



Jordan High School Orchestra

“Excellence Lives Here”

27500 Fulshear Bend Dr., Fulshear, Texas 77441

www.jordanorchestra.org



2021-2022 AUDITION REPERTOIRE

PLEASE READ THE FOLLOWING:

Welcome to the Jordan High School Orchestra program! For you to experience a successful audition please be mindful of the following:

- All orchestra assignments are based on a person's musical potential, knowledge, technique, and overall musicianship. **Your character and work ethic matters just as much as how well you play your instrument.** Therefore, your current orchestra teacher's recommendation carries significant weight in determining the appropriate level orchestra for you to participate next year.
- **You only have one opportunity to audition.** Prepare your repertoire with your private lesson teacher and practice your audition material every day.
- **Membership in each orchestra changes every year.** Do not assume that just because you are already in the top group that you will stay in the top group. **YOU ARE THE ORCHESTRA.** You determine how well the orchestra will be based on your ability to go above and beyond the basic requirements.
- Maintain a positive attitude! **Jordan Orchestra only works when people practice.** Your mindset determines your potential and reality to be successful in orchestra.
- **Jordan desires musicians that are committed to learning—not just competition or trying to attain 100% all the time.** You will be challenged. You should expect to fail at times and learn from mistakes. You will receive a well-rounded music education that is immersed in theory, aural skills, and performance. And you will have fun creating and performing music with your friends!
- **You decide what orchestra level you want to audition for next year.**
- **Prepare your audition music with mindful practice and careful attention to detail.**
- **Private lessons are strongly encouraged.**
- **All current Jordan Orchestra musicians must learn the audition material as this counts as 50% of your Spring Final Examination grade.** You must prepare, at bare minimum, the audition material that is listed for your current Jordan Orchestra assignment. For example, Sinfonia musicians must prepare Sinfonia audition material—NOT any other orchestra level audition material.
- Audition videos may be uploaded starting April 19th on the Jordan Orchestra website (www.jordanorchestra.org)
- Audition videos and Google are due by **Friday, April 23rd at 11:59 p.m. LATE AUDITION VIDEOS ARE NOT ACCEPTABLE.**
- **All audition results are at the sole discretion of the music director—not the student, parent, nor the private lesson teacher.** Complaints and/or bullying the director about results will not be entertained.



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HOW TO PREPARE FOR YOUR AUDITION

- **Listen to recordings of the orchestra excerpts.**
- **Study the audition material with your private lesson teacher.**
- Practice slowly at first and then gradually build-up speed to required audition tempo.
- Record and listen to yourself every day.
- **Use a tuner and drone to develop accurate pitch.**
- **Practice with a metronome.**
- Concentrate on your sound, vibrato, bow control, dynamics, and rhythm.
- Review your audition material every day.
- Practice in front of a mirror and pay attention to your instrument posture and body.
- **Make sure that your instrument is in good playing condition: strings are functional, bow hair is fresh, and rosin works well.**
- Mark in fingerings to help remind you of hand position.
- Breathe.
- Smile!
- Perform your audition for your family before you record your final performance.
- Make sure that you allow ample time to record and review your audition before you submit your video online.
- **Do your best!**
- **REMEMBER:** This audition shows your current technique and musicianship as well as your musical potential. We want you to do well!



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JORDAN ORCHESTRA LEVELS

CAMERATA	PHILHARMONIA	LYRICA	SINFONIA
<p>*May compete at UIL Evaluation</p> <p>*After school sectionals/rehearsals may be necessary (seasonal)</p> <p>*UIL Solo/Ensemble participation encouraged</p> <p>*Performs at all concerts</p> <p>*Private Lessons encouraged</p>	<p>*Competes at UIL Evaluation</p> <p>*After school sectionals/rehearsals may be necessary (seasonal)</p> <p>*UIL Solo/Ensemble participation encouraged</p> <p>*Performs at all concerts</p> <p>*Private Lessons very strongly encouraged</p>	<p>*Competes at UIL Evaluation</p> <p>*After school sectionals and rehearsals required</p> <p>*Symphony Orchestra (full orchestra) participation required in Spring semester</p> <p>*UIL Solo/Ensemble participation expected</p> <p>*Performs at all concerts</p> <p>*All-Region, Area, All-State auditions encouraged</p> <p>*Private Lessons expected</p>	<p>*Competes at UIL Evaluation</p> <p>*After school sectionals and rehearsals required</p> <p>*Symphony Orchestra (full orchestra) participation required in Spring semester</p> <p>*UIL Solo/Ensemble participation expected</p> <p>*Performs at all concerts</p> <p>*All-Region, Area, All-State auditions expected</p> <p>*State Honor Orchestra Competitive</p> <p>*Private Lessons expected</p>

JORDAN ORCHESTRA AUDITION CRITERIA

CAMERATA	PHILHARMONIA	LYRICA	SINFONIA
<p>INTONATION: Student demonstrates need to review fundamentals in playing: basic posture and correct fingering patterns to work on pitch accuracy. Student demonstrates need for mastering accurate pitch and fingering patterns. Shifting is rigid and hinders accurate pitch.</p> <p>RHYTHM: Student is developing a strong sense of rhythmic pulse.</p> <p>tone quality: Student demonstrates need to work on "core" sound in order to overcome thin tone quality. Vibrato is non-existent and/or developing.</p> <p>FLUENCY: Fluency in playing needs improvement: no stopping and starting within a passage.</p> <p>SCALES: Student knows one-octave major scales and some two-octave major scales with developing intonation.</p> <p>MUSIC READING: Student demonstrates developing ability to read music correctly with accurate pitch and correct rhythm.</p> <p>MUSICIANSHIP: Student is learning how to interpret a piece with dynamics and articulations.</p> <p>CITIZENSHIP: Meets classroom expectations: A team player, demonstrates support of the director and other students, highly motivated to excel, turns in assignments on time, and demonstrates initiative.</p> <p>REHEARSAL ETIQUETTE: Student is early to rehearsals, arrives prepared knowing music ahead of full group rehearsals, no talking during rehearsals, marks music the first time asked, brings music binder and pencil to rehearsal 100% of the time.</p> <p>PRIVATE LESSONS: Enrollment in private lessons is highly encouraged.</p> <p>ACADEMIC PROGRESS: Must demonstrate passing grades in all classes (70% or higher) in order to participate in UIL and Solo & Ensemble Contest. Student involvement in UIL Evaluation and Solo & Ensemble Contest is expected.</p>	<p>INTONATION: Student is developing accurate intonation with only a few minor errors. Excellent left hand fingering technique. Demonstrates loose and smooth left hand shifting motion.</p> <p>RHYTHM: Demonstrates strong understanding of steady rhythmic pulse. Accurate reading of rhythmic values.</p> <p>tone quality: Tone is rich and full; there is "core" to the sound. Bow is parallel to the bridge. Vibrato is developing. Bow changes are coordinated with finger changes.</p> <p>FLUENCY: Excellent left hand fingering technique. Bow changes are coordinated with finger changes. No stopping and starting within a passage. Student has complete control of the piece.</p> <p>SCALES: Student is proficient in two-octave major scales up to four sharps and four flats with near perfect intonation.</p> <p>MUSIC READING: Student demonstrates proficiency with reading music correctly with accurate pitch and rhythm.</p> <p>MUSICIANSHIP: Developing the ability to perform printed dynamics and printed articulations without verbal reminder from director. Demonstrates growing ability to perform musically—student does not just perform notes, but interprets the dynamics, rhythms and phrasing.</p> <p>CITIZENSHIP: Meets classroom expectations: A team player, demonstrates support of the director and other students, highly motivated to excel, turns in assignments on time, and demonstrates initiative.</p> <p>REHEARSAL ETIQUETTE: Student is early to rehearsals, arrives prepared knowing music ahead of full group rehearsals, no talking during rehearsals, marks music the first time asked, brings music binder and pencil to rehearsal 100% of the time.</p> <p>PRIVATE LESSONS: Enrollment in private lessons is strongly encouraged.</p> <p>ACADEMIC PROGRESS: Must demonstrate passing grades in all classes (70% or higher) in order to participate in UIL and Solo & Ensemble Contest. Student involvement in UIL Evaluation and Solo & Ensemble Contest is expected.</p>	<p>INTONATION: Near perfect intonation with only a few minor errors.</p> <p>RHYTHM: Demonstrates strong understanding of steady rhythmic pulse. Accurate reading of rhythmic values.</p> <p>tone quality: Tone is rich and full; there is "core" to the sound. Bow is parallel to the bridge. Vibrato is evident.</p> <p>FLUENCY: Excellent left hand fingering technique. Bow changes are coordinated with finger changes. No stopping and starting within a passage. Student has complete control of the piece. Shifting is fluent and "scoops" are absent in playing.</p> <p>SCALES: Student is proficient in two-octave major scales. Student also performs some three-octave major scales up to three sharps and three flats with near perfect intonation.</p> <p>MUSIC READING: Student possesses ability to read advanced rhythms, symbols, and terms accurately.</p> <p>MUSICIANSHIP: Demonstrates the ability to perform printed dynamics, phrasing and printed articulations without verbal reminder from director.</p> <p>CITIZENSHIP: Meets classroom expectations: A team player, demonstrates support of the director and other students, highly motivated to excel, turns in assignments on time, and demonstrates initiative.</p> <p>REHEARSAL ETIQUETTE: Student is early to rehearsals, arrives prepared knowing music ahead of full group rehearsals, no talking during rehearsals, marks music the first time asked, brings music binder and pencil to rehearsal 100% of the time.</p> <p>PRIVATE LESSONS: Enrollment in private lessons is expected.</p> <p>ACADEMIC PROGRESS: Must demonstrate passing grades in all classes (70% or higher). Must prove capable of turning in orchestra assignments and playing tests on time. Student highly encouraged to audition for Region. Student involvement in Region auditions, UIL Evaluation and Solo & Ensemble Contest is expected.</p>	<p>INTONATION: Accurate intonation is expected.</p> <p>RHYTHM: Demonstrates extremely strong rhythmic pulse.</p> <p>tone quality: Tone is rich and full; there is "core" to the sound. Bow is parallel to the bridge. Vibrato is constant, rich, even, full, and capable of producing different speeds/widths.</p> <p>FLUENCY: Superb left hand fingering technique. Bow changes are coordinated with finger changes. No stopping and starting within a passage. Student has complete control of the piece. Shifting is fluent and "scoops" are absent in playing.</p> <p>SCALES: Student is proficient in all two-octave major and minor scales. Student also performs all 12 three-octave major scales with accurate intonation.</p> <p>MUSIC READING: Student possesses ability to read advanced rhythms accurately. Student is fluent in foreign music terminology.</p> <p>MUSICIANSHIP: Demonstrates the ability to perform printed dynamics, phrasing and printed articulations without verbal reminder from director.</p> <p>CITIZENSHIP: Exceeds classroom expectations: A team player, demonstrates support of the director and other students, highly motivated to excel, turns in assignments on time, and demonstrates initiative and perseverance at all times.</p> <p>REHEARSAL ETIQUETTE: Student is early to rehearsals, arrives prepared knowing music ahead of full group rehearsals, no talking during rehearsals, marks music the first time asked, brings music binder and pencil to rehearsal 100% of the time.</p> <p>PRIVATE LESSONS: Enrollment in private lessons is expected.</p> <p>ACADEMIC PROGRESS: Must demonstrate passing grades in all classes (70% or higher). Must prove capable of turning in orchestra assignments and playing tests on time. Student excels in all facets of music. Must have ability to work to All-State potential and participate in several functions throughout the year that may require travel (festivals, state competitions, Midwest Clinic, school tours, Solo & Ensemble Contest, Region, etc.). Student involvement in Region auditions, UIL Evaluation and Solo & Ensemble Contest is expected.</p>



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CAMERATA

DOUBLE BASS

All tempi, bowings, shifting, dynamics, and articulations must be observed.

SCALES: Please perform each scale with the metronome audible.

- Two-octave D major scale. Quarter note=70. Legato bow, one quarter note per pitch.
- Two-octave B-flat major scale. Quarter note=70. Legato bow, one quarter note per pitch.

ETUDE

- Simandl, 30 Studies. *Etude #1*. Entire. Quarter note=100-106. Perform without metronome.

EXCERPT

- Woodruff: *Adoration*. Quarter note=120. Measures 1-57. Perform without metronome.

Jordan Orchestra Bass Audition Scales

Double Bass

D major $\text{♩} = 70$

Handwritten fingering: I, III-2

D.B.

5

Handwritten fingering: I-4

D.B.

9 $\frac{1}{2}$ pp. B-flat major $\text{♩} = 70$

Handwritten fingering: III-1, IV-1, 0, 1, 2

D.B.

13

Handwritten fingering: IV-4, III-4, 0

D.B.

17 E-flat major $\text{♩} = 70$

Handwritten fingering: II-1, 0

D.B.

21

Handwritten fingering: II-4, 0

D.B.

25 B major $\text{♩} = 70$

Handwritten fingering: IV-1, II-2, 0

D.B.

29

Handwritten fingering: IV-3, IV-4, 0

Jordan Orchestra Bass Audition Scales

A major $\text{♩} = 60$

33

D.B.

35

D.B.

A-flat major $\text{♩} = 60$

37

D.B.

39

D.B.

THREE-OCTAVE SCALES MAY BE PERFORMED WITHOUT DISPLACED OCTAVE

METRONOME MUST BE ON WHEN PERFORMING SCALES

Camerata

- Bracket = play in position

- Vibrate d notes

- space between d notes - articulate low notes!

30 STUDIES

for String Bass

Edited by FRED ZIMMERMANN

FRANZ SIMANDL
(1840-1912)

Maestoso.

1.

17

32

19

7

4

31

D ↔ G

BASS

Adoration

BUD WOODRUFF

Allegro $\text{♩} = c. 120$

YAS156

The musical score consists of ten staves of music in bass clef, with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro' with a metronome marking of approximately 120 beats per minute. The score includes various performance markings such as accents, slurs, and dynamics (mp, f, p). Handwritten annotations include fingerings (e.g., 2 0 1, 4 1, 0 1, 2 1, 1 4), dynamic markings like '1/2 pos.' and 'pizz.', and a circled 'arco' marking. Measure numbers 1 through 80 are indicated at the bottom of each staff. A large 'X' is drawn across the bottom half of the page, crossing out staves 57 through 80.



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PHILHARMONIA

DOUBLE BASS

All tempi, bowings, shifting, dynamics, and articulations must be observed.

SCALES: Please perform each scale with the metronome audible.

- Two-octave E-flat major scale. Quarter note=70. Legato bow, one quarter note per pitch.
- Two-octave B major scale. Quarter note=70. Legato bow, one quarter note per pitch.

ETUDE

- Simandl, 30 Studies, *Etude #2*. Entire. Dotted quarter note=94-100. Perform without metronome.

EXCERPT

- Richard Meyer: *A Keltic Feast*. Quarter note=100. Measures 138-182. Perform without metronome.

Jordan Orchestra Bass Audition Scales

Double Bass

D major $\text{♩} = 70$

D.B.

5

D.B.

9 $\frac{1}{2}$ p.p.

B-flat major $\text{♩} = 70$

D.B.

13

D.B.

17 $\frac{1}{2}$ p.p.

E-flat major $\text{♩} = 70$

D.B.

21

D.B.

25

B major $\text{♩} = 70$

D.B.

29

Jordan Orchestra Bass Audition Scales

33 A major $\text{♩} = 60$

D.B.

35

D.B.

37 A-flat major $\text{♩} = 60$

D.B.

39

D.B.

THREE-OCTAVE SCALES MAY BE PERFORMED WITHOUT DISPLACED OCTAVE

METRONOME MUST BE ON WHEN PERFORMING SCALES

1/2 pos.
Andante con moto.

Handwritten musical score for a string section, consisting of eight staves of music. The notation includes notes, rests, and various performance markings such as *mf*, *1st pos.*, and *1/2 pos.*. Above the staves, there are numerous handwritten numbers (e.g., 0, 2, 4, 1, 0, 4, 1, 0, 4, 1, 1, 4) which likely represent fingerings or bowing patterns. The music is written in a single system across the eight staves.

Marziale.

Handwritten musical score for a string section, consisting of three staves of music. The notation includes notes, rests, and performance markings such as *f*. The music is written in a single system across the three staves.

134 Tempo I

134-137

~~134-137~~

arco

mf

142

f

sim.

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

ff

162

163

164

165

166

f

2 pos

167

168

169

170

171

p

172

173

174

175

1/2 pos

176

177

178

179

180

cresc.

f

181

L'istesso tempo (one beat in a bar)

181

182

183

184

185

186

sempre ff



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LYRICA

DOUBLE BASS

All tempi, bowings, shifting, dynamics, and articulations must be observed.

SCALE: Please perform the scale with metronome audible.

- Three-octave A major scale. Quarter note=60. Sixteenth notes. Slur two beats.

ETUDE

- Libon: *Etude #5*. Entire. Eighth note=56-60. Perform without metronome.

EXCERPTS

- Dello Joio: *Choreography*. Quarter note=120-124. Measures 1-44. Perform without metronome.
- Berlioz: *Symphonie Fantastique, IV. March to the Scaffold*. Half note=72-76. Cut indicated on score. Perform without metronome.

Jordan Orchestra Bass Audition Scales

Double Bass

D major $\text{♩} = 70$

Handwritten annotations: I, III - 2

D.B.

5

Handwritten annotation: I - 4

D.B.

9 $\frac{1}{2}$ flat

B-flat major $\text{♩} = 70$

Handwritten annotations: III - 1, IV - 1, 1 2

D.B.

13

Handwritten annotations: IV - 4, III - 4, 1/2 4

D.B.

17

E-flat major $\text{♩} = 70$

Handwritten annotations: II - 1, III 1/2 2, 4

D.B.

21

Handwritten annotations: II - 4, 1/2 1, 0

D.B.

25

B major $\text{♩} = 70$

Handwritten annotations: II 1/2 - 1, III - 2, III - 1, 3 2 3

D.B.

29

Handwritten annotations: III 1/2 - 3, IV - 4, IV 1/2, 1/2 4, - 4, - 1, 2 4, 1

Jordan Orchestra Bass Audition Scales

A major $\text{♩} = 60$

D.B. 33

D.B. 35

A-flat major $\text{♩} = 60$

D.B. 37

D.B. 39

THREE-OCTAVE SCALES MAY BE PERFORMED WITHOUT DISPLACED OCTAVE

METRONOME MUST BE ON WHEN PERFORMING SCALES

I - G str. II - D str. III - A str. IV - E str.
Lyrics

Moderate

5. 5. 9. 14. 18. 22. 26. 30. 35. 39. 44.

Cresc.

DAD

CHOREOGRAPHY

Three Dances for String Orchestra

Double Bass

NORMAN DELLO JOIO

Allegro scherzando

The musical score for Double Bass consists of ten staves of music. The notation includes various rhythmic values, accidentals, and articulation marks. Key annotations include:

- Staff 1:** Starts with a *pizz.* marking. Above the staff, there are handwritten numbers: 4, 2, 4, 0, 4, 0, 4, 4, 4, 2, 4, 0.
- Staff 2:** Contains a boxed measure number '5'. Above the staff are handwritten numbers: 2, 2, 0, 2, 1, 1, 2, 4, 0, 4, 4, 0.
- Staff 3:** Contains boxed measure numbers '10' and '15 (pizz.)'. Above the staff are handwritten numbers: 2, 0, 4, 0, 4, 1, 4, 4, 0.
- Staff 4:** Contains boxed measure numbers '20' and '25'. Above the staff are handwritten numbers: 5, 1, 4, 4, 1, 4, 4, 1, 4, 1, 4.
- Staff 5:** Contains boxed measure numbers '30' and '35'. Above the staff are handwritten numbers: 4, 2, 4, 4, 1, 1, 1.
- Staff 6:** Contains boxed measure numbers '40' and '45'. Above the staff are handwritten numbers: 3, 4, 4, 4, 1, 1, 1.
- Staff 7:** Contains boxed measure numbers '50' and '55'. Above the staff are handwritten numbers: 4, 4, 4, 4, 2, 1, 4, 2, 0.
- Staff 8:** Contains boxed measure numbers '60' and '65'. Above the staff are handwritten numbers: 2, 2, 1, 2, 2.

Dynamics and articulation markings include *ff*, *mf*, *p*, *f*, *arco*, *pizz.*, *ancora pizz.*, and *legato*. The score concludes with a *ff* dynamic marking.

Berlioz — Symphonie Fantastique

Contrabasso.

pp *pizz.* **49** *poco riten.* *arco* Cor. Ingl. 20 21 22 *pp*

IV.

Gang zum Hochgericht.

Marche au Supplice.

The Procession to the Stake.

Allegretto non troppo. (♩ = 72)

pizz.
div. a 4. *pp*
pizz.
pp

arco *pp* *dim.* *pp* *mf* *f*

dim. *pp* *dim.* *pp* *dim.*

50

arco *pp* *dim.* *pp* *dim.*

51 *pp* *dim.*

pp *dim.*

52 *pizz.* *mf* *pp* *dim.*

arco **53** *dim.*

f *arco* **58** *dim.*

f *arco* **59** *dim.*



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SINFONIA

DOUBLE BASS

All tempi, bowings, shifting, dynamics, and articulations must be observed.

SCALE: Please perform the scale with the metronome audible.

- Three-octave A-flat major scale. Quarter note=60. Sixteenth notes. Slur two beats.

ETUDE

- Libon: *Etude #10*. Entire. Quarter note=54-60. Perform without metronome.

EXCERPTS

- Berlioz: *Symphonie Fantastique, IV. March to the Scaffold*. Half note=72-76. Cut indicated on score. Perform without metronome.
- Tchaikovsky: *Symphony No. 4, IV. Movement*. Quarter note=124. Cut indicated on score. Perform without metronome.

Jordan Orchestra Bass Audition Scales

Double Bass

D major $\text{♩} = 70$

Handwritten fingering: I, III-2

D.B.

5

Handwritten fingering: I-4

D.B.

9 $\frac{1}{2}$ pp. B-flat major $\text{♩} = 70$

Handwritten fingering: III-1, IV-1, 2, 1, 2

D.B.

13

Handwritten fingering: II-4, III-4, $\frac{1}{2}$ -4

D.B.

17 E-flat major $\text{♩} = 70$

Handwritten fingering: II-1, III-2/4

D.B.

21

Handwritten fingering: II-4, $\frac{1}{2}$ -4

D.B.

25 B major $\text{♩} = 70$

Handwritten fingering: II- $\frac{1}{2}$, II-2, 3, 2, 3

D.B.

29

Handwritten fingering: III-3, II-4, II- $\frac{4}{2}$, $\frac{1}{2}$ -4

Jordan Orchestra Bass Audition Scales

A major $\text{♩} = 60$

33

D.B.

35

D.B.

A-flat major $\text{♩} = 60$

37

D.B.

39

D.B.

THREE-OCTAVE SCALES MAY BE PERFORMED WITHOUT DISPLACED OCTAVE

METRONOME MUST BE ON WHEN PERFORMING SCALES

10

Moderato
mf

8va
Up an octave

Berlioz — Symphonie Fantastique

Contrabasso.

pizz. **49** *pp* *poco riten.* *arco* *Cor. Ingl.* 20 21 22 *pp*

IV.

Gang zum Hochgericht.

Marche au Supplice. The Procession to the Stake.

Allegretto non troppo. (♩ = 72)

pizz. *pp* *div. a 4.* *pizz.* **50** *pp* *dim.* *arco* *mf* *pp* *dim.* *pp* *dim.* **51** *pp* *dim.* *pp* *dim.* **52** *pizz.* *mf* *pp* *dim.* **53** *arco* *pp* *dim.* *pp*

- Space between quarters - short eighth notes

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

- long sixteenth notes Kontrabaß

The image shows a handwritten musical score for double bass, consisting of ten staves. The first three staves are crossed out with a large, bold 'X'. The remaining seven staves contain musical notation with various annotations. The first staff of the un-crossed section is marked 'arco' and 'mf'. The second staff is marked 'pizz.' and 'f'. The third staff is marked 'arco' and 'f'. The fourth staff begins with a 'C' time signature and contains rhythmic patterns such as '4 2 1 0 4 2 1', '4 1 4 1 0', and '1 4 0 1 4 1 2 4'. The fifth staff has patterns like '1 1 4', '2 1 4 2 1 2 1 4', and '4 1 4'. The sixth staff has patterns like '1 4', '2 1 0 1 1', '1 2 4', and '4 2 1 0 2'. The seventh staff has patterns like '4', '1 0 2 1', '4', '1 0 2 1 0 2', '0 4 1 0 4 4', and '1 4 1'. The eighth staff has patterns like '4', '1 0 2 1 0 4', '0 2 1 0', and '1 4 1 0 4 1'. The ninth staff has patterns like '1 4 1 0 4 1 2 4', '1 4', '1 4 1 0 4 1', and '1 4 1 0 4 1'. The tenth staff has patterns like '1 4 1 0 4 1 2 4', '1 4 1 0 4 1', and '1 4 1 0 4 1'. The score ends with a double bar line and a '5' indicating a five-measure rest.