



Queensland Symphony Orchestra
Associate Principal
Double Bass Audition
17 November 2026

Audition Requirements:

The entire audition must be performed with *orchestra tuning*.

First movement of a standard classical concerto **AND** first movement of a standard romantic concerto, with piano accompaniment.

Sight reading may also be requested.

Orchestral Excerpts:

BACH, J.S.	Violin Concerto in E, BWV 1042, mvt.2
BEETHOVEN	Symphony No.5 in C minor, Op.67, mvt.3 (2 excerpts)
BEETHOVEN	Symphony No.9 in D minor, Op.125, mvt.4
GINASTERA ©	<i>Variaciones concertantes</i> , Variation XI, Ripresa dal Tema per Contrabasso
HAYDN	Symphony No.31 Finale, Var.7 (solo)
MAHLER	Symphony No.1, mvt.3 (solo)
MAHLER	Symphony No.3, mvt.1
MOZART	Symphony No.40 in G minor, K.550, mvt.1 (2 excerpts)
STRAUSS, R.	<i>Ein Heldenleben</i> (3 excerpts)
STRAVINSKY ©	<i>Pulcinella</i> , vivo
VERDI	<i>Otello</i> , Act 4
WAGNER	<i>Die Walküre</i> , Act 1 Scene 1

BACH, J.S.

Violin Concerto in E, BWV 1042, mvt.2

2. Adagio

sempre piano

1

4

7

10

14

18

BEETHOVEN

Symphony No.5, mvt.3 (2 excerpts)

Excerpt 1

Allegro $\text{♩} = 96$

poco ritardando a tempo

pp

un poco ritard. a tempo

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**

BEETHOVEN

Symphony No.5, mvt.3, cont.

Excerpt 2 (no repeat)

131 *ff* *p* *f*

141

150

159 *f*

166

175 1-6 2 3 4

186 5 6

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

203 *sempre più piano*

211 8

BEETHOVEN

Symphony No.9 in D minor, Op.125, mvt.4

Please observe a brief pause in multi-bar rests before continuing

Presto $\text{♩} = 66$
 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**
 3
f *f*

87 *sf* **Allegro assai** $\text{♩} = 80$
 1
p

GINASTERA ©

Variaciones concertantes, Variation XI, Ripresa dal Tema per Contrabasso

Adagio molto Espressivo ♩ = 56

65 Solo *p*

mf

66 poco precipitato *f exultate* rall. *mf* **A Tempo** cedendo *p dolce*

67 rallentando *pp*

HAYDN

Symphony No.31 Finale, Var.7 (solo)

Moderato molto

With repeats

Var. 7

125

132

139

145

p

MAHLER

Symphony No.1, mvt.3

Solo

Feierlich und gemessen, ohne 'zu schleppen.

1 (Pauken)
pp
p mit Dämpfer
8
3 Nur eine Hälfte.
pizz. 1 2 3 4
Alle Dämpfer ab pp

MAHLER

Symphony No.3, mvt.1

Etwas wuchtiger.
43 Immer dasselbe Tempo. (Marsch) Nicht eilen.

p

ff

mf

ff

mf

ff

mf

44

45

46

47

4

MOZART**Symphony No.40 in G minor, K.550, mvt.1 (2 excerpts)****Excerpt 1****Molto allegro**

113 *f*

119

124

129

134

Viol. I

Vc.

5

Excerpt 2**Molto allegro**

190 *f*

195

201

208

214

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

R. STRAUSS*Ein Heldenleben* (3 excerpts)

Excerpt 1

Lebhaft bewegt

9 *ff* *fresc.*

10 *fff*

11 *ff* *fresc.*

geteilt

Excerpt 2

40 *p* *zurück hervortretend* *pp* *ppp*

geteilt

Excerpt 3

77 *ff*

78 *ff*

STRAVINSKY ©

Pulcinella, vivo

No repeat

Vivo ♩ = 132-138

1. Solo

85 *ff*

86 *fff* *sim.*

87

88 *f* *gliss.* *ff*

89

90 *très fort (détaché)*

91 *dolce*

92 3

93 4

ff risoluto, energico

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VERDI

Otello, Act 4

I SOLI CONTRABASSI A 4 CORDE - CON SORDINA

U *legato* *un po' marcato* *1^a C.*

4^a Corda *3^a C.* *2^a C.* *Tutti*

più marcato *f* *dim.* *morendo* *ppp* **V**

1^a C. *2^a C.* *3^a C.* *1^a C.* *2^a C.* *3^a C.*

X *p* *3^a C.*

VIOLONG.ⁱ *f* *cres.* *1^a C.* *2^a C.* *3^a C.* *4^a C.* *3^a C.* *2^a C.* *1^a C.* *ff* **3**

Un po' più marcato e cres. *staccate* *f* *3^a C.* *4^a C.* *3^a C.* *2^a C.* *1^a C.* *ff* **LEVARE LE SORDINE**

BASSI *f* *3^a C.* *4^a C.* *3^a C.* *2^a C.* *1^a C.* *ff*

WAGNER

Die Walküre, Act 1 Scene 1

[16 *Lento.*

wohl! espr.
ci!
piu p

Weh-walt hieß ich mich selbst
Wehwalt, c'est mon sur-nom:—

pizz.
arco
17 dol. con espr.

Hunding
Hunding, will ich er-warten.
je vais l'attendre.

18 *p*

dolce *perdendosi* *pp*

II. SCENE.

Lento.
pp *pp* *f* *p*

]

END OF EXCERPTS