

***Royal Liverpool Philharmonic Orchestra
Emerging Musicians Fellowship***

Double Bass

First Round (*video audition – in one take in the following order*)

STRAUSS	Ein Heldenleben
BEETHOVEN	Symphony No. 5 Mvt 3: Scherzo
BEETHOVEN	Symphony No. 5 Mvt 3: End of Scherzo and Trio (without repeat)

A 3-minute section from a piece of your own choice (performed unaccompanied). This could be one of the concerti listed for round 2 but you cannot present the same piece for both rounds.

Second Round (*including excerpts from the first round*)

MOZART	Symphony No. 40, Mvt 1 (2 excerpts)
MAHLER	Symphony No. 2 Mvt 1*

Movement 1 of either Vanhal Concerto, Dittersdorf Concerto No. 2, Bottesini Concerto No. 2 or Koussevitzky Concerto (with provided accompanist)

Sightreading may be given

NB: *A=440*

Please prepare sections marked in brackets [] where indicated. If no brackets are marked, please prepare entire excerpt.

**to be played alongside RLPO Cellist*

What we expect from the orchestral excerpts...

Attention to pitch and rhythm are essential. Additionally, each excerpt has got a short “Guidance Note” which highlights a specific musical detail that the panel is looking for in that extract.

Applicants are encouraged to listen to different recordings of the pieces to understand suitable tempos and musical details; your performance should reflect an understanding of how your part fits with the rest of the orchestra and the excerpt into the piece overall.

STRAUSS

Ein Heldenleben

Guidance notes: "Big sound, as musical as possible without slowing down."

The image shows a musical score for the first movement of Richard Strauss's 'Ein Heldenleben'. It consists of five staves of music. The first two staves are for the bassoon and bassoon II parts, both in 3/4 time. The third staff is for the piano, with a 'geteilt' (divided) marking. The fourth and fifth staves are for the bassoon I and bassoon II parts. The score includes dynamic markings such as *ff*, *fff*, *f*, *fresc.*, and *tr*. Measure numbers 9, 10, 11, and 12 are indicated. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and is characterized by a powerful, driving sound.

BEETHOVEN

Symphony No. 5 Mvt 3: Scherzo

Guidance notes: "Make the changes of tempo as naturally sounding as possible. Watch out for the dynamic changes."

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 *dimin. pp* *Vello* *Cb.*

BEETHOVEN

Symphony No. 5 Mvt 3: End of Scherzo and Trio (without repeat)

Guidance notes: "Again, watch out for the dynamic changes. This should have a big sound without slowing down."

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*

MOZART

Symphony No. 40, Mvt 1 (2 excerpts)

Guidance notes: "Keep it moving and consistent – all quavers the same length regardless of register. This should have a lighter style than the other excerpts but no less dramatic."

The image displays two excerpts of musical notation for Mozart's Symphony No. 40, first movement. The notation is primarily in bass clef, with a key signature of two flats (B-flat and E-flat). The first excerpt, spanning measures 114 to 136, features a complex rhythmic pattern of eighth and sixteenth notes. A red bracket highlights the beginning of the first excerpt at measure 114, and another red bracket highlights the end of the second excerpt at measure 136. A box labeled 'C' is placed above the staff at measure 131. The second excerpt, spanning measures 192 to 215, continues the rhythmic pattern. A red bracket highlights the beginning of the third excerpt at measure 192, and another red bracket highlights the end of the fourth excerpt at measure 215. A box labeled 'E' is placed below the staff at measure 215. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation also includes a section for Violin I (Viol. I) and Violoncello (Vcll.) starting at measure 136, with a 6/8 time signature. A small red bracket highlights a section of the Violoncello part at measure 192.

MAHLER

Symphony No. 2 Mvt 1* (played with RLPO cellist)

Guidance notes: "Go for a big sound. The dynamics are vital – surprising, if not terrifying, the panel is to be encouraged."

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

The musical score is written for a cello in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). It consists of 14 staves of music. The score includes various dynamic markings such as *ff*, *sf*, *ff accel.*, *f*, *mf*, *p subito*, *f*, *mf*, *p*, *ppp*, *sempre pp*, *fp*, *mf*, *sempre cresc.*, and *ff*. Articulations include accents (*acc.*), breath marks (*Λ*), and slurs. Performance instructions include *wild*, *a tempo*, *immer wuchtig*, *geth.*, and *unisono*. The score features numerous triplet markings and first endings.