

TUTTI BASS AUDITION EXCERPTS

Friday 5th September 2025

First movement of a standard bass concerto with cadenza (if applicable)

and

A solo piece of your own choice

1	Handel	Messiah
2	W. A. Mozart	Symphony № 35
3	Beethoven	Symphony № 5
4	Schubert	Symphony № 9
5	Mendelssohn	Symphony № 4
6	Verdi	Otello
7	Dvořák	Symphony № 9
8	G. Mahler	Symphony № 2
9	Shostakovich	Piano Concerto № 1
10	Britten	Variations on a Theme of Frank Bridge

N. B. Some excerpts may have had multiple bars rest removed for the sake of expediency.

In the case of any divisi sections, play the top part.

Orchestral tuning must be used for the entire audition.

1. G. F. Handel

Messiah: He was despised

[21] Aria

Largo
Solo



2. W. A. Mozart

Symphony № 35 in D major, K. 385 (Haffner)

a) 1st movement

Allegro con spirito

17

23

28

33

38

continued

(Mozart continued)

b) 2nd movement

FINALE *Presto*

9 *f*

14 *p*

21 *f*

27 *f*

33 *f* *f* *f* *p* *fp*

41 *fp* *fp*

49

3. Beethoven

Symphony № 5 in C minor, Op. 67

3rd movement

a)

Allegro
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

dimin. pp

Vello

Cb.

A

cont.

(Beethoven continued)

b)

147

158

166

175

188 Vello
Cb.

198 unis.
dimin. *p*

207
sempre più p

4. Schubert

Symphony № 9 in C major, D. 944 (The Great)

3rd movement

a)

Scherzo
Allegro vivace

14

26

f *fz* *p* *f* *fz* *p* *cresc.* *f* *p* *fp*

6

Fag. I, II

6

1

A

b) (ignore repeat mark)

35

44

52

59

pp *cresc.* *f* *ff* *fz* *fz* *ff* *fz*

3

cont.

(Schubert continued)

c)

C

105 *f* *fz* *fz* *fz* *fz* *fz*

111 *fz* *fz* *p*

119 *cresc.*

128 *f*

138 *ff* *ff*

5. Mendelssohn

Symphony № 4 in A major, Op. 90 (Italian)

a) 1st movement

Allegro vivace.
pizz. 2 *arco*
f *p*
cresc.

b) 1st movement

p *cresc.*
mf *f* *ff*

c) 1st movement

p *sempre pp*

d) 1st movement

f *cresc.*
f *ff*

cont.

(Mendelssohn continued)

e) 4th movement: Saltarello – Presto, C [4/4]

f) 4th movement

g) 4th movement

6. Verdi

Otello

Act 4

POCO PIÙ MOSSO
I SOLI CONTRABASSI A 4 CORDE - CON SORDINA

U *legato* *un po' marcato* **TUTTI**

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

X *p*

Un po' più marcato e cres. staccate

f *ff* **3**

7. Dvořák

Symphony № 9 in E minor, Op. 95 (From the New World) – 2nd movement

46 **B** Poco meno mosso
pizz.
pp

55

58 pp cresc. mf

61 p dim. pp

64 **C**

8. G. Mahler

Symphony № 2 in C minor (Resurrection) – 1st movement

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

wild *sf* *fff* *a tempo* *ff* *accel.* *immer wuchtig* *mf* *f* *p subito* *geth.* *unisono* *ppp* *sempre pp*

9. Shostakovich

Piano Concerto № 1 in C minor, Op. 35

4th movement

Allegro con brio, 2/4

303 **9** **68**

ff marc.

317

322 **69**

328

335 **70**

cresc.

340 **71** *rit.*

(cresc.) *fff*

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10. Britten

Variations on a Theme of Frank Bridge, Op. 10 – III. March

Presto alla marcia

The musical score is written for Bass in 4/4 time. It begins with the tempo marking 'Presto alla marcia'. The first staff starts with a *pp* (pianissimo) dynamic and a 'martellato' (hammered) articulation. The music features numerous triplets and slurs. Dynamics range from *pp* to *ff* (fortissimo). Other markings include *cresc.* (crescendo), *dim.* (diminuendo), *poco cresc.* (a little crescendo), *più f* (stronger), *sf* (sforzando), *f* (forte), *f e dim.* (forte and diminuendo), *sempre più p* (always becoming softer), and *ppp* (pianississimo). The score includes rehearsal marks 4a, 5, and 6. The piece concludes with a final *ppp* dynamic.

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