

Case Western Reserve University

DOUBLE BASS

Orchestra Audition Information

For

Case University Circle Orchestra (CUCSO) [Monday & Wednesday 7:00 - 8:30 pm]

Case Camerata Chamber Orchestra (CCCO) [Tuesday 7:00 – 9:00 pm]

Academic Year 2025– 2026

FALL Auditions for the Case University Circle Orchestra (MUEN 385) and Case Camerata Chamber Orchestra (MUEN 386) will be held in the **Denison/Wade Rehearsal Facility** beginning on Monday, August, 25 and continue through Thursday, August 28, 2025. In Person Auditions begin each afternoon and go through the evening. Students may begin signing up online starting on Monday, August 11, 2025 via the Orchestra Web page.

SPRING Auditions will be held on Monday January 12, 2026 in the Wade Rehearsal Hall beginning at 6:00 pm. To schedule a time please sign up online on the Orchestra Web Page. If you have questions reach out to Dr. Horvath at kah24@case.edu

ALL MUSIC MAJORS WILL BE ASSIGNED TIMES FOR MONDAY, AUGUST 25, 2025. Communication of this information will come from the music department via e-mail. It is assumed that if you can't make your assigned time you can switch with another person.

BOTH orchestras require an audition for placement and seating. **Wind and Percussion Students will sign up for an Audition on the Symphonic Winds webpage.**

All auditions will consist of:

- Scales (2 or 3 octave Major and Harmonic Minor Scales)
- A prepared piece (not to exceed 3 minutes) that shows your level of performance (an etude or a solo piece)
- Orchestra Excerpts (For String Players **ONLY** attached to this document)

The weekly audition schedule is divided into blocks of time for specific individuals as follows:

Fall 2025:	Monday, August 25, 2025	MUSIC MAJORS ONLY (String, Wind & Perc. Players,) AS ASSIGNED
	Tuesday, August 26, 2025	Non Music Major String Players
	Wednesday, August 27, 2025	Non Music Major String Players
	Thursday, August 28, 2025	Non Music Major String Players
Spring 2026:	Monday January 12, 2026	All Interested Students, regardless of Major

Double Bass Orchestral Excerpts

Composer	Piece	Movement and Measures
Beethoven, Ludwig van	Symphony No. 8, op. 93 in F Major	Mvt 1: Allego vivace e con brio Measure 1 - the First Ending in Measure 103
		Mvt 2: Allegretto Scherzando Measure 1 - Measure 40

Ludwig van Beethoven

Symphony No. 8 in F Major, Op. 93

Allegro vivace e con brio (♩ = 69)

Violoncello u. Kontrabaß

Beethoven — Symphony No. 8
Violoncello u. Kontrabaß

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2

112 *ff* 3 *p*

122 *ff* *p*

129 *cresc.* *p* *cresc.* *ff*

137 unis. *sf* *sf* *ff* *C*

145 *sf* *sf* *sf* *sf* *sf*

153 *sf* *sf* *sf* *sf* *ff*

161 *sf* *sf* *sf* *sf*

169

176 *sf* *sf*

Detailed description: This page contains the musical score for the Violoncello and Kontrabaß parts of Beethoven's Symphony No. 8, measures 112 through 176. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of eight systems of staves. The first system (measures 112-117) features a forte (*ff*) dynamic and a triplet of eighth notes. The second system (measures 122-127) also has a forte (*ff*) dynamic and includes a piano (*p*) dynamic marking. The third system (measures 129-134) shows a crescendo (*cresc.*) and a piano (*p*) dynamic. The fourth system (measures 137-142) is marked 'unis.' (unison) and includes fortissimo (*sf*) and fortissimo-forte (*ff*) dynamics, ending with a 'C' time signature change. The fifth system (measures 145-150) continues with fortissimo (*sf*) dynamics. The sixth system (measures 153-158) features fortissimo (*sf*) and fortissimo-forte (*ff*) dynamics. The seventh system (measures 161-166) is marked with fortissimo (*sf*) dynamics. The eighth system (measures 169-176) concludes with fortissimo (*sf*) dynamics. Various musical notations such as slurs, ties, and articulation marks are present throughout the score.

296

Musical notation for measures 296 through 301. The key signature has one flat (B-flat). Measures 296-300 contain eighth-note patterns with dynamic markings *f*. Measure 301 contains two whole notes, G and F, with a measure rest above them.

Allegretto scherzando (♩=88)

2

pp

2

pp

ff

p

10

15 *f sf sf dimin. cresc. f*

22 *ff p ff p*

26 **A.** *dimin. pp < p*

32 *cresc. pizz. p Varco pp 2 1*

42 *pp cresc.*

49 *f sf*

54 *ff p B*

58 *ff p dimin. pp*

62 *cresc. p cresc. pizz. p*

69 *pp arco pp sempre pp ff ff*

75 *pp cresc. ff*

50 *scen* - - - - *do* *p*

1. 2.

54 *cre* - - - - *scen* - - -

59 *do* *f* *arco* *p* *cre* - - - - *scen* - - - - *do* *p* *pizz.*

64 *cresc.* - - - *sf* - - - - *sf* *p* *cresc.* - - - *sf* - - -

69 *sf* *p* *cresc.* *sf* *p*

74 *cresc.* *sf* *p* *dimin.* - - - - *pp*

cresc. *sf* *p* *dimin.* - - - - *pp*

Beethoven — Symphony No. 8

Violoncello u. Kontrabaß

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8

Allegro vivace (♩ = 84)

16 Kb.

sempre ff

Vc.

This musical score is for the Violoncello u. Kontrabaß part of Beethoven's Symphony No. 8, measures 16 to 127. The tempo is Allegro vivace (♩ = 84). The key signature has one flat (B-flat). The score is written in bass clef with a common time signature (C). It includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are also markings for *sempre ff*, *cresc.* (crescendo), *pizz.* (pizzicato), *arco* (arco), and *unis.* (unison). The score is divided into sections labeled A, B 14, and 3. The measures are numbered 16, 25, 36, 47, 60, 68, 77, 86, 111, 119, and 127. The score is presented in a single system with multiple staves.

135 unis. *f* *f* **C**

148 *ff* *p* **7**

165 *pp* *sempre staccato* *sempre più p*

176 **D** *ppp* *ff* *sempre ff* *ff* *sempre ff*

197 unis.

198

209 **E** *f* *f* **1**

220 *p* *arco* *pizz.* *arco* *cresc* *pizz.*

233 *p* *pizz.* *pp*

245 unis. *sempre pp* *f* *arco* *pp*

257 *più f* *ff* **F II**

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The first system of the musical score for 'The Swan Song' is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music begins with a treble clef and a key signature change from one flat to two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The piece concludes with a double bar line and repeat dots. The dynamic marking *sf* (sforzando) is placed below the staff at the beginning of the final measure.

400 **I**

f f f f f f f f f f f f f f f f fp

411

f p

424 **unis.** **V**

f ff

435

p f

447 **K**

f fp

462

p f

481 **unis.**

ff

492

ff