

♩ = 60

Double Bass

G:

3

♩ = 60

5

e:

8

Dear High School Bassist:

Your teacher may have other fingering/bowing suggestions. That's fine. I'm providing these fingerings, based on many years of orchestral experience and playing the bass, to get you started. Do yourself a favor and practice these excerpts slowly and methodically, which will be much more satisfying and successful in the long run. Do you want two pages of practice tips? Request a PDF of them by emailing me at dlitmus@ksu.edu.

Audio files of these excerpts may be found at <http://www.k-state.edu/music/littrell>

Fingerings and bowing suggestions by:

Dr. David Littrell

University Distinguished Professor (orchestra conductor, cellist, bassist)

School of Music, Theatre, and Dance

Kansas State University

dlitmus@k-state.edu www.k-state.edu/orchestra

Symphony No. 7 in A Major, 2nd mvt.

Bass

Ludwig van Beethoven

Allegretto ♩ = 63-76

Double Bass

pp

sempre pp

Overture to Oberon

Bass

Carl Maria von Weber

Allegro con fuoco ♩ = 132-144

Double Bass

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

6

11

ff

17

20

23

27

ff

31

Symphony No. 4 in F Minor, 1st mvt.

Bass

Peter Tchaikovsky

Moderato con anima ♩. = 72-84

Double Bass

The musical score for the Double Bass part of the first movement of Tchaikovsky's Symphony No. 4 in F Minor. The score is written in bass clef with a key signature of three flats (F, C, G) and a 3/4 time signature. It consists of six staves of music, numbered 1, 4, 7, 10, 13, and 17. The tempo is marked 'Moderato con anima' with a metronome marking of ♩. = 72-84. The dynamics range from piano (p) to fortissimo (f). The music features various articulations such as accents, slurs, and dynamic markings like 'cresc.' and 'mf'. There are also some performance instructions like '4' and '2' above notes, possibly indicating fingerings or breath marks. The score ends with a fermata over a whole note chord.