

Sydney Symphony Fellowship 2026 Audition Requirements

Double Bass

Overleaf is a copy of the DOUBLE BASS audition excerpts and set repertoire information for the first and second round of the Fellowship 2026 auditions. Before starting, please read the information below.

First round applications for Fellowship 2026 are by **video audition only**. For your convenience, both first and second round requirements have been provided in this package. We strongly encourage you to start preparing these materials as soon as you can, in preparation for the event that you are selected to undertake a live second round audition. Please note the Sydney Symphony Orchestra will provide an accompanist for the second round auditions.

Recording Guidelines:

- Submit two videos, each video recorded in one single unedited take.
 - Video 1: Set Repertoire (if required)
 - Video 2: Excerpts
 - *Recorded in the order listed.*
 - *List start time and title of each individual excerpt. This can be submitted as extra material or as time stamps when using third party hosting sites.*
- Both videos are to be recorded on the same day.
- Recordings to be made in the presence of a witness/recording engineer and recorded within the last 12 months.
 - Upload your audition videos to a web sharing platform and generate URL links. *YouTube, Vimeo, Dropbox, Google drive etc.*
 - *Note security settings: YouTube – select “Unlisted”, this ensures that only those with the link can view your video. Vimeo – select “only people with a password” and remember to email us your password.*
- Complete the Video Recording Declaration form as provided on the following page

Please submit your video URL link and completed recording declaration on the following page to auditions@sydneyssymphony.com by **11.59pm, Sunday 4 May 2025**.

Presenting your Audition Video

It is in your best interests to provide the panel with the highest possible quality, both in regards to your playing, as well as in regards to the technical side of your recording. YouTube or Vimeo are our preferred web-based video sharing platforms.

Some tips when preparing to record your audition video.

- Use a room with a **good acoustic**. It is preferable if the same room (acoustic) is used for both the set repertoire and the excerpts.
- We recommend recording with a **separate microphone** and with **high definition video** in 720pHD at 30fps or 1080pHD at 30fps or 60fps.
- **Experiment** with microphone placement. **Listen back** with a good pair of headphones. You are the best judge – if you are happy with the sound quality, then chances are we will be.
- Consider how your video is presented **visually**. Ensure your camera is stable when recording – use a tripod. Ensure that you are not too far back in the screen shot. Clear the area that is in the screen shot of clutter, such as instrument cases and other miscellaneous items.

What happens next?

Your audition video links will be forwarded to the panel to shortlist for the second round auditions. The audition panel is made up of SSO musicians from the applicable section as well as selected musicians from across the orchestra who will sit across all live auditions.

Results will be communicated to applicants on Monday 26 May 2025. **The second round is a live audition.** If you are successful in advancing to the second round, you will be required to travel to Sydney for a live audition on Monday 7 July 2025.

Sydney Symphony Fellowship 2026 Video Recording Declaration

Double Bass – Round 1

When submitting a video audition, you are required to complete the following declaration.

I, _____ (applicant), declare that the enclosed video recording is a true and accurate representation of my playing for the purposes of auditioning for the Sydney Symphony Orchestra Fellowship 2026.

It was recorded on: _____ (date).

The video in my submission has been recorded in one single unedited take.

Signed: _____
(Applicant)

Date _____

Signed: _____
(Witness e.g. sound engineer)

Date _____

Any questions? Please contact auditions@sydneyorchestra.com

Fellowship 2026 – Double bass

Orchestral excerpts, Round 1

Solo repertoire

Please present the exposition of the first movement of a standard concerto, without cadenza.

Audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
MOZART	Symphony No.41 Jupiter	
	Excerpt 1	2
	Excerpt 2	3
MENDELSSOHN	Symphony No.4 Italian	
	Excerpt 1	4
	Excerpt 2	5
BEETHOVEN	Symphony No.5	
	Excerpt 1	6
	Excerpt 2	7
STRAUSS	Ein Heldenleben	
	Excerpt 1	8

Please note

These excerpts will appear at about 81% of their original size when printed on A4 paper.

The SSO will supply a hard copy of these excerpts at 100% size (on B4 paper) on request.

To request a 100% copy, please e-mail alastair.mckean@sydneyssosymphony.com with your address.

MOZART Symphony No.41 in C, K.551 *Jupiter*

First movement

Excerpt 1 Allegro vivace

The musical score is written in bass clef and consists of four staves. The first staff begins at measure 132 with a *pizz.* instruction. The second staff starts at measure 138. The third staff starts at measure 142. The fourth staff starts at measure 148 and ends with a *3* (triple) marking. Performance instructions include *coll'arco* and a forte *f* dynamic marking.

Fourth movement
Excerpt 2 Molto vivace

293 *f*

304

311

319 *sf*

328

337

345 *p*

MENDELSSOHN Symphony No.4 in A, Op.90 *Italian*

First movement

Excerpt 1 Allegro vivace

The musical score is written in bass clef with a key signature of two sharps (F# and C#). It consists of eight staves of music. The first staff is a grand staff with a piano part on the left and a bass line on the right. A hand icon points to the piano part. Dynamics include *mf*, *cresc.*, *f*, and *ff*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over a measure in the eighth staff.

Fourth movement
Excerpt 2 Saltarello. Presto

The musical score is written in bass clef and consists of six staves. The first staff begins with a bracketed section containing four measures, each marked with a number (4, 5, 6, 7) above the staff and a '7' below the staff. The first staff is marked *ff*. The second and third staves are also marked *ff*. The fourth staff is marked *f*. The fifth and sixth staves are marked *ff*. The sixth staff ends with a double bar line and a fermata, followed by a section marked *A* and *p*.

BEETHOVEN Symphony No.5 in C minor, Op.67

Third movement

Excerpt 1 Allegro

Allegro **poco ritardando a tempo**

pp *pp*

13 **un poco ritard. a tempo** **1**

sf *f*

25

38 *sf sf sf sf* *dimin. pp*

poco ritard. a tempo

51 *pp*

63 *cresc.* **f**

Excerpt 2 [same tempo]

131 *ff* *p* *f*

141

150

159 1.* 2. *f*

166

175 1-6 2 3 4

186 5 6

195 **B** *f* *dimin.* *p*

203 *sempre più piano*

211 8

* Please do not observe repeat

Excerpt 1 Lebhaft bewegt

9

10

11

12

geteilt

f *cresc.*

fff

ff

ff

ff

ff

End of orchestral excerpts

Fellowship 2026 – Double bass

Orchestral excerpts, Round 2

Solo repertoire

Please present a solo work of your own choice.

Audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
MOZART	Symphony No.41 Jupiter	
	Excerpt 1	2
	Excerpt 2	2
	Excerpt 3	3
MENDELSSOHN	Symphony No.4 Italian	
	Excerpt 1	4
	Excerpt 2	5
BEETHOVEN	Symphony No.5	
	Excerpt 1	6
	Excerpt 2	6
	Excerpt 3	7
STRAUSS	Ein Heldenleben	
	Excerpt 1	8
	Excerpt 2	8
	Excerpt 3	9
BARTÓK	Music for Strings, Percussion, and Celeste	
	Excerpt 1	10

Please note

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MOZART Symphony No.41 in C, K.551 *Jupiter*

First movement

Excerpt 1 Allegro vivace

Musical score for Excerpt 1 of the first movement of Mozart's Symphony No. 41 in C, K.551 'Jupiter'. The excerpt is in bass clef and 3/4 time. It begins at measure 132 with a *pizz.* (pizzicato) instruction. The music is marked *f* (forte). At measure 138, the instruction changes to *coll'arco* (arco). The score consists of four staves of music, ending with a triple bar line and a '3' indicating a triplet.

Second movement

Excerpt 2 Andante cantabile

Musical score for Excerpt 2 of the second movement of Mozart's Symphony No. 41 in C, K.551 'Jupiter'. The excerpt is in bass clef and 3/4 time. It begins at measure 59. The music is marked *f* (forte) at measure 64, *p* (piano) at measure 68, and *ff* (fortissimo) at measure 72. The score consists of four staves of music, featuring long melodic lines and dynamic contrasts.

Fourth movement
Excerpt 3 Molto vivace

293 *f*

304

311

319 *sf*

328

337

345 *p*

The image shows a musical score for the fourth movement, Excerpt 3, in a 'Molto vivace' tempo. The score is written for a single staff in bass clef. It consists of seven lines of music, each starting with a measure number. The first line (293) begins with a forte (*f*) dynamic. The second line (304) continues the melodic line. The third line (311) shows a continuation of the rhythmic pattern. The fourth line (319) features a fortissimo (*sf*) dynamic. The fifth line (328) continues the melodic development. The sixth line (337) shows a continuation of the melodic line. The seventh line (345) ends with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

MENDELSSOHN Symphony No.4 in A, Op.90 *Italian*

First movement

Excerpt 1 Allegro vivace

The musical score is written in bass clef with a key signature of two sharps (F# and C#). It consists of eight staves of music. The first staff is a grand staff with a piano part on the left and a bass line on the right. A hand icon points to the piano part. Dynamics include *mf*, *cresc.*, *f*, and *ff*. The music features a mix of eighth and sixteenth notes, with some rests and slurs. A fermata is present over a measure in the seventh staff. The piece concludes with a double bar line and a repeat sign.

Fourth movement
Excerpt 2 Saltarello. Presto

The musical score is written in bass clef and consists of six staves. The first staff begins with a forte (*ff*) dynamic and contains a sequence of notes with fingerings 4, 5, 6, and 7. The second and third staves also feature *ff* dynamics and include triplets. The fourth staff is marked with a forte (*f*) dynamic. The fifth and sixth staves continue the rhythmic pattern with *ff* dynamics. The piece concludes with a double bar line and a final chord marked with a piano (*p*) dynamic.

BEETHOVEN Symphony No.5 in C minor, Op.67

Second movement

Excerpt 1 Andante con moto

105 *pp* arco *pp* *f* C

116

120 *pp* 1-8 2 3 4 5 *sempre pp*

Third movement

Excerpt 2 Allegro

Allegro poco ritardando a tempo *pp*

13 *sf* un poco ritard. a tempo 1 *f*

25

38 *sf sf sf sf* *dimin. pp*

51 *pp* poco ritard. a tempo

63 *cresc.* *f*

Excerpt 3 [same tempo]

131 *ff* *p* *f*

141

150

159 1.* 2. *f*

166

175 1-6 2 3 4

186 5 6

195 **B** *f* *dimin.* *p*

203 *sempre più piano*

211 8

* Please do not observe repeat

Excerpt 1 Lebhaft bewegt

Musical score for Excerpt 1, measures 9-12. The score is written for a piano and includes a hand icon pointing to the piano part. The tempo is marked "Lebhaft bewegt". The key signature has two flats (B-flat and E-flat). The score consists of five staves: three for the piano (treble and bass clefs) and two for the bass line. Measure numbers 9, 10, 11, and 12 are indicated. Dynamics include *ff*, *fff*, *f*, *cresc.*, and *ff*. The instruction "geteilt" is present in the piano part.

Excerpt 2 Mässig langsam

Musical score for Excerpt 2, measure 40. The score is written for a piano and includes a hand icon pointing to the piano part. The tempo is marked "Mässig langsam". The key signature has two flats (B-flat and E-flat). The score consists of two staves for the piano (treble and bass clefs). Measure number 40 is indicated. Dynamics include *p*, *pp*, and *ppp*. The instruction "geteilt" is present in the piano part, along with the phrase "p sehr hervortretend".

Excerpt 3 Festes Zeitmass (sehr lebhaft)

4 5 6 7 8 54 9 10 11

cresc. *f*

55 *cresc.* *ff* *fp* *ff* 56

1

2 57 *f*

3 3 3 3 2

BARTÓK *Music for Strings, Percussion, and Celeste*

Double bass 1


First movement

Excerpt 1 Andante tranquillo  ca 116-112

34  *ca. 120-126*
senza sord.
togliere la sord. *mp espr.*

39  *cresc.*

42 

45  *f* *sempre cresc.*

49  *ca. 120-116*
ff

53  *cresc.* *fff*

End of orchestral excerpts