

# Fall 2025, Double Bass Excerpts

## Excerpt 1 – Barber, Essay No. 2, Rehearsal 9-two measures after Rehearsal 10

- Tempo, quarter note = 62-69
- Notes:
  - o Please pay special attention to the rhythm in this excerpt.
- Reference Recordings:
  - o The Saint Louis Symphony Orchestra with Leonard Slatkin, “Music of Samuel Barber” published by EMI
  - o The Royal Scottish National Orchestra with Marin Alsop, “American Classics – Sameul Barber” published by Naxos
  - o The Atlanta Symphony Orchestra with Yoel Levi, “Barber” published by TELARC Digital

## Excerpt 2 – Sibelius, Symphony No. 2, movement 3, m. 161-201

- Tempo, dotted half (aka the measure) = 90-98
- Notes:
  - o Please double check the metronome mark for this piece, it is fast. It should be felt “in one.”
  - o Pay particular attention to the dynamics.
  - o Be mindful of your subdivision throughout.
  - o You may skip over stretches of rests longer than 4 measures at a time, but do not rush your internal pulse.
- Reference Recordings:
  - o The San Francisco Symphony with Herbert Blomstedt, “The Symphonies: Sibelius” published by Decca
  - o The Berliner Philharmoniker with Sir Simon Rattle, “Jean Sibelius Symphonies 1-7” published by Berliner Philharmoniker Recordings
  - o The New Zealand Symphony Orchestra with Pietari Inkinen, “Sibelius Symphony No. 2 and Karelia Suite” published by Naxos

## Excerpt 3 – Tchaikovsky, Symphony No. 5, movement 1, Rehearsal M-N

- Tempo, dotted quarter = 92-104
- Notes:
  - o Make sure the notes and rhythms remain crips and clear through the repeated down bows.
  - o Pay special attention to intonation in the high As and A-flats.
- Reference Recordings:
  - o The Leningrad Philharmonic Orchestra with Evgeny Mravinsky, “Tchaikovsky: Symphonies Nos. 4, 5 & 6 ‘Pathetique’” published by Deutsche Grammophon

- o The Boston Symphony Orchestra with Seiji Ozawa, “Tchaikovsky: Symphony No. 5 in E Minor, Op. 64” published by Deutsche Grammophon
- o The Berliner Philharmoniker with Kirill Petrenko, “Tchaikovsky: Symphony No. 5” published by Berliner Philharmoniker Recordings

**Excerpt 4 – Tchaikovsky, Symphony No. 5, movement 4, Presto-m. 538**

- Tempo, half note = 170-180
- Notes:
  - o Please pay special attention to the dynamics.
  - o The tempo is fast, please make sure you are subdividing at least to the quarter note level.
- Reference Recordings:
  - o Same as previous excerpt

Contrabass

## SECOND ESSAY

9-2 after 10

SAMUEL BARBER op. 1.

Andante, un poco mosso  $\text{♩} = 69$  (1) Vla. Vcl. poco affrett. (2) a tempo primo pizz. p marc.

animando arco p cresc. poco a poco

(3) rall. (4) Con moto a tempo in 2 Subdivide arco unis. sf

(5) agitato div. f unis. 3 2 3 (6) in 2 2

(7) a tempo f

(8) Vcl. 2 2

(9) a tempo primo ff

(10) a tempo mp poco allarg. f end 5

Handwritten notes and markings include: "in 2", "rall.", "Con moto", "a tempo", "Subdivide", "arco unis.", "sf", "agitato div.", "f", "unis.", "3 2 3", "in 2", "2", "a tempo", "f", "Vcl.", "2 2", "a tempo primo", "ff", "poco allarg.", "mp", "f", "end", "5".

2

Sibelius — Symphony No. 2, *movt 3, 3<sup>rd</sup> of F-m. 201*

Contrabbasso

7

128 *f* *p* G.P. Timp. G.P. Timp. G.P.

148 *E* *Lento e suave* 3 Vol. solo *ten* *p poco cresc.* *f dim.* *p dim.*

159 *F* *Tempo I* 2 *f* *mp < mf* 3 6

175 *f* *poco f* 1 4 G 4

189 *pp* 4 *pp*

198 *mp* *end* 1 2 3

205 *dim.* 4 5 6 7 8 9 10 11 12 13 14 15 18 17

219 *div. arco* 5 H 6 *pizz.* 3 *div. arco* 4 *pizz.* 1  
(Vcl.) *fz* *f*

243 *div. arco* I 1 *pizz.* 9 *pizz.* *mf*  
*fz* *p* *p* *mp*

262 *arco* 1 2 3 4 *fz*  
*f*

271 5 6 7 8 9 10 1 2 3 4 5 6  
*fz* *fz* *fz* *fz* *fz* *p cresc.*

284 *J* 1 2 3 4 5 6 7 *Lento e suave* 3  
*fp* *mf* *cresc.* *f* *p*



4

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64, *movt 4*  
Kontrabaß *Presto - m. 538*

14

**Moderato assai e molto maestoso**

472 *f* *ff*

477

482 *ff* **Z**

486

490 *ff* **Aa**

498 *fff fff* **Bb**

Start **Presto**

504 *p* *cresc.* *al.* *fff*

511 *p* *cresc.* **Cc**

518 *ff*

526 **Dd**

536 *sempre fff* *end* 1 2 3 4 5 6 7 8

**Molto meno mosso**

546 1 2 3 4 5 6

552 7 8 **Ee**

558