

TMC String Audition Repertoire

DOUBLE BASS

CARTER Boston Concerto: mm 142-157

141 **E** **Meno mosso** ♩ = 60
arco
f angrily. *meno f* *f*

144 *mf* *mf* *p*
harmonic sounds 8va bassa

148 *mf* *mf* *p* *mf sub.*

151 *f* *f* *(f)* *p sub.* *mf-p* *p*
div. in 3 gliss. *(f)* *p sub.* *mf-p* *p*
div. in 3 gliss. *(f)* *p sub.* *mf-p* *p*

CONTINUES...

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DOUBLE BASS

CARTER Boston Concerto: mm 142-157

154

mf *f* *espr.*

157

mf *marc.* *mf sub.* *ff* *mf*

mf *marc.* *mf sub.* *ff* *mf*

LP

div. in 2

15

Detailed description: This is a musical score for Double Bass, measures 154-157 of Carter's Boston Concerto. The score is written in 4/4 time and features a complex rhythmic pattern of eighth and sixteenth notes, often grouped in triplets. Measure 154 begins with a *mf* dynamic and includes a crescendo to *f* with the instruction *espr.* (espressivo). A large bracket spans measures 154 and 155. Measure 157 starts with *mf* and includes markings for *marc.* (marcato), *mf sub.* (mezzo-forte subito), and *ff* (fortissimo). The score concludes with a *mf* dynamic. Handwritten annotations include slurs, accents, and a large 'LP' marking at the bottom.

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DOUBLE BASS

MOZART - Symphony No. 39, mvt I: *mm 40-98*

The image shows a musical score for Double Bass, consisting of seven staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score is marked with various dynamics and articulations.

- Staff 1: Measures 39-48. Starts with a dynamic marking of *f*. Includes a large bracketed section from measure 40 to 48.
- Staff 2: Measures 49-57. Includes a dynamic marking of *f* at the beginning.
- Staff 3: Measures 58-65. Includes a dynamic marking of *f* at the beginning.
- Staff 4: Measures 66-74. Includes a dynamic marking of *f* at the beginning.
- Staff 5: Measures 75-81. Includes a dynamic marking of *f* at the beginning.
- Staff 6: Measures 82-88. Includes a dynamic marking of *f* at the beginning.
- Staff 7: Measures 89-98. Includes a dynamic marking of *f* at the beginning, followed by *p* at the end. Includes a large bracketed section from measure 95 to 98, with fingerings 1, 2, 3, 4, and 5 indicated below the notes.

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DOUBLE BASS

STRAUSS *Don Juan*: rhl A to 6 mm before rhl C; rhl F to 5 mm after rhl G

DON JUAN.

1

Allegro molto con brio.

Contrabasso.

Richard Strauss, Op. 20.

ff

pizz.

ff

arco

mf

mf

pizz.

arco

ff

ff

ff

f

ff

pp

pizz.

pp

poco a poco più vivente

p

cresc.

f

p

cresc.

espr.

f

mf

espr.

f

molto appassionato string.

cresc.

un poco più lento

fff

poco calando

dim.

4. MAHLER

Symphony No. 1

Movement 3: beginning to 2 measures after rehearsal 2

Mahler — Symphony No. 1 in D Major

6

Contrabass.

III. Satz.

Feierlich und gemessen, ohne 'zu schleppen.

1 (Pauken)

pp *p* mit Dämpfer

8 *pizz.* 1 2 3 4

Nur eine Hälfte.

Alle Dämpfer ab *pp*