, 4<sup>th</sup> movement (Tchaikovsky)

♩ = 150-154

The musical score is written for a double bass in bass clef with a key signature of one flat (F minor). It consists of three staves of music. The first staff begins with a forte (*ff*) dynamic marking and features a melodic line with a crescendo. The second staff continues the melodic line with a crescendo. The third staff is a short phrase marked with a forte (*f*) dynamic.