



BBC SSO Tutti No 4 Double Bass Audition Pack

For Application Video:

Please record in the following order and upload to Musical Chairs

Set Piece

Exposition of any Classical Concerto (1st Movement, no Cadenza)

Excerpts

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Live Audition Information

Audition dates will be: -
Monday 28 October
Monday 18 November
Monday 16 December

See page 2

Auditions will be held at: -
BBC Scottish Symphony Orchestra
City Halls Stage Door
87 – 101 Albion Street
Glasgow, G1 1NQ

REQUIREMENTS FOR LIVE AUDITIONS

1st Round Audition

Solo Piece:

1st Movement of any Classical Concerto

Solo Piece:

1st Movement of any Romantic Concerto OR Contrasting Piece of your Choice

Orchestral Excerpts

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Excerpts - Tutti:

Beethoven Symphony No.5 3rd Movement (beginning-bar 100)

Allegro $\text{♩} = 96$
unis.
pp

poco rit. *a tempo*
pp *sf*

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

27 *f* *sf* *sf*

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

55 *cresc. -*

68 *f*

82 *sf* *sf* *sf* *sf*

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

Beethoven Symphony No.5 3rd Movement (bars 137-218)

137 unis. *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vcllo Cb. **B** *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

Beethoven Symphony No.9 4th Movement (bar 8 – 107)

The image displays a musical score for the 4th movement of Beethoven's Symphony No. 9, covering bars 8 to 107. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. It is divided into several sections with varying tempos and dynamics:

- Bar 8:** *Presto* (♩ = 96), *Legni*. Dynamics: *f*.
- Bar 11:** *Fag.*, *dim.*, *p*.
- Bar 22:** *Fag.*, *f*.
- Bar 38:** *Tempo I*, *unis.*, *f*, *ff*, *ritard.*, *dim.*
- Bar 45:** *poco Adagio*, *Vello.*, *Vivace*, *pizz.*, *p*.
- Bar 56:** *Tempo I arco*, *Vello*, *C.B.*, *f*, *dim.*, *Fag. I*, *Adagio cantabile*.
- Bar 65:** *Tempo I*, *Allegro*, *p*, *cresc.*, *ff*.
- Bar 75:** *Fag. I*, *Allegro assai* (♩ = 80), *f*, *Tempo I Allegro*, *f*.
- Bar 84:** *V*, *sf*, *Fag.*.
- Bar 92:** *Allegro assai* (♩ = 80), *p*.
- Bar 102:** *cresc.*, *p*.

Brahms Symphony No.2 (1st Movement bars 118-156)

E (*quasi ritenente*)
118 *f* *sf ben marc.* *sf marc.*
124 *f*
132 *ff* *poco f espr.*
142 *cresc.*
152 *-ff* *p* **F** *pizz.*

Brahms Symphony No.2 (4th Movement bars 244-279)

in tempo
244 *pp*
L
251 *pp sempre*
258
264 *f sempre più f* *f*
270
275 *sf* *sf* *sf* *sf* **M** *largamente* *poco f*

Bruckner Symphony No.7 (1st Movement letters E-G)

pp *a tempo*

pp

cresc.

130

p pp

F

cresc. sempre

140

cresc. ff

G

150

3 pp

Mozart Symphony No.40 1st Movement (bars 114 – 135)

Musical score for the first system, consisting of five staves of bass clef notation. The first staff begins at bar 111 and includes a dynamic marking of *f*. The second staff starts at bar 118. The third staff starts at bar 123. The fourth staff starts at bar 129. The fifth staff starts at bar 134 and ends with a double bar line.

Mozart Symphony No 40, 1st Movement (bars 191 – 220)

Musical score for the second system, consisting of six staves of bass clef notation. The first staff begins at bar 190 and includes a dynamic marking of *f*. The second staff starts at bar 195. The third staff starts at bar 201. The fourth staff starts at bar 208. The fifth staff starts at bar 214 and includes dynamic markings of *sf* under five notes. The sixth staff starts at bar 220 and ends with a double bar line.

Strauss Ein Heldenleben (Fig 9 + Fig 77)

2

Contrabässe.

The musical score is written for two contrabasses. It consists of four systems of staves. The first system (measures 9-10) features a melodic line with triplets and a dynamic marking of *ff*. The second system (measures 10-11) continues the melodic line with a dynamic marking of *fff*. The third system (measures 11-11) is a piano accompaniment, with the left hand marked *f* *cresc.* and the right hand marked *ff*. The word "geteilt" is written above the piano part. The fourth system (measures 77-78) returns to the melodic line with a dynamic marking of *ff*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Tippett Ritual Dances - The Earth in Autumn

Bass

20 pizz. arco pizz. arco cresc. 3 3 3

21 pizz. arco pizz. arco f p mf p cresc. f dim. 3 3 3 3 3

22 pizz. arco pizz. arco poco cresc. f p 3 3 3 3 3

23 cresc. poco a poco f p cresc. 3 3 3 3 3

24 f 3 3 3 3 3

25 marc. sf sf 3 3 3 3 3

26 ff 3 3 3 3 3

Detailed description: This is a musical score for the Bass part of 'Ritual Dances - The Earth in Autumn' by Tippett. The score consists of seven staves of music, numbered 20 through 26. The music is written in bass clef with a 3/4 time signature. It features a variety of articulations and dynamics. Measures 20-21 include 'pizz. arco' and 'pizz.' markings. Measure 22 has 'poco cresc.'. Measure 23 is marked 'cresc. poco a poco'. Measure 24 includes 'tr' (trills). Measure 25 is marked 'marc. sf' and 'sf'. Measure 26 is marked 'ff'. The score includes many accents and slurs, and the dynamics range from piano (p) to fortissimo (ff).

Tippett Ritual Dances - The Earth in Autumn (contd)

Bass

The image shows a handwritten musical score for a Bass instrument. It consists of two staves of music. The top staff begins with a series of eighth notes, some marked with accents and slurs. Dynamics include *ff*, *f*, and *ff*. A triplet of eighth notes is indicated with a '3' and a bracket. A box containing the number '27' is placed above the staff. The instruction 'senza sord' is written below the staff. The bottom staff starts with a *mp* dynamic, followed by *f*, *ff pesante*, *ff*, and *ff*. The final measure of the bottom staff is marked with *fff* and *fff*. The entire piece is enclosed in a large bracket on the right side.