



Audition Repertoire for Principal Double Bass

SOLO REPERTOIRE (All solos listed are to be recorded, piano accompaniment is not required)

1st movement of DITTERSDORF Concerto with Gruber Cadenza **OR**

1st movement of VANHAL Concerto with cadenza

AND

1st movement of BOTTESINI Concerto No.1 with cadenza **OR**

1st movement of BOTTESINI Concerto No.2 with cadenza

ORCHESTRAL EXCERPTS (All excerpts are to be recorded)

| | | |
|---------------------------|---|---|
| BEETHOVEN | Symphony No.5, 3 rd movement: | (i) Bar 1 to bar 18 (ii) Bar 52 to bar 100 (iii) Bar 140 to bar 218 (without repeats) |
| MOZART | Symphony No.35, 1 st movement: | (i) Bar 13 to 33 (ii) Bar 59 to bar 66 (iii) Bar 165 to bar 172 |
| STRAUSS | Don Juan: | (i) Bar 23 to 48 (ii) Bar 354 to 360 (iii) Bar 368 to 384 |
| STRAUSS | Ein Heldenleben: | [9] to bar 4 of [12] |
| MUSSORGSKY orch. RAVEL | Pictures at an Exhibition, 6 th movement: Samuel Goldenberg and Schmuÿle: | [56] to [58] |
| BERLIOZ | Symphonie Fantastique, 4 th movement: | (i) [B] to [E] (ii) [M] to 2 bars after [P] |
| BARTOK | Concerto for Orchestra, 1 st movement: | Beginning to bar 32 |
| MAHLER | Symphony No.2, 1 st movement: | Beginning to bar 20 |
| MAHLER | Symphony No.1, 3 rd movement: | [1] to [3] Bass Solo |
| STRAVINSKY | Pulcinella Suite, 7 th movement: | Vivo (Solo, without repeats) |
| VERDI | Otello, Act 4: | [U] to [Y] |
| HAYDN | Symphony No.31, Variation 7: | Bass solo (with first repeat, without second repeat) |
| GINASTERA | Concerto for Strings, Op.33: I. Variazione IV | Bass Solo |

Singapore Symphony Group

11 Empress Place #01-02 Victoria Concert Hall Singapore 179558

T +65 6602 4200 F +65 6602 4222

E corporate@sso.org.sg W sso.org.sg

Solo Repertoire

Контрабас

КОНЦЕРТ

ми мажор

Редакция партии
контрабаса Р. АЗАРХИНА

I

DITTERSDORF

К. ДИТТЕРСДОРФ

1739—1799

Строй
контрабаса:

Allegro moderato

13 (1) 7

mf III

mf

(2) V

p II III

pp *cresc.*

(3) *f* I II III *Flag.* *p* III II III II

mf III I II

f I

(4) 9

III I *mf*

Контрабас

mf III I II

mf III III II f III

5 mf I I

Flag. 2 p

f

6 mf

7 mf cresc.

mf III I II I

8 Flag. p

mf I II

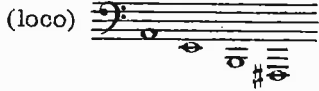
cresc. I II f

Bitte bei Aufführungen die Namen der Autoren im Programm nennen!

Kadenzen zu K. D. v. Dittersdorfs Konzert

für Kontrabaß und Orchester in E

Stimmung:



Heinz Karl Gruber

1. Satz

bearbeitet von Ludwig Streicher

Allegro moderato

sempre loco ♩ = 100

6 *f* *meno* *II* *accel.* *meno* *p* *rit.*

9 *f* *a tempo* *II* *accel.*

12 *f* *a tempo* *cresc.* *Lentando* ♩ = ♩ *p* *II*

15 *a tempo* *cresc.* *II* *meno* ♩ = 88 *III* *f* *II* *mf* *p* *II*

18 *accel.* *cresc.* *I* *rit.* ♩ = 100 *a tempo* *rit.*

21 *meno, accel.* *a tempo*

24 *meno* ♩ = 72 *a tempo* ♩ = 100

27 *rit. meno* ♩ = ♩ *a tempo* ♩ = 100

Meinem Kollegen Herrn Konrad Siebach

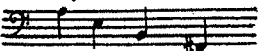
Spieldauer: 14 Min.

Konzert E-Dur

Für Kontrabaß und Klavier

J. B. Vanhal (1739-1813)
Herausgegeben von H. Herrmann

Stimmung des Instrumentes



Allegro moderato

20

I

f

p

f *p*

f *mf*

p

f *p dolce*

mf

f

tr *h2* *tr*

6

63 *f*

67

77 *p*

78 *f* *sub. p* *cresc.*

81 *ff* 5

89 *f*

94

99

103 *p* *gr*

108 *f*

111 *p* *f* *p*

Detailed description: This page of a musical score contains ten staves of music, numbered 63 to 111. The music is written in a single system with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Dynamic markings are used throughout, including *f* (forte), *p* (piano), *sub. p* (subito piano), *cresc.* (crescendo), and *ff* (fortissimo). A fermata is placed over a note in measure 81, and a '5' indicates a fifth finger fingering. A repeat sign is present in measure 103. The score concludes with a final measure at 111.

714 *f* *tr*

718 *p* *tr*

722 *cresc.* *tr*

725 *ff* *tr*

Kadenz *f* *p*

f *p* *f* *pp*

p *cresc.* *ff*

p *cresc.*

p *cresc.* *f*

p *mf*

p *cresc.*

ff *tr* *6*

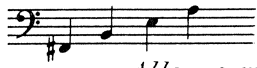
Kontrabaß

Konzert für Kontrabaß und Orchester fis-Moll

Stimmung des Kontrabasses:

I

Giovanni Bottesini
(1821–1889)



Allegro moderato
66

66 *f* *dim.* *3* *sf* *p*

73 *sf* *f* *dim.* *3* *sf* *p*

80 *sf* *p*

86 *p*

91 *p*

poco trattenuto

95

a tempo

99 *p*

105 *cresc.*

112 *sf*

118 *f*

Kontrabaß

122 A-S. D-S. G-S. *f* *p*

125 *sf*

130 *sf* *dim.* *p* *pp* G-S. abdrücken

137 *sf* *poco rall.*

143 *sf* D-S. G-S.

149 *poco rall.* *a tempo* *p*

154 *f* *dim.*

158 *sf* *p*

161 *cresc.* *sf* *p*

164 *sf*

170 *p* *cresc.*

176 *f* *con forza*

181

Musical staff 181: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. A dynamic marking of *dim. pp* is placed below the staff.

186

Musical staff 186: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamic markings include *sf*, *pp*, and *a tempo*. A tempo marking of *poco rit.* is placed above the staff.

190

Musical staff 190: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamic markings include *sf* and *pp*. A tempo marking of *dolce* is placed below the staff.

196

Musical staff 196: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamic markings include *sf* and *cresc.*. Fingerings are indicated with numbers 1-3.

200

Musical staff 200: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamic markings include *f* and *ff*. A tempo marking of *poco rall.* is placed above the staff. A measure rest of 6 is indicated.

210

Musical staff 210: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs and accents. A dynamic marking of *sf* is placed below the staff.

216

Musical staff 216: Treble clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs and accents. A dynamic marking of *sf* is placed below the staff.

221

Musical staff 221: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. A dynamic marking of *sf* is placed below the staff.

224

Musical staff 224: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. A dynamic marking of *sf* is placed below the staff.

227

Musical staff 227: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. A dynamic marking of *sf* is placed below the staff.

230

Musical staff 230: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. A dynamic marking of *sf* is placed below the staff.

233

Musical staff 233: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamic markings include *cresc.*, *f*, and *sf*. A dynamic marking of *sf* is placed below the staff.

Kontrabaß

240

243

246

cresc. *f*

252

con fuoco a piacere *trattenuto* *Cadenza*

sf sf f

259

D-S. *G-S.*

265

D-S. *p*

270

273

f *G-S.*

276

G-S. *sostenuto* *I.L.*

279

D-S. *I.L.*

282

285 *grandioso*
f *sf*

290 *sf* *accel.*

294 *f* *con forza*

298 *p*

301 *poco rit.* *quasi a tempo* *f*

305 *ff* *f*

309 *rall.* *p*

312 *a tempo* *f* *D.S. G-S.*

315 *cresc.*

318 *ff*

322 *rit.*

concerto no. 2

Giovanni Bottesini

Moderato

p *espressivo*

f *dim.* *p*

cresc. *cresc.*

p *cresc.*

cresc. *sf* *dim.* *sf* *dim.* *cresc.*

cresc. *f* *p* *cresc.*

f

p *cresc.* *f* *p*

cresc. *robusto*

p *sf* *cresc.* *f*

f

59 **F**

64 *p* *3* *cresc.* *sf*

69 *f* *dim.* *p* **G**

74 *3* *3* *3* *3* *3* *3*

79 *p* *sf* *cresc.*

83 *sf* *f* *p* *f* *sf* *f* *sf* *f* **H**

87 *sf* *sf* *sf* *sf* *sf* *f* *3*

94 *Cadenza*

98 *f* *f* *3* *3* *f* *3* *3*

101 *3* *3*

103 *sf*

108

111 *vibrato*

116 *a tempo*
sf sf sf f p

121 *p*

125 *f*

Orchestral Excerpts

Beethoven Symphony No.5, 3rd movement

Allegro

poco ritardando a tempo

pp

13

sf

un poco ritard. a tempo

1

f

25

38

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

poco ritard. a tempo

51

pp

63

cresc. *f*

74

89

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

A

Beethoven Symphony No.5, 3rd movement

101 3 pizz. 3 14 Vc. arco V
131 V V ff p cresc. f f

141

150

159 f

166

175 1-6 2 3 4

186 5 6

195 B f dimin. p

203

211 sempre più piano 8

Detailed description: This is a page of a musical score for the 3rd movement of Beethoven's Symphony No. 5. The score is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music, numbered 101 to 211. The first staff (101) includes performance instructions: '3 pizz.' (pizzicato), '3' (triplets), '14' (a measure rest), 'Vc.' (Violoncello), 'arco' (arco), and 'V' (Violino). The second staff (131) includes 'ff' (fortissimo), 'p' (piano), 'cresc.' (crescendo), and 'f' (forte). The third staff (141) is a continuation of the melodic line. The fourth staff (150) continues the melodic line. The fifth staff (159) includes a first ending bracket and 'f'. The sixth staff (166) continues the melodic line. The seventh staff (175) includes fingerings '1-6', '2', '3', and '4'. The eighth staff (186) includes fingerings '5' and '6'. The ninth staff (195) includes a section marker 'B', 'f', 'dimin.' (diminuendo), and 'p'. The tenth staff (203) continues the melodic line. The eleventh staff (211) includes 'sempre più piano' and a large bracket with the number '8' at the end.

This musical score is for the first movement of Mozart's Symphony 35, written for the bass clef. It covers measures 8 through 170. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as dynamics (p, f, sfz), trills (tr), and articulation marks. Measure numbers are placed at the beginning of each line. The score is divided into systems, with some measures crossed out with diagonal lines. A double bar line with repeat dots is present at measure 31. A section starting at measure 57 is enclosed in brackets with a forte (f) dynamic marking. The piece concludes with a 4-measure phrase at measure 170, marked with a 'D' below the staff.



DESK I

Contrabasso

DON JUAN

Tone Poem after Nicolaus Lenau

Richard Strauss, Op. 20
Edited by Clinton F. Nieweg
and Nancy Bradburd

Allegro, molto con brio

9 *pizz.* *ff*

16 *arco* *mf* *mf* *pizz.* *ff* *A arco*

24 *ff* *3*

30 *fff* *f* *ff*

36 *B* *pizz.* *2* *arco* *ff* *pp* *ff*

47 *tranquillo* *1* *molto vivo* *2* *3* *ff* *pp* *ff*

59 *cresc.* *ff* *rapidamente* *3* *6* *poco cal.*

71 *tranquillo* *1* *2* *3* *4* *5* *6* *1* *2* *ppp* *pp* *pp*

87 *tranquillo* *3* *4* *5* *p* *cresc.* *dim.*

101 *E* *p* *cresc.* *dim.* *pp*

Contrabasso

4

354 *arco* *p* *grazioso*

359 *p* *1* *pizz.* *3* *arco* *p* *grazioso*

369 *3* *pp*

374 *b_e* *1* *pizz.* *R* *arco* *mf cresc.* *ff*

380 *1* *ff* *S* *ff*

This musical score page contains measures 9 through 12 of a piece by Strauss. The notation is arranged in five systems:

- System 1:** A single bass clef staff starting at measure 9. It features a *ff* dynamic and contains triplet markings.
- System 2:** A single bass clef staff starting at measure 10. It features a *fff* dynamic and contains triplet markings.
- System 3:** A grand staff (treble and bass clefs) starting at measure 11. The left hand is marked *geteilt*. Dynamics include *f cresc.*, *ff*, and *tr* (trills).
- System 4:** A single bass clef staff starting at measure 12. It features a *ff* dynamic and contains triplet markings.
- System 5:** A single bass clef staff continuing from measure 12. It features a *ff* dynamic and contains triplet markings.

VI. Samuel Goldenberg und Schmuyle

Andante

56 *f*

57

58 4 59 3

Tromp.

3 3 3

Detailed description: This is a musical score for the sixth movement, 'Samuel Goldenberg und Schmuyle', from the orchestral suite 'Pictures at an Exhibition' by Maurice Ravel, based on the original by Modest Mussorgsky. The score is written for bass clef and common time (C). It consists of three staves. The first staff begins at measure 56 with a forte (*f*) dynamic and a tempo marking of 'Andante'. The music features a complex, rhythmic melody with many beamed notes and slurs. The second staff continues the melody, ending with three triplet markings. The third staff starts at measure 58, marked with a '2.' above the first measure, and includes a section for Trombones ('Tromp.') starting at measure 59. This section features a rhythmic pattern of eighth notes and quarter notes, with a '4' above measure 58 and a '3' above measure 59.

17 B unis. arco

f ff *dim.* *p* *mf f*

Musical staff 17-25: Bass clef, B-flat key signature. Starts with a large bracket on the left. Dynamics: *f*, *ff*, *dim.*, *p*, *mf*, *f*. Includes a fermata over the first measure and a hairpin crescendo.

26

dim. *p* *pp* *f*

Musical staff 26-33: Bass clef, B-flat key signature. Dynamics: *dim.*, *p*, *pp*, *f*. Includes a hairpin crescendo and a fermata over the 30th measure.

34

dim. *p*

Musical staff 34-38: Bass clef, B-flat key signature. Dynamics: *dim.*, *p*. Includes a hairpin crescendo.

39

sf *f* *dim.*

Musical staff 39-43: Bass clef, B-flat key signature. Dynamics: *sf*, *f*, *dim.*. Includes a hairpin crescendo.

44

p *ff* *ff* *ff*

Musical staff 44-50: Bass clef, B-flat key signature. Dynamics: *p*, *ff*, *ff*, *ff*. Includes a hairpin crescendo and a large bracket on the right.

Contre-Basses

108 *n* *v* *pizz.* **1** **2** *L arco*
f *ff*

117 *sempre più forte* *ff* **M** *ff*

125 *dim.* *p* *pp* **N** *ff* *ff*

134 *ff*

140 **O**

144

148

152 P

ff *f* *dim.*

1

Detailed description: This is a musical score for the Contrabass part of Berlioz's Symphonie fantastique, measures 152 to 159. The score is written on a single bass clef staff. It begins at measure 152 with a piano (P) dynamic and a fortissimo (*ff*) marking. The music consists of a series of eighth notes, some with accents, moving in a generally ascending and then descending pattern. A large bracket spans from the end of measure 152 to the beginning of measure 153. Measure 153 starts with a first ending bracket labeled '1' above it. The music continues with eighth notes, marked with a forte (*f*) dynamic. The piece concludes in measure 159 with a decrescendo (*dim.*) marking and a final note.

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BASS

CONCERTO FOR ORCHESTRA

I. INTRODUZIONE

Béla Bartók

Andante non troppo

p legato

12

(2) (4)

String. *p* tornando al 30 Tempo I

Symphonie Nr. 2

1. Satz

Gustav Mahler
(1860-1911)

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck

wild sf
sf *accel.* *a tempo*
 1 *ff* 1 *ff* *ff* *sf* *f*
 6 *immer wuchtig *)*
mf
 9 *ff* *ff* *f*
 12 *p subito* *f* *p* *f*
 15 ***) get.* *zus.*
f *p* *f* *mf* *p*
 18 *ppp* *pp sempre*

Contrabass.

III. Satz.

Feierlich und gemessen, ohne zu schleppen.

1 (Pauken)
pp p mit Dämpfer

3 Nur eine Hälfte.
pizz. 1 2 3 4
Alle Dämpfer a pp

VII. VIVO

85

Solo

86

Musical notation for measures 85-86. The system consists of two staves. The upper staff features a melodic line with various dynamics including *ff*, *sff*, and *sub.p*. The lower staff provides harmonic accompaniment with chords and moving lines. A *Solo* marking is present above the first measure.

Musical notation for measures 86-87. The system consists of two staves. The upper staff continues the melodic line with dynamics like *ff* and *sub.p*. The lower staff features a rhythmic accompaniment with a *sempre sim.* marking. A *du talon* marking is present above the lower staff in measure 87.

87

divi.

Musical notation for measures 87-88. The system consists of two staves. The upper staff has a melodic line with dynamics *ff*, *f sim.*, and *gliss.*. The lower staff has a rhythmic accompaniment with dynamics *sub. ff* and *subp*.

1°

2°

88

Musical notation for measures 88-89. The system consists of two staves. The upper staff features a melodic line with dynamics *ff* and *mf sf*. The lower staff has a rhythmic accompaniment with dynamics *mf sf*.

89

Musical notation for measures 89-90. The system consists of two staves. The upper staff has a melodic line with dynamics *f*. The lower staff has a rhythmic accompaniment.

BASSES

Stravinsky Pulcinella Suite

Musical notation for measures 87-90. The score is in bass clef with a key signature of one flat. Measure 87 features a piano (*p*) dynamic. Measure 89 includes a box containing the number 90. The piece concludes with a *sff* dynamic marking.

Musical notation for measures 91-94. Measure 91 is boxed with the number 91. The instruction *très fort (détaché)* is written above the staff. The dynamic *sff* is present at the start, and *sempre sff* is written below the staff.

Musical notation for measures 95-98. Measure 95 is boxed with the number 91. The instruction *dolce. staccatiss. e secco* is written above the staff.

Musical notation for measures 99-102. Measure 100 is boxed with the number 92. The instruction *du talon* is written above the staff. A piano (*p*) dynamic is indicated below the staff.

Musical notation for measures 103-106. Measure 103 is boxed with the number 93. Dynamics *sub ff* and *sub p* are written below the staff.

Musical notation for measures 107-110. The instruction *ff risoluto, energico* is written above the staff. The piece concludes with a *sff* dynamic marking.

4. Akt

Othello

Giuseppe Verdi

Poco più mosso ♩ = 80 [♩ = 66]

Ⓛ legato con sord.

The musical score consists of five staves of bass clef notation. The first staff begins with a double bar line and a fermata, followed by a circled 'L' and the instruction 'legato con sord.'. The music is marked 'pp' and 'tutti un poco marcato'. The second staff features a circled 'V' and includes dynamics 'piu marc.', 'f', and 'ppp'. The third staff has a circled 'X' and dynamics 'p' and 'ppp'. The fourth staff includes 'dim.', 'p', 'stacc.', and 'f un poco piu marc. e cresc.'. The fifth staff starts with 'f cresc.' and ends with 'ff' and a double bar line. A circled 'Y' is located at the end of the fifth staff.

Var. 7.
P BASS Vcl. Solo

Vcl.

The musical score is written for Violoncello Solo and Piano. It consists of three systems of music. The first system shows the beginning of the piece with a solo cello line and piano accompaniment. The second system continues the solo line with triplets and piano accompaniment. The third system shows the final measures, including a first ending and a second ending. The score is in 2/4 time and D major.

Contrabasso Solista

Concerto per Corde

A. Ginastera

$\frac{4}{4}$ = 1/4 tone higher
 $\frac{4}{4}$ = 1/4 tone lower

Var. IV Tempo I $\text{♩} = 56$

mp Malincolice e Rubato

65

mf *f* *tr*

70

II *5* *III* *IV* *cresc.* *molto* *ff* *Appassionato*

quasi a tempo ma sempre un poco agitato

precipitato

Largo a tempo

diminuendo

suoni armonica

molto volto

75 Piu Lento, quasi Largo $\text{♩} = 44$

pp dolce *allarg. sine al fine* *piz.* *pp dolce* *II* *I*

