

University of Melbourne Orchestral Ensembles

2017 Auditions: Double Bass



MELBOURNE
CONSERVATORIUM
OF MUSIC

Please prepare all excerpts

ELGAR Enigma Variations

Rehearsal #17 to 18 (in V)

Rehearsal #23 to 7 bars after #25 (in VII)

RACHMANINOFF Symphonic Dances

Movement 1, 5 bars after rehearsal #4 to 4 bars before #6

Movement 1, Rehearsal #8 to 1 bars after #9

Movement 3, rehearsal #66 to 4 bars before #67 Movement
3, and rehearsal #98 to 99

HOLST The Planets

Movement 1 (Mars), 9 bars after rehearsal V to 10 bars after rehearsal VII

RIMSKY-KORSAKOV Scheherazade

Movement IV, first 6 bars and then bars 10 to 28

Piu stretto after figure V until 2 bars after figure W

MOZART Symphony No. 40

1st Movement, Bars 115 - 138

1st Movement, Bars 191 - 225

BEETHOVEN Symphony No. 9 in D minor, Op. 125

Mvt IV, Bars 1 - 90

ELGAR Enigma Variations (two excerpts)

Rehearsal #17 to 18 (In V)

Rehearsal #17 to 18 (In V) musical score. The score consists of three staves. The first staff begins with a *pizz.* marking and a *mf* dynamic, followed by *p dim.* and *cresc.* markings. Rehearsal 17 is marked with *arco* and *p*. The second staff starts with *f* and *ten.* markings, followed by *dim.* and *p*. The third staff begins with *dim.* and *pp* markings, and rehearsal 18 is indicated at the end.

Rehearsal #23 to 7 bars after #25 (in VII)

VII.
(Troyle)

Rehearsal #23 to 7 bars after #25 (in VII) musical score. The score consists of six staves. Rehearsal 23 is marked with *Presto* and *arco*. The first staff includes *p staccato* and *cresc.* markings. The second staff starts with *p* and *f* markings, followed by *dim.*. Rehearsal 24 is marked with *v* and *v* markings, followed by *p* and *cresc.* markings, and *pp* at the end. The third staff starts with *p* and *f* markings. Rehearsal 25 is marked with *ff* and *v* markings. The final staff begins with *v* and *n* markings, followed by *sf* and a second ending marked with a '2'.

RACHMANINOFF Symphonic Dances (four excerpts)
 Movement 1, 5 bars after rehearsal #4 to 4 bars before #6,

Movement 1, Rehearsal #8 to 1 bars after #9

Movement 3, rehearsal #66 to 4 bars before #67,

Movement 3, Rehearsal #98 to 99

HOLST The Planets

Movement 1 (Mars), 9 bars after rehearsal V to 10 bars after rehearsal VII

81 **V** 9 *ff*

94 *p* **VI** *n* *v* *n* *v* *n*

98 *p* *n* *v* *n* *v* *n*

101 *cresc.*

104 **VII** *p* *cresc.*

107 *1* *ff* *n* *v* *n* *v* *n*

111 *n*

Detailed description: This is a page of musical notation for the bass clef of 'Movement 1 (Mars)' from Gustav Holst's 'The Planets'. The score consists of six staves of music. The first staff (measures 81-93) begins with a boxed rehearsal mark 'V' and a measure rest of 9 bars, followed by a fortissimo (*ff*) dynamic. The second staff (measures 94-97) starts with a piano (*p*) dynamic and a boxed rehearsal mark 'VI'. It features a 'dud!' marking and various accents (*n*) and slurs. The third staff (measures 98-103) continues with piano (*p*) dynamics and accents. The fourth staff (measures 104-106) begins with a piano (*p*) dynamic and a boxed rehearsal mark 'VII', followed by a crescendo (*cresc.*). The fifth staff (measures 107-110) starts with a piano (*p*) dynamic and a first ending bracket (*1*), ending with a fortissimo (*ff*) dynamic. The sixth staff (measures 111-112) begins with a piano (*p*) dynamic and an accent (*n*).

RIMSKY-KORSAKOV Scheherazade (two excerpts)
Movement IV, first 6 bars AND bars 10 to 28

Rimsky-Korsakov — Scheherazade, Op. 35

Basso.

IV.

Allegro molto. *ff* *G.P. mf* *G.P. ppp* *Recit. Lento.* *Viol. Solo*

Allegro molto e frenetico. *ff* *dim.* *p* *cresc.* *G.P.* *arco*

Detailed description: This block contains the musical notation for the Bassoon part of the first excerpt. It consists of four staves. The first staff is in treble clef and contains the main melodic line with various dynamics and articulations. The second and third staves are in bass clef and provide harmonic support. The fourth staff continues the bass line. The tempo and mood markings are 'Allegro molto' and 'Allegro molto e frenetico'. The dynamic markings range from fortissimo (ff) to pianissimo (ppp). There are also markings for 'G.P.' (Grave Performance) and 'arco' (arco playing).

Piu stretto after figure V until 2 bars after figure W

pizz. *p* *f* *f* *Piu stretto.* *arco* *cresc.* *poco a poco* *ff* *Spiritosa.*

Detailed description: This block contains the musical notation for the second excerpt of the Bassoon part. It consists of seven staves. The first staff is in bass clef and features a pizzicato (pizz.) section followed by a 'Piu stretto' section. The second and third staves continue the melodic and harmonic development. The fourth and fifth staves show a gradual increase in intensity with 'poco a poco' markings. The sixth and seventh staves conclude the excerpt with a fortissimo (ff) and 'Spiritosa' marking. The tempo is marked 'Piu stretto'.

END

MOZART Symphony No.40 (two excerpts)

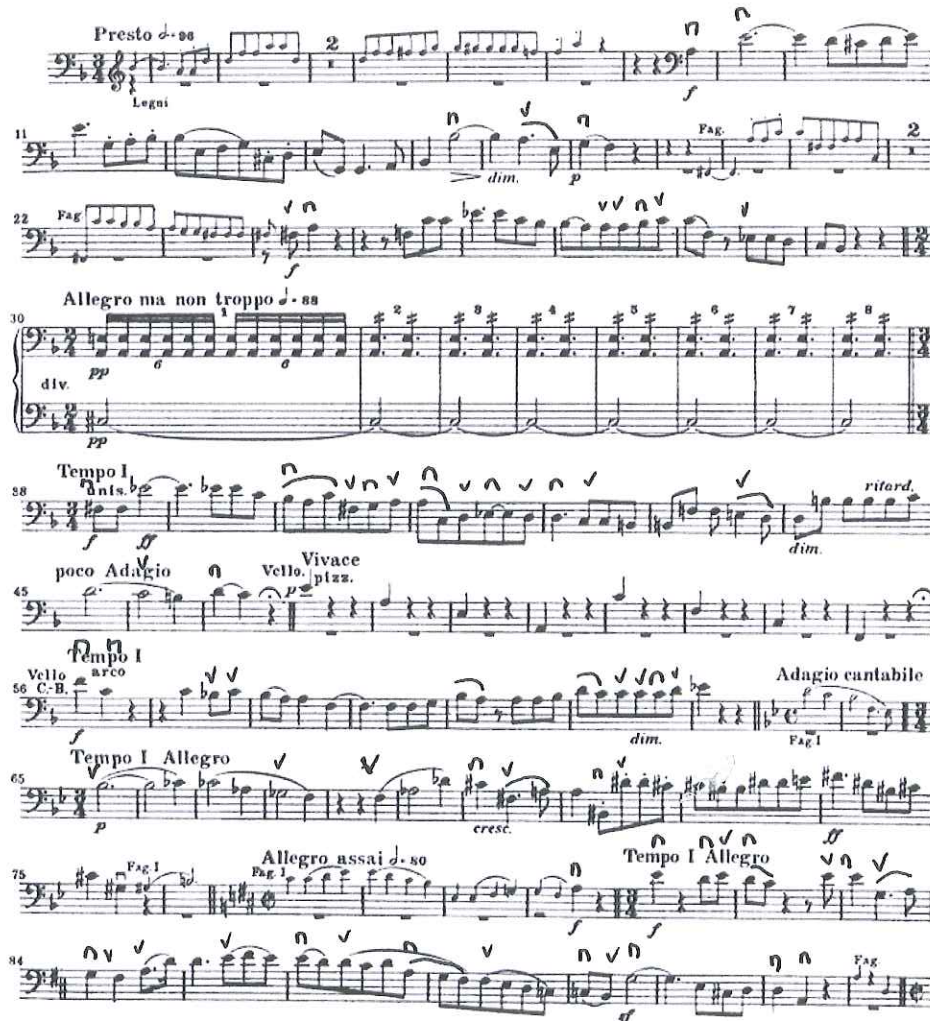
1st Movement bars 115 - 138

Musical score for the first excerpt of Mozart's Symphony No. 40, first movement, bars 115-138. The score is written in bass clef with a key signature of one flat (B-flat major). It consists of five staves. The first staff (bar 114) features a melodic line with accents and dynamic markings *f* and *n*. The second staff (bar 120) continues the melodic line with accents. The third staff (bar 126) shows a rhythmic accompaniment. The fourth staff (bar 131) contains a dense rhythmic pattern with a circled 'C' marking. The fifth staff (bar 138) shows a rhythmic accompaniment.

1st Movement, Bars 191 – 225

Musical score for the second excerpt of Mozart's Symphony No. 40, first movement, bars 191-225. The score is written in bass clef with a key signature of one flat (B-flat major). It consists of seven staves. The first staff (bar 193) features a melodic line with a first finger marking '1' and dynamic markings *p* and *f*. The second staff (bar 199) shows a rhythmic accompaniment. The third staff (bar 207) continues the melodic line with accents. The fourth staff (bar 204) shows a rhythmic accompaniment. The fifth staff (bar 210) shows a rhythmic accompaniment. The sixth staff (bar 215) features a melodic line with accents and dynamic markings *f* and *n*. The seventh staff (bar 222) contains a dense rhythmic pattern with a circled 'E' marking.

Double Bass: Beethoven: Symphony 9, mvt. IV (mm. 1-90)



Presto $\text{♩} = 96$
Legni

11 *dim.* *p* Fag.

22 *f*

30 Allegro ma non troppo $\text{♩} = 88$
div. *pp*

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

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

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

65 Tempo I Allegro *p* *cresc.*

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

84 *f* Fag.