

GÖTEBORGS
OPERAN



Audition

DOUBLE BASS TUTTI
SEPTEMBER 09 2024

Orchestral Excerpts

1. Giuseppe Verdi: Otello
2. W. A. Mozart: The Magic Flute
3. L. Bernstein: Symphonic Dances
4. Richard Wagner: The Valkyrie (Più mosso)
5. Richard Wagner: The Valkyrie (Lento)
6. Giuseppe Verdi: Rigoletto
7. Richard Strauss: Salome
8. Bedrich Smetana: The Bartered Bride
9. W. A. Mozart: Don Giovanni
10. M. Mussorgsky: Pictures at an Exhibition
11. B. Britten: Peter Grimes

Ensemble Repertoire

12. Frederick Loewe: My Fair Lady

Additional comments

Marked bowings are suggestions. The applicant is free to change them as needed.

1

Giuseppe Verdi: Otello

Act 4 double bass "soli"

Tempo: ♩ ≈ 60-70 (optional accelerando last 3 bars)

Poco più mosso
⓪ legato con sord.

pp *tutti un poco marcato*

piu marc. *f* *fpp*

dim. *p* *stacc.* *f un poco piu marc. e cresc.*

f cresc. *ff*

2
W. A. Mozart: The Magic Flute
Overture

Tempo:  ≈ 75-85

Allegro



33 *p sf p sf p f* *V V*

36 *p f p f sf*

41 *sf sf*

45 *sf*

49 *sf sf*

117 *f*

120

125

Detailed description: This is a page of musical notation for the Double Bass Tutti part of the Overture to The Magic Flute by W. A. Mozart. The tempo is marked 'Allegro' with a quarter note equal to approximately 75-85 beats per minute. The score consists of eight staves of music, each starting with a measure number in a box. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various dynamics such as *p* (piano), *f* (forte), *sf* (sforzando), and *f* (forte). There are also performance markings like *V V* above measures 33-34 and *□* above measures 41, 45, and 49. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The piece concludes with a double bar line at measure 125.

The Magic Flute Overture page 2



Musical staff with dynamics and accents. The staff is in bass clef with a key signature of two flats. It begins with a *p* dynamic. There are three accents (v) above the staff: one at the start, and two later in the phrase.



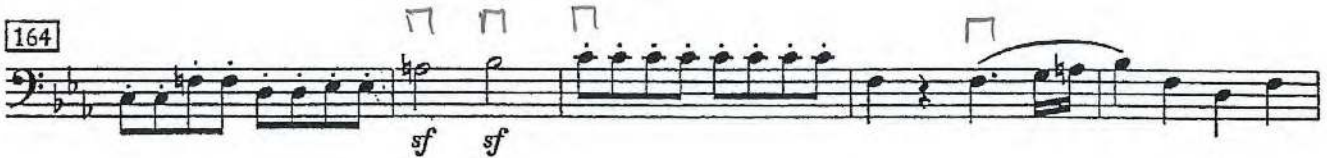
Musical staff starting at measure 151. It continues the bass line with a *f* dynamic at the end.



Musical staff starting at measure 155. It continues the bass line with a *sf* dynamic at the end.



Musical staff starting at measure 159. It continues the bass line with *sf* dynamics.



Musical staff starting at measure 164. It continues the bass line with *sf* dynamics and accents (∩) above the staff.



Musical staff starting at measure 168. It continues the bass line with *sf* dynamics and accents (∩) above the staff.

3 Leonard Bernstein: Symphonic Dances from West Side Story "Cool"

N.B: Swing-notation, play triplet-style jazz rhythm

Tempo:  ≈ 80



The musical score is written for double bass in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and the instruction *cresc. sempre*. Measure numbers 656, 661, 666, 670, 676, 681, and 685 are indicated in boxes above the staves. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *fz*. There are also handwritten annotations above the staves, including the letter 'V' and a symbol resembling a square with a vertical line through it. The piece concludes with a final double bar line and a key signature change to one sharp (F#).

4
Richard Wagner: The Valkyrie
Act 3 Scene 1

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Tempo: ♩ ≈ 140

19 Più mosso.
arco
p *cresc.* *p*
mf *p*
p
20 *p poco cresc.* *mf*
p *f* *mf*
p *f*
21 *f*
cre - - scen - - do
cre - - scen - - do

5
Richard Wagner: The Valkyrie
Act 1 Scene 1

Tempo: ♩ ≈ 60



16 *Lento.*
espr.
p

pp
Weh-walt hless ich mich selbst
Hundinx will ich er-warten.
pizz.
17 *dol. con espr.*
arco

p
18
dolce *perdendosi* *pp*

Lento.
pp

6 Giuseppe Verdi: Rigoletto Act 1 No. 2

Tempo: $\text{♩} \approx 80$

522 **VIVACE**
ppppp sottovoce

529

536

543
a poco cresc.

550
sempre cresc. sino al

557

7
Richard Strauss: Salome
Scene 3

Octava as necessary if missing C-extension

Tempo: ♩ ≈ 85-90

noch sehr bewegt

mit äusserster Leidenschaft

bedeutend langsamer ($\frac{1}{2}$), aber immer

(hervortretend)

141

142

ff

9
W. A. Mozart: Don Giovanni
No. 8

Play "double-dotted, Baroque style"

Tempo:  ≈ 125

Allegro
Vc. cont. Tutti Bassi



9

18

27

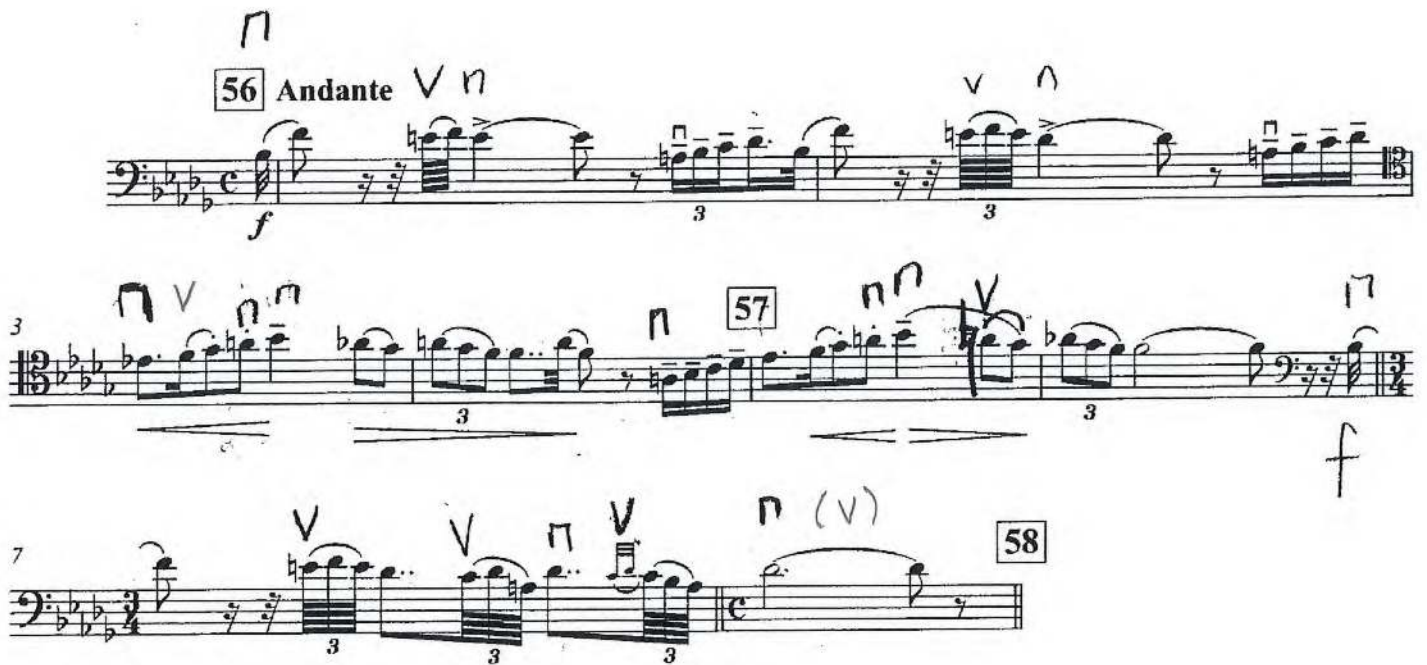
36

f *p* *f* *p* *f*

10

M. Mussorgsky: Pictures at an Exhibition
No. 6 Samuel Goldenberg and Schmuyle

Tempo:  ≈ 80-85



Handwritten musical score for Double Bass Tutti, measures 56-58. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked 'Andante'. Measure 56 begins with a forte dynamic (*f*) and features a triplet of eighth notes. Measure 57 contains a triplet of eighth notes and a triplet of sixteenth notes. Measure 58 concludes with a triplet of eighth notes. The score includes various performance markings such as accents (*acc.*), slurs, and dynamic markings (*f*). Handwritten annotations include 'V', 'n', and 'n (v)' above the notes, and 'f' at the end of the section. Measure numbers 56, 57, and 58 are enclosed in boxes.

11
B. Britten - Peter Grimes
Scene 1 Act 3

Tempo: ♩ ≈ 144-152

arco

dim.

espr.

(f)

(p)

(pp)

morendo

11

12 Lento (♩ = 66)

23

12 Frederick Loewe: My Fair Lady *I could have danced all night*

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Played together with members of the jury

[14] *pizz.*



15 16 17 18

(6) [22]

19 20 21 23

(4)

24 25 26 27 28 29

[30]

31 32 33 34 35

[38] a tempo
[colla voce] ten. ten. ten.

36 37 39 40 41

arco [45]

42 43 44 mp