

Ginastera Variaciones Concertantes: Variation XI

XI Ripresa dal Tema per Contrabbasso

65 Adagio molto Espressivo $\text{♩} = 56$

SOLO

p

mf

f esultato

Poco precipitato. *nall.*

A Lento

mf

p dolce.

67 *rallentando*

pp

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Haydn Symphony No. 31: Fourth Mov't, Variation VII (with repeats)

Var. 7 113

Basso-Solo

Violoncello

117

D.10.541

121

126

129

Tutti Bassi *D*

D

Mahler — Symphony No. 1 in D Major

6

Contrabass.

III. Satz.

Feierlich und gemessen, ohne 'zu schleppen.

1 (Pauken) *pp* *p* mit Dämpfer

2 *pp* *pizz.* 1 2 3 4

3 Nur eine Hälfte.

4 *pp* *pizz.* 1 2 3 4

5 *Wie geth.* *pp*

6 Zurückhaltend. 1

5 a tempo (Ziemlich langsam.) unis. *pp pizz.* 2

6 Nicht schleppen.

7 *poco rit. a tempo*

Nicht schleppen. *Poco riten. a tempo. sempre pizz.* 1 2 2 *pp*

8 *pp*

9 1 9 1 1 2 3

10 Sehr einfach und schlicht, wie eine Volksweise. 12 *pp* *pizz.* 2 *(1. Viol.)*

11 *(Harfe)* *pp*

12 *pizz.* *poco riten.* *ppp*

13 Wieder etwas bewegter. *ppp* *pizz.* 1 2 3 4 5 6 7 *sempre ppp*

Prokofiev Lt. Kije Suite: Second Mov't, "Romance", beginning to [16]

II
ROMANCE

2

[15] Andante *con sord.* *Solo* *mp*

div. *pp*

mf

[16] *senza sord.* *tutti non div.* *mf* *tutti non div.* *mf*

div. **[17] unis.** *pp*

[18] pizz. *p*

arco **[19] Allegretto (Poco meno del doppio movimento)** *div.* *unis.* *p*

div. **[20]** *p*

unis. *div.*

Stravinsky Pulcinella – Movement 7 (complete)

VII

DUETTO

Musical score for the Duetto section, measures 85-88. The score is written on three staves. Measure 85 is marked **VIVO**. The first staff contains a melodic line with various ornaments and dynamics including *ff*, *sfz*, and *sf*. The second staff contains a rhythmic accompaniment with dynamics *simpre SIM.* and *SIM.*. The third staff contains a bass line with dynamics *f* and *GRASS.*. Measure numbers 85, 87, and 88 are boxed in the score.

SOLO BASSI

Musical score for the Solo Bassi section, measures 89-93. The score is written on five staves. Measure 89 is marked **SOLO BASSI**. The first staff contains a melodic line with dynamics *f* and *ff*. The second staff contains a rhythmic accompaniment with dynamics *f* and *ff*. The third staff contains a bass line with dynamics *f* and *ff*. The fourth staff contains a bass line with dynamics *f* and *ff*. The fifth staff contains a bass line with dynamics *f* and *ff*. Measure 90 is marked **DETACHED**. Measure 92 is marked **DOLCE**. Measure 93 is marked **RISOLUTO, ENERGETICO**. Measure numbers 89, 90, 92, and 93 are boxed in the score.

Johann Sebastian Bach
Orchestral Suite No. 2
In B Minor, BWV 1067

Violoncello
Contrabasso

Ouverture

6

10

16

21

29

45

54

66

79

86

94

104

tr

1. 2.

f1.

6

p

3

p

f

3

Violoncello / Contrabasso

Polonaise

Measures 1-6 of the Polonaise. The music is in G major and 3/4 time. It begins with a piano (*p*) dynamic and a forte (*f*) dynamic. Measure 7 is marked with a box containing the number 7.

Double

Measures 7-16 of the Double section. The music is in G major and 3/4 time. It begins with a piano (*p*) dynamic. Measure 7 is marked with a box containing the number 7. The section concludes with first and second endings.

Polonaise da capo

Menuet

Measures 9-16 of the Menuet. The music is in G major and 3/4 time. Measure 9 is marked with a box containing the number 9. Measure 17 is marked with a box containing the number 17.

Badinerie

Measures 17-24 of the Badinerie. The music is in G major and 3/4 time. It begins with a *stacc.* marking. Measure 17 is marked with a box containing the number 17. Measure 18 is marked with a box containing the number 18. Measure 20 is marked with a box containing the number 20. Measure 26 is marked with a box containing the number 26. Measure 24 is marked with a box containing the number 24. The section concludes with a piano (*p*) dynamic, a forte (*f*) dynamic, and the word *Fine*.

J.S. Bach — Violin Concerto in E Major (movement 2)

4

Basso

Adagio

sempre piano

5

9

14

19

25

34

39

43

47

51

54

Beethoven — Symphony No. 5 (movement 2)

Violoncello e Basso

102 *pp*

107 *pizz.*
arco
pp

114 *unis. arco*
f

118 *pp*

124 1 2 3 4 5 6 7 8 9
sempre pp *f* *p*
Fl. I

144 1 Corni
ff

156 *pizz.*
dimin. *p*
1 Viola
1 Vollo arco
pp

166 *unis. pizz.*
Viol. I *cresc.*

176 *E* 3
f *pp* *cresc.* *ff*
Viol. I *arco*

186

190 3
f

Beethoven — Symphony No. 5

6

Violoncello e Basso

199 Viol. I Più moto $\text{♩} = 116$
p *pp*

208 Vello
Cb. *cresc.* *f*

Tempo I
215 Viol. I
p cresc. *f* *p cresc.* *ff* *cresc.* *f sf* *f sf*

227
p *pp* *cresc.*

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

Allegro $\text{♩} = 96$ (movement 3)

unis. *pp* *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo* *f*

27 *f* *sf* *sf*

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

55 *cresc.*

Beethoven — Symphony No. 5

Violoncello e Basso

68 *f*

82 *sf sf sf sf sf*

96 **A** *dimin. pp* *f > p* *pizz.* *pizz.*

Vello
Cb.

109 *f > p* *sempre p*

Vello

122 *cresc.* *arco* *f* *ff*

unis.
Vello
Cb.

137 *p* *f*

unis.

147

158 *f*

1. 2.

166

175 1 2 3 4 5 6

188 **B** *f* *f*

Vello
Cb.

198 *dimin.* *p*

unis.

207 *sempre più p* 8

Beethoven — Symphony No. 9

Violoncello e Contrabbasso

17

149 *cresc.* **C** *f* *pizz.*

153 *pp* *arco* *cresc.* *f* *fp* *p* *f* *pizz.*

(movement 4)

Presto $\text{♩} = 98$

Legni *f*

11 *dim.* *p* *Fag.* 2

22 *f* *Fag.*

Allegro ma non troppo $\text{♩} = 88$

30 *pp* *div.* 1 2 3 4 5 6 7 8

38 *f* *ff* *ritard.* *dim.*

45 *poco Adagio* *Vello. pizz.* *Vivace*

56 *f* *Tempo I* *Vello arco* *C-B.* *Adagio cantabile* *dim.* *Fag. I*

65 *p* *Tempo I Allegro* *cresc.* *ff*

75 *f* *Tempo I Allegro* *Fag. I* *Allegro assai* $\text{♩} = 80$ *f* *Tempo I Allegro* *f*

84 *f* *Fag.*

Beethoven — Symphony No. 9

Violoncello e Contrabbasso

18

Allegro assai $\text{♩} = 80$

92 *p*

102 *cresc. p cresc.*

112 *div. p p sempre p*

122 *cresc. p cresc. p*

131 *cresc. p cresc. p*

140 **A**

150 *cresc. p cresc. cresc. p cresc.*

160 **B**

169 *unis.*

Beethoven — Symphony No. 9
Violoncello e Contrabasso

468 *sf sf*

477 *4*

488 *L sf sf*

495 *sf*

503 *sf sf sf sf sf sf*

511

519 *sf sf sf sf sf sf* Cor. I, II *ff*

529 *4 4 pp pp cresc. M sf*

548

553

560 *ff*

567

574

581 *ff*

588 *sf sf*

Johannes Brahms Symphony No. 2 in D Major, Op. 73

Kontrabaß

Allegro non troppo

p

13 *dim.* 12

36 Pk. *tr.* Vcl. u. Pos. Klar. *pizz.* 3 **A** 3 *arco* *p*

52 *cresc.* *f*

60 *sf* *sf* *sf* *sf* *p* **B** 11 Viol. I

78 **C** *pizz.* *p*

89 *arco* *p*

98 **D** *pizz.*

108 *arco* *cresc.*

118 **E** (*quasi ritenente*) *f* *sf ben marc.* *sf marc.*

124 *f*

Brahms — Symphony No. 2 in D Major (movement 1)

Kontrabaß

132 *ff* *poco f espr.*

142 *cresc.*

152 *ff* *p* *pizz.*

161 *dim.* 3

173 1 1 *arco* 1

179 2 1 2 3 4 5 6 *p sempre*

189 7 1 2 3 4 5 6 *cresc.*

200 *f* 1 2

212 *marc.* *più f*

218 *ff* 3 *Vcl.* *sempre*

230 2 *ff* *marc.*

243 *ff* 3

Brahms — Symphony No. 2 in D Major (movement 4)

10

Kontrabaß

Vcl. pizz. *p cresc.* Vcl. arco *p cresc.* *p cresc.*

F

f

G *p* *p sotto voce*

pp sempre

H *Fl.* *10*

pizz. *arco* *f marc.* *sf sf sf sf*

1

190

197 *marc.* *cresc.* *ff*

I *Tranquillo* *14* **K** *Sempre più tranquillo* *Viol. I* *8*

204 *Viol. I* *3*

233 *pp sempre più* *pp*

244 *in tempo* *pp*

L *pp sempre*

351

Brahms — Symphony No. 2 in D Major

Kontrabaß

258

264 *f sempre più f f*

270

276 *sf sf sf sf* 1 **M** *largamente* *poco f*

283 *cresc. p cresc.*

294 *f sf sf*

303 *f*

309 *sf sf p f*

317 *ben marc.*

326 **N** 9 *cresc.* *Vcl. pizz.* *Vcl. arco* *p cresc.* *p cresc.* 3

341 *f più f*

340 *ff* **O** 6

Gustav Mahler
Symphony No. 2 in C Minor

Contrabass.

I.

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

wild *sf* *ff* *ff accel.*
a tempo *immer wichtiger*
sf *f* *mf*
ff *ff* *f*
p subito *f* *p* *f* *p*
geth. *unisono*
f *p* *f* *mf* *p*
ppp *sempre pp*
fp
fp *mf*
sempre cresc.
ff *tremol. ff* *pp molto cresc.* 1

Symphony No. 4 in A Major
Op. 90 (Italian)

Felix Mendelssohn

Violoncello
und
Kontrabaß

Allegro vivace

pizz.

2

6

arco

Musical notation for measures 1-13. The piece begins with a forte (*f*) dynamic and a pizzicato (*pizz.*) instruction. The tempo is marked *Allegro vivace*. The notation includes a first ending bracket over measures 2 and 6, and a *p* dynamic marking.

Musical notation for measures 14-21. The dynamic is *cresc.* (crescendo). The piece concludes this section with a first ending bracket and a *pizz.* instruction.

Musical notation for measures 22-30. The dynamic is *p* (piano). The piece features *arco* (arco) markings and first ending brackets.

Musical notation for measures 31-40. The dynamic is *p* (piano). The piece features first ending brackets.

Musical notation for measures 41-46. The section is labeled *Bässe* (Basses). The dynamic is *p* (piano), followed by *cresc.* (crescendo).

Musical notation for measures 47-55. The dynamic is *mf* (mezzo-forte), followed by *f* (forte) and *ff* (fortissimo).

Musical notation for measures 56-64. The dynamic is *ff* (fortissimo).

Musical notation for measures 65-71. The dynamic is *ff* (fortissimo).

Musical notation for measures 72-80. The dynamic is *ff* (fortissimo).

Musical notation for measures 81-90. The dynamic is *ff* (fortissimo). The section concludes with a first ending bracket.

Musical notation for measures 91-99. The dynamic is *p* (piano). The piece concludes with a first ending bracket.

Mendelssohn — Symphony No. 4 (movement 4)

Violoncello und Kontrabaß

9

18 4 5 *f*

22

26 *Bässe* 1 2 3 *p cresc.*

30 4 5 6 7 *ff*

34 *ff*

38

42 *f*

46

51 *ff* *p*

59 *f* 1 1

70 *f* 3 *pizz.* *p* *cresc.*

82 *arco* *f* *ff* 3 1 4 *ff*

89 *simile* *ff* 3 3

94

99 *f* 10

Violoncello und Kontrabaß

134 *p*

142

151

160

168

177 *f* *f* *p* *fp* *fp*

189 *fp* *f*

202 *fp* *fp* *fp* *fp* *fp* *fp*

210 *f* *sfz* *sfz* *p* *p*

222 *p*

234 *f* **F** *f*

249

256

Detailed description: This page contains the musical score for the Violoncello and Kontrabaß parts of the fourth movement of Mozart's Symphony No. 35. The score is written in bass clef with a key signature of one sharp (F#). It consists of 12 staves of music, each starting with a measure number. The dynamics range from piano (*p*) to fortissimo (*f*), with some passages marked *sfz* (sforzando) and *fp* (forzando piano). The music features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are also some articulation marks like accents and slurs. A key signature change to F major is indicated at measure 234.

Mozart — Symphony No. 40 (movement 1)

2

VIOLONCELLO e BASSO

106 *p*

114 *f*

120

128

131 **C**

136 Viol. I *f* Vcll.

148 Bassi *f*

154

160 **D** Viol. I *p*

178 *f*

183 *p* *f*

192

197

Detailed description: This page of a musical score for Violoncello and Bass covers measures 106 to 197. The music is in G minor (three flats) and 4/4 time. It begins with a piano (*p*) dynamic at measure 106. A forte (*f*) dynamic is introduced at measure 114. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two boxed letters, 'C' and 'D', which likely refer to specific editions or performance instructions. At measure 136, there is a double bar line and a change in notation for Violin I and Violoncello. At measure 148, the Basses are introduced. The score concludes with a forte (*f*) dynamic at measure 178 and a piano (*p*) dynamic at measure 183.

VIOLONCELLO e BASSO

112 *f*

119

125 *f*

131 *p* 2

141 [C] 6 Viol. II *f*

165

181 1

169 [D]

176

183 Vell. *p*

181 Bassi *f*

188 *f* *f* *f* 1

Detailed description: This page of a musical score for Violoncello and Bass covers measures 112 to 198. The music is in G minor (three flats) and 4/4 time. It features several dynamic markings: *f* (forte) at measures 112, 125, and 188; *p* (piano) at measures 131 and 183. Performance instructions include 'Bassi' at measure 181 and 'Vell.' (Violoncello) at measure 183. There are two first endings marked with '1' at measures 181 and 198. Measure 141 includes a first ending bracket labeled 'C' and a measure rest for 'Viol. II' starting at measure 142. Measure 169 includes a first ending bracket labeled 'D'. The score contains various musical notations such as slurs, accents, and articulation marks.

Basso.

SCHERZO.
Allegro vivace.

8 6

f *sf* *f* *sf*

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

pp *cresc.*

f *ff* *sf* *sf* *sf* *ff*

sf *p*

1 2 3

f *f* *sf* *f* *sf*

1 2 3 4 5 6 7 8

pp *cresc.*

ff *sf* *sf* *sf* *sf* *sf* *sf* *sf* *p*

cresc.

f *ff* *ff*

9 8

sf *sf* *ff* *pp* *pp*

sempre p *cresc.*

f *p* *sf* *p*

pp *cresc.* *f*

A

V

B

C

D

Richard Strauss
Ein Heldenleben, Op. 40

Contrabässe.

Lebhaft bewegt.

1 zusammen

2 pizz. *p* *cresc.* *f*

f *arco* *fp*

mf *f*

p *ff* *dim.*

pizz. *pp* *p* *mf* *arco* *dim.* *p*

cresc. *f* *cresc.*

ff

Contrabässe.

9 *ff*

10 *fff*

11 *f cresc.* *ff*

12 *ff* *ff* *ff*

13 *ff* *ff*

Etwas langsamer. Oboe I.
6 14 5 15 7

allmählig etwas fließender mit Dämpfern.
p molto espr. *f dim. mf* *sf dim.*

16 *p* *mf molto espr.*

17 *dim.* *cresc.*

18

Contrabässe.

29 *drängend*
p *drängend und immer heftiger* *mf*
 30 *beruhigend* *f* *cresc.* 11

Solovioline ohne Dämpf. 31 *pp* (*zart ausdrucksvoll*) *p* 2

6 *poco calando* 32 *Mässig langsam.* *tremolo* *f* *pp* *mf* *p*

33 *dim.* *pp* 3

pizz. arco 34 *espr.* *mf* 3 3

35 *dim.* *pp* Die Hälfte

alle 36 pizz. *cresc.* *f* *p*

arco espr. 37 *cresc.* *f* *dim.*

38 *pp* 4 *beruhigend* Oboe I 39 *immer ruhiger* *p* 3

40 *geteilt* *p* *zart hervortretend* *pp* *ppp* *ppp*

Contrabässe.

77 *ff*

78 *ff*

79 *sfz* *ff*

80 *p* *arco* *cresc.* *mf* *pizz.* *p*

81 *f* *cresc.*

82 *ff*

83 *sfz* *etwas breit.* *pizz.* *ff*

84 *arco* *ritard.* *ff* *dim.* *pp* *lange Pause.*

Mässig langsam. *pp* *Pauke.* *3* *4* *5* *6* *85* *geteilt* *p*

mf *geteilt* *f* *mf dim.* *mf dim.*

Detailed description: This page contains the contrabass part of Strauss's 'Ein Heldenleben', measures 77-85. The music is written in bass clef with a key signature of two flats. It features various dynamics including fortissimo (ff), sforzando (sfz), piano (p), mezzo-forte (mf), and pianissimo (pp). Performance instructions include 'arco' (bowed), 'pizz.' (pizzicato), 'ritard.' (ritardando), and 'Mässig langsam.' (moderately slow). There are several triplet markings and a section marked 'geteilt' (divided) with a 'Pauke' (snare drum) part. The score concludes with a 'lange Pause' (long pause) and a final dynamic of 'pp'.