



Double Bass – Orchestral Excerpts

ORCHESTRAL EXCERPT(S): Each instrument has specific orchestral excerpts that you must prepare. The excerpts are taken from representative repertoire for each ensemble.

Audition Excerpt Requirements:

- Preparatory String Orchestra perform excerpt #1 in this packet
- Repertory Orchestra will be asked to perform Excerpt #2 in this packet
- Concert Orchestra will be asked to perform Excerpts #2, #3 in this packet
- Symphony Orchestra will be asked to perform Excerpts #2, #3, #4 in this packet

ADDITIONAL GUIDELINES AND TIPS FOR AUDITIONING

BOWINGS & FINGERINGS: Some bowings and fingerings may have been included on the excerpts. Use these as a guide for preparing the excerpts, however, please consult with your private teacher for the best advice for your audition preparation. Modification of any printed bowings or fingerings is acceptable for the audition.

CLEFS: If you play an instrument that reads multiple clefs, please be sure to note which clef is indicated.

TEMPO: The tempo marking for each excerpt is a performance tempo and is intended as a guide. Keep in mind that should the orchestra perform that repertoire in the coming year, that performance tempo would likely be followed. If you are unable to play the excerpt close to the suggested tempo, you may want to reconsider the ensemble for which you audition.

RECORDINGS: The complete name of each piece is included at the top of each excerpt to help in the process of finding a recording. Please take advantage of the recorded resources out there in the world. Listening to (or watching) a recording of the complete piece or movement from which an excerpt is taken is a great way to get to know the piece and the context of your part.

EXCERPT #1 – DOUBLE BASS – HANDEL, arr. Etling, Water Music Suite, I. Air

Prepare Excerpt #1 if you are auditioning for: PREPARATORY STRING

 = 60 Do not take any repeats



EXCERPT #2 – DOUBLE BASS – DOUBLE BASS – BRAHMS (arr. Vernon Leidig) *Variations on A Theme of Haydn*

Prepare Excerpt #2 if you are auditioning for: **REPERTORY, CONCERT, SYMPHONY**

♩ = 60

① Legato (Con moto)
pp dolce
pp
mp molto dolce
mf mp

EXCERPT #3 – DOUBLE BASS – MOZART Overture to *Die Zauberflöte* (The Magic Flute)

Prepare Excerpt #3 if you are auditioning for: **CONCERT, SYMPHONY**

♩ = 84

Tutti
p f sf p f p sf p sf
p f sf

EXCERPT #4 – DOUBLE BASS – BRAHMS Symphony no. 4, op. 98, Mvt. III

Prepare Excerpt #4 if you are auditioning for: SYMPHONY

♩ = 120

120 **2**
4

Musical staff starting at measure 120. The key signature has one sharp (F#). The staff contains a series of eighth and sixteenth notes with slurs and accents. A dynamic marking of *f.* is present at the beginning.

Musical staff starting at measure 131. The key signature has two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes with slurs and accents. A dynamic marking of *f* is present.

Musical staff starting at measure 141. The key signature has two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes with slurs and accents. A dynamic marking of *ff* is present. An *Ob.* (Oboe) part is indicated above the staff. A *dim.* marking is present at the end of the staff.

Musical staff starting at measure 151. The key signature has two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes with slurs and accents. A *dim.* marking is present at the beginning, and a *p* marking is present at the end.