

Philharmonia

**Instrumental
Fellowship
2026/27
Double Bass**

Information and
Audition Requirements

How do I apply?

To apply, you will need to complete our online application form and submit your video which you may find [here](#).

After completing the application form, you will be directed to complete our Equality and Diversity form. It is essential that you complete this information as fully as possible, as your application will not be processed without it.

If you encounter any problems with the application form or have any questions, please email emergingartists@philharmonia.co.uk.

Please note that the Philharmonia **will not accept** any alternative applications such as CVs or video files containing spoken word.

Auditions

First round

First round auditions for Strings will take place via video submissions. There is a portal in the application form where you will upload your recording. Please submit one, unedited video. First round audition requirements are in the attached pack below. The deadline to submit your video is midnight on Sunday 22 March 2026.

Second round

If invited to audition, second round auditions will take place live and in-person in London. Second round audition requirements are in the attached pack below.

Candidates may be asked to do some sight reading.

An accompanist will be provided – please do not bring your own.

We are unable to provide feedback for candidates not successful at the first round.

Please note the Philharmonia reserves the right to change the date of any in-person audition if necessary.

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First round audition requirements

Solo rep

- Complete of the first movement of a classical concerto

Excerpts

- Beethoven, Symphony No. 5
- Strauss, Ein Heldenleben
- Mozart, Symphony No. 39

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Beethoven, Symphony No. 5

Allegro *pp* poco ritardando a tempo *pp*

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

25

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

51 poco ritard. a tempo *pp*

63 *cresc.* *f*

74

Detailed description: This is a page of musical notation for the first movement of Beethoven's Symphony No. 5, bass clef, 3/4 time signature. The score consists of seven staves of music. The first staff begins with a dynamic marking of *pp* and a tempo marking of 'Allegro'. A hairpin crescendo leads to a section marked 'poco ritardando a tempo' with a dynamic of *pp*. The second staff starts at measure 13 with a dynamic of *sf* and a tempo marking of 'un poco ritard. a tempo'. A first ending bracket labeled '1' spans measures 13-14. The third staff begins at measure 25. The fourth staff starts at measure 38 with a series of *sf* markings and a *dimin. pp* marking. The fifth staff begins at measure 51 with a tempo marking of 'poco ritard. a tempo' and a dynamic of *pp*. The sixth staff starts at measure 63 with a *cresc.* marking and a dynamic of *f*. The seventh staff begins at measure 74.

BA 9005

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Strauss, Ein Heldenleben

Strauss — Ein Heldenleben

2

Contrabässe.

Musical score for Contrabasses, measures 9-11 and 77-78. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *fff*, *ffresc.*, and *ff*. Measure numbers 9, 10, 11, 77, and 78 are indicated above the staves.

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Mozart, Symphony No. 39

13

16 *p*

19

26 **Allegro** *p* 3 2

40

53 **A** *f*

61 *ten. b2.* **B**

74

86

92 **C** *sfp* Cello Basso

Detailed description: This is a page of a musical score for Cello and Bass, covering measures 13 to 92 of Mozart's Symphony No. 39. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with measure 13, which includes a first ending bracket. Measure 16 is marked with a piano (*p*) dynamic. Measure 26 is marked **Allegro** and piano (*p*), and contains a triplet of eighth notes and a pair of eighth notes. Measure 53 is marked with a forte (*f*) dynamic and contains a section labeled **A**. Measure 61 is marked *ten. b2.* and contains a section labeled **B**. Measure 92 is marked *sfp* and contains a section labeled **C**, which is the beginning of a new section for Cello and Bass.

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Second round audition requirements

Solo rep

- Complete first movement of a classical concerto, without cadenza

Excerpts

- Beethoven, Symphony No. 3
- Beethoven, Symphony No. 5
- Strauss, Ein Heldenleben
- Verdi, Otello
- Mozart, Symphony No. 39

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Beethoven, Symphony No. 3

Scherzo Allegro vivace

(♩. = 116)

9 *pp* *sempre staccato*

18

29 *sempre pp*

39 *2*

51 *sempre pp*

63 *pp* *3* *1 (-12)* *2* *3*

76 *4* *5* *6* *7* *8* *9* *10* *11* *12*

87 *cresc.* *ff* **A**

97 *sf* *sf* *sf*

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Contrabasso

11

108

Musical notation for measures 108-118. The staff is in bass clef with a key signature of two flats. It features a melodic line with slurs and accents. Dynamic markings include *sf* (sforzando) at measures 110, 111, and 112. A trill (tr) is marked at the end of measure 118.

119

Musical notation for measures 119-150. The staff is in bass clef with a key signature of two flats. It begins with a first ending bracket (1) over measures 119-120. Measure 121 has a *p* (piano) dynamic. Measures 122-125 have *f sf* (forte sforzando) dynamics. Measure 126 has a trill (tr) and a *B* (breve) marking. Measure 127 has a *p* dynamic. Measure 128 has a *p* dynamic. Measure 129 has a *p* dynamic. Measure 130 has a *p* dynamic. Measure 131 has a *p* dynamic. Measure 132 has a *p* dynamic. Measure 133 has a *p* dynamic. Measure 134 has a *p* dynamic. Measure 135 has a *p* dynamic. Measure 136 has a *p* dynamic. Measure 137 has a *p* dynamic. Measure 138 has a *p* dynamic. Measure 139 has a *p* dynamic. Measure 140 has a *p* dynamic. Measure 141 has a *p* dynamic. Measure 142 has a *p* dynamic. Measure 143 has a *p* dynamic. Measure 144 has a *p* dynamic. Measure 145 has a *p* dynamic. Measure 146 has a *p* dynamic. Measure 147 has a *p* dynamic. Measure 148 has a *p* dynamic. Measure 149 has a *p* dynamic. Measure 150 has a *p* dynamic. A *Vc.* (Violoncello) marking is present at the end of measure 150.

151

Musical notation for measures 151-160. The staff is in bass clef with a key signature of two flats. It features a melodic line with slurs and accents. Dynamic markings include *p* (piano) at measure 151, *cresc.* (crescendo) at measure 155, and *ff* (fortissimo) at measure 160.

161

Musical notation for measures 161-165. The staff is in bass clef with a key signature of two flats. It features a melodic line with slurs and accents. A first ending bracket (1.) is present over measures 161-162. A *f* (forte) dynamic marking is present at the end of measure 165.

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Beethoven, Symphony No. 5

Allegro *pp* poco ritardando a tempo *pp*

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

25

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

poco ritard. a tempo

51 *pp*

63 *cresc.* *f*

74

Detailed description: This is a page of musical notation for the first movement of Beethoven's Symphony No. 5, bass clef, 3/4 time signature. The score consists of seven staves of music. The first staff begins with the tempo marking 'Allegro' and a dynamic marking of 'pp'. The second staff has a measure rest followed by a first ending bracket. The third staff is a continuation of the melodic line. The fourth staff features a series of accents and a dynamic change to 'dimin. pp'. The fifth staff returns to 'poco ritard. a tempo' and 'pp'. The sixth staff shows a 'cresc.' marking leading to a 'f' dynamic. The seventh staff continues the melodic line.

BA 9005

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Strauss, Ein Heldenleben

Strauss — Ein Heldenleben

2

Contrabässe.

Musical score for Contrabasses, measures 9-11 and 77-78. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Measure 9 begins with a forte (*ff*) dynamic and features a triplet of eighth notes. Measure 10 continues with a fortissimo (*fff*) dynamic and includes a crescendo hairpin. Measure 11 shows a *ff* dynamic with a fermata over the final note. Measures 77 and 78 are also marked with *ff* dynamics and feature triplet patterns.

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Verdi, Otello

POCO PIÙ MOSSO ♩ = 80
I SOLI CONTRABASSI A 4 CORDE - CON SORDINA

U legato
4^a Corda
3^a C.
2^a C.
1^a C.
TUTTI
un po' marcato

più marcato *f* *dim.* *morendo* **V** *ppp*

X *p*

VIOLONC.ⁱ *f*
Un po' più marcato e cres.
staccate

BASSI *f* 3^a C. 4^a C. 3^a C. *cres.* 2^a C. 1^a C. *ff* **3** *ff* **LEVARE LE SORDINE**

98

8

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Mozart, Symphony No. 39

13

16 *p*

19

26 **Allegro** *p* 3 2

40

53 **A** *f*

61 *ten. b2.* **B**

74

86

92 **C** *sfp* Cello Basso

Detailed description: This is a page of a musical score for Cello and Bass, covering measures 13 to 92 of Mozart's Symphony No. 39. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with measure 13, featuring a series of eighth notes. Measure 16 is marked with a piano (*p*) dynamic. Measure 19 shows a first ending bracket. Measure 26 is marked **Allegro** and *p*, with a 3-measure rest followed by a 2-measure rest. Measure 40 starts a new section. Measure 53 is marked with a first ending bracket and a forte (*f*) dynamic, and contains a boxed letter **A**. Measure 61 is marked *ten. b2.* and contains a boxed letter **B**. Measure 74 continues the rhythmic pattern. Measure 86 continues the rhythmic pattern. Measure 92 is marked with a first ending bracket, a *sfp* dynamic, and contains a boxed letter **C**. The instrument names "Cello" and "Basso" are written below the staff at the end of the page.