

University of Melbourne Symphonic Ensembles

2026 Auditions: Double Bass

Please prepare all excerpts as instructed. Note that you may not be asked to perform all excerpts.

Need help preparing for your audition? Here are some suggestions:

- *Listen to the pieces in their entirety with full scores (recordings of some of these excerpts are available online). Listen to the orchestras that you've heard of (Berlin, Chicago, New York, Vienna etc). Scores are available in the music library, or through web resources such as:*
 - <http://imslp.org/>
 - <http://archives.nyphil.org/>
- *Do detailed work first – ensure that all tempos, notes, intervals and rhythms are correct.*
- *Once you've got the tempo, notes, intervals, rhythms sorted, record yourself playing ONE phrase of an excerpt. Listen to the professional version, and then listen back to your version. Name something specific that is better about the professional recording. Learn to do that specific thing. Repeat process until they are the same.*
- *Once you have the excerpts suitably prepared, record three of them in a row and then listen. Write down several things that you know need to improve and then spend time working on them.*
- *Take several excerpts (random order) and perform as a pretend audition. Always record these mock auditions. Sometimes play them in front of your parents, or sibling, or even your dog! No comments needed, just an audience.*
- *Repeat every day (after a nice warm-up). Use the recording to decide what basics you'll work on tonight or tomorrow morning before your next mock audition.*

EXCERPT OVERVIEW

**Any rests longer than 2 bars should be observed as a short pause before continuing.*

1. **BEETHOVEN** Symphony No. 7
Excerpt 1 Mvt I, bars 14 – 42
Excerpt 2 Mvt I, bars 83 – 112
Excerpt 3 Mvt II, bars 191 – 210
Excerpt 4 Mvt IV, bars 38 – 69

2. **ELGAR** Introduction and Allegro
Allegro, 4 bars before Fig. 16 – 4 bars after Fig. 16

3. **MOZART** Overture to *The Marriage of Figaro*
Beginning for 7 bars, then bars 83 – 95

4. **STRAVINSKY** Petrushka (1947)
Masquerades, Fig. 240 for 11 bars

5. **BRAHMS** Symphony No. 4
Mvt II, bars 76 - 87

6. **STRAUSS** Don Juan
Excerpt 1 Fig. A – 4 bars after Fig. B
Excerpt 2 Fig. F – 3 bars before Fig. G

7. **TCHAIKOVSKY** Symphony No. 4
Excerpt 1 Mvt I, Bars 51 – 69
Excerpt 2 Mvt I, Bars 253 – 272
Excerpt 3 Mvt IV, Bars 1 – 8

Excerpts for educational purpose only

1. BEETHOVEN Symphony No. 7

Excerpt 1 Mvt I, bars 14 – 42

12 *cresc. ff*

19 *dim.*

23 *p* *pp* *Kb* *Vc.* *cresc.* *ff*

35 *ff*

39 *ff* *dim.* *pizz.* *p*

Excerpt 2 Mvt I, bars 83 – 112

83 *f* *sf* *sf* *sf* *sf* *sf* *ff* *simile*

91

99 *p* *cresc.* *stacc.*

106 *ff* *p*

1. BEETHOVEN Symphony No. 7

Excerpt 3 Mvt II, bars 191 – 210

181 *dim.* **F** 5 Viol. II arco *pp* *sempre pp*

196

202 *cresc.*

Excerpt 4 Mvt IV, bars 38 – 69

31 *ff* **A**

41

55 *simile*

68 *f* 1 *pizz.* *p* arco *f* 1 *pizz.* *p* *dim.*

2. **ELGAR** Introduction and Allegro
Allegro, 4 bars before Fig. 16 – 4 bars after Fig. 16

Musical score for Elgar's Introduction and Allegro, measures 15-19. The score is in 3/4 time with a key signature of one flat. It features a melodic line with various dynamics including *p*, *cresc.*, and *pp*, and articulation like *dolce* and accents. Red brackets highlight measures 15-16 and 18-19.

3. **MOZART** Overture to *The Marriage of Figaro*
 Beginning for 7 bars, then bars 83 – 95

Musical score for Mozart's Overture to *The Marriage of Figaro*, measures 6-9 and 74-95. The score is in 3/4 time with a key signature of two sharps. It includes parts for Sinfonia, Vc., and B. with dynamics like *pp* and *ff*. Red brackets highlight measures 6-7 and 83-95.

4. STRAVINSKY Petrushka (1947)
Masquerades, Fig. 240 for 11 bars

239 3 4 240 Più mosso. Alla una-♩ = 72 pizz. *ff* *sim.* *ff*

241 arco *ff* *sim.* pizz. $\frac{5}{8} = \frac{3}{4}$

243

5. BRAHMS Symphony No. 4
Mvt II, bars 76 – 87

72 *pp* *f* arco *f*

77

80 [E]

83 *ff*

85

87 *poco f espr. Legato*

6. STRAUSS Don Juan

Excerpt 1 Fig. A – 4 bars after Fig. B

Excerpt 2 Fig. F – 3 bars before Fig. G

7. TCHAIKOVSKY Symphony No. 4

Excerpt 1 Mvt I, Bars 51 – 69

Musical score for Excerpt 1, Mvt I, Bars 51-69. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff (bar 51) begins with a bracketed section and includes dynamic markings *p* and *cresc.*. The second staff (bar 55) includes *mf* and *mp*. The third staff (bar 60) includes *p*, *cresc.*, and *mf*. The fourth staff (bar 64) includes *mp* and *cresc.*. The fifth staff (bar 68) includes a bracketed section and a dynamic marking *f*. The score is annotated with various performance instructions such as accents (*v*), slurs, and dynamic markings.

Excerpt 2 Mvt I, Bars 253 – 272

Musical score for Excerpt 2, Mvt I, Bars 253-272. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff (bar 251) includes dynamic markings *ff* and *fff*. The second staff (bar 257) includes *meno f* and *cresc*. The third staff (bar 261) includes *fff*. The fourth staff (bar 265) includes *meno f*. The fifth staff (bar 270) includes a bracketed section. The score is annotated with various performance instructions such as accents (*v*), slurs, and dynamic markings.

7. TCHAIKOVSKY Symphony No. 4

Excerpt 3 Mvt IV, Bars 1 – 8

Allegro con fuoco

ff

7

ff

pizz.

dim.

- END -