

HALLÉ

50% Tutti Double Bass Audition Requirements

1st Round Audition

Orchestral Excerpts:

MAHLER	Symphony No.2, 1 st Mvt, bars 1-41 [bottom divisi]
BEETHOVEN	Symphony No.5, 3 rd Mvt, Allegro – five bars after Figure A, bars 128-218 (no repeat)
SHOSTAKOVICH	Symphony No.5, Figure 17-19 and 22-27
MOZART	Symphony No.39, K.543, 1 st Mvt bars 40-90 and 4 th Mvt bars 104-137

Please note the first round will be screened

2nd Round Audition

A solo piece of your choice (3 minutes maximum) – this can be an excerpt from a longer solo piece

AND

Orchestral Excerpts:

BARTOK	Concerto for Orchestra
WALTON	Symphony No.1, 2 nd Mvt bars 430-476 and 4 th Mvt Figure 114-115
STRAUSS	Also Sprach Zarathustra, seven bars after Figure 9 [4 th desk divisi]
BRAHMS	Symphony No.2, 4 th Mvt bars 244-279
VAUGHAN WILLIAMS	Symphony No.8, 3 rd Mvt bar 83 – Figure 10
ADÈS	Inferno Suite bars 67-98

The excerpts will be asked for in the above order. Please note that you are free to make your own decisions regarding bowings.

Sight-reading may be asked in the 2nd round.

Gustav Mahler
Symphony No. 2 in C Minor

1

Contrabass.

I.

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

wild *sf* *1* *fff* *a tempo* *sf* *f* *ff* *accel.* *immer wichtiger* *mf* *ff* *f* *p subito* *f* *p* *geh.* *f* *unisono* *mf* *p* *ppp* *sempre pp* *fp* *mf* *sempre cresc.* *ff* *tremol.* *pp molto cresc.* *1*

Beethoven — Symphony No. 5

Violoncello e Basso

199 Viol. I *Più moto* ♩ = 116 *p* *pp*

208 Vello *cresc.* *f*

215 *p cresc.* *f* *p cresc.* *ff* *4* Viol. I *cresc.* *f sf* *f sf*

227 *p* *pp* *cresc.* *cresc.*

239 *f* *ff* *ff* *p* *ff*

Allegro ♩ = 96 *unis.* *pp* *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo* Corni *f*

27 *f* *sf* *sf*

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

55 *cresc.*

Beethoven — Symphony No. 5

Violoncello e Basso

7

68 *f*

82 *sf sf sf sf*

96 **A** *dimin. pp* Vello Cb. *f > p* pizz. pizz.

109 *f > p* *sempre p*

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

137 unis. *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello Cb. **B** *f*

198 unis. *dimin. p*

207 *sempre più p* 8

Shostakovich Symphony No.5, Mvt 1

Handwritten musical score for Shostakovich Symphony No. 5, Movement 1. The score is written in bass clef and includes various annotations and red markings.

Measure 16: *unis. pizz.*

Measure 17: *104* (circled), *2* (circled), *92* (circled), *f*

Measure 18: *poco animando*

Measure 19: *104* (circled), *5* (circled), *20* (circled), *3* (circled), *(pizz)*, *f*

Measure 20: *1* (circled), *21* (circled), *1* (circled), *f*

Measure 21: *Allegro non troppo*, *arco*, *ff*

Measure 22: *ff*

Measure 23: *2* (circled), *ff*

Measure 24: *ff*

Measure 25: *ff*

Measure 26: *ff*

Measure 27: *poco sostenuto*, *pizz.*, *ff*

Measure 28: *poco stringendo*, *f cresc.*

Measure 29: *ff*

Wolfgang Amadeus Mozart
Symphony No. 39, K. 543

Violoncello und Kontrabaß

Adagio

The Adagio section consists of 19 measures. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Adagio'. The music features a series of eighth and sixteenth notes, with some measures containing rests. The dynamics range from *f* (forte) to *p* (piano). The section ends with a double bar line.

Allegro

The Allegro section begins at measure 26. It features a 3/4 time signature and a key signature of two flats. The tempo is marked 'Allegro'. The music is characterized by a series of eighth and sixteenth notes, with some measures containing rests. The dynamics range from *p* (piano) to *ten.* (tutti). The section is divided into three parts: A (measures 40-53), B (measures 61-74), and C (measures 82-95). Part A is marked with a red bracket. Part B is marked with a red bracket. Part C is marked with a red bracket. The section ends with a double bar line.

Cello
Basso

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BASS

CONCERTO FOR ORCHESTRA

I. INTRODUZIONE

Béla Bartók

C#

Andante non troppo

p legato

pp

12

22 String. ———— tornando al ————

30 Tempo

E

35

pp

44

51

f

58

più f

Walton Symphony No.1, 2nd Mvt

416 *div.*
p

71 *Presto con malizia* *f* *p* *f*

425 *f* *un.* *f* *mf* *p*

436 *cresc.*

445 *ff* *ff* *p*

72 1

454 *ff*

73

462 *f*

471 *ff* *mf* *p*

74 8 *sul pont.* 2 *ppp*

Walton Symphony No.1, 4th Mvt

113 *Allegro, brioso ed ardentamente*

103 Vln.I 9 114 *ff* *f*

117

121

115 125 *mf* *fp* *f* *fp* *f* 116

130 *f* *mf*

Contrabässe.

8

etwas ruhiger. **7 1** *espr.*
pp *mit Dämpf.* *p* *cresc.*

cresc. **8** *f* *dim.* *immer ruhiger* *p*

9 *sempre dim.* *pp* *Dämpfer weg.* **1** *immer ruhiger*
2 *Solo Cello.*

sehr langsam.
3. Pult.

4. Pult. *pp*

1. Pult.

2. Pult. *pp*

3. Pult. *pp*

Brahms — Symphony No. 2 in D Major, 4th Movement
Kontrabaß

204 **I** Tranquillo 14 **K** *Sempre più tranquillo* Viol. I 8

233 *pp sempre più* *pp*

244 *in tempo* *pp*

251 **L** *pp sempre*

258

264 *f sempre più* *f* *f*

270

275 *sf* *sf* *sf* *sf* *poco f* **M** *largamente* 1

283 *cresc.* *p* *cresc.*

Vaughan Williams Symphony No.8, 2nd Mvt

73 *simile* *dim.* $\text{♩} = 63$ **a tempo**

78 *p* *p cantabile* 3

85 *p* 3 3 3 *pp* *p* 9

90 *mp* *cresc. poco a poco* 3 3 3 3 10

94 *ff* *dim.* *pp*

100 *più p*

106 *pizz.* *colla parte* *arco* *ppp* *pp*

Detailed description: This is a page of a musical score for the bassoon part of the 2nd movement of Vaughan Williams' Symphony No. 8. The score is written in bass clef with a key signature of one sharp (F#). It consists of seven staves of music. The first staff (measures 73-77) features a melodic line with triplets and a 'simile' instruction. The second staff (measures 78-84) includes a 'p' dynamic and a 'p cantabile' section marked with a red bracket. The third staff (measures 85-89) has a 'p' dynamic, triplets, and a 'pp' dynamic. The fourth staff (measures 90-93) shows a 'mp' dynamic with a 'cresc. poco a poco' instruction. The fifth staff (measures 94-99) includes a 'ff' dynamic, a 'dim.' instruction, and a 'pp' dynamic. The sixth staff (measures 100-105) has a 'più p' dynamic. The seventh staff (measures 106-110) starts with 'pizz.' and 'colla parte' markings, followed by an 'arco' section with a 'pp' dynamic. A red bracket highlights measures 94-99. Measure numbers 73, 78, 85, 90, 94, 100, and 106 are indicated at the start of their respective staves. Boxed numbers 9 and 10 are placed above measures 89 and 99 respectively.

Ades: Inferno Suite

Double Bass

3

58

fff

62

fff

69

fff

75

fff

80

fff

84

fff

88

fff

93

fff

96

fff

div.