Orchestra Personnel

Jaap van Zweden
Music Director

Peter W. May and Oscar L. Tang
Co-Chairmen

Gary Ginstling
President and CEO

SECTION BASS

Master Repertoire List – Spring 2024

Updated 2/21/2024

Solo Repertoire

Any non-prelude movement from any Bach Cello Suite, no repeats

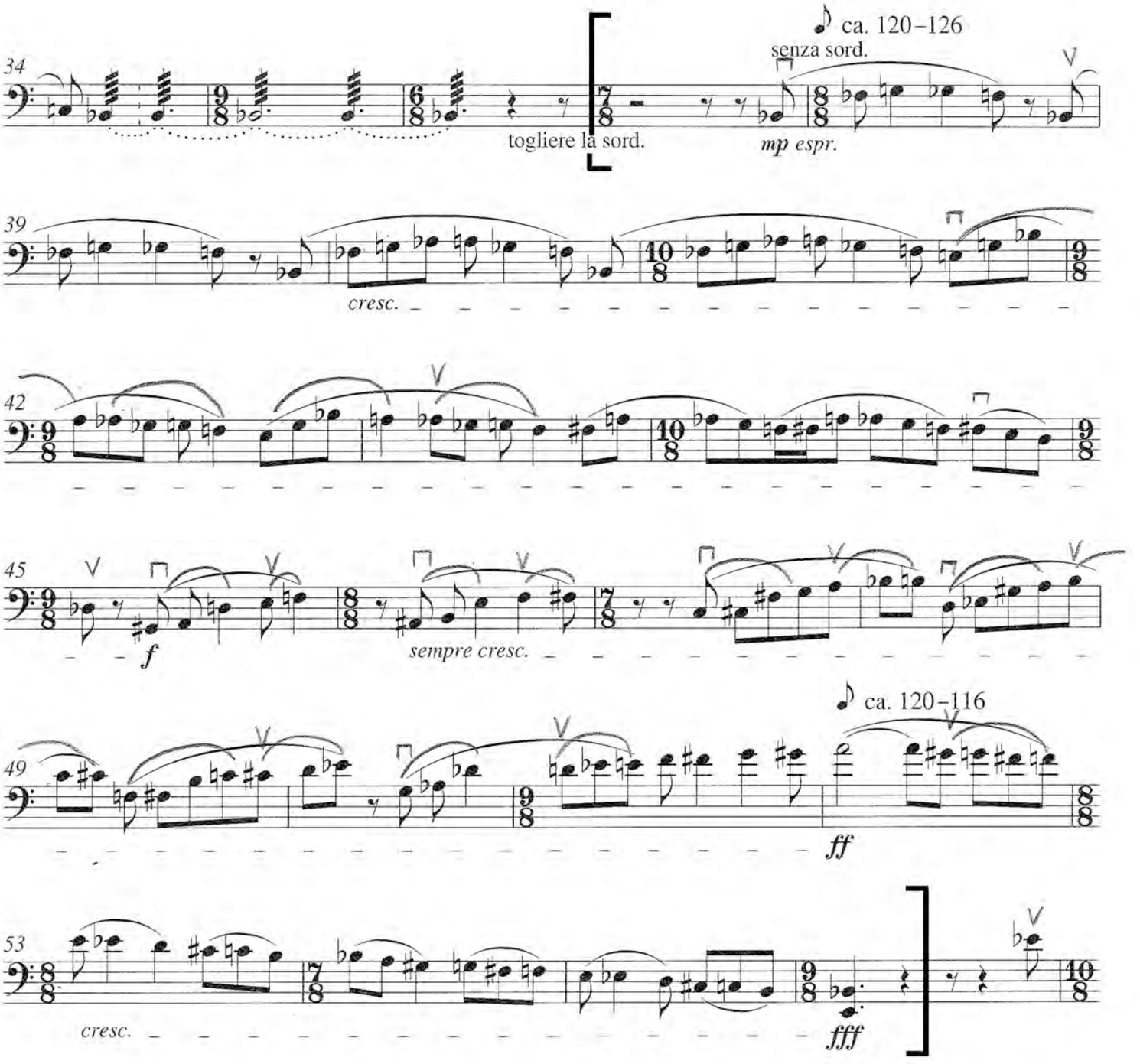
Choice of first movement from any of the following concertos, with standard cadenza (if applicable):
Koussevitzky, Bottesini No. 2, or Vanhal

Orchestral Repertoire

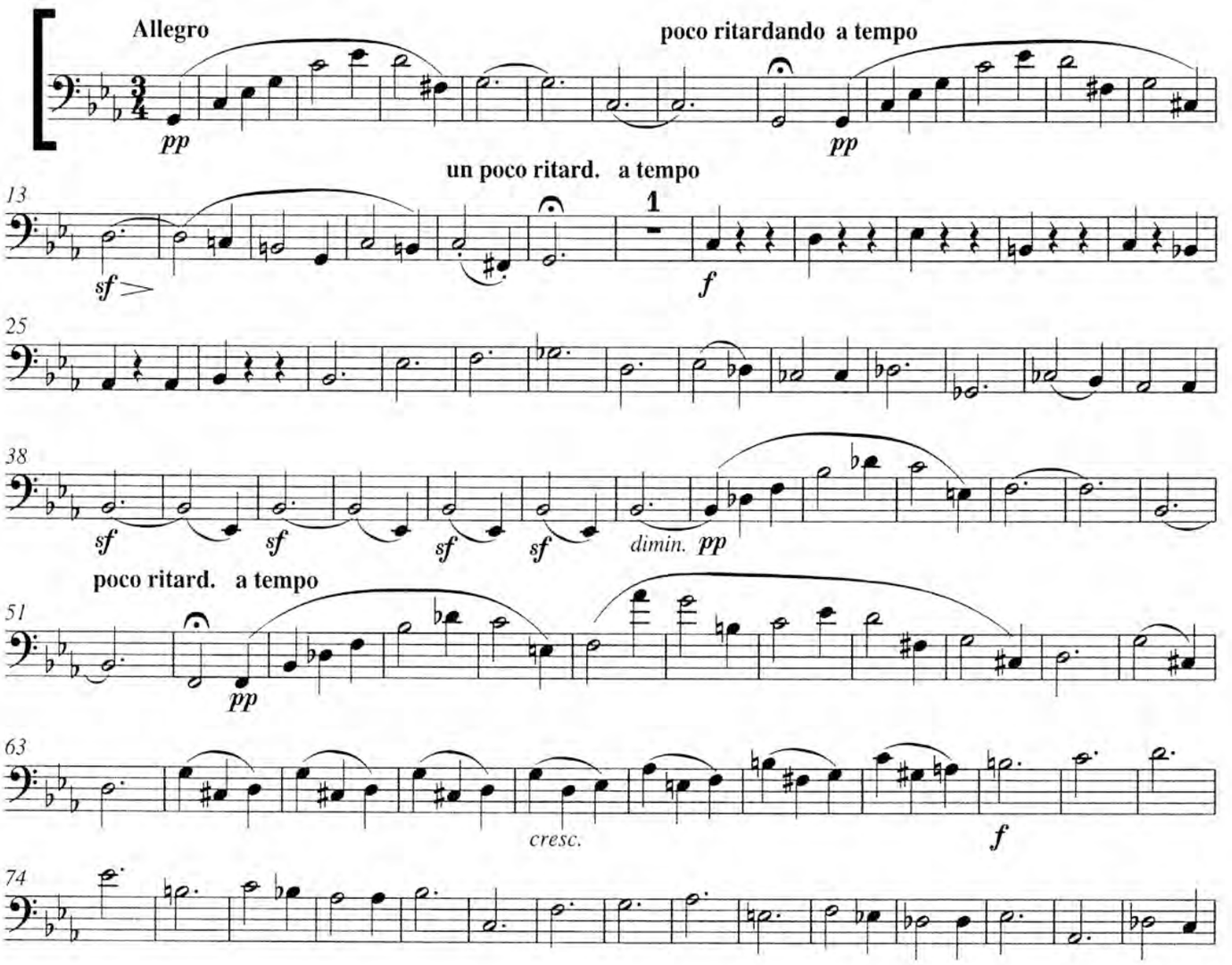
Bartók	Music for Strings, Percussion and Celesta	Mvmt 1: m. 37 – downbeat of m. 56
Beethoven	Symphony No. 5	Mvmt 3: Beginning – m. 218
Beethoven	Symphony No. 9	Mvmt 4: m. 8 – 29, m. 38 – 90, Reh. K – m. 525
Brahms	Symphony No. 2	Mvmt 1: Reh. E – Reh. F Mvmt 4: m. 244 – 279
Britten	*Young Person's Guide to the Orchestra*	Variation H: Beg – 9 m. before Var. I
Bruckner	Symphony No. 7	Mvmt 1: Reh. E – Reh. G
Dvořák	Symphony No. 9	Mvmt 2: m. 54 – 64
Ligeti	Piano Concerto	Mvmt 4: m. 146 – 154
Mahler	Symphony No. 5	Mvmt 2: Reh. 33 – end Mvmt 3: m. 212 – 235 (play all divisi)
Mendelssohn	Symphony No. 4	Mvmt 1: m. 41 – 90, m. 237 – downbeat of m. 253
Mozart	Symphony No. 39	Mvmt 1: m. 40 – 97 Mvmt 4: pickup to m. 105 – 137
Mozart	Symphony No. 40	Mvmt 1: pickup to m. 115 – 138, m. 191 – 226
Prokofiev	*Romeo and Juliet* Suite No. 2	Scene 5: 4 after Reh. 49 – 1 before Reh. 51, top divisi
Schubert	Symphony No. 9	Mvmt 3: Beginning – m. 238, no repeats
Shostakovich	Violin Concerto No. 1	Mvmt 2: Reh. 58 – Reh. 64
Strauss, R.	*Ein Heldenleben*	Entire work (play top divisi)
Tchaikovsky	Symphony No. 4	Mvmt 1: m. 51 – 70, m. 253 – 273
Verdi	*Otello*	Act IV: Reh. U – 7 m. after Reh. X

Sight-reading may be asked for in the final round.
The New York Philharmonic tunes to A-442.

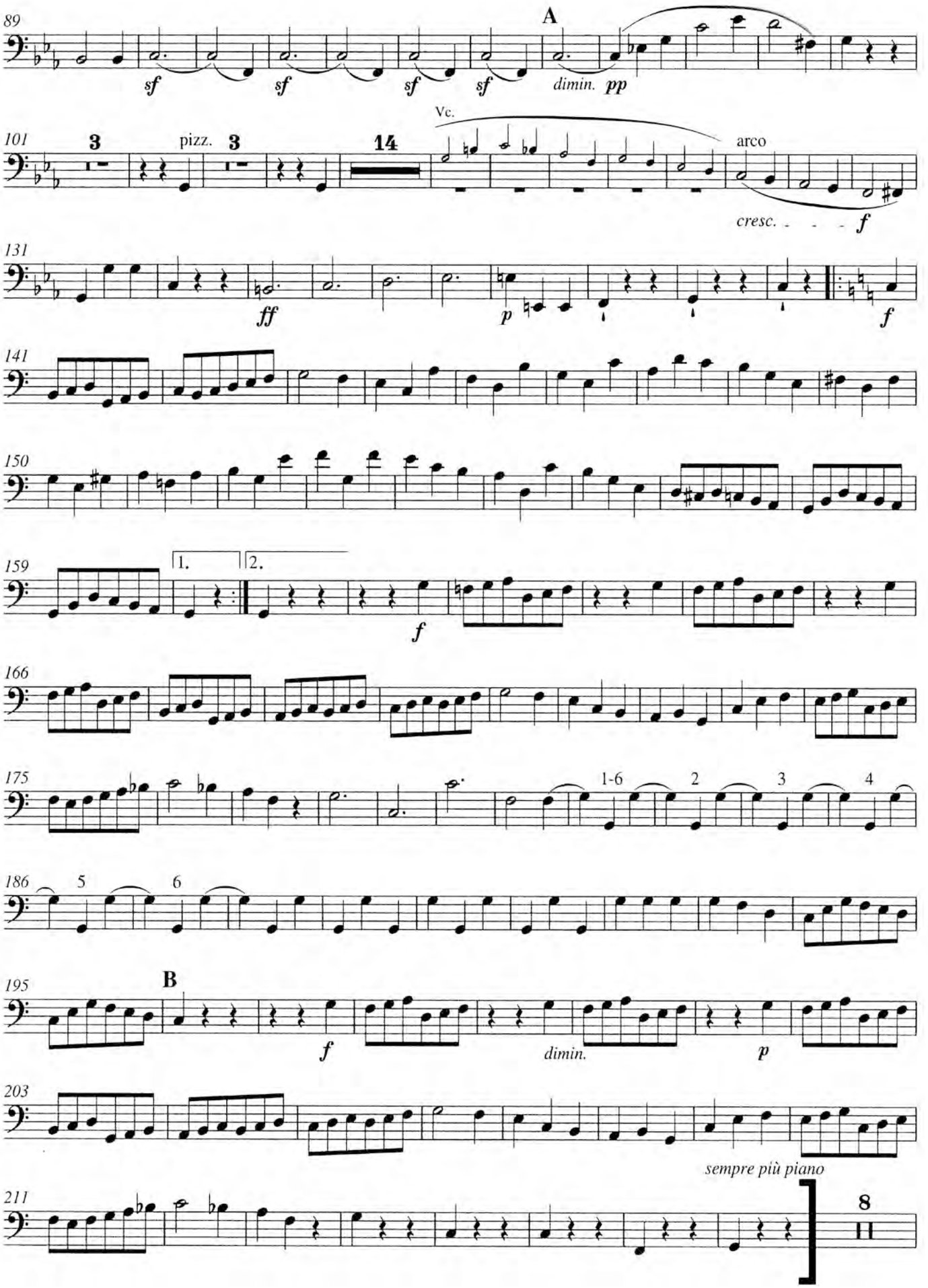
Bartók: Music for Strings, Percussion and Celesta
Movement I, m. 37 – m. 56



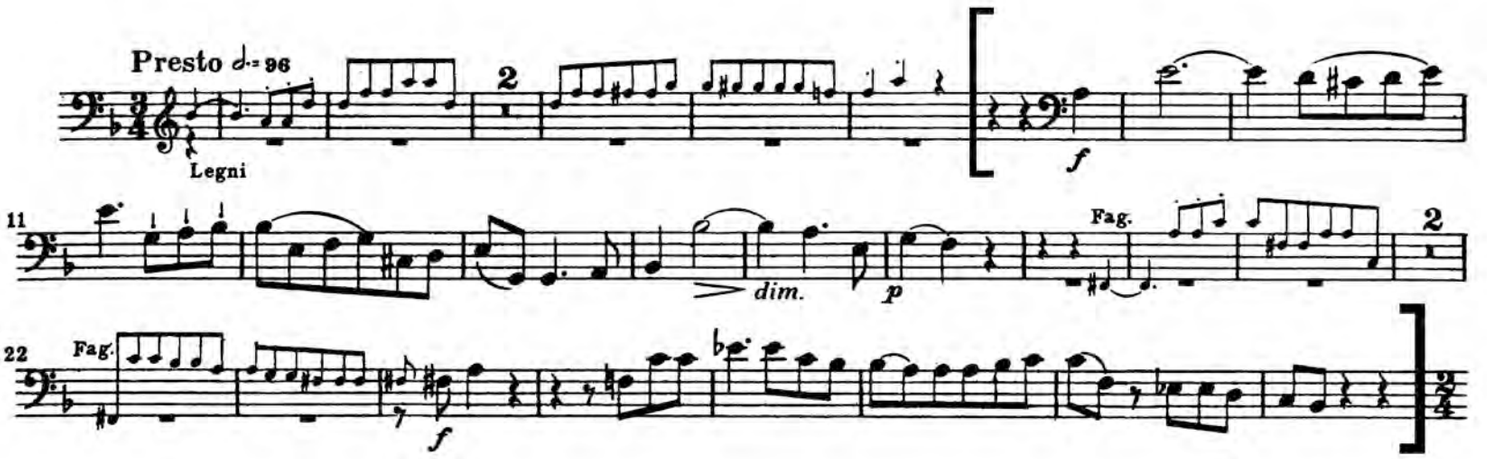
Beethoven: Symphony No. 5
Movement 3, Beginning – m. 218

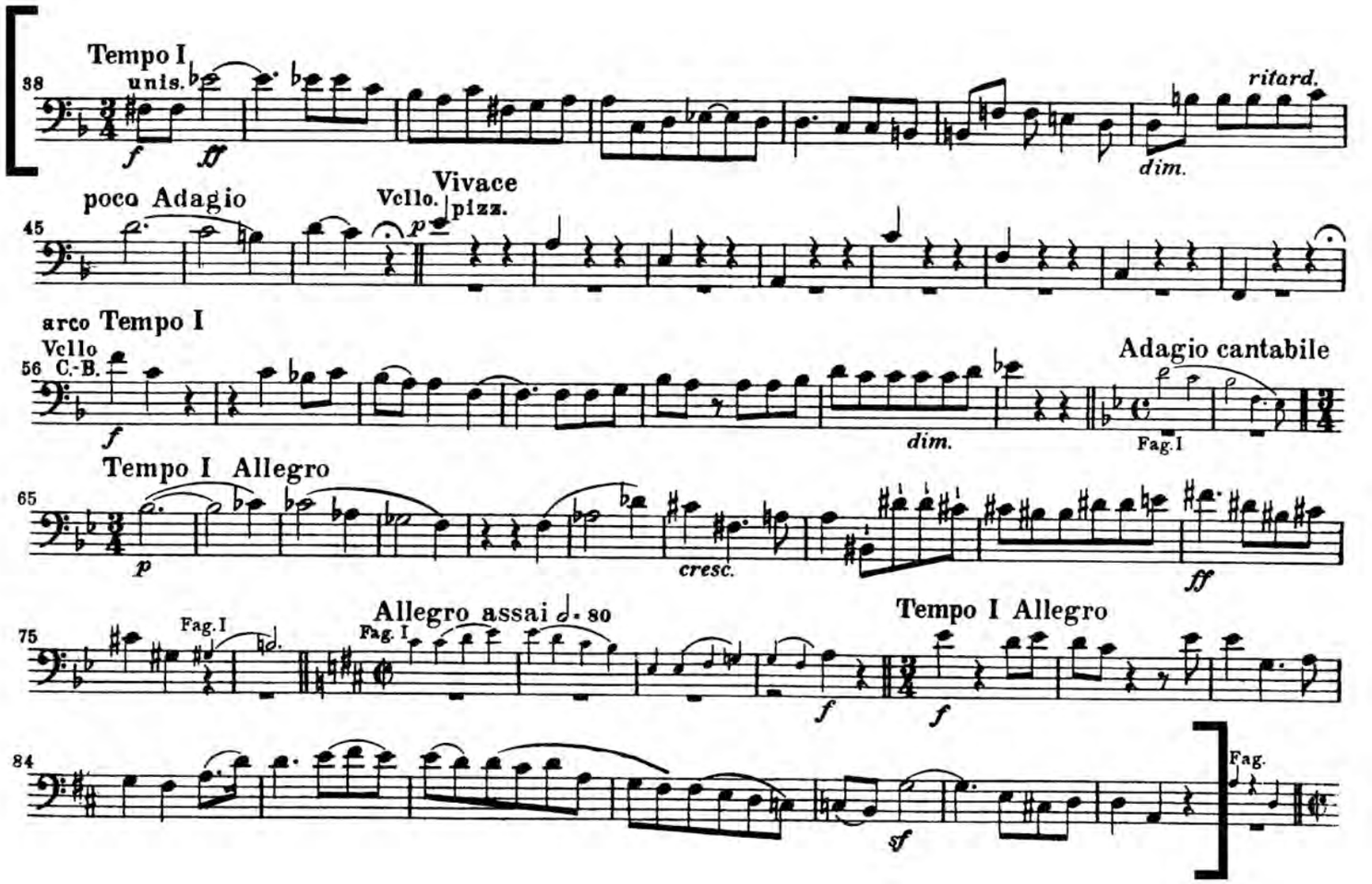


Beethoven: Symphony No. 5 (continued)



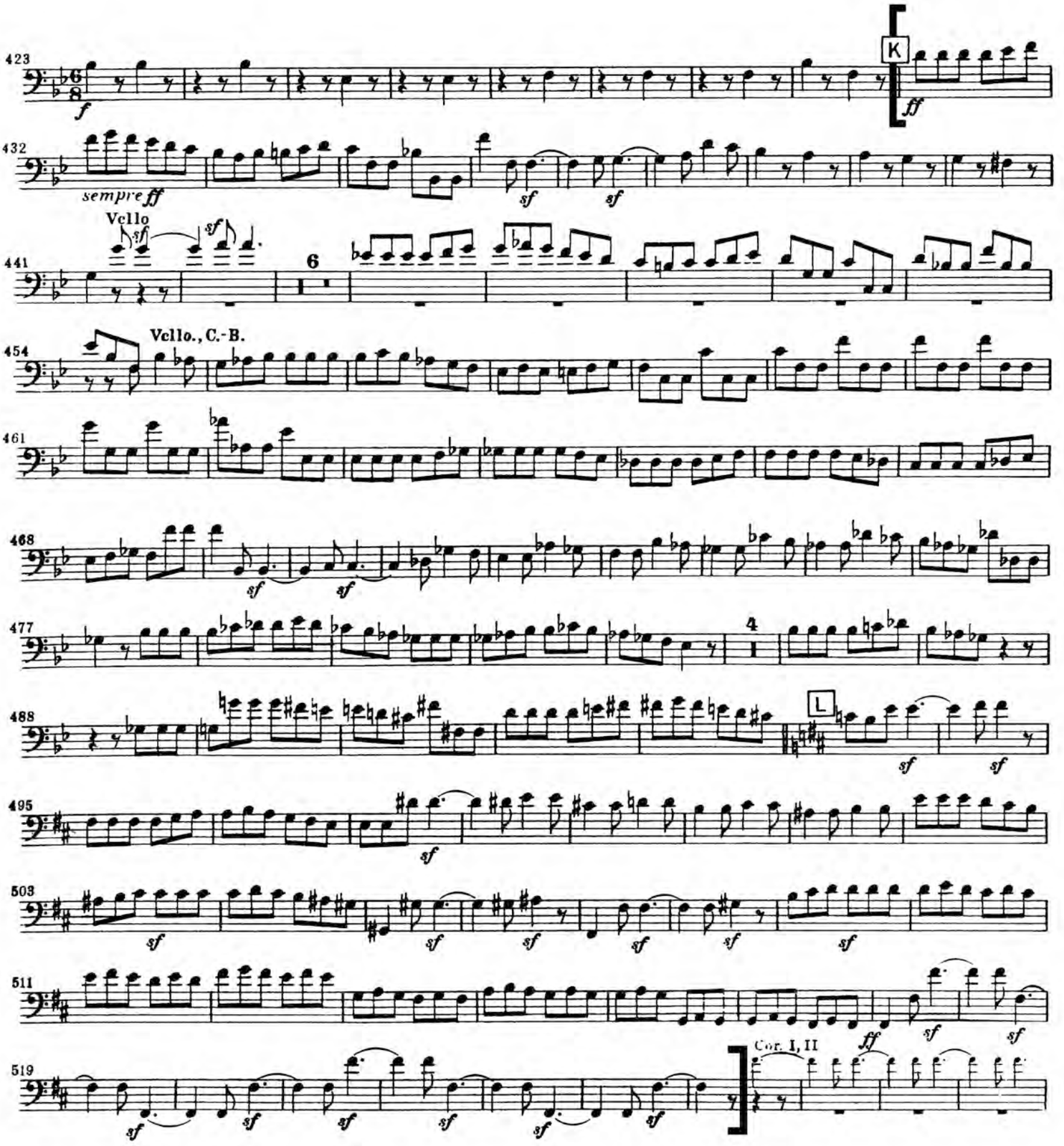
Beethoven: Symphony No. 9
Movement 4, m. 8 – m. 29 and m. 38 – m. 90



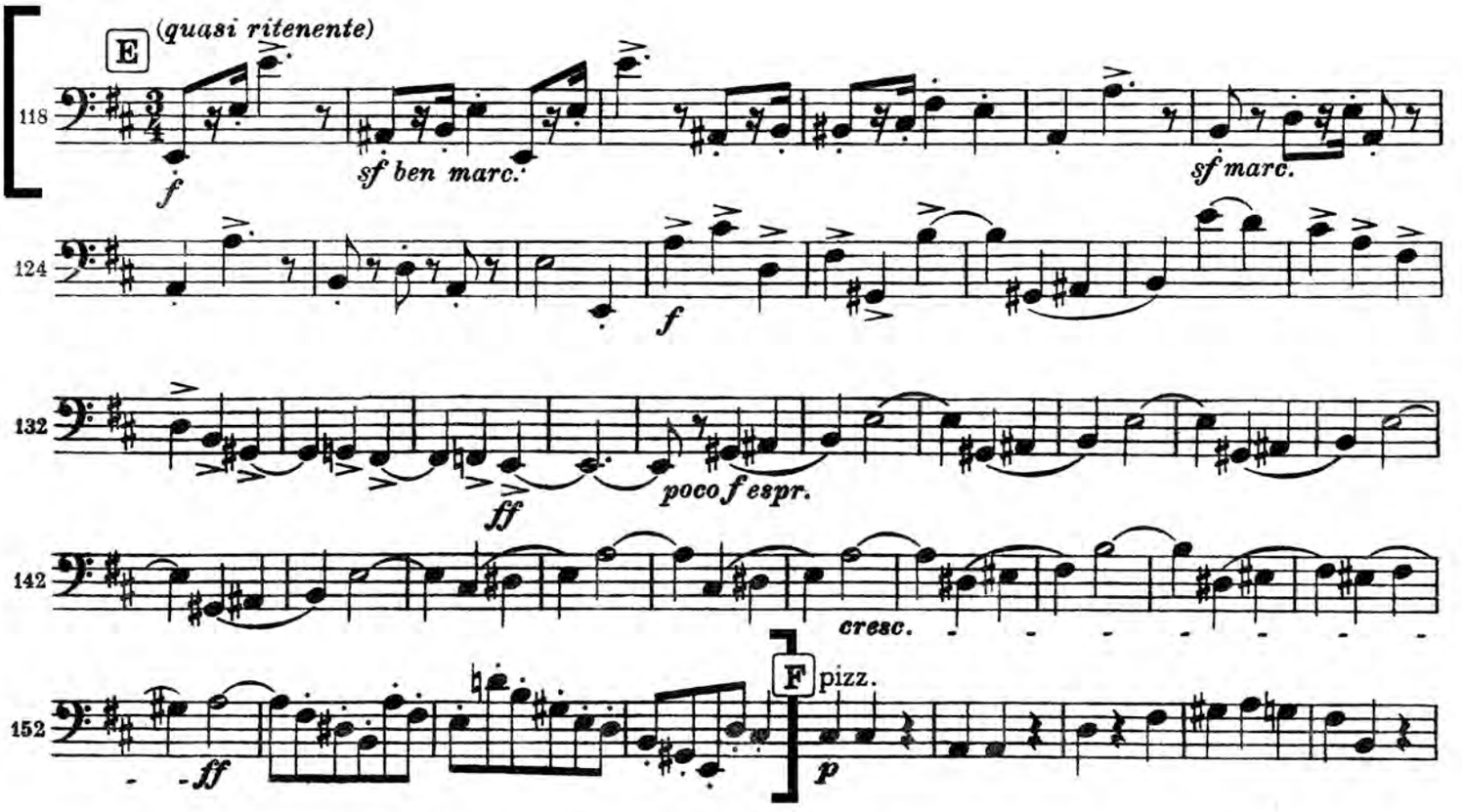


Beethoven: Symphony No. 9

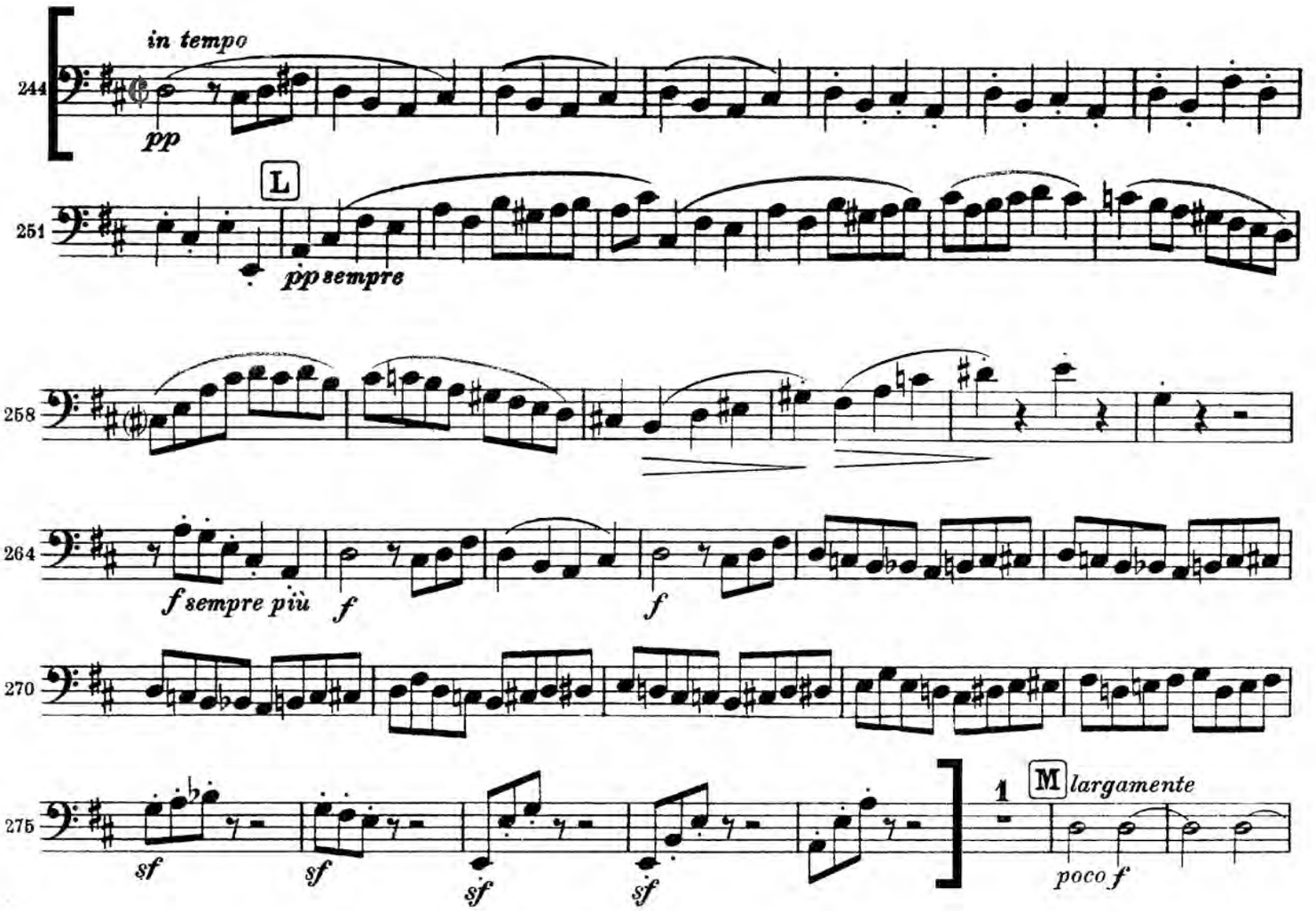
Movement 4, Reh K (m. 431) – m. 525



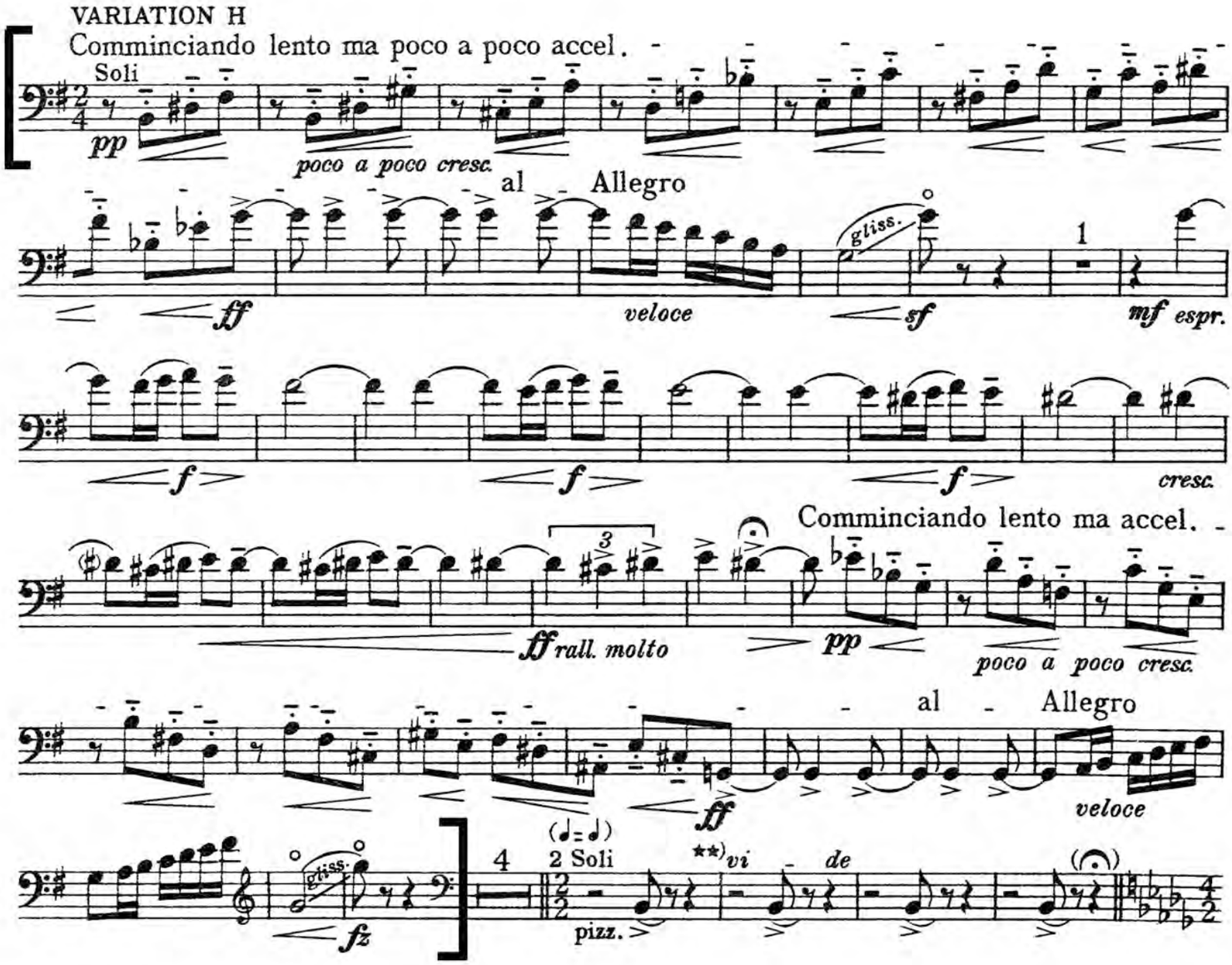
Brahms: Symphony No. 2
Movement 1, Reh. E – Reh. F



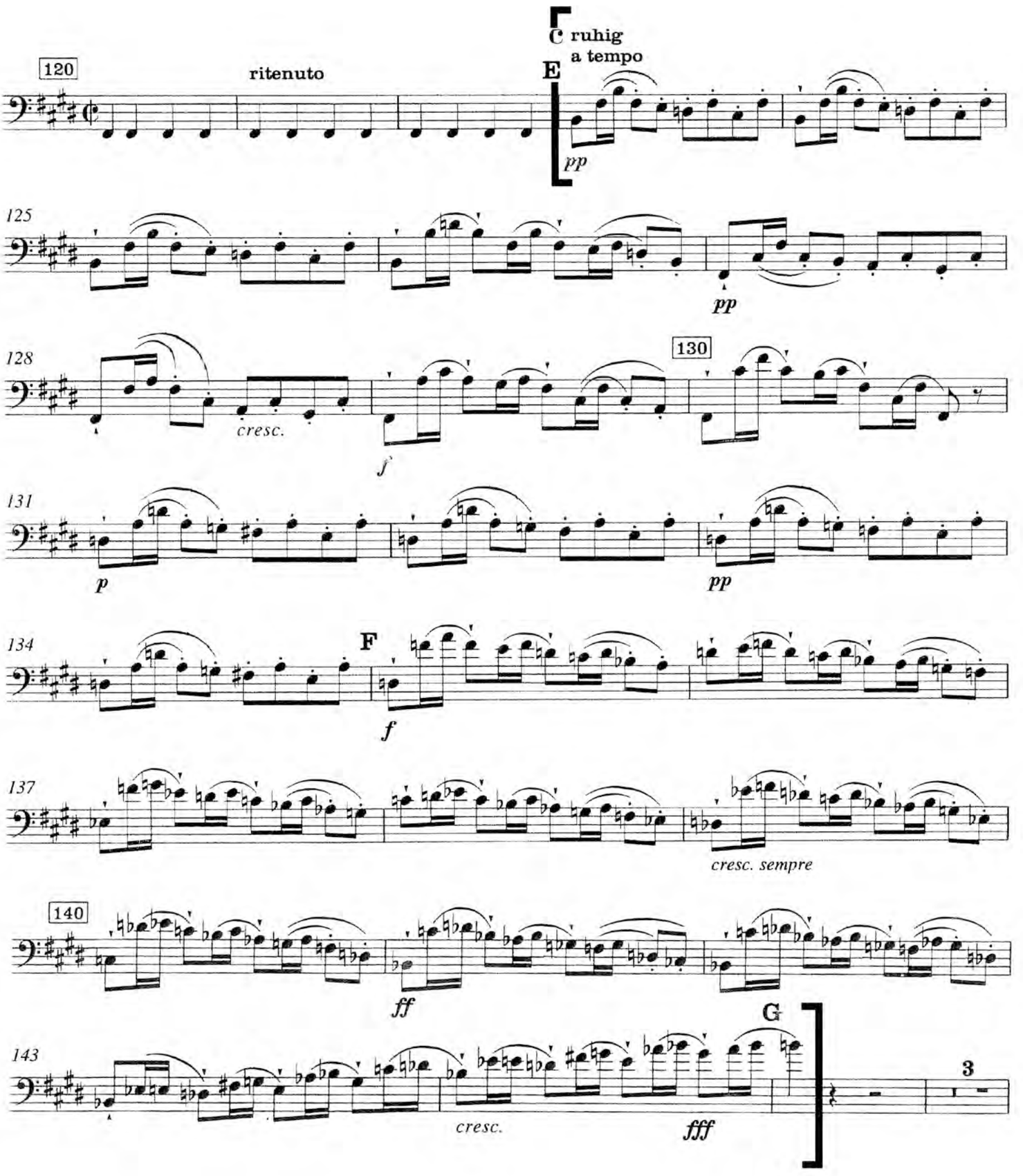
Brahms: Symphony No. 2
Movement 4, m. 244 – m. 279



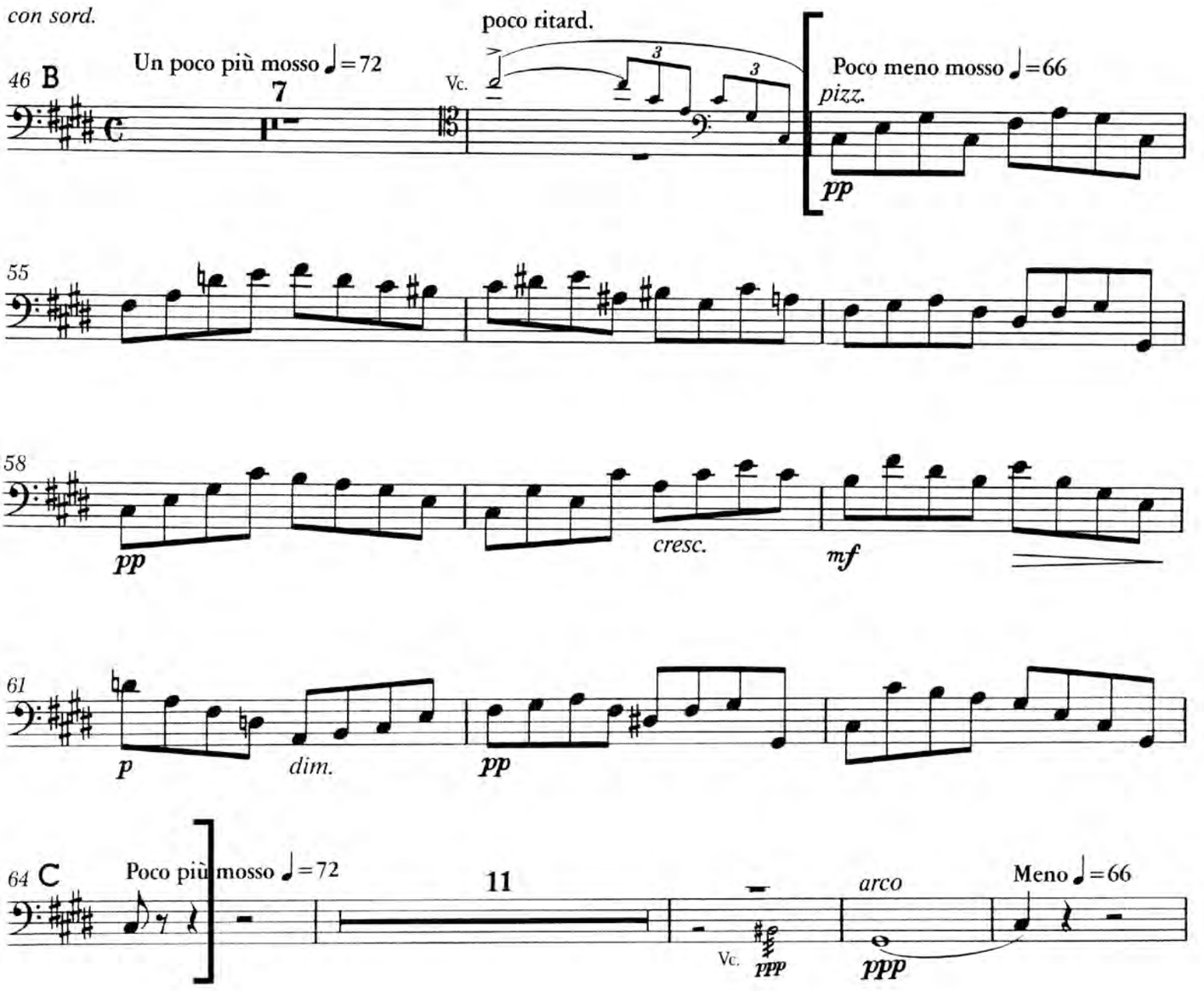
Britten: Young Person's Guide to the Orchestra
Variation H, Beginning – 9 m. before Variation I



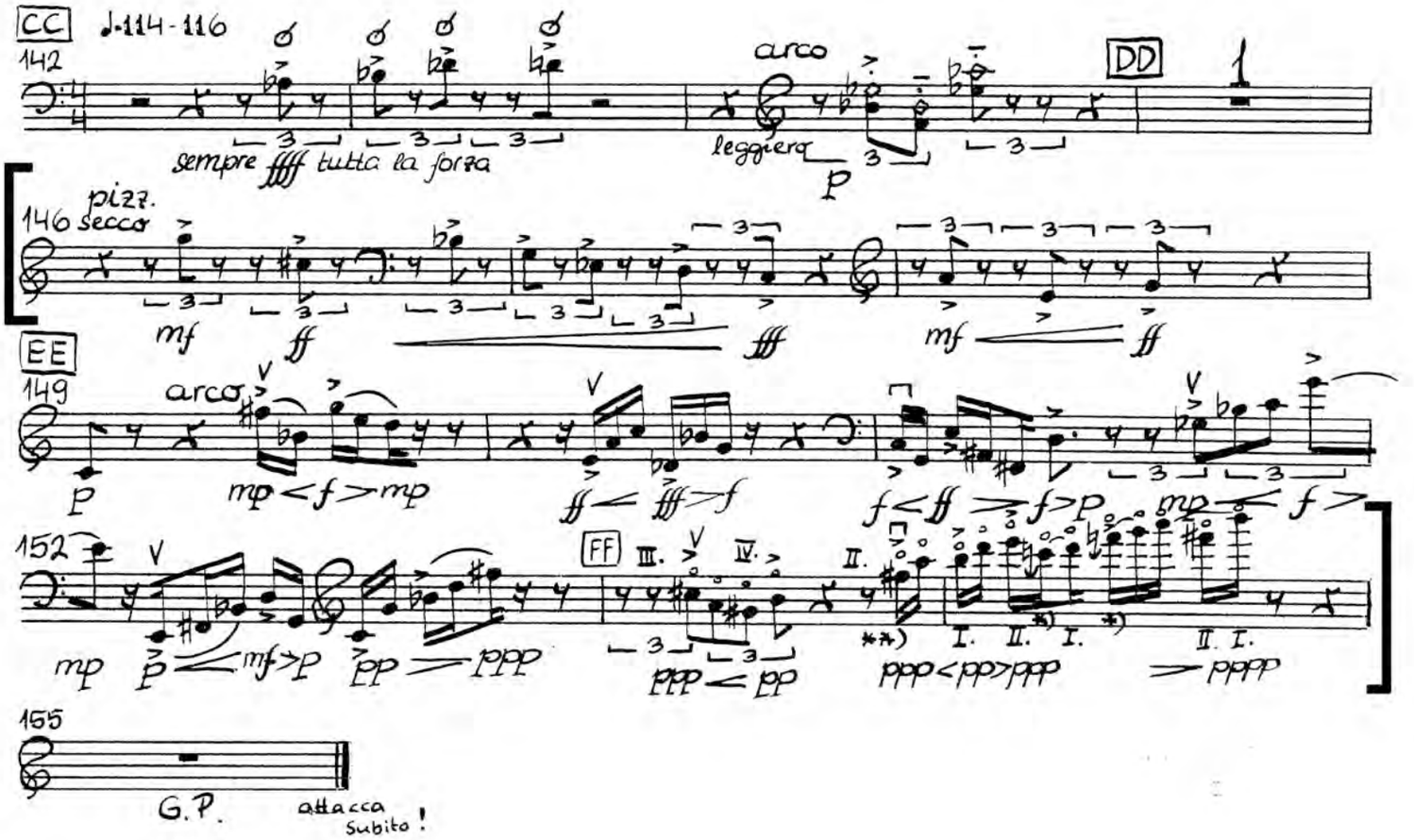
Bruckner: Symphony No. 7
Movement 1, Reh. E – Reh. G (downbeat)



Dvorak: Symphony No. 9
Movement 2, m. 54 – m. 64



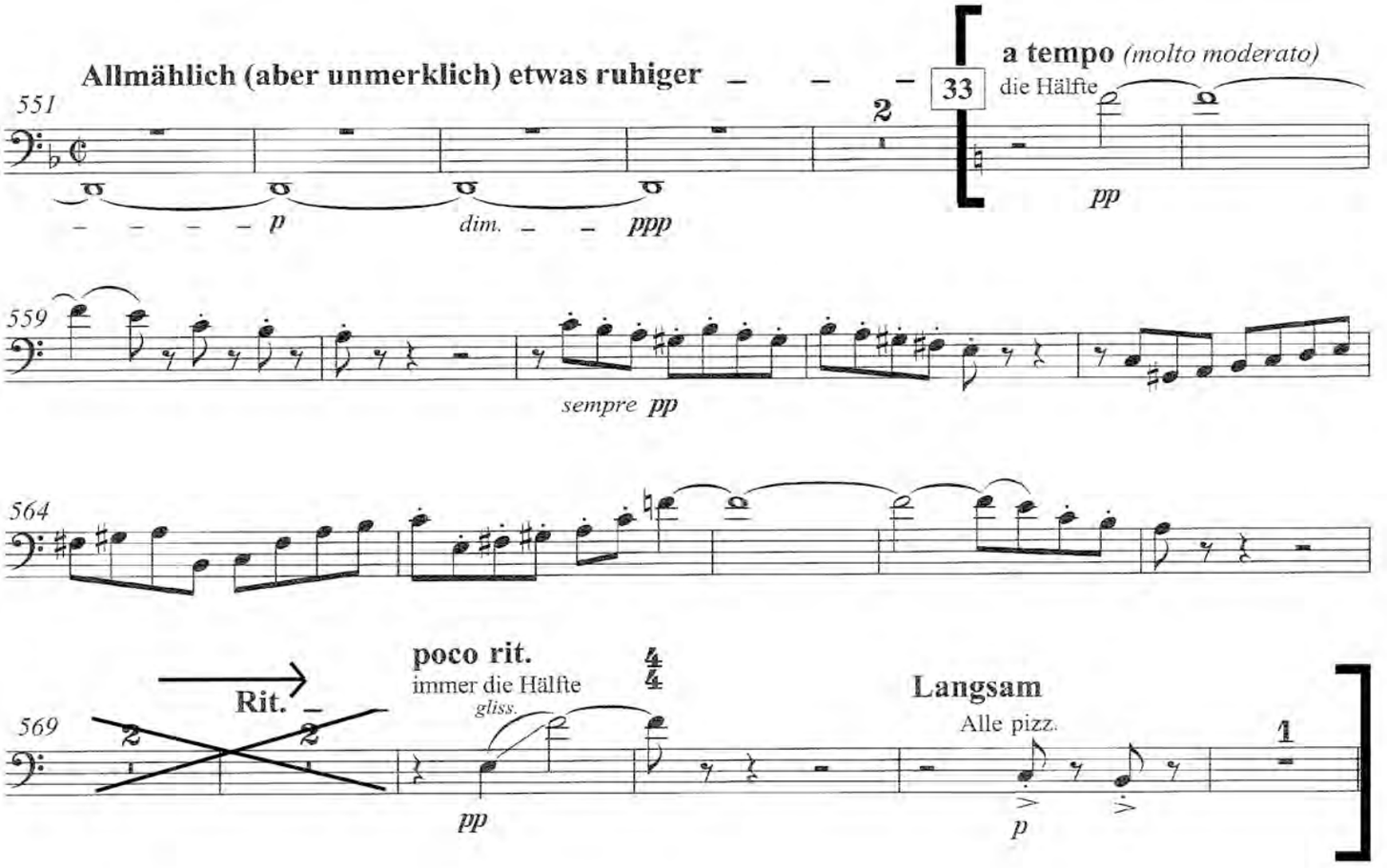
Ligeti: Piano Concerto
Movement 4, m. 146 – m. 154



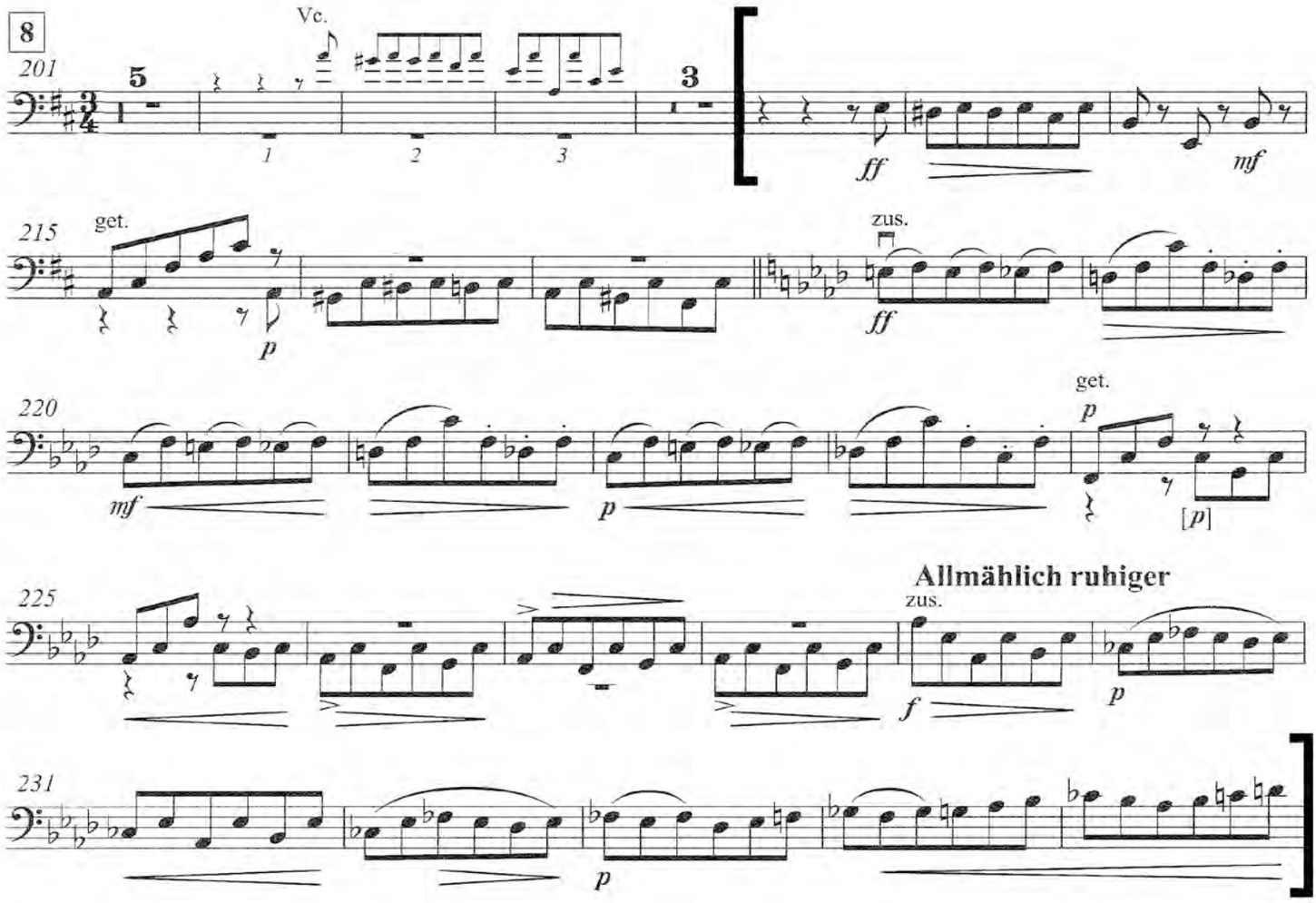
*) 7th natural harmonic / 7. Oberton
**) only natural harmonics!
Nur natürliche Flageolett-Töne!

Mahler: Symphony No. 5

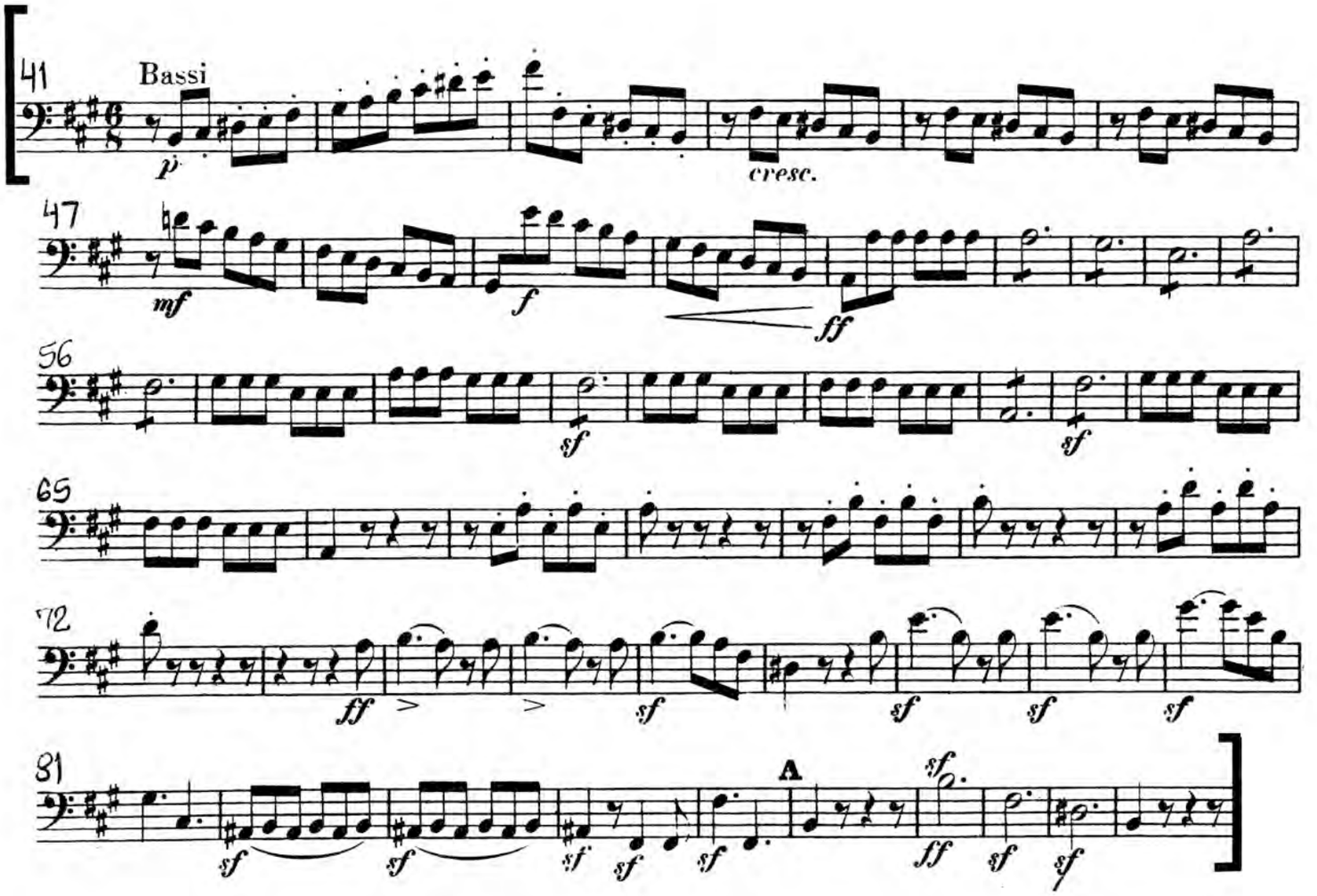
Movement 2, Reh. 33 – end of movement



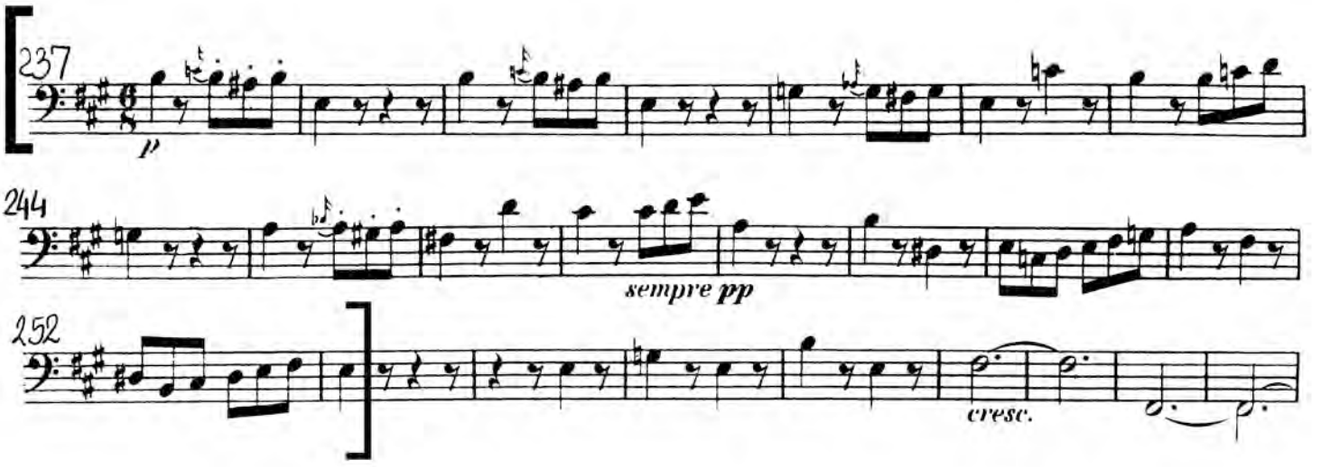
Mahler: Symphony No. 5
Movement 3, m. 212 – m. 235
Play all divisi



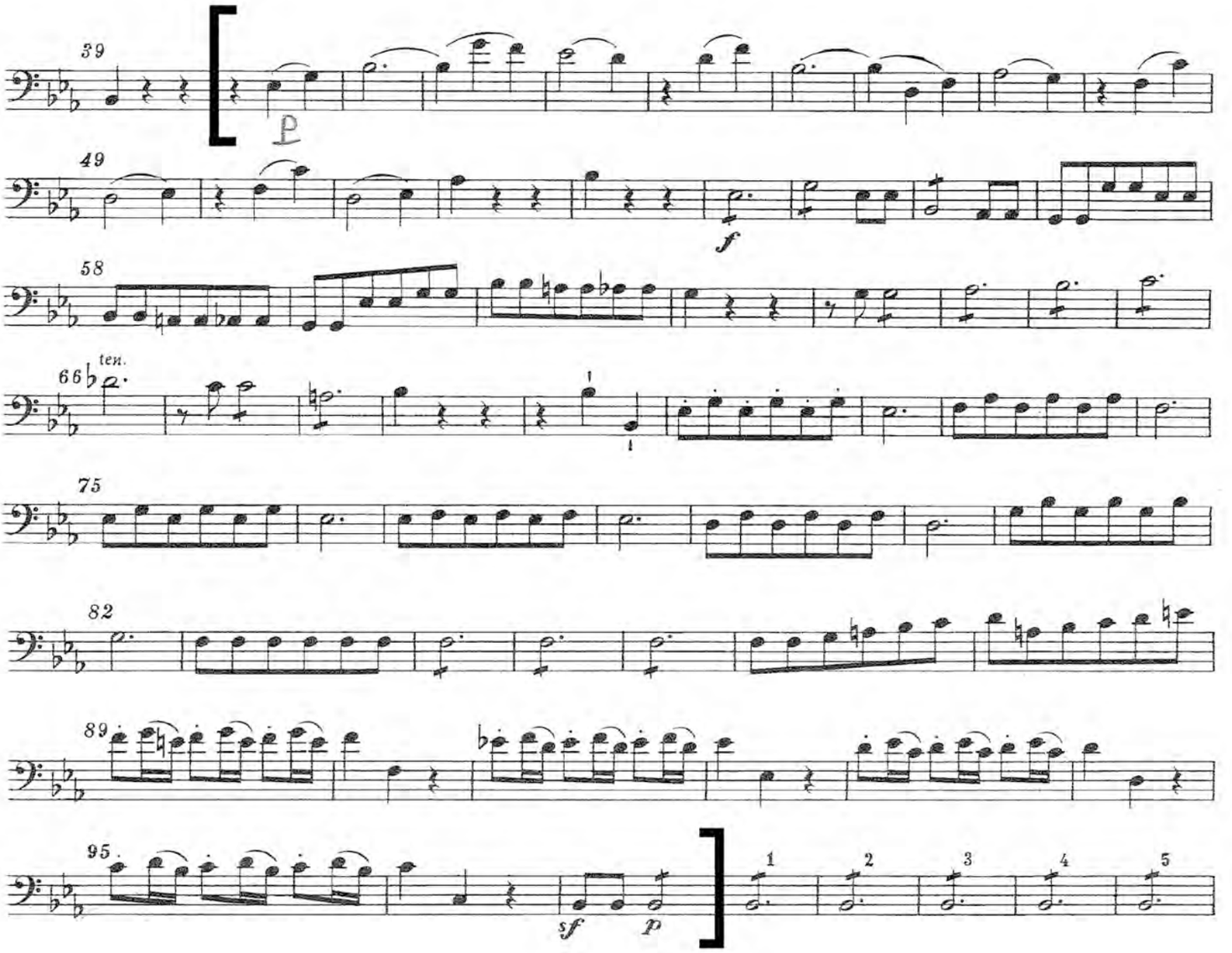
Mendelssohn: Symphony No. 4
Movement 1, m. 41 – m. 90



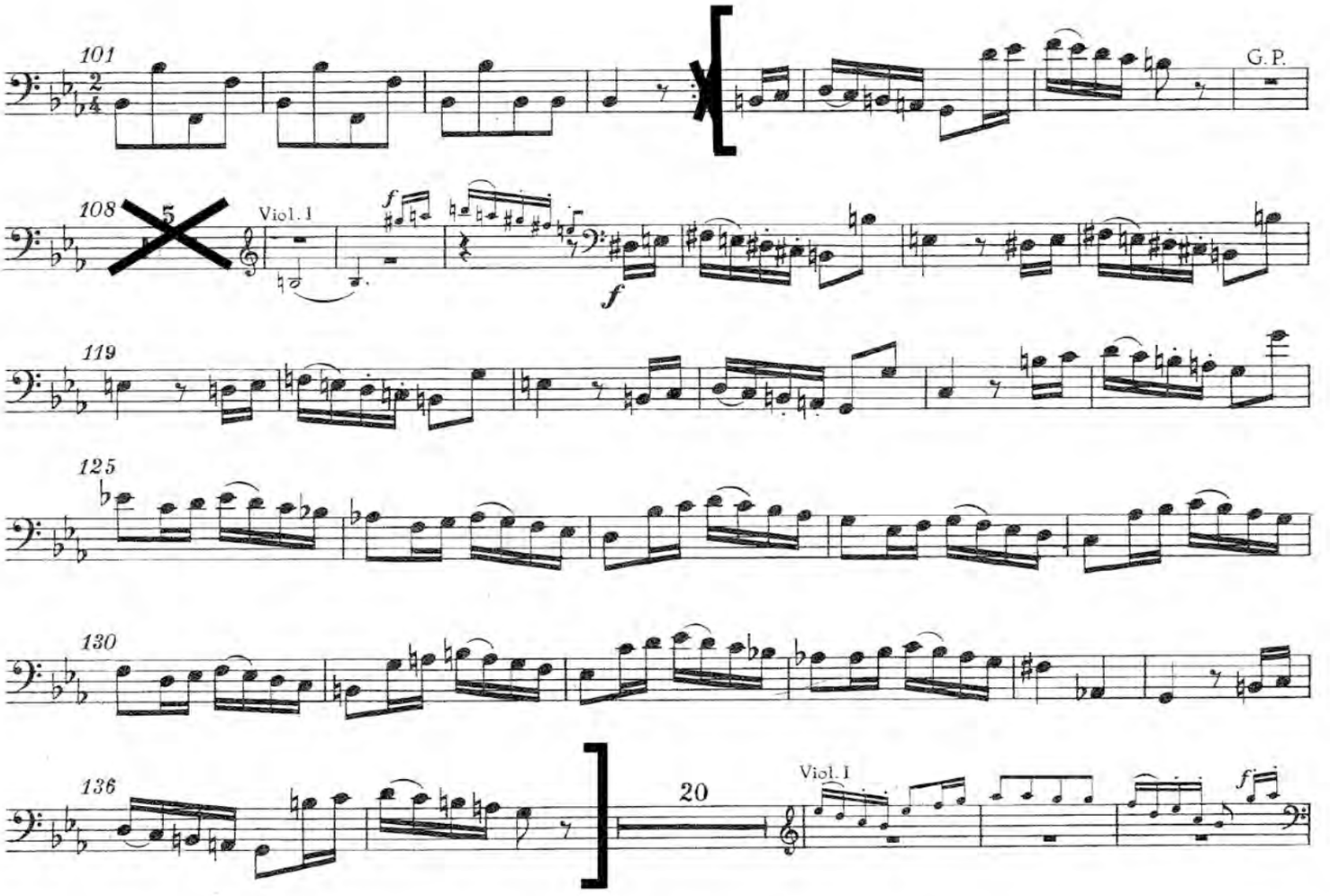
Mendelssohn: Symphony No. 4
Movement 1, m. 237 – m. 253



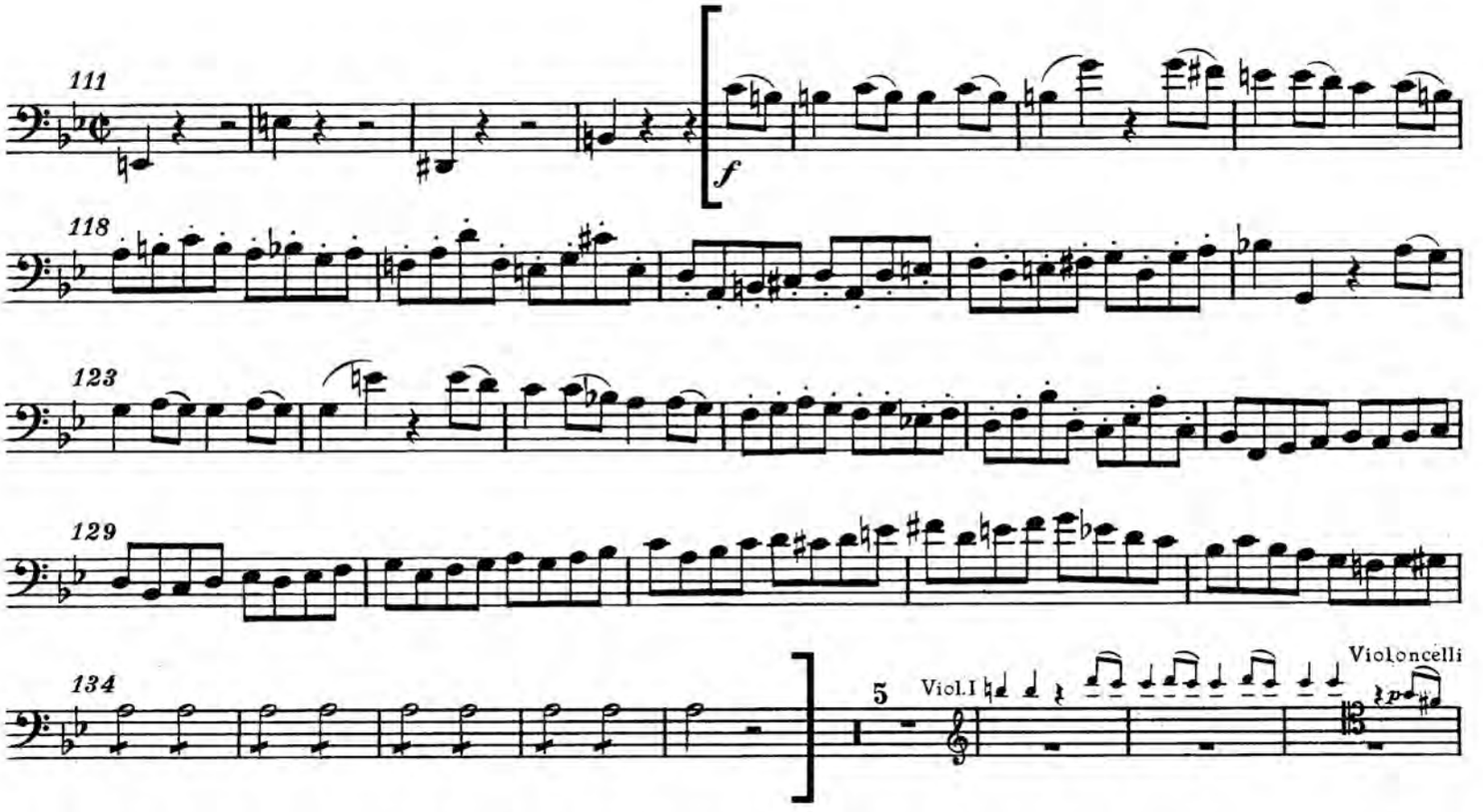
Mozart: Symphony No. 39
Movement 1, m. 40 – m. 97



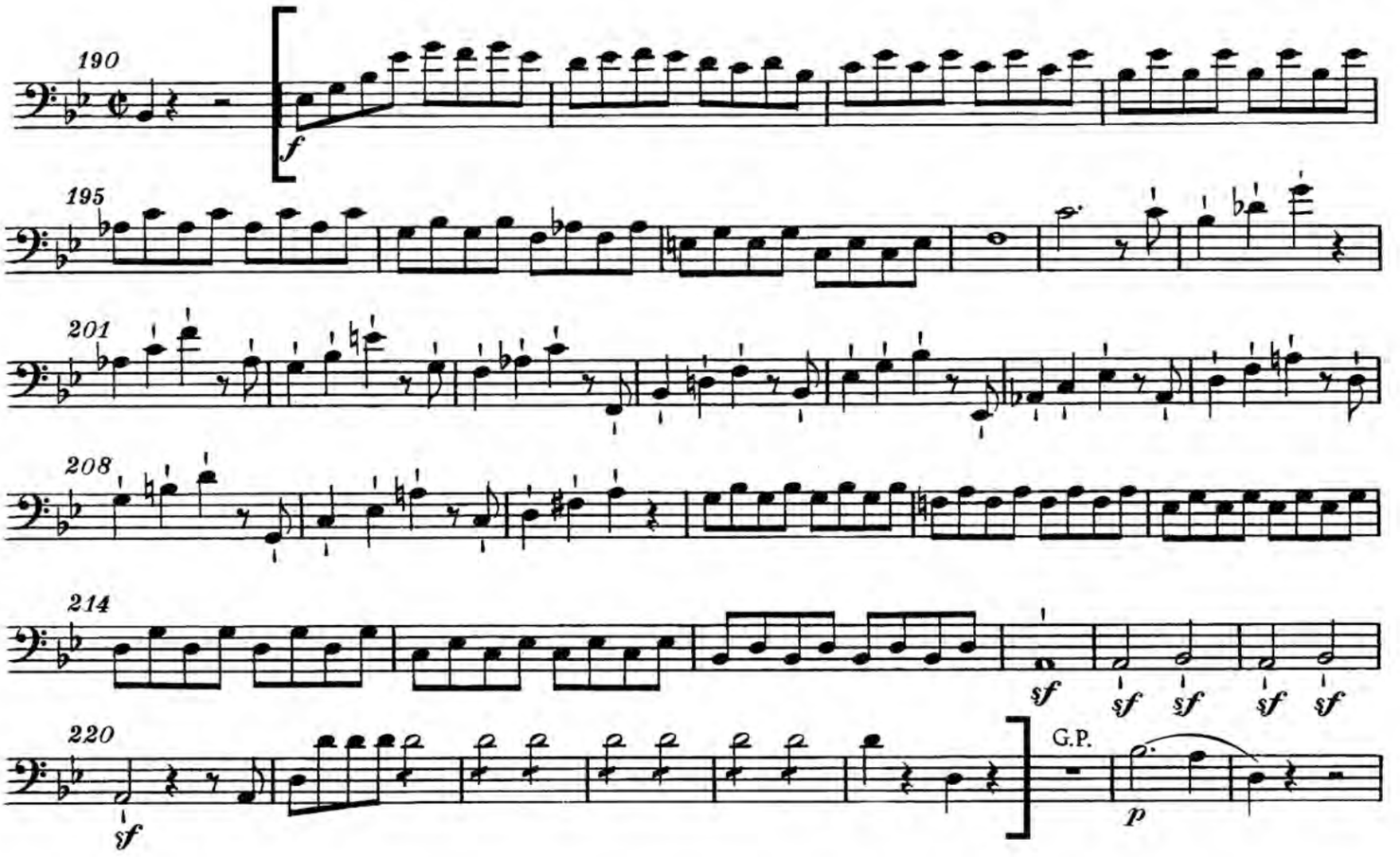
Mozart: Symphony No. 39
Movement 4, pickup to m. 105 – m. 137



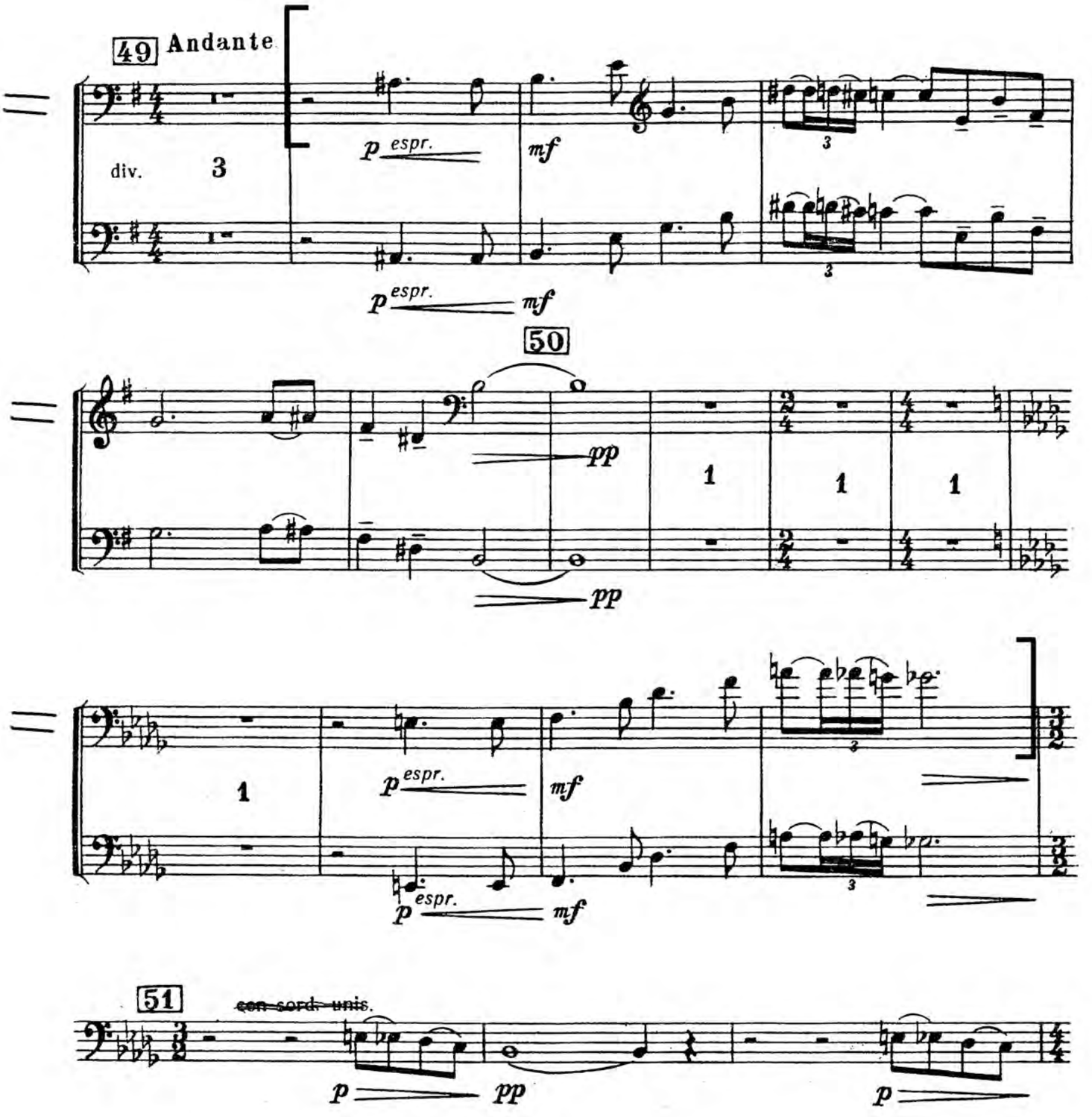
Mozart: Symphony No. 40
Movement 1, pickup to m. 115 – m. 138



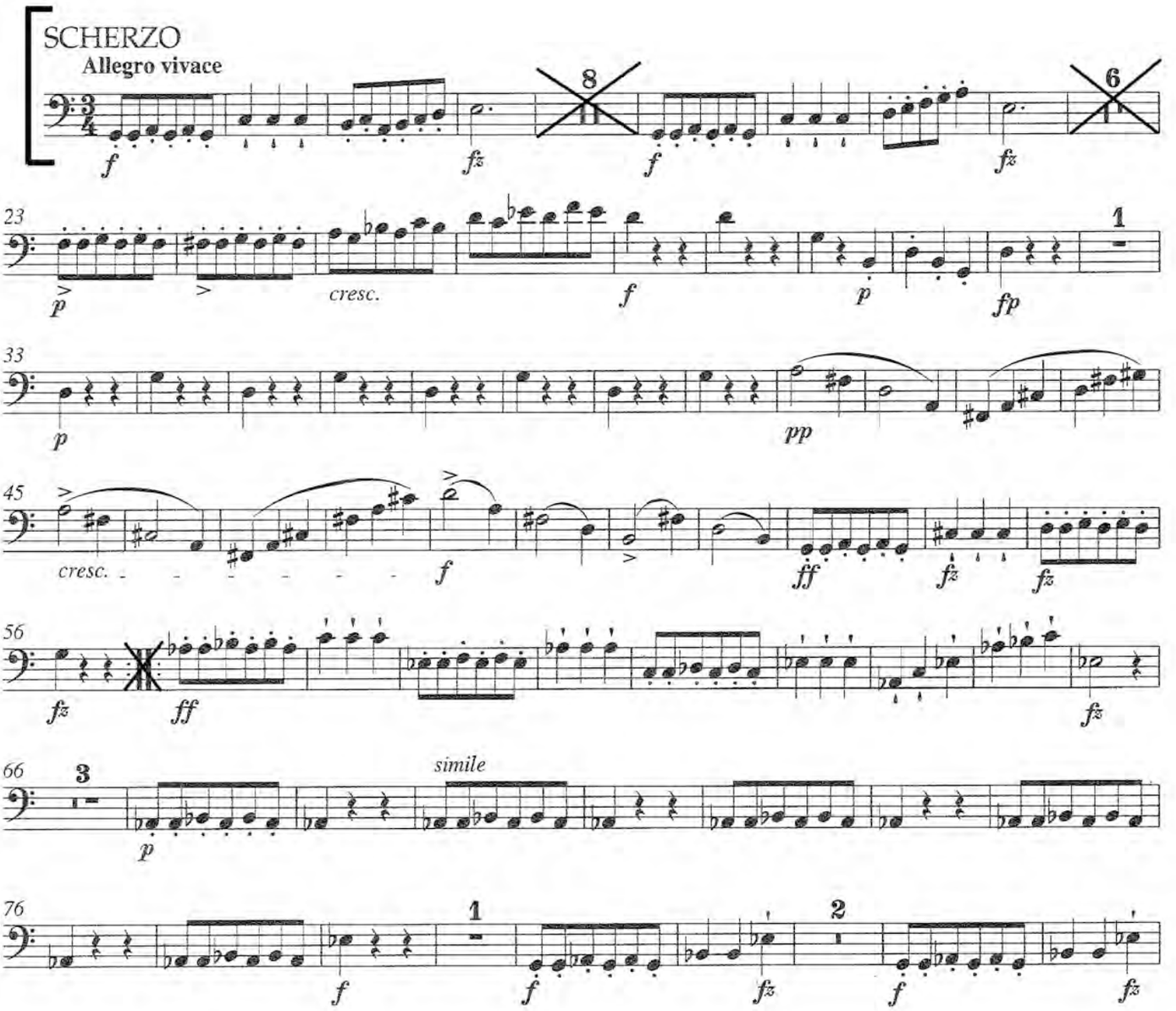
Mozart: Syphony No. 40
Movement 1, m. 191 - m. 226



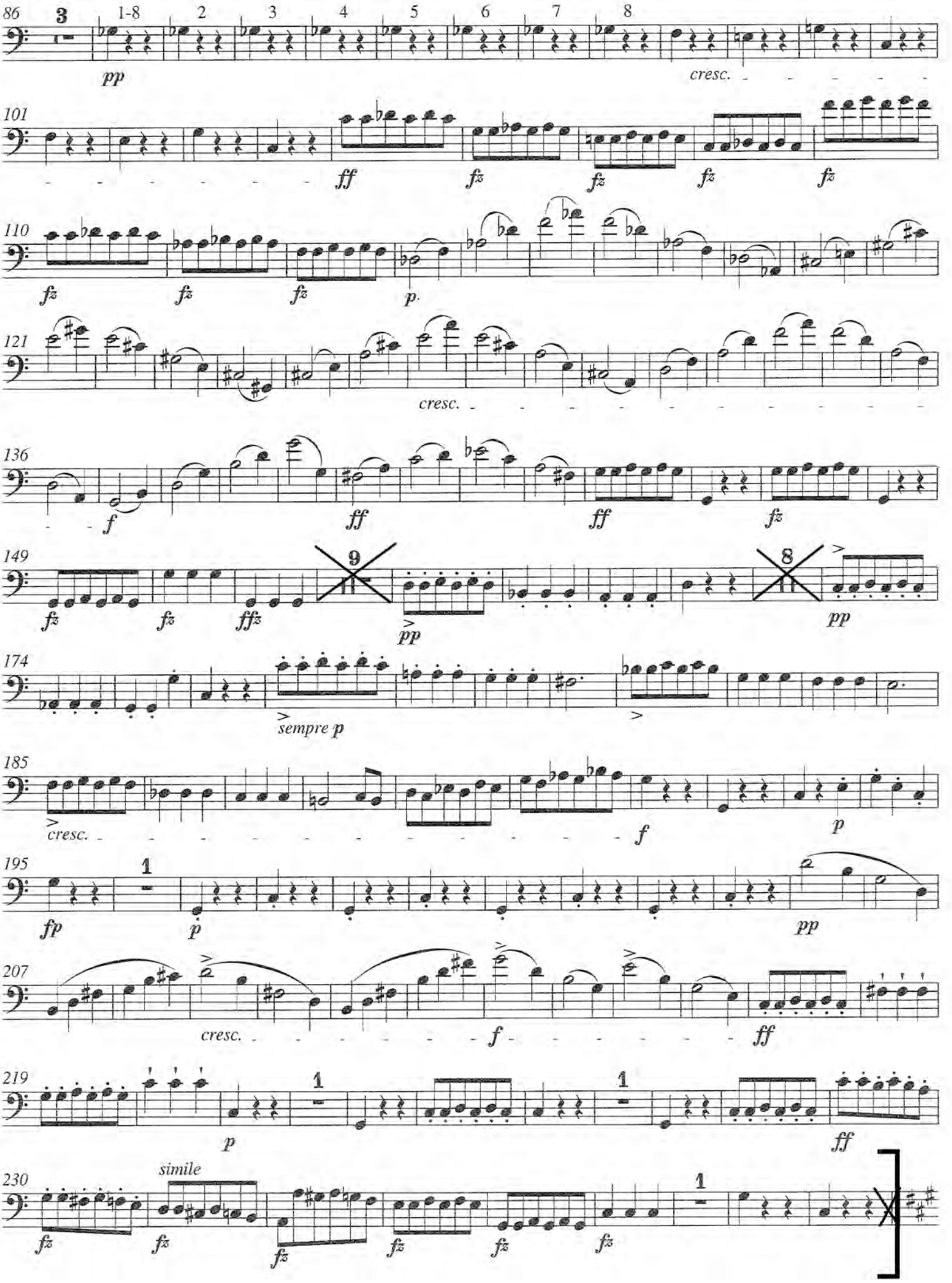
Prokofiev: Romeo and Juliet Suite No. 2
Scene 5, 4 m. after Reh. 49 – one m. before Reh. 51
Play top divisi



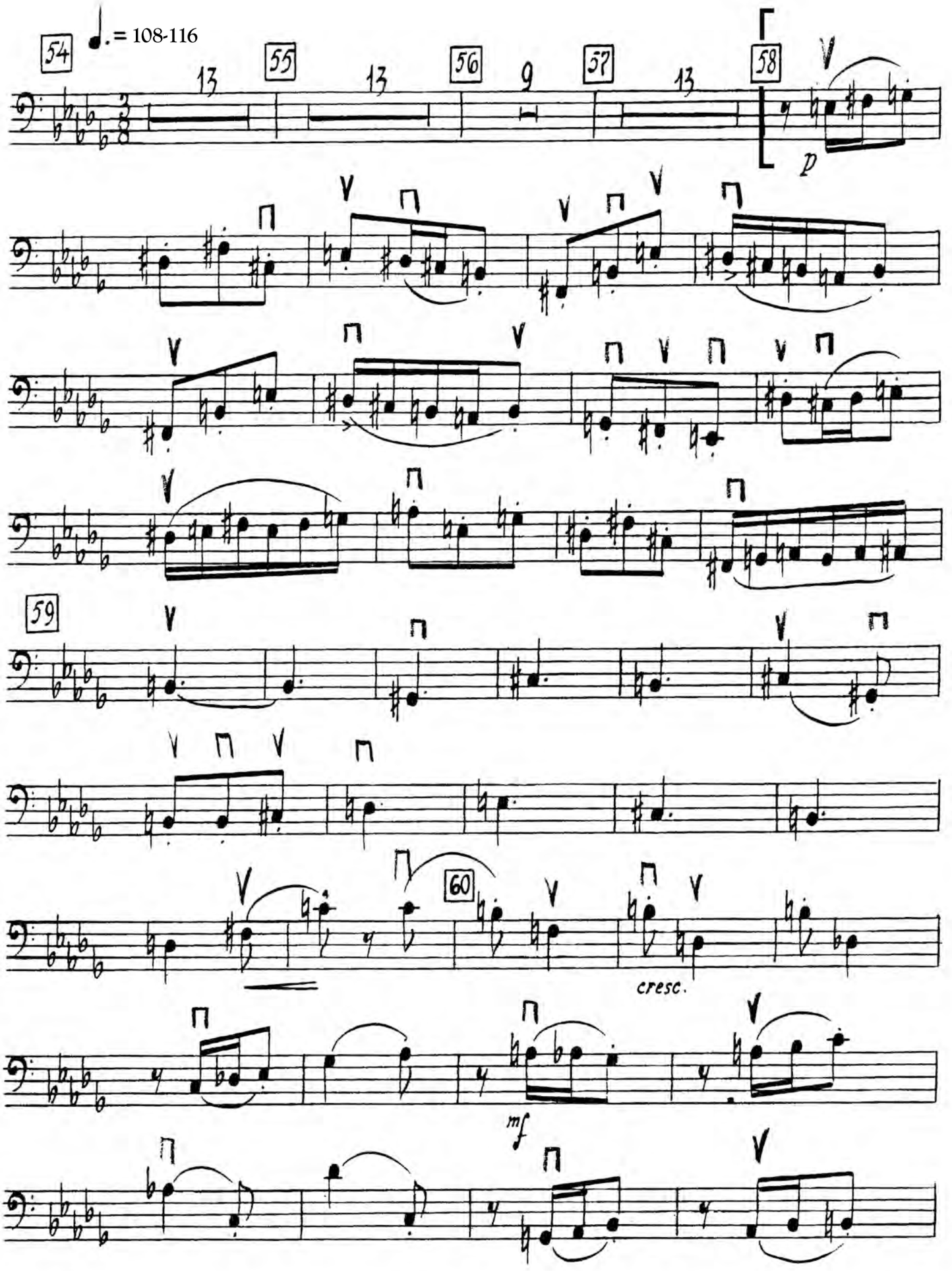
Schubert: Symphony No. 9
Movement 3, Beginning - m. 238 (no repeats)

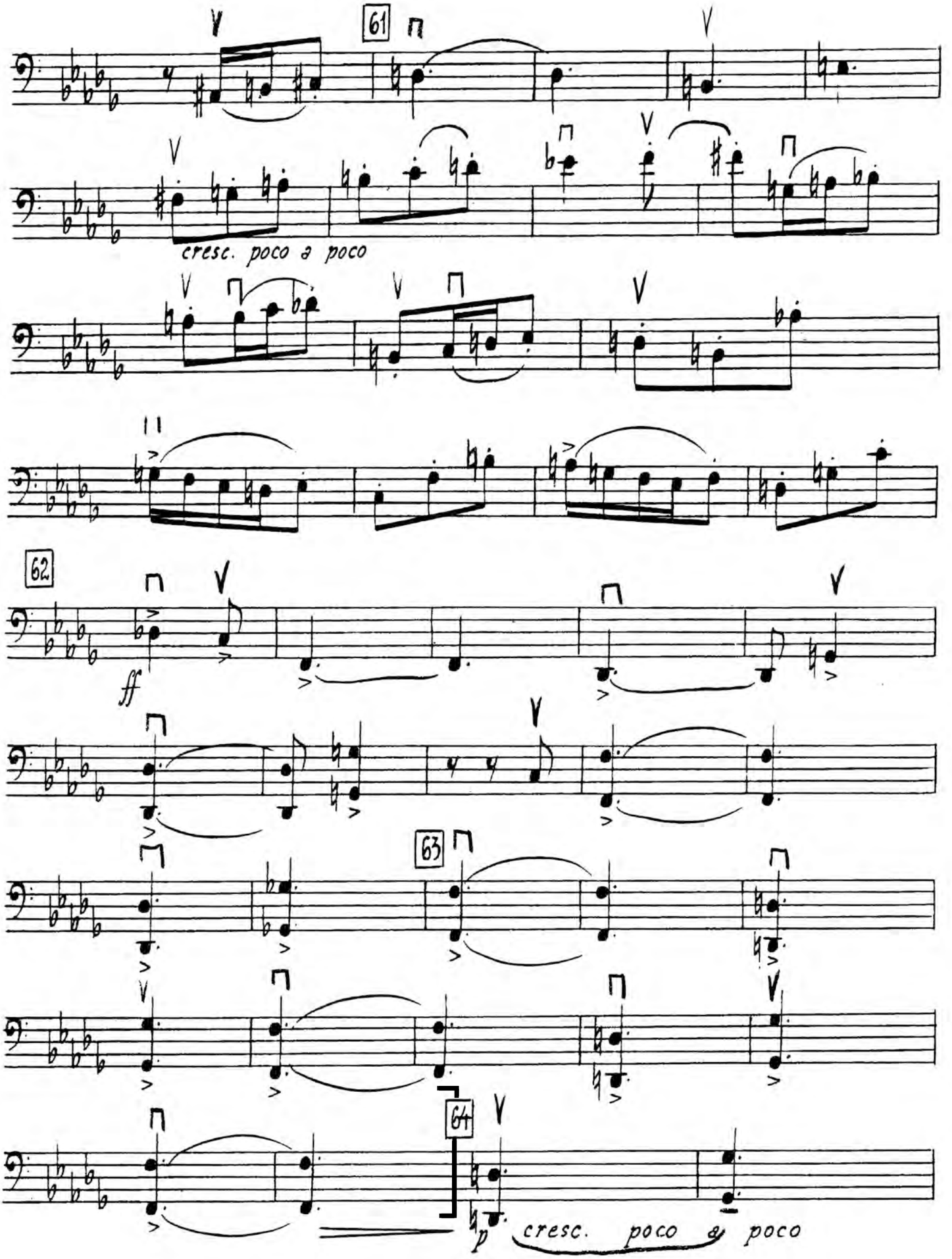


Schubert: Symphony No. 9 (continued)



Shostakovich: Violin Concerto No. 1
Movement 2, Reh. 58 – Reh 64




61
cresc. poco a poco
62
ff
63
64
p
cresc. poco a poco

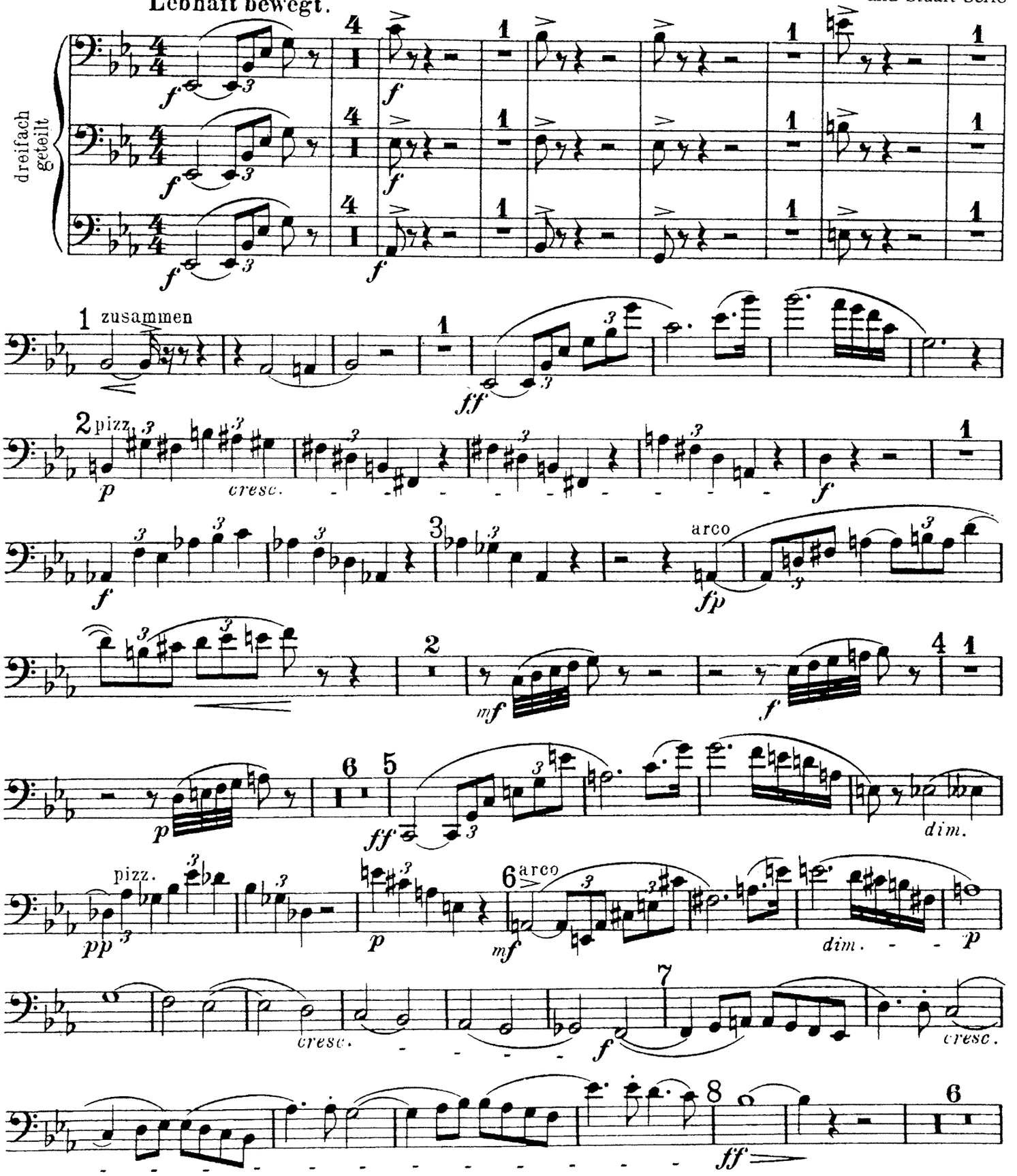
Play top divisi

Ein Heldenleben.

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

Contrabässe.

Lebhaft bewegt.



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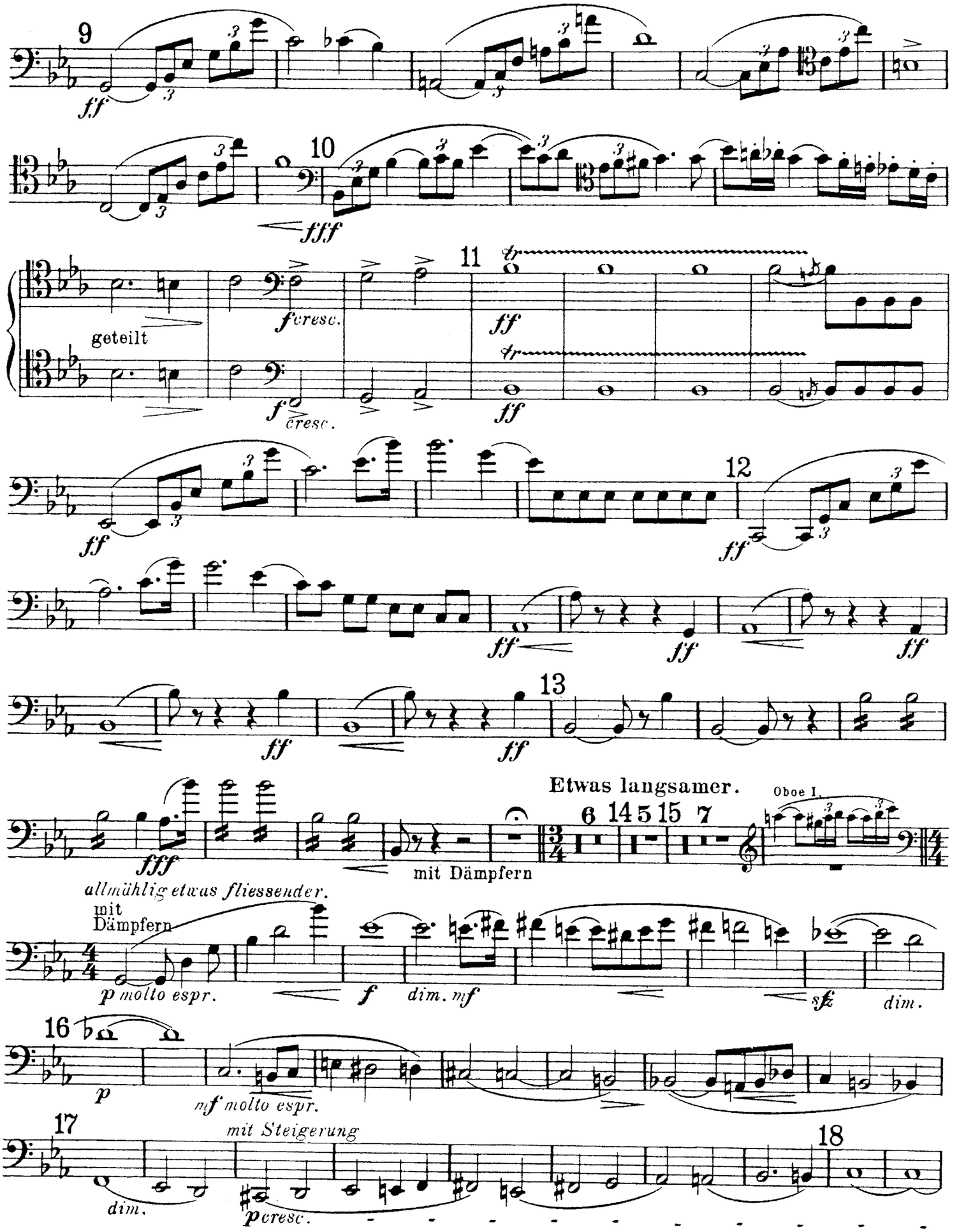
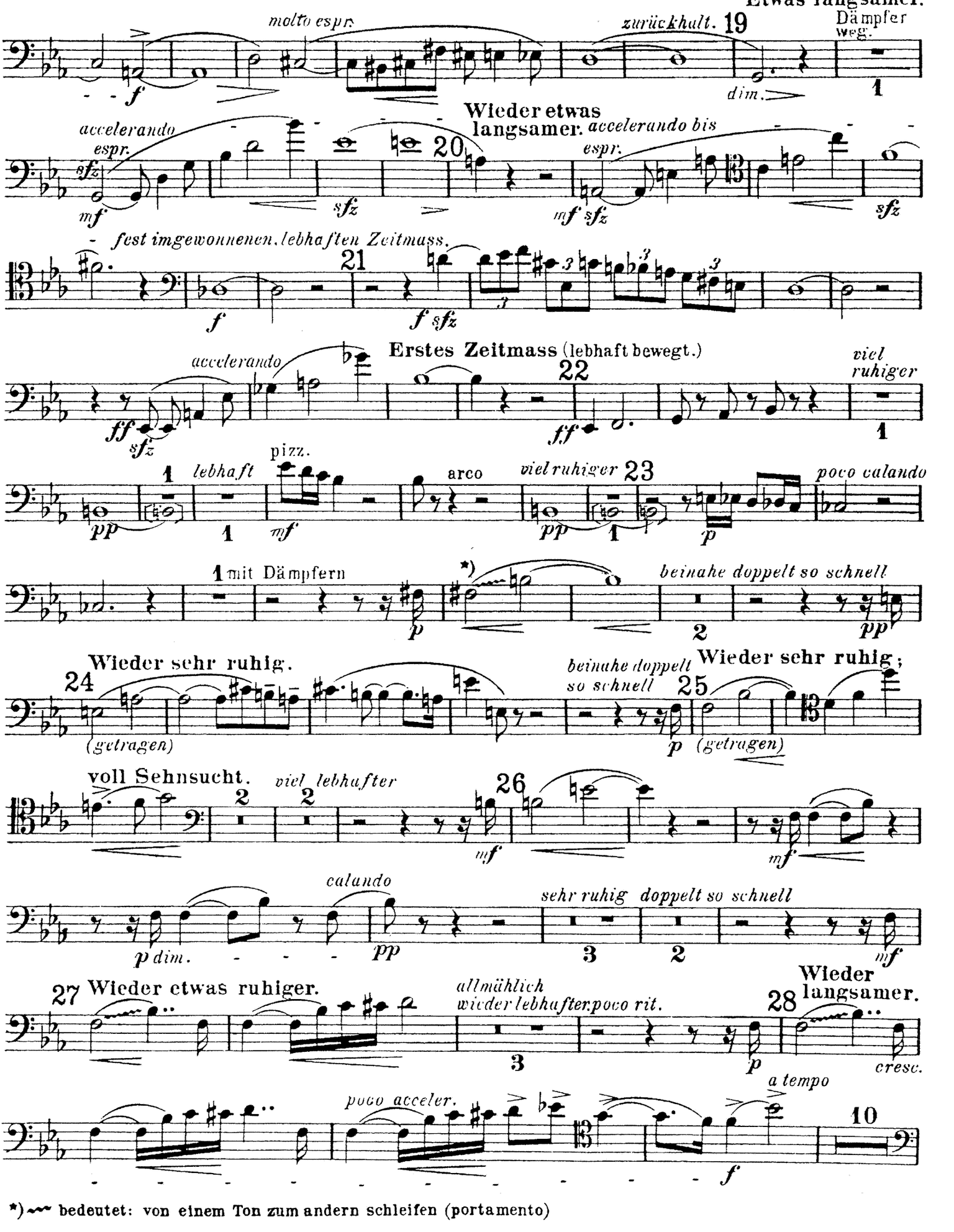
680 NEW YORK PHILHARMONIC

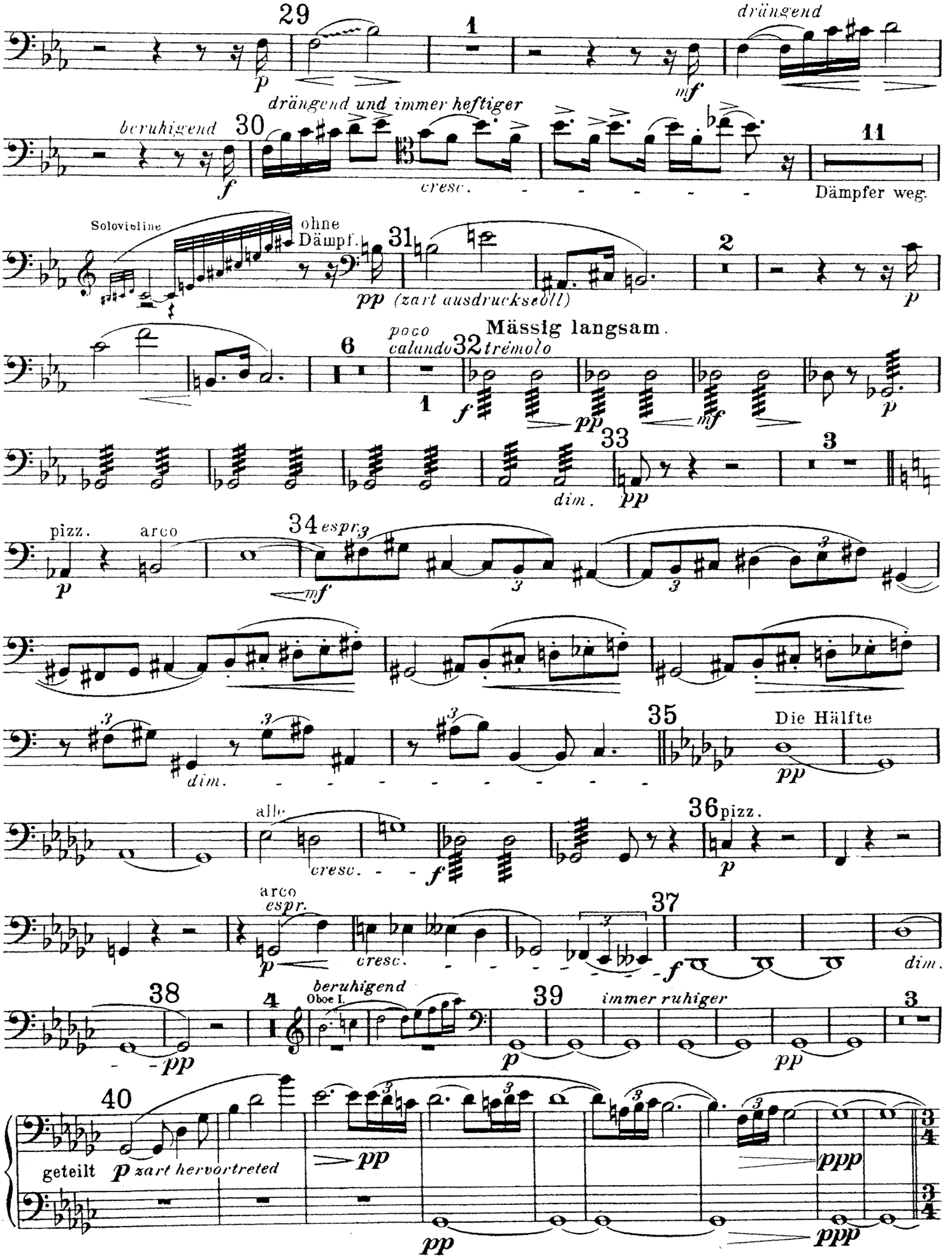
Contrabässe.

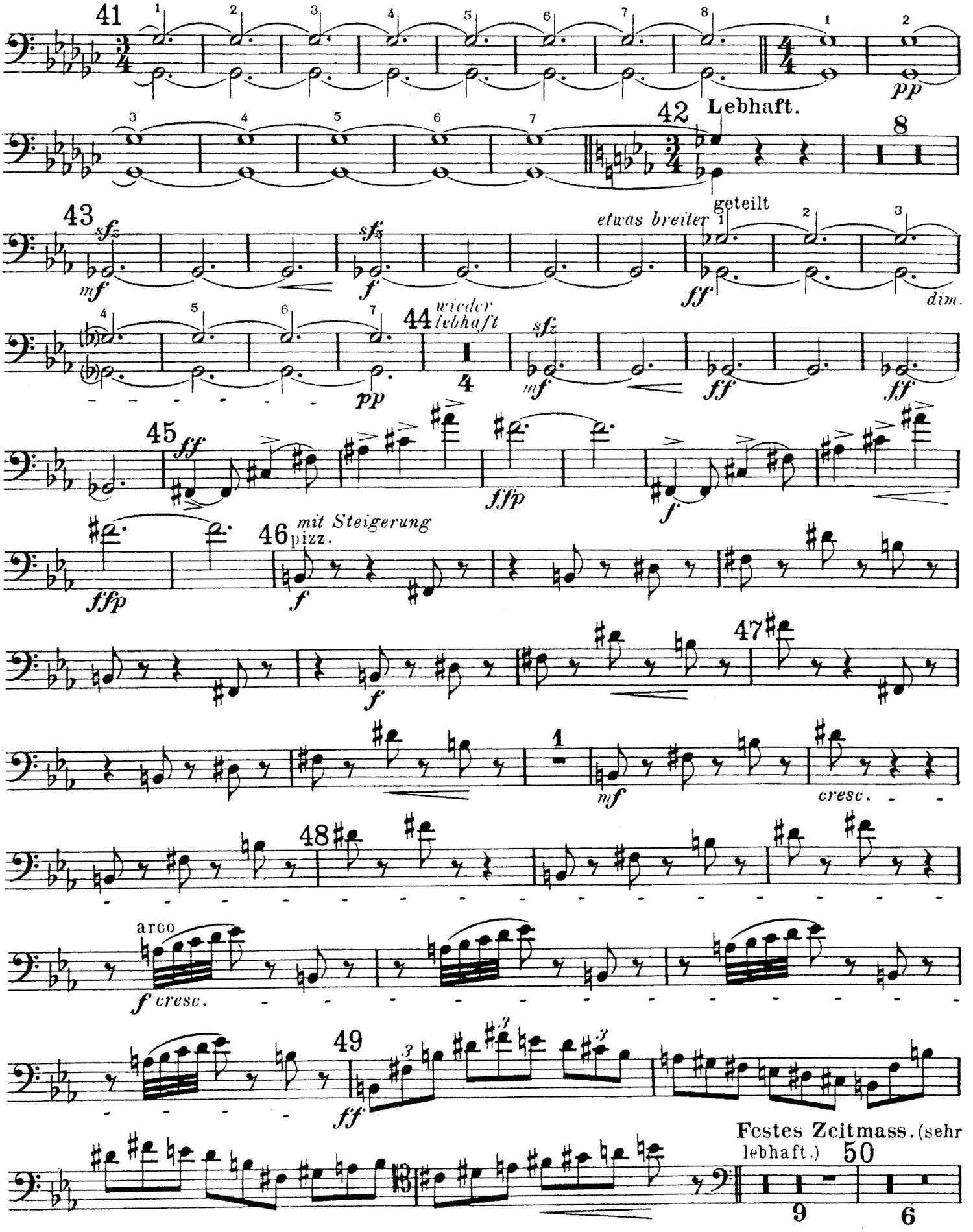




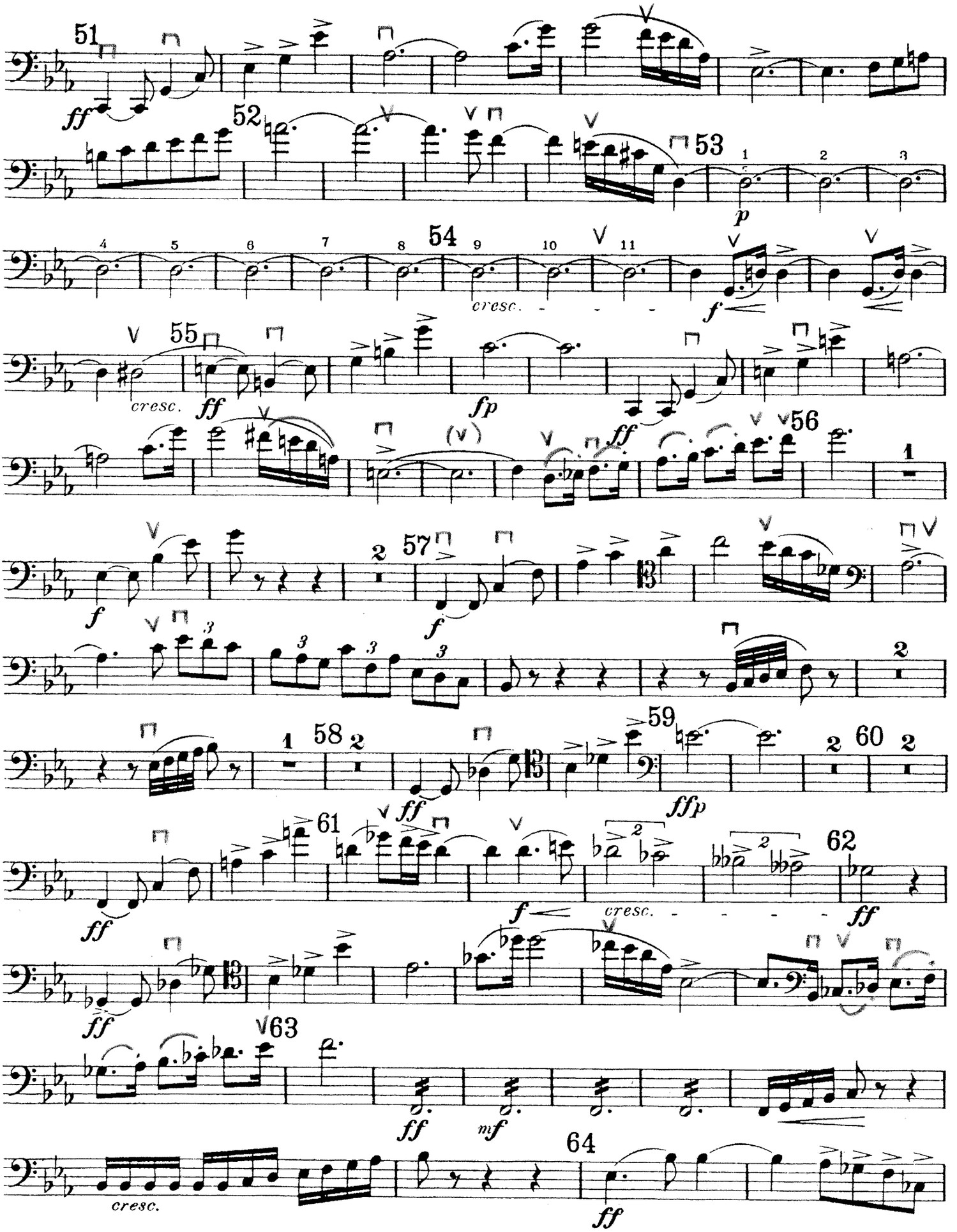
*) ~~~ bedeutet: von einem Ton zum andern schleifen (portamento)

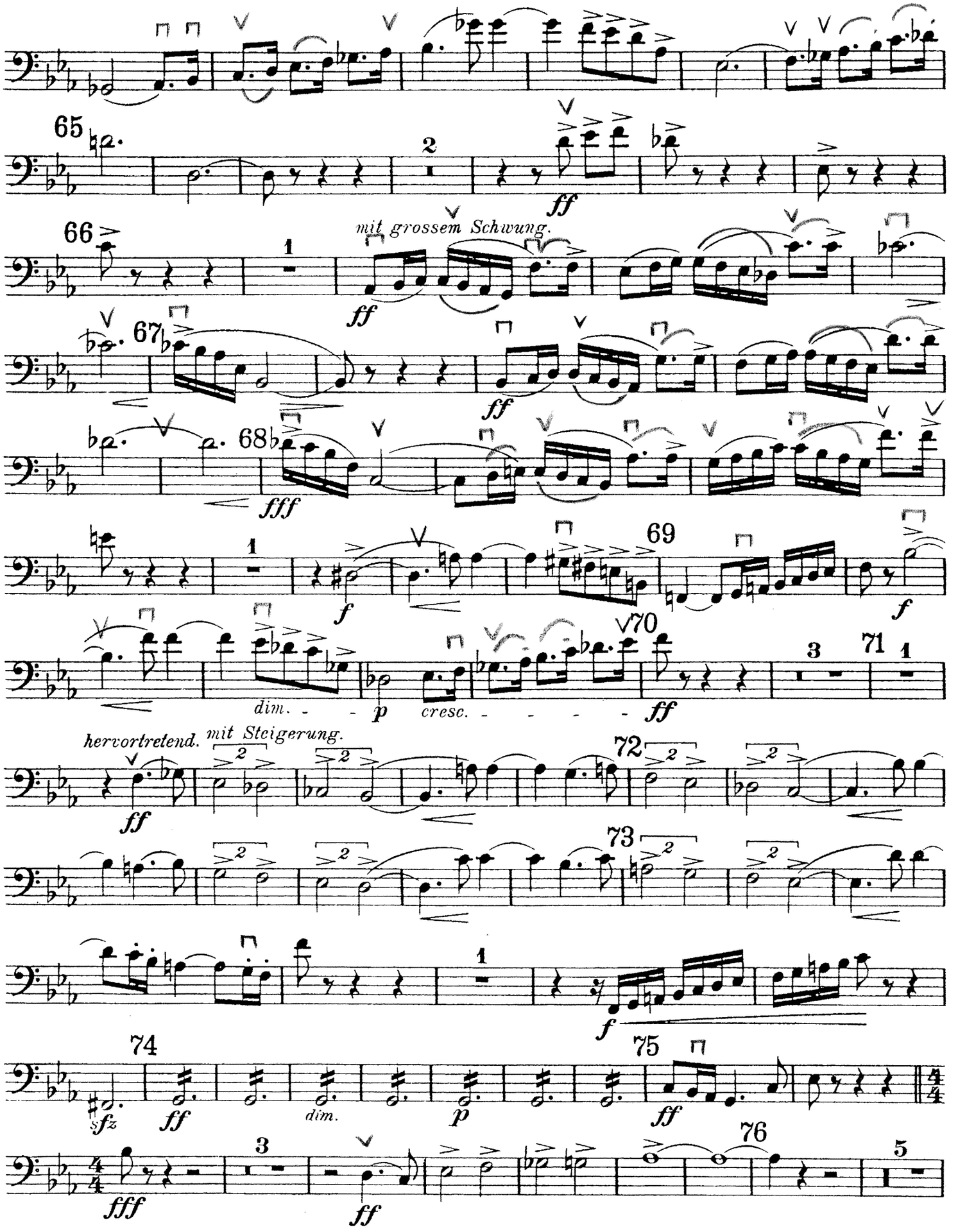
Contrabässe.



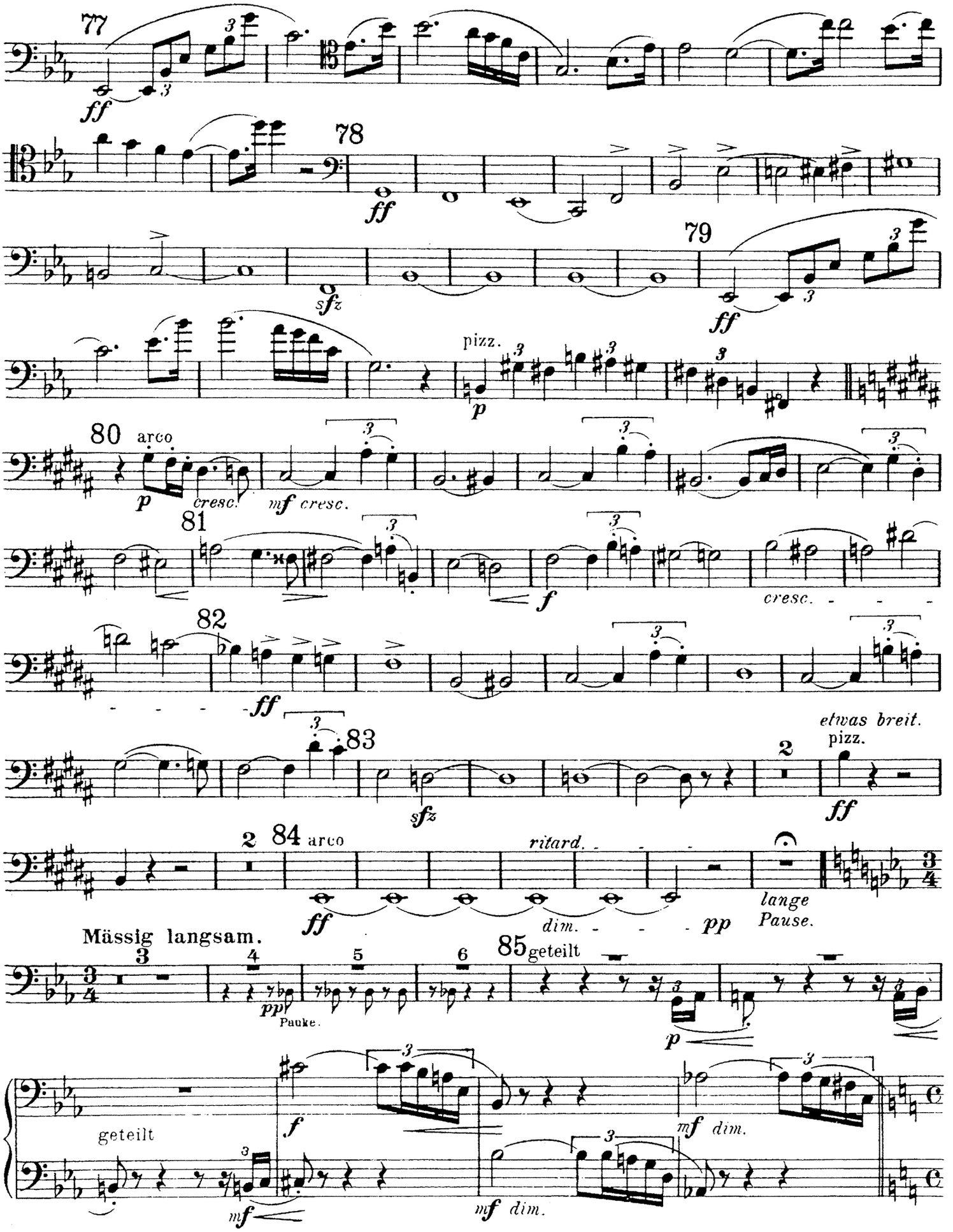

41
42 Lebhaft.
43
etwas breiter
geteilt
44 wieder lebhaft
45
46 mit Steigerung
pizz.
47
48
arco
49
Festes Zeitmass. (sehr lebhaft.)
50

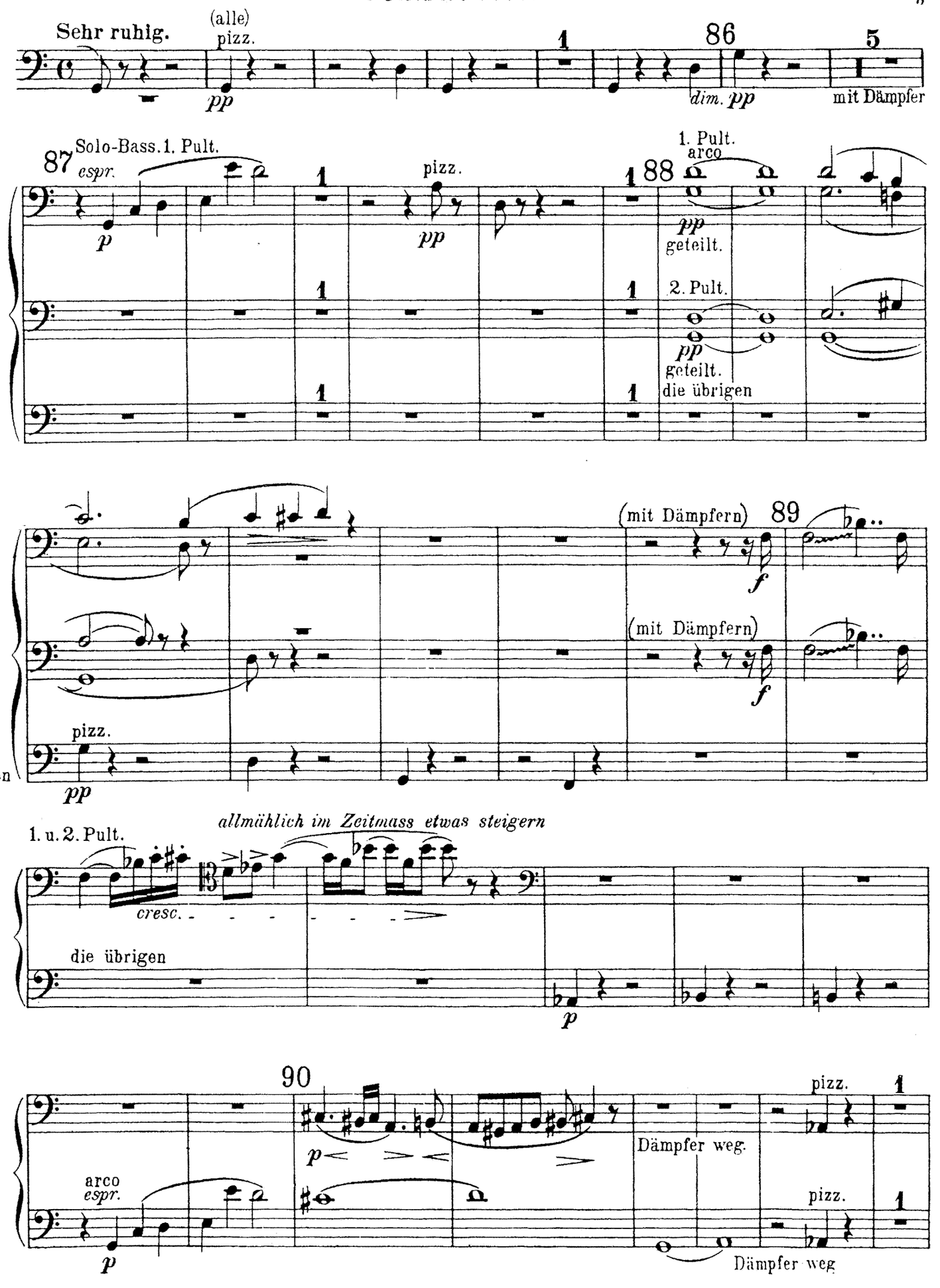
Contrabässe.



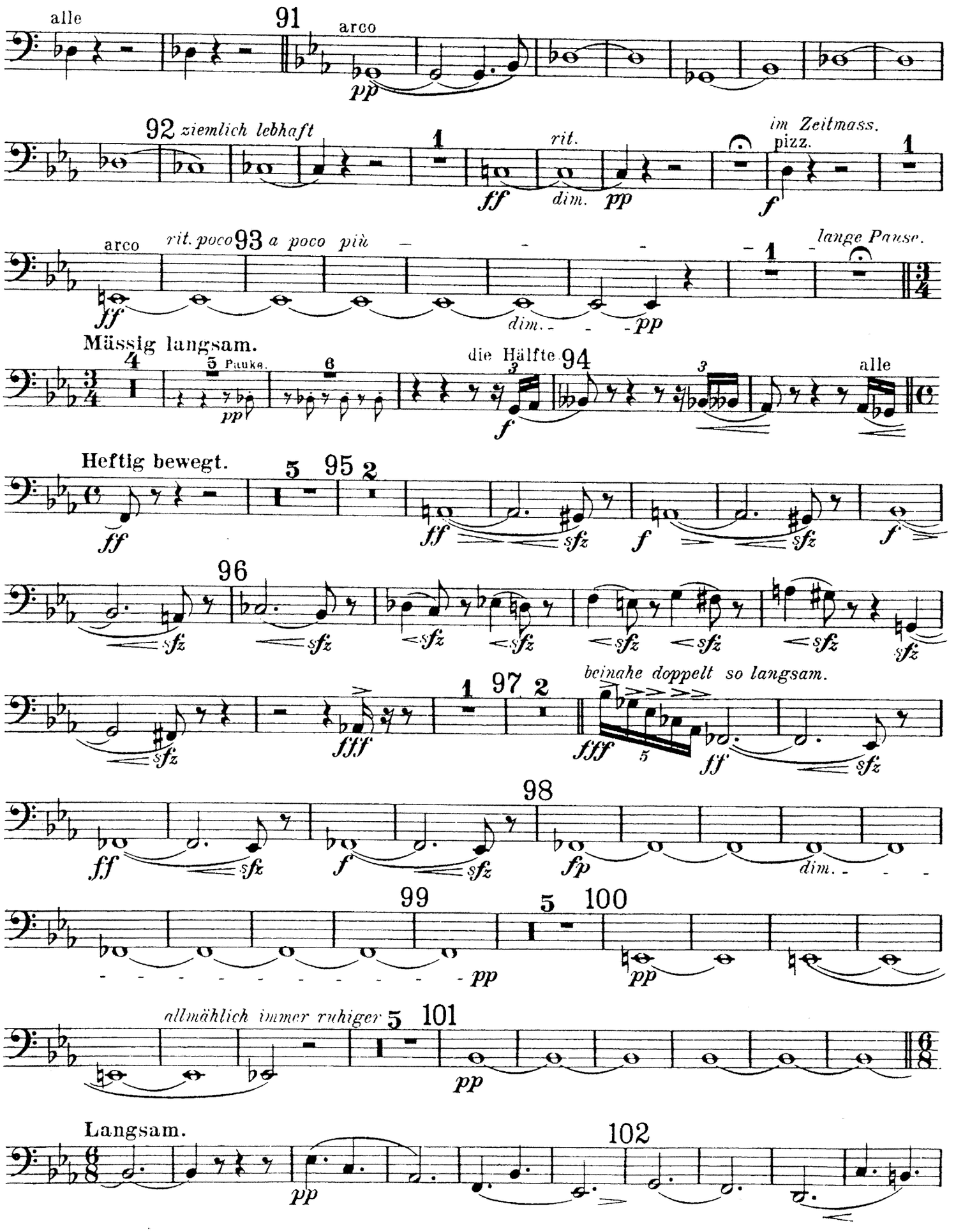

65
2
ff
66
1
mit grossem Schwung.
ff
67
ff
68
fff
1
f
69
f
dim.
p
cresc.
ff
70
3
71
1
hervortretend.
mit Steigerung.
ff
72
73
1
f
74
sfz
ff
dim.
p
75
ff
76
3
fff
ff
5

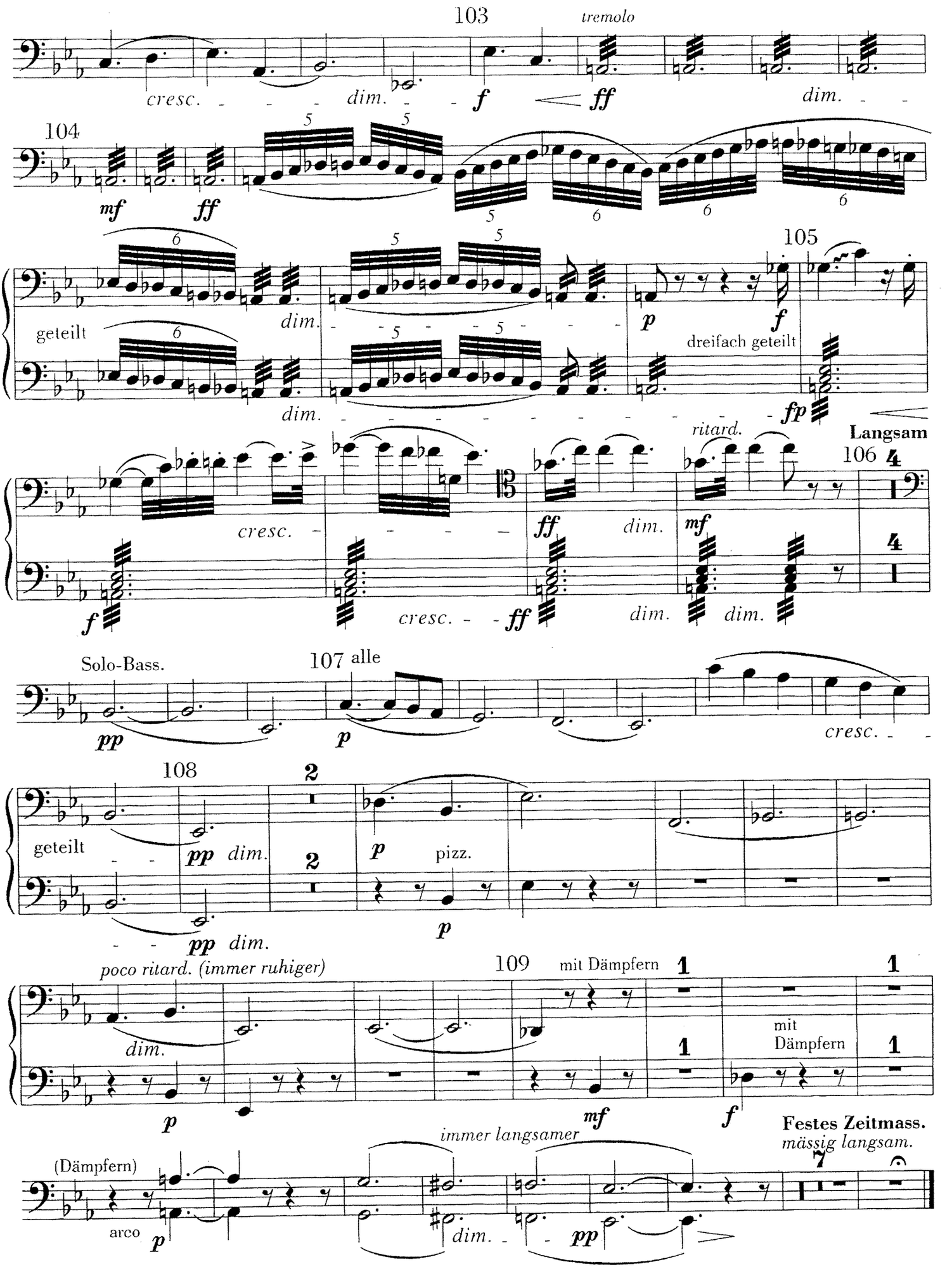
Contrabässe.



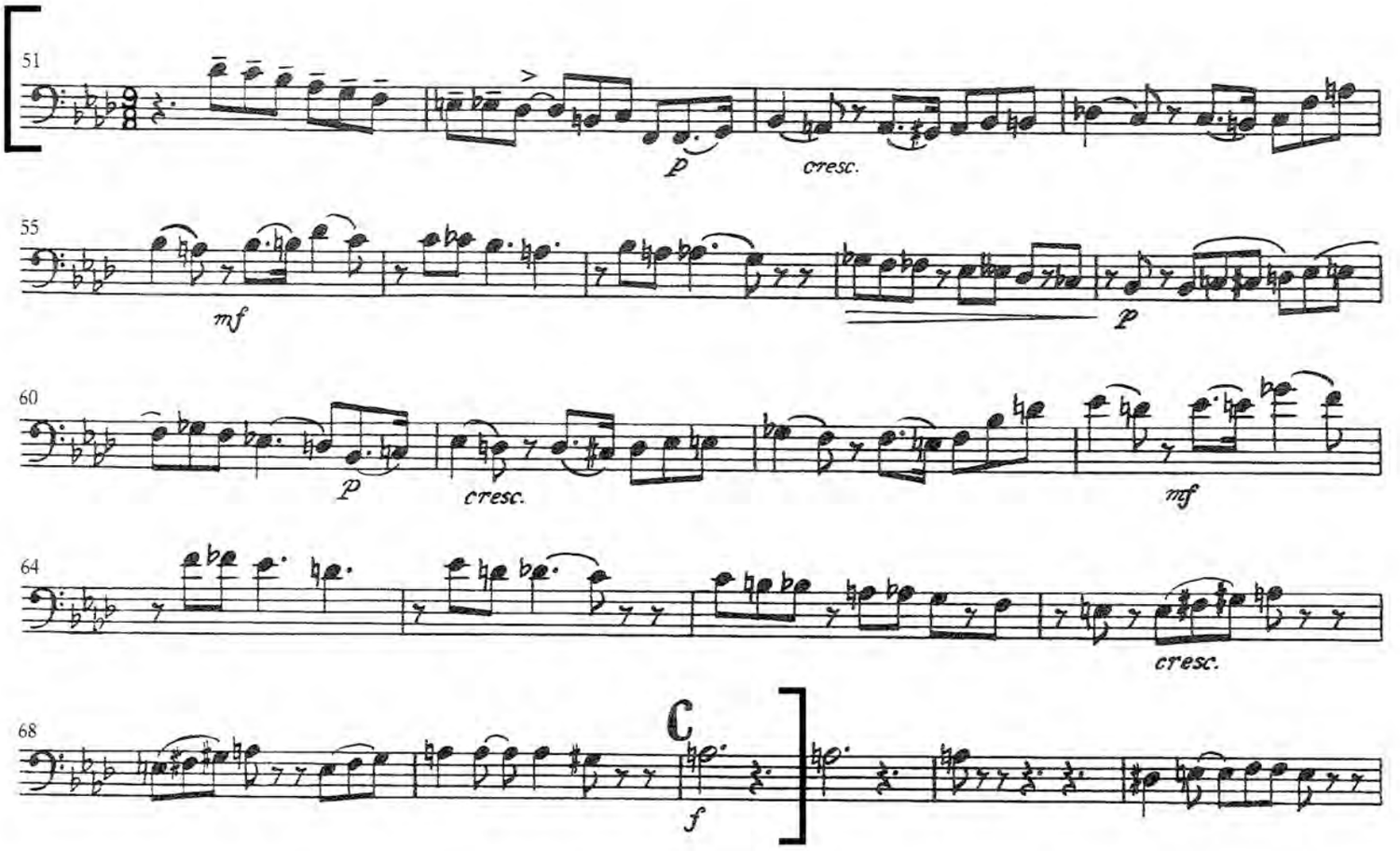

Sehr ruhig.
(alle)
pizz.
pp
1
86
dim. pp
5
mit Dämpfer
87
Solo-Bass. 1. Pult.
espr.
p
pizz.
pp
88
1. Pult.
arco
pp
geteilt.
2. Pult.
pp
geteilt.
die übrigen
(mit Dämpfern)
89
f
(mit Dämpfern)
f
pizz.
pp
die übrigen
allmählich im Zeitmass etwas steigern
1. u. 2. Pult.
cresc.
die übrigen
p
90
p
Dämpfer weg.
pizz.
arco
espr.
p
pizz.
Dämpfer weg

Contrabässe.

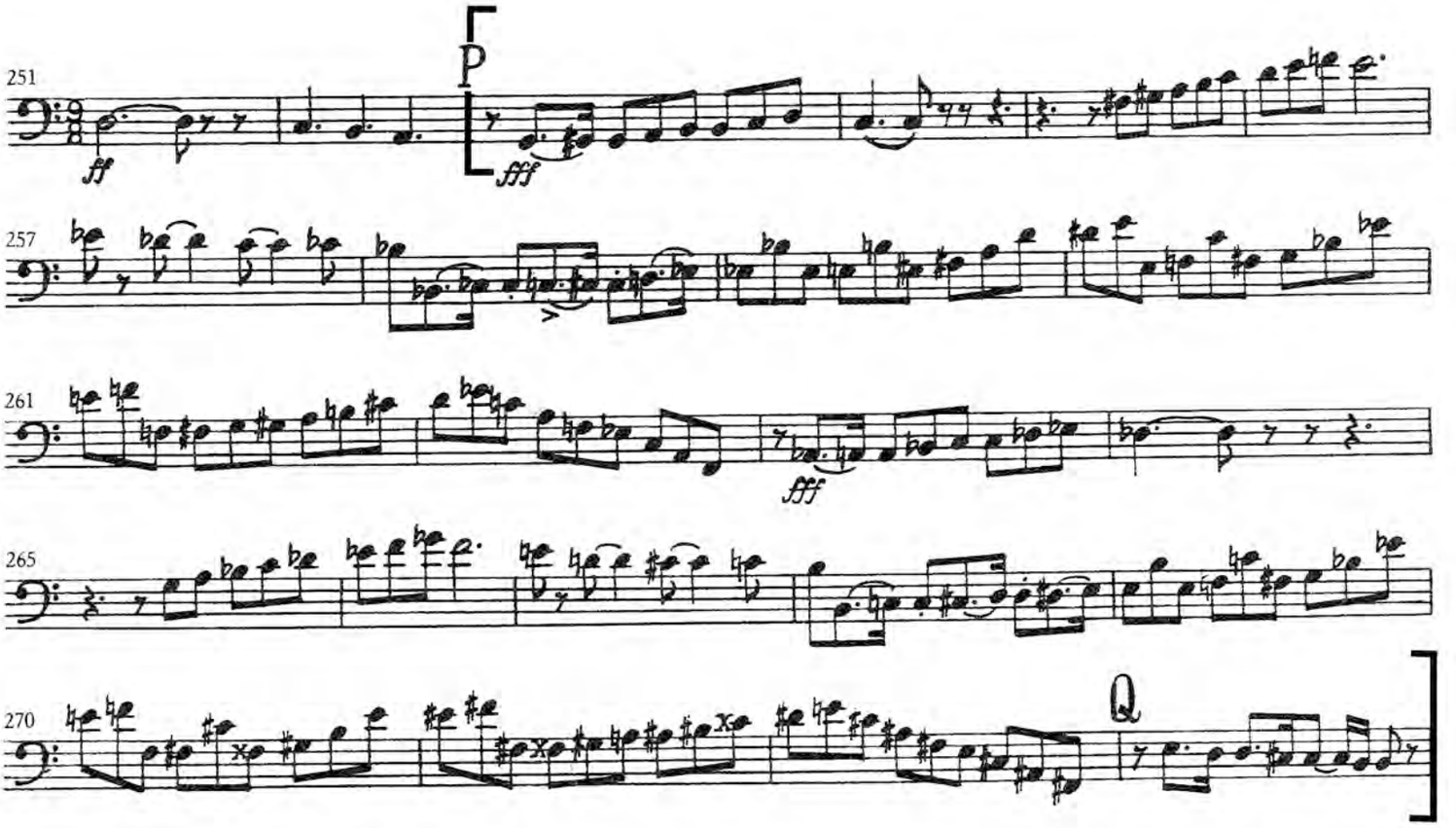


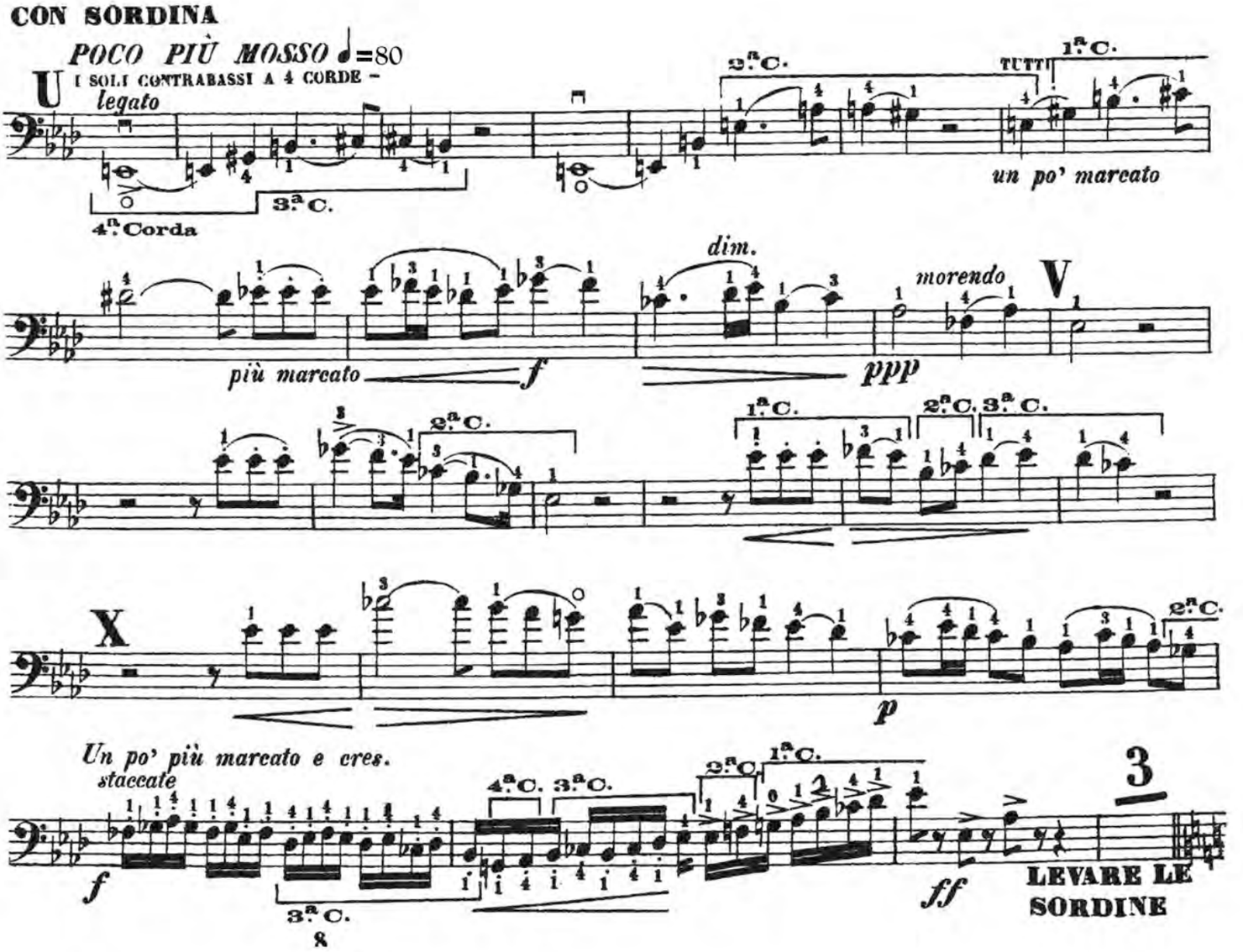

103
tremolo
cresc.
dim.
f
ff
dim.
104
mf
ff
105
geteilt
dim.
p
f
dreifach geteilt
fp
Langsam
ritard.
106
cresc.
ff
dim.
mf
Solo-Bass.
107 alle
pp
p
cresc.
108
geteilt
pp dim.
p
pizz.
poco ritard. (immer ruhiger)
109
mit Dämpfern
mit Dämpfern
(Dämpfern)
arco
immer langsamer
Festes Zeitmass.
mässig langsam.

Tchaikovsky: Symphony No. 4
Movement 1, m. 51 – m. 70



Tchaikovsky: Symphony No. 4
Movement 1, m. 253 – m. 273



Verdi: Otello

Act IV, Reh. U – 7 m. after Reh. X