

LISTA DE REPERTÓRIO PARA AUDIÇÃO – AUDITION REPERTOIRE LIST
PRINCIPAL ASSISTENTE CONTRABAIXO / PRINCIPAL ASSISTANT DOUBLEBASS

Solo – Solo

Concerto	Um movimento de um concerto da escolha do candidato.	First concerto's movement of the candidate's choice.
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Trechos Orquestrais – *Orchestral Excerpts*

BEETHOVEN	Sinfonia no. 5: Scherzo a) início até comp. 18 b) 42 a 74 c) Trio (141) até 177 d) Anacruse de 198 a 218	<i>Symphony no. 5: Scherzo</i> <i>a) beginning to bar 18</i> <i>b) 42 to 74</i> <i>c) Trio (141) to 177</i> <i>d) Pick-up of 198 to 218</i>
BEETHOVEN	Sinfonia no. 9: Mov. 4 a) todos os recitativos b) 92 a 131	<i>Symphony no. 9: Mvt. 4</i> <i>a) All recitatives</i> <i>b) 92 to 131</i>
BRAHMS	Sinfonia no. 2: Mvts. 1 e 4 a) Mov. 1: comp. 212 até G b) Mov. 4: início até comp. 32 c) Mov. 4: 244 a 275	<i>Symphony no. 2: Mvts. 1 & 4</i> <i>a) Mvt. 1: bar 212 to G</i> <i>b) Mvt. 4: beginning to bar 32</i> <i>c) Mvt. 4: 244 to 275</i>
BRITTEN	Guia Orquestral para Jovens a) Variação H	<i>Young People's Guide to the Orchestra</i> <i>a) Variation H</i>
MOZART	Sinfonia no. 40: Mvts. 1 e 4 a) Mov. 1: comp. 115 ao 135 b) Mov. 1: comp. 191 ao 217 c) Mov. 4: comp. 49 ao 62 d) Mov. 4: comp. 154 ao 205 e) Mov. 4: comp. 229 ao 241	<i>Symphony no. 40: Mvts. 1 & 4</i> <i>a) Mvt. 1: bar 115 to 135</i> <i>b) Mvt. 1: bar 191 to 215</i> <i>c) Mvt. 4: bar 49 to 62</i> <i>d) Mvt. 4: bar 154 to 205</i> <i>e) Mvt. 4: bar 229 to 241</i>
R. STRAUSS	Don Juan a) sete depois de O a nove depois de P	<i>Don Juan</i> <i>a) seven after O to nine after P</i>
R. STRAUSS	Morte e Transfiguração a) E até cinco depois de F b) Quatro antes de K a três depois de K c) Dois antes de T a cinco depois de T	<i>Death and Transfiguration</i> <i>a) E to five after F</i> <i>b) Four before K to three after K</i> <i>c) Two before T to five after T</i>

R. SRAUSS	Vida de Herói a) 5 até dois depois de 8 b) 9 até seis depois de 12 c) quatro depois de 29 a quatro depois de 30	<i>Ein Heldenleben</i> <i>a) 5 to two after 8</i> <i>b) 9 to six after 12</i> <i>c) four after 29 to four after 30</i>
TCHAIKOVSKY	Sinfonia no. 4: Mvts. 1 e 4 a) Mov. 1: quatro depois de B a C b) Mov. 1: P a Q c) Mov. 4: comp. 249 a H	<i>Symphony no. 4: Mvts. 1 & 4</i> <i>a) Mvt 1: four after B to C</i> <i>b) Mvt. 1: P to Q</i> <i>c) Mvt. 4: bar 249 to H</i>

Solo – Solo

MAHLER	Sinfonia no. 1: Mov. 3 a) solo do início	<i>Symphony no. 1: Mvt. 3</i> <i>a) from bar 3 to the end of the solo</i>
STRAVINSKY	Pulcinella a) solo	<i>Pulcinella</i> <i>a) solo</i>

Scherzo

Beethoven — Symphony No. 5

6

Violoncello e Basso

109 Viol. I *p* *Più moto* $\text{d} = 116$

208 Vcllo *cresc.* - *f*
Cb. *f*

215 *p cresc.* *f* *p cresc.* *f* *cresc. ff* *cresc. f sf* *f sf* *cresc. f sf* *f sf*

227 *p* *pp* *cresc.* -
p *pp* *cresc.* -

239 *f* *ff* *ff* *p* *ff*

Allegro $d = 96$
unis. *pp* *a tempo* *poco rit.* *a tempo*
 poco rit. *Corni* *pp* *sf*

14 *s* *s* *s* *ff* *ff* *p* *ff*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc. -*

Scherzo

Beethoven — Symphony No. 5

Violoncello e Basso

7

68

82

96 A Vcllo Cb. dimin. pp B pizz. B

109 Vcllo f>p sempre p

122 unis. cresc. arco Vcllo Cb. ff

137 unis.

147

158 1. 2. f

166

175 1 2 3 4 5 6

188 Vcllo Cb. B

198 unis. dimin. p

207 8 sempre più p

4o Movimento

Beethoven — Symphony No. 9
Violoncello e Contrabasso

17

149 **C** pizz.

153 arco pizz.

Presto $d=96$

Legni

11 Fag. 2

22 Fag. 2

Allegro ma non troppo $d=88$

30 1 2 3 4 5 6 7 8

div. pp

Tempo I unis. ritard. dim.

poco Adagio Vivace Vcllo. pizz.

45

Tempo I

Vcllo. arco C.-B. dim. Fag. I

Adagio cantabile

56

Tempo I Allegro

75 Fag. I Allegro assai $d=80$ Fag. I

Tempo I Allegro

84 Fag.

Beethoven — Symphony No. 9

18

Allegro assai $\text{d} = 80$

Musical score for Beethoven's Symphony No. 9, Violoncello and Contrabass part. The score consists of ten staves of music, each with two systems of measures. Measure numbers are indicated at the start of each staff: 92, 102, 112, 122, 131, 140, 150, 160, and 169. The key signature is A major (no sharps or flats). The tempo is Allegro assai $\text{d} = 80$. The dynamics and performance instructions include:

- Measure 92: p
- Measure 102: *cresc.*, p , *cresc.*
- Measure 112: *div. p*, p , *sempre p*, *sempre p*
- Measure 122: *cresc.*, p , *cresc.*, p
- Measure 131: *cresc.*, p , *cresc.*, p
- Measure 140: **A**, *cresc.*, p , *cresc.*, p
- Measure 150: *cresc.*, p , *cresc.*, p , *cresc.*
- Measure 160: **B**, f , f
- Measure 169: *unis.*

Beethoven — Symphony No. 9

Violoncello e Contrabasso

19

177

185 C

193

Poco Adagio Tempo I
Vcllo.

200 *poco riten. p* Vcllo., C.-B.
sf 1 *p f*

208 Presto

216 Recit., Bariton *O Freun - de, nicht die - se Tu. p* Recit. 1 2 3 4 5 *colla voce f*

230 *Bariton ad lib.* *Fag. I pizza. pag. I* *Allegro assai*
colla voce p f den volle re. f p

242

251 D arco *cresc. p f*

260 *sempre f*

268 *Vcllo. cresc. 1*

277 *cresc. dim. p*

284 Vcllo., C.-B. E *poco cresc. dim. p*

292 *Vcllo. tr. 6 sempre p*

Beethoven — Symphony No. 9

20

Violoncello e Contrabasso

305 tr. 1 tr. 1 tr. tr. tr. Vcllo., C.-B.
p cresc. f

312 G div. sempre f
sempre f

317 tr. tr. tr. tr. ff ben marcato à à à à à à
ff

325 unis. molto ten.
ff ff ff ff ff

Allegro assai vivace alla Marcia d. = 84

331 12 Fl. picc. 9 Vcllo. H 11

371 F1. picc. Vcllo. 10 F1. picc. Vcllo. poco cresc.

391 10 F1. picc. Vcllo. 3 Chor. Lau. set Brü. der
poco f

413 Vcllo., C.-B. eu.re Bahn. piu f f piu f

423 ff K

432 sempre ff Vcllo. 6 ff ff

441 Vcllo., C.-B.

454 Vcllo., C.-B.

461 ba

Beethoven — Symphony No. 9
Violoncello e Contrabasso

21

The musical score consists of 18 staves of music for Cello and Double Bass. The staves are numbered 468 through 588. The key signature changes frequently, including sections in B-flat major, E major, and A major. Dynamic markings such as *sf*, *ff*, *p*, and *pp* are present. Articulation marks like *sf*, *ff*, and *M* are placed above specific notes or groups of notes. Measure 468 starts with a forte dynamic. Measures 477 and 488 show eighth-note patterns. Measure 495 begins with a forte dynamic. Measures 503 and 511 feature eighth-note patterns. Measure 519 includes dynamics *sf*, *ff*, *COR. I, II*, *sf*, and *sf*. Measure 529 starts with a piano dynamic (*p*) and includes dynamics *pp*, *cresc.*, *ff*, and *M*. Measure 546 starts with a forte dynamic. Measures 553 and 560 show eighth-note patterns. Measure 567 includes a dynamic *ff*. Measure 574 includes a dynamic *ff*. Measure 581 starts with a forte dynamic. Measure 588 ends with a dynamic *sf*.

Beethoven — Symphony No. 9

22

Violoncello e Contrabasso

Andante maestoso $d = 72$

595

604

608 N sf

616 sf f

622 Vcllo p
C.-B. p

627 Adagio ma non troppo, ma divoto $d = 60$

627 div. <> cresc. p cresc. pp cresc.

637

ff p pp cresc. f ff pp

648 unis. pp sempre pp

Vcllo ff ff

655 Allegro energico, sempre ben marcato $d = 84$ d. Vcllo, C.-B.

Viol. II

ff

665

669

div. ff

O

Beethoven — Symphony No. 9
Violoncello e Contrabasso

23

675

684

694

702

711 unis.

715 div.

723 unis.

733 cresc.

741

751

P

Q

R

Detailed description: This is a musical score for the Cello and Double Bass parts of Beethoven's Ninth Symphony. The score is presented in ten staves, each representing a different section or movement. The first four staves (measures 675-702) show rhythmic patterns with dynamic markings like f, ff, and p. Staff 5 (measure 711) includes the instruction 'unis.' (unison). Staves 6 and 7 (measures 715-723) show sustained notes and rhythmic patterns with dynamics f, ff, and pp. Staff 8 (measure 733) includes the instruction 'cresc.'. Staves 9 and 10 (measures 741-751) show rhythmic patterns with dynamics p, più p, and pp. Various performance techniques are indicated throughout, such as slurs, grace notes, and dynamic swells. Measure numbers are provided at the beginning of each staff, and letters P, Q, and R are placed above certain sections of the score.

Beethoven — Symphony No. 9

24

Violoncello e Contrabasso

Allegro ma non tanto $\text{d} = 120$

763 Viol. I Viol. II, Viola

774

786 unis
cresc. poco a poco

796 div.

804

Poco Adagio

810 unis

Tempo I

Ob. I

821 div.

827 unis

Poco Adagio

835

Poco Allegro, stringendo il tempo, sempre più Allegro

Viol. I

843

Prestissimo $\text{d} = 192$

Fag. I

Beethoven — Symphony No. 9
Violoncello e Contrabasso

25

Musical score for Beethoven's Symphony No. 9, Violoncello and Double Bass part, featuring 15 staves of music with various dynamics and performance instructions.

1. Staff (Measures 854-863): Dynamics: *ff*, *f*, *f*, *f*, *f*, *f*, *f*, *f*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Measure 863 includes a Viola part.

2. Staff (Measures 873-883): Dynamics: *ff*. Measure 883 includes a *T* (Tremolo) instruction.

3. Staff (Measures 895-901): Dynamics: *ff*.

4. Staff (Measures 901-907): Dynamics: *f*, *f*, *f*, *f*, *ff*.

5. Staff (Measures 907-913): Dynamics: *ff*. Measure 913 includes *div. ff*, *ff*, *p cresc.*, and *ff*.

6. Staff (Measures 913-918): Dynamics: *f*, *f*, *f*, *ff*. Measure 918 includes *Prestissimo*, *sempr. ff*, and *sempr. ff*.

7. Staff (Measures 918-921): Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*. Measure 921 includes *unis*.

8. Staff (Measures 921-927): Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*. Measure 927 includes *sempr. ff*.

9. Staff (Measures 927-933): Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*. Measure 933 includes a *1* above the staff.

1o Movimento

Brahms — Symphony No. 2 in D Major
Kontrabass

3

132 *poco f espr.*
ff

142 *cresc.*

152 *F pizz.*
ff *p*

161 *dim.*

173 *1* *1 arco* *1.*
2.

179 *1 2 3 4 5 6*
p sempre

189 *1 2 3 4 5 6*
cresc.

200 *f*

212 *marc.* *più f*

219 *G* *ff* *Vcl.*
semper

230 *marc.*

243 *sf* *3*

Brahms — Symphony No. 2 in D Major

8

Kontrabaß

160 Klar.I pizz. 2 3 4 5 6 7 5
p dim.

176 Fl. > pizz. 3 3 dim.

180 Poco a poco - - - 1 E Tempo primo 3 pizz. 1
Viol.I >

190 201 214 228

228

40 Mov.

Allegro con spirito

p sotto voce

8 pp

16 dim.

A

23 ff sf sf

28 ff

Brahms — Symphony No. 2 in D Major

10

Kontrabass

Vcl. pizz.
p cresc.

Vcl. arco
p cresc.

p cresc.

F

G

H

I Tranquillo 14

K Sempre più tranquillo 8 Viol. I

pp sempre più

pp

in tempo

L

pp sempre

Brahms — Symphony No. 2 in D Major
Kontrabaß

11

Musical score for the Kontrabaß (Double Bass) part of Brahms' Symphony No. 2 in D Major, page 11. The score consists of 12 staves of music, numbered 258 to 349. The key signature is D major (two sharps). The time signature varies between common time and 9/8. The music includes dynamic markings such as *f*, *sf*, *p*, *cresc.*, *più f*, and *ff*. Performance instructions include *sempre più f*, *largamente*, *ben marc.*, *Vcl. pizz.*, *Vcl. arco*, and measure numbers 9 and 6. The score shows a mix of eighth and sixteenth note patterns, with some measures featuring sustained notes or rests.

4

VARIATION H

Bass

Cominciando lento ma poco a poco accel.

Soli

pp *poco a poco cresc.* al *Allegro*

ff *veloce* *sf* *mf espr.*

f *f* *f* *cresc.*

ff rall. molto *pp* *poco a poco cresc.*

al Allegro *veloce*

pizz. *(d-d)* *4 2 Soli* *vi de* *(o)*

VARIATION I (Harp)

Maestoso *pizz.*

Tutti *pp* ma pesante e risonante *pizz.* *poco cresc.* *mf* *dim.*

pp *dim.* *PPP* *(o)* *>PPP*

VARIATION J (Horns)

L'istesso tempo

arco *trem. sul pont.*

pizz.

PPP *cresc.* *mf* *>pp* *pp sempre*

arco trem. sul pont. *pizz.*

PPP *cresc.* *mf* *>pp* *pp sempre*

*) as before

**) *vi-de*, as before

105

Violoncello and Double Bass parts for measures 105 through 195. The score includes dynamic markings like *p*, *f*, and *sim.*, and various performance instructions such as fingerings (1-6) and *tutti Bassi*. Measure 105 starts with a piano dynamic. Measures 113 and 124 feature eighth-note patterns with *f* dynamics. Measures 129 and 134 show sixteenth-note patterns. Measure 149 includes a bassoon part with *p* dynamic. Measures 156 and 169 show eighth-note patterns. Measure 180 begins with a forte dynamic. Measures 189 and 195 conclude the section with eighth-note patterns.

Violoncello e Contrabbasso

3

202

209

215

222 G.P.
p

231 4

243 *cresc.* *f*

252 *sf*

259 1 *p* *f* *p*

269 1 *f*

278

283 2 *p*

293 *f*

Allegro assai

9

17 Vc. *p* Cb. *f* tutti Bassi

25 Vc. *p* Cb. *f* tutti Bassi

33

41

49

54

60

68 Cl. I 14 *p* *p*

89

97 *f*

Violoncello e Contrabbasso

7a

105 2

113 *f*

120 *f*

126 *b2*

133 2 *p*

143 5 VI. II *f* *f*

155

161 1 2 1

170

177

184 Vc. *p* Cb. *f* tutti Bassi

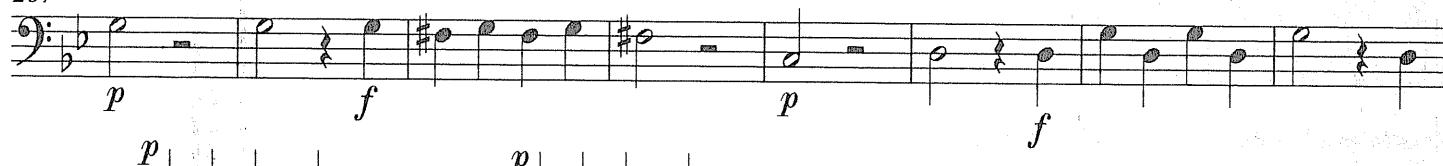
192

199 1 *sf* *sf* *f*

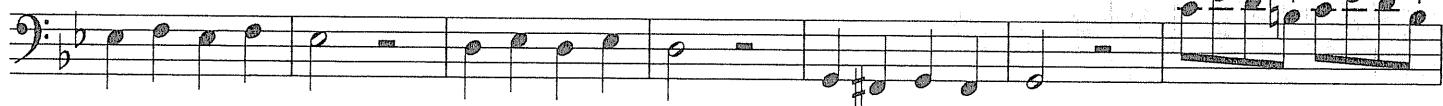
Violoncello e Contrabbasso

7b

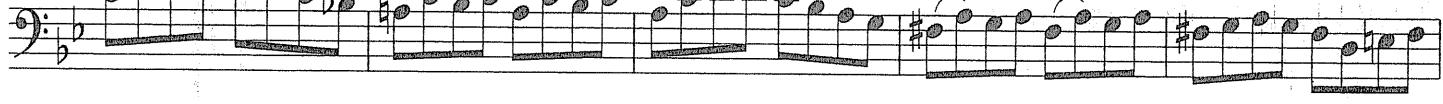
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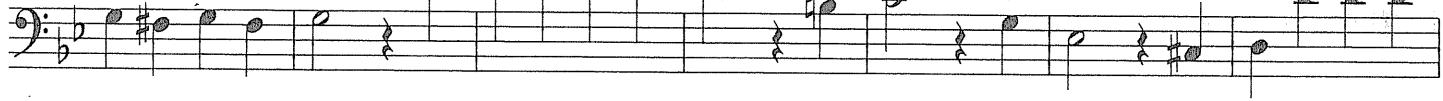
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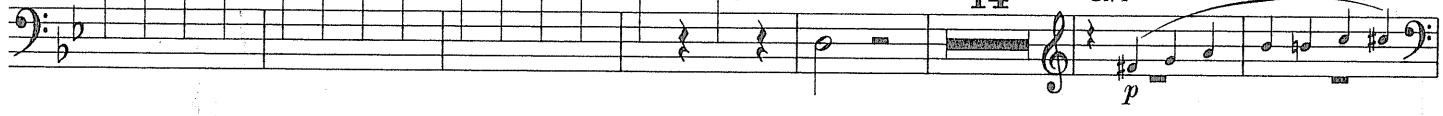
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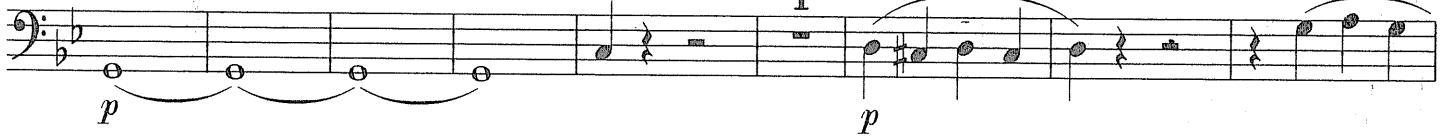
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242



263



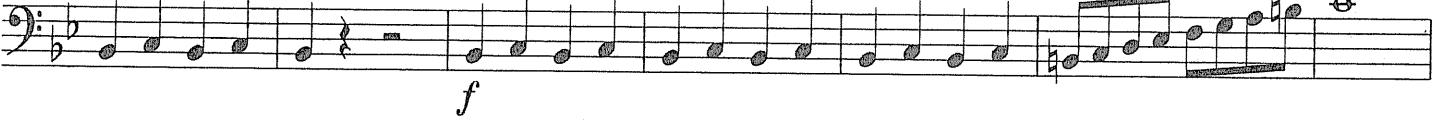
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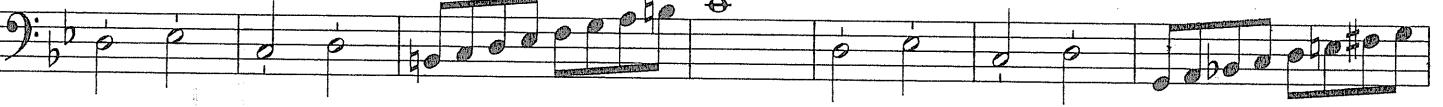
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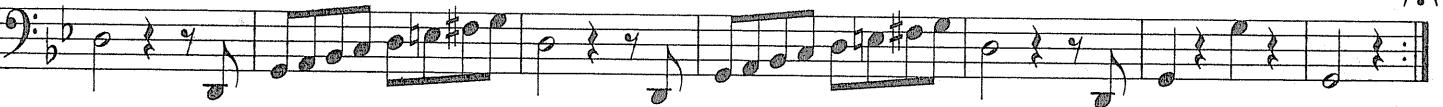
288



295



302



Basso

M *pp* cresc.

pp cresc.

2 pizz. 2 arco
dim. *pp* 2 pizz. 2 *pp* arco
pp

3 pizz. 3
p *pp* 3 pizz. 3
p *pp*

arco N 5 5 string.
pp arco 5 *pp* senza sordino
pp 3 string. senza sordino
3

a tempo Corso in F pizz. 9 Corso 0
1 ff
rapidamente arco ff
be b e f f ff
P ff resp.
string. a tempo giocoso pizz. 3
mf

DOUBLE BASS

Tod und Verklärung

Richard Strauss, Op. 24
Edited by Clinton F. Nieweg
and Stuart Serio

Largo

con sordini 5 Tympani

A 2

div

1 B 7

4 C 3 arco

un poco agitato

D

rit.

Allegro molto agitato

pizz. senza sord. arco Gedehnt

E Gedehnt

dim. p

a tempo

cresc.

cresc.

F alla breve

fff

sfz

mf

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DOUBLE BASS

2

f marcato *dim. p* *f* *G*

f cresc. *marc.*

H *ff* *ff* *espr.* *molto agitato*

ff *ff* *dim.* *I*

mf *cresc.* *ff*

cresc.

molto agitato

1 2 3 4 5 6 7 1 2 3 4

fff *dim.* *f cresc.* *ff*

poco riten. 1 *a tempo* *riten* 1 L *a tempo* 2 *poco a poco calando*

ff *ffff* *dim.*

5 *molto riten.* 3 *pizz.* 4 *Meno mosso, ma sempre alla breve*

p *pp* *pp* *pp* 5

9 3 *leicht bewegt* 1 1 2

pp *pp* *pp* *pp* *pp*

pocacal. M *a tempo* 7 3 N 1 1

DOUBLE BASS

3

un poco agitato
arco

poco rit.

Etwas breiter

poco string.

cresc.

appassionato

P espress.

dim..

a tempo

molto rit.,

molto appassionato

1 R

ff = p - ff

molto appassionato

ff

T poco stringendo

ff

Tempo I

sehr breit a tempo

ff accel.

a tempo poco cal.

pizz.

accel.

dim.

p

Ein Heldenleben.

Contrabässe.

Richard Strauss, Op. 40
Edited by Clinton F. Nieweg
and Stuart Serio

Lebhaft bewegt.

dreifach geteilt

Contrabässe.

9 ff

10 fff

11 ff cresc.

12 ff

13 ff

Etwas langsamer. Oboe I.

allmühlig etwas fliessender.
mit Dämpfern

6 14 5 15 7

16 p
nf molto espr.

17 dim. mf
mit Steigerung

18 p cresc.

Contrabässe.

29 1 drängend

p *mf*

drängend und immer heftiger

beruhigend 30 cresc. 11

f Dämpfer weg.

Solovioline ohne Dämpf. 31 2

pp (zart ausdrucksvoll)

6 poco calando 32 tremolo Mässig langsam.

1 *f* 33 3

pp *mf* *p*

dim. *pp*

pizz. arco 34 espr. 35 Die Hälften

p *mf*

dim. *pp*

alle 36 pizz. 37

cresc. *f* dim.

arco espr. 38 4 beruhigend 39 immer ruhiger 3

p cresc. *f* *pp*

geteilt *p* zart hervortretend > *pp* *pp*

pp *ppp*

Sinfonie Nr. 4 f-Moll

Kontrabaß

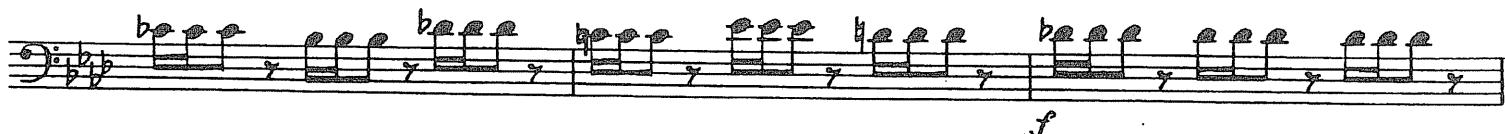
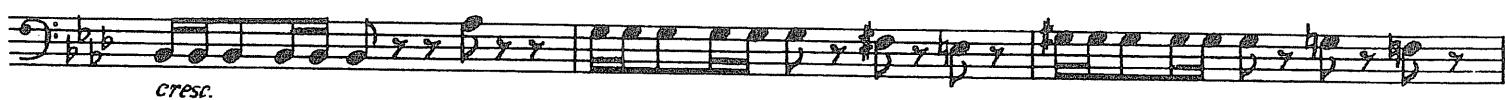
Peter Tschaikowski, op. 36

I

Andante sostenuto



Moderato con anima (L. In movimento di Valse)



2 Kontrabass

Handwritten musical score for Contrabass (Kontrabass) in 2/4 time, 3 flats (B-flat, E-flat, A-flat), featuring six staves of music with various dynamics and performance instructions.

Staff 1: Dynamics include p , *cresc.*, and p . Measure 1 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 2 shows eighth-note pairs with grace notes. Measures 3-4 feature eighth-note pairs with slurs and grace notes. Measure 5 ends with a dynamic *cresc.*

Staff 2: Dynamics include *mf* and p . Measures 1-2 show eighth-note pairs with slurs. Measures 3-4 feature eighth-note pairs with grace notes. Measure 5 ends with a dynamic *mf*.

Staff 3: Dynamics include p , *cresc.*, and *mf*. Measures 1-2 show eighth-note pairs with slurs. Measures 3-4 feature eighth-note pairs with grace notes. Measure 5 ends with a dynamic *cresc.*

Staff 4: Dynamics include *mf*. Measures 1-2 show eighth-note pairs with slurs. Measures 3-4 feature eighth-note pairs with grace notes. Measure 5 ends with a dynamic *f*.

Staff 5: Dynamics include *f*. Measures 1-2 show eighth-note pairs with slurs. Measures 3-4 feature eighth-note pairs with grace notes. Measure 5 ends with a dynamic *ff*.

Staff 6: Measures 1-2 show eighth-note pairs with slurs. Measures 3-4 feature eighth-note pairs with grace notes. Measure 5 ends with a dynamic *ff*.

Staff 7: Dynamics include *D*. Measures 1-2 show eighth-note pairs with slurs. Measures 3-4 feature eighth-note pairs with grace notes. Measure 5 ends with a dynamic *D*.

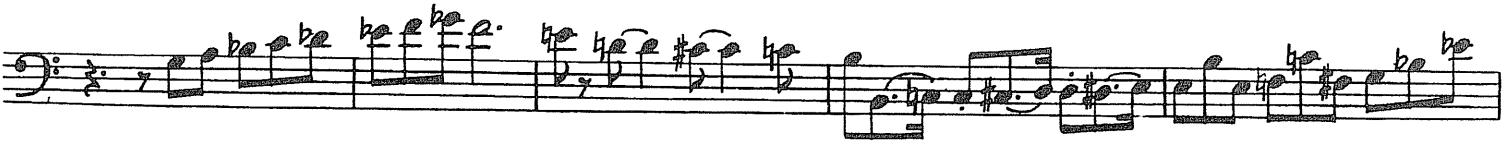
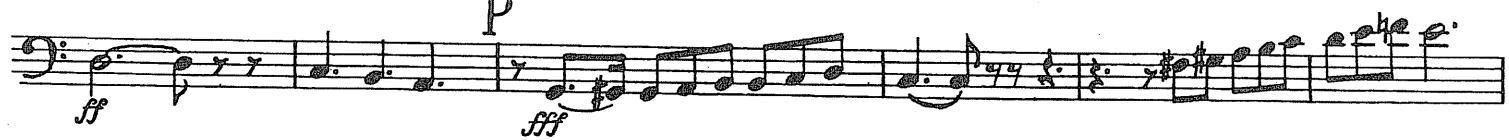
Staff 8: Measures 1-2 show eighth-note pairs with slurs. Measures 3-4 feature eighth-note pairs with grace notes. Measure 5 ends with a dynamic *D*.

Staff 9: Measures 1-2 show eighth-note pairs with slurs. Measures 3-4 feature eighth-note pairs with grace notes. Measure 5 ends with a dynamic *D*.

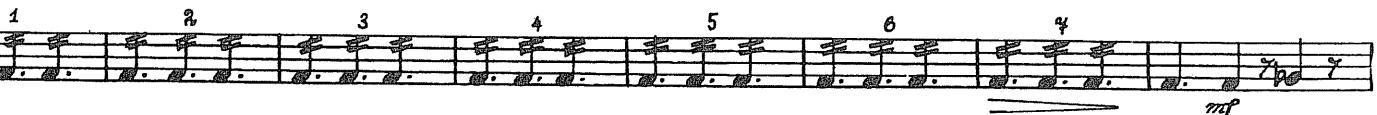
Kontrabaß.

5

P



Q



rallentando poco a poco al .

Moderato assai, quasi Andante



R



Ben sostenuto il tempo precedente



10

Sinfonia n.4

4o Movimento

Kontrabass

15

235 11 12 13 14 G 1 2 3 4 5 6

f

246 3 f

fff

H

sempre ffff

Contrabass.

III. Satz.

Feierlich und gemessen, ohne 'zu schleppen.'

1 (Pauken)

Alle geth.
Alle Dämpfer ab pp

5 6 7 8 4 1 2 3 4
pp pizz. 1 2 3 4
pp

5 6 7 8 9 Zurückhaltend. 1

5 a tempo (Ziemlich langsam.) unis. 6 Nicht schleppen.
2 p pizz. 7
poco rit. a tempo
Nicht schleppen. 8 Poco riten. a tempo. ^{sempre} pizz. 1
2 2 pp

2 3 4 5 1 9 1 1 2 3
pp
Sehr einfach und schlicht, wie eine Volksweise. 12
4 7 10 2 pizz. 9 11 6 (1.Viol.)
(Harfe) pp
pizz. poco riten.
13 Wieder etwas bewegter.
pizz. 1 2 3 4 5 6 7
sempre ppp

Contrabass.

7

8 9 14 1 2 3 4 5

6 15 6 16 pizz.

Plötzlich viel schneller. 1 17 Tempo I.

mf rit. 2 3 4 18 Tempo I. 2 3 4

5 6 7 8 9 19 1 2

3 4 5 6 2 *pp* attacca:

IV. Satz.

Stürmisch bewegt.

1 (Becken) pizz. 10 arcò 2 1 3 3 6 1

fff *ff* *ff* Scharf abgerissen. *ff*

f *fff* *ff* *fff* *fff* *fff* Energisch. 6 1 2 1

ff *ff* *ff* *ff* *ff* *ff*

mf *v* *v* *ff* *v* *ff* *v*

7 1 1 8 2

ff *v* 3 3 3 3 *f* *f*

igor
stravinsky

Pulcinella Suite

Revised 1949 Version

Solo Double Bass

BOOSEY & HAWKES

Boosey & Hawkes Music Publishers Limited
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PULCINELLA SUITE

(Revised 1949 Version)

Double Bass, Solo

1. Sinfonia Ouverture

IGOR STRAVINSKY

Allegro moderato, $J = 80$

2. Serenata

8 Larghetto,
 $J = 54 - 56$

9

Db., Orch.

10

Double Bass, Solo

3

13 arco

14 pizz.

15

The score consists of three staves of musical notation for double bass. Measure 13 starts with an eighth-note bass clef, followed by a series of eighth notes and sixteenth-note patterns. Measure 14 begins with a bass clef, followed by a similar pattern of eighth and sixteenth notes. Measure 15 continues the pattern of eighth and sixteenth notes.

3a. Scherzino

16 $\text{d} = 112$
arco
f *mf*

17 1
f *p*

18 4 pizz.
pp

19 pizz.
pp

20 pizz.
f

2 1
p arco
f

22

21 1
sf *mf* *sub.f*

23 1
p

24 1
mf

25 1
p

26 1
mf

27 Più vivo, $\text{d} = 152$
4 5

The score for '3a. Scherzino' contains ten staves of musical notation for double bass. Measures 16-20 show a rhythmic pattern of eighth and sixteenth notes with dynamic changes from forte to piano. Measures 21-26 continue this pattern with dynamic markings like *sf*, *mf*, and *sub.f*. Measure 27 begins with a dynamic of *p* and transitions to a faster tempo of $\text{d} = 152$ with a dynamic of *mf*. Measures 28 and 29 follow with dynamics of *4* and *5* respectively.

Double Bass, Solo

[29] 5 [30] b) Allegro, $\text{J.} = 96$ 8 [31]

Ob. 1

33

poco sf

34

pizz.

35

36

6

37

5 arco

pp

38

pp

39 pizz.

f

40 arco

f secco

41 (Meno mosso) $\text{J.} = 96$ 3 (4) 2 6

pizz.

42 C) Andantino

43

Hn. 1 solo

44 6

45 5

46 Hns. (8va)

47

48 3 4

Double Bass, Solo

5

49

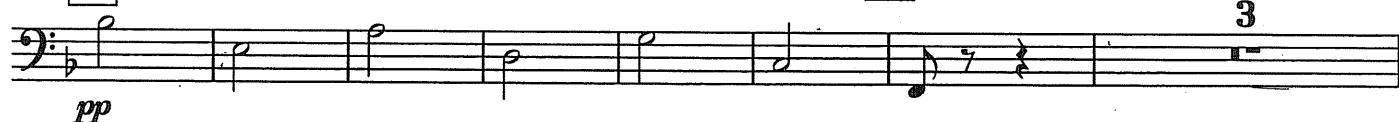
arco



50

51

3



pizz.

52 poco a poco accelerando - - - -

2

(pizz.)

p

p



Double Bass, Solo

4. Tarantella

53 $\text{d} = 88$

4 3 54 7 55 5 Ob. 1

56 57 pizz. 2

3 4 5 6 7 8. 9 10

11 12 13 14 15 59

60 arco 3 f

61

62 7 63 p 64 cresc. 5 Vc. f attacca

5. Toccata

65 Allegro, $\text{d} = 120$

6 66 7 Picc. 67

fff sf 3 68 2 1

4 69 4 70 6 71 3 72 Vc.

f

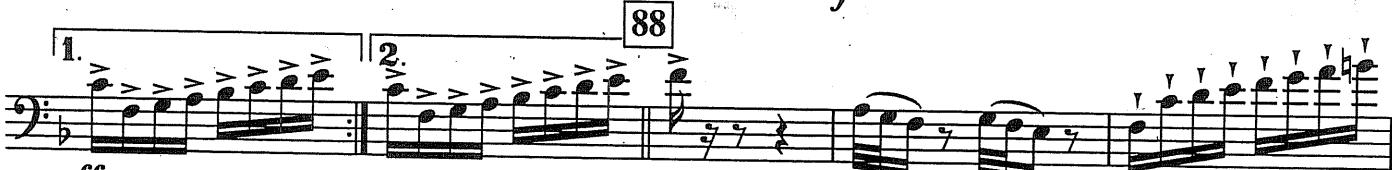
6. Gavotta
TACET

Double Bass, Solo

7

7. Vivo

[85] Vivo, $\text{d} = 132 - 138$



Double Bass, Solo

8a. Minuetto

[94] 7 Bsn. 1 Solo [95]

96 2 1

97 sim.

sf, excessivement court et sec et du talon

[98] pizz. **f**

99 9 **100** 2 Solo arco *en dehors* (VI.I, II, Vla.) **f marc.**

101 ritard. *cresc.*

8b. Finale

102 Allegro assai, $\text{♩} = 144$

103 3 2

104 8 **105** Vc. **ff**

106 1 *p*

Double Bass, Solo

9

3 107 7 108 3

Tr. Solo

2 109 1

110 6

Vc.
Solo

111 2

très court et sec du talon

112

come sopra

113

ff

ff

114

ff et du talon

Double Bass, Solo

115

116

117

118

sim.