Introduction

The goal of the *Thematic Catalogue for Upright Bass Concerti* is to provide a cohesive format for information for 62 bass concerti. The objective was to research the following data:

- Date composed
- Background information of composer
- Tempos
- Form
- An incipit from the opening of each movement
- The durations (including the time and number of movements)
- Instrumentation
- Range of bass part
- Special techniques required
- A prose description of the piece
- Premiere information
- Publisher
- If a piano reduction is available
- Recordings
- The dedicatee

However, some of the information proved to be unavailable for 22 of the concerti, but all available data is included in those instances. For instance, if no libraries or online sources were able to provide a particular musical score, that score would then be considered to be “unavailable for study.”
The specialized organization of this catalogue creates a standardized perspective of bass concerti. The entire catalogue is arranged alphabetically by the last name of each composer, and within each composer’s entry, each concerto is arranged chronologically by date of composition (if the given composer happened to write more than one bass concerto). In effect, this enables students and teachers to compare and contrast concertos, and reveals characteristics of a beginning-level concerto versus an advanced-level concerto. Last but not least, this catalogue provides the information needed to access the actual sheet or digital music.

Although there is a breadth of variability in regards to the variety of bass concerti, there is a particular format for pieces that seemed to be more common than others. The average bass concerto is likely to be organized in the manner of Giovanni Bottesini’s *Concerto No. 1*:

- First movement: Sonata form, fast tempo
- Second movement: Ternary form, slow tempo
- Third movement: Rondo form, fast tempo

Furthermore, it would be difficult to say that there is a predominant key among bass concerti. However, the keys of G and D major seem to be popular (Bottesini’s third movement from *Concerto No. 1* is in G major). Another very similar bass concerto that falls into this category is František Černý’s *Bass Concerto*, Op. 20. Perhaps these keys are “common” since they are relatively “good” (resonant) keys for the upright bass. For instance, both G and D are open strings on the bass, as well the roots of their respective dominant and subdominant chords.
Since a large number of bass concerti employ solo tuning, it is important to understand the effects of it. As standard tuning is E-A-D-G, solo tuning is simply standard tuning, with each string tuned one whole step higher, to F-B-E-A. The intention of solo tuning is solely to provide a more “present” and “brighter” tone, much appreciated when it comes to solo music in general. When solo tuning is used, the solo bass part is rewritten a whole step lower from the standard tuning part so that both the solo part and orchestral parts “sound” in the same key. In other words, although the bassist is reading the pitches a whole step lower, the sounding pitches are one whole step higher due to the solo tuning. If solo tuning is required for the bass, it influences not only the key sounded by the solo bass and orchestra, but also the tone of the instrument.

While solo tuning has been commonly used for the past three centuries, yet another popular tuning from early eighteenth century is known as Viennese tuning. While more complicated than solo tuning, it comes in a variety of tuning options, all of which are adapted for eighteenth-century violone basses. Tuned to A-D-F-A (and sometimes with an added low F), most of the strings are tuned in thirds. One variant of this is a type of “solo” Viennese tuning, where each of these strings are tuned up a half step to B♭-E♭-G-B♭ (and sometimes with an added low G♭). When this is done, the solo bass music is written a half step lower than the orchestra’s, since the sounding pitches will match the orchestra’s due to the tuning.¹

Generally, the duration of fifteen minutes for a bass concerto seems to be average, with the first movement longest in duration and the second movement shortest. The nature of the sonata form versus ternary form versus rondo form, and the lengths of

¹ http://viennesetuning.com/
those respectively, contributes to the lengths of the movements. A good example of this
trend would be Bottesini’s *Concerto No. 3 in A major*, where the first movement is
around 7 minutes long, while the second movement is 2 minutes and the third is 3
minutes. This trend is supported in another example, Dragonetti’s *Concerto No. 3 in A
major*.

As expected, the solo bass material of bass concerti is almost always challenging,
and very technically involved. Aspects of the demanding material include but are not
limited to:

- Thumb position (extensive use)
- Tenor clef
- Treble clef
- Harmonics
- Double-stops

While the majority of the most challenging bass concerti originated from the eighteenth
and nineteenth centuries, contemporary and modern compositions offer many more
experimental compositions. For example, Barry Conyngham’s *Concerto for Double
Bass “Shadows of Noh”* from 1979 utilizes graphic notation, detunes strings during
performance, and hits the strings with various parts of the bow. These methods are not
found in earlier compositions from the eighteenth century. However, of the works
included in this catalogue, Antonio Capuzzi’s double bass concerto is an outlier in
regards to its playability. Composed entirely in bass clef, its melodies are primarily in
conjunct motion and range from the low to mid-range.
Truly, bass concerti composed in earlier eras employ and emphasize the use of treble clef and thumb position more often than twentieth and twenty-first century compositions. Since thumb position is one of the most difficult aspects of solo upright bass, we find that Dragonetti’s concerti are quite difficult when compared to others. These particular concerti, for example, use pitches that are beyond the capability of the fingerboard, and use harmonics close to the bridge, such as Dragonetti’s *Pezzo di Concerto*. All in all, there are compositions that range in difficulty from all eras of solo bass concerti.

Even though there are generalized parameters for what is to be expected from a bass concerto, there are compositions that break the barriers of expected norms. One such example is Craig Russell’s *Concerto for Bass and Orchestra*. Consisting of five movements, and entirely in bass clef, this twentieth-century composition is indeed nonstandard when it comes to the average bass concerto. Since we expect the standard bass concerto to range only three movements, employ the treble clef (and therefore thumb position), and likely use tenor clef, we find that Craig Russell’s *Concerto for Bass and Orchestra* is unique in this aspect.

Despite the fact that most bass concerti are written with tonal key signatures, there are a number of compositions (primarily from the twentieth century) that do not. A prime example of this is Serge Lancen’s *Double Bass Concerto*, in which both of the movements display atonal aspects. Atonality can only be found in compositions beyond the eighteenth century.

All in all, there were a number of obstacles I encountered while compiling this thematic catalogue. Of these, disorganized facsimiles proved to be a burden. In an
attempt to analyze a particular bass concerto (such as any one of Franz Joseph Keyper’s), many passages would be cut out of the score, and physically pasted with gum-like material. In addition, the paper of older scores tend to warp and bend over the years; this contributes to unprofessional incipits provided in this catalogue. It is for this reason that handwritten incipits are sometimes used instead.

Another obstacle I encountered was the effort to obtain scores. The lengthy waiting period for InterLibrary loans to arrive proved to be a significant obstacle. While it would be immensely helpful to have all of the necessary books available on demand, this was simply not the case. On the other hand, imslp.org was endlessly fruitful, providing digital scores for many of the studied bass concerti.

While imslp.org supplied this catalogue with perfectly clean digital incipits (with the exception of untranscribed facsimiles), musical scores supplied through InterLibrary loans were sometimes quite aged. This, in return, meant that pages were often yellowed, browned, and faded, creating another obstacle when it came to scanning and providing clean and clear incipits.

Unexpectedly, I encountered a fair share of incongruent information. When researching for the publishers of particular concerti, or especially the composition dates, I discovered that as helpful as the Internet is, it can be just as misleading.

Lastly, when bass concerti had no available recordings, it created a challenge to “hear” the music with my eyes. Listening to the actual music can be very revealing as to the intended keys of the composer, as well as the special techniques required of the bassist.
Giovanni Bottesini - 3 Concerti

Giovanni Bottesini (1821-1889) was an “Italian double bass player, conductor, and composer.” After just “four years of studying at the Milan Conservatory, he left with a prize of 300 francs for solo playing.”

I. Concerto No. 1 in F Minor

1. Date Composed
   Romantic era

2. Tempos
   a) Allegro moderato - 3/4
   b) Andantino - 4/4
   c) Allegro con fuoco - cut-time

3. Form
   1st mvt. - Sonata - F minor (E minor in solo tuning)
   2nd mvt. - Ternary - D major (C major in solo tuning)
   3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)

   #2 (shown in solo tuning)

   #3 (shown in solo tuning)

5. Durations (Including the Time and Number of Movements)
   I. 9 minutes
   II. 5 ½ minutes
   III. 6 minutes

6. Instrumentation
   [Unknown]

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7. Range of Bass Part

8. Special Bass Techniques Required
   - Solo tuning
   - Extensive virtuosic running lines
   - Thumb position
   - Treble clef
   - Harmonics

9. Prose Description of Piece
   This piece from the romantic period is considered to be his most accomplished composition for the double bass. There is a lengthy orchestral introduction, and the solo part has many adventurous modulations.

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings

14. The Dedicatee
    [Unknown]
II. Concerto No. 2 in B minor

1. Date Composed
   1857

2. Tempos
   a) Moderato - 4/4
   b) Andante - 6/8
   c) Allegro - Cut-time

3. Form
   1st mvt. - Sonata - B minor (A minor in solo tuning)
   2nd mvt. - Ternary - E minor (D minor in solo tuning)
   3rd mvt. - Rondo - B minor (A minor in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)
   ![Incipit #1]

   #2 (shown in solo tuning)
   ![Incipit #2]

   #3 (shown in solo tuning)
   ![Incipit #3]

5. Durations (Including the Time and Number of Movements)
   I. 6 minutes
   II. 6 minutes
   III. 4 minutes

6. Instrumentation
   2 flutes, 2 oboes, 2 clarinets, bassoon, 2 horns, 2 trumpets, timpani, violins, violas, cellos, and bass.  

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3 IMSLP, "Double Bass Concerto No.2 in B minor," IMSLP, August 12, 2011,  
7. Range of Bass Part

8. Special Bass Techniques Required
   - Harmonics
   - Thumb position
   - Cadenza
   - Double-stops

9. Prose Description of Piece
   This piece is one of the best known of Bottesini’s works and is far more compact, musically speaking, than his first concerto.

10. Premiere Information
   [Unknown]

11. Publisher

12. If Piano Reduction Is Available
   Yes

13. Recordings

14. The Dedicatee
   [Unknown]
III. Concerto No. 3 in A Major (Concerto di bravura)

1. Date Composed
   Romantic era

2. Tempos
   a) Andante Mosso - 6/8 - 4/4
   b) Andante - 4/4
   c) Allegretto - 2/4

3. Form
   1st mvt. - Sonata - A major (G major in solo tuning)
   2nd mvt. - Ternary - E major (D major in solo tuning)
   3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)

   #2 (shown in solo tuning)

   #3 (shown in solo tuning)

5. Durations (Including the Time and Number of Movements)
   I. 7 minutes
   II. 2 minutes
   III. 3 minutes

6. Instrumentation
   [Unknown]

7. Range of Bass Part
8. Special Bass Techniques Required
   - Extensive use of harmonics
   - Cadenza
   - Solo tuning
   - Treble clef
   - Octave leaps
   - Tenor clef

9. Prose Description of Piece
   This piece emphasizes the singing upper harmonics offered by the upright bass. Although the piece has its fast sections, there are freely flowing sections that allow the bassist to be endlessly expressive. Of Bottesini’s concerti, this is the least known.

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings

14. The Dedicatee
    [Unknown]
Gavin Bryars - 1 concerto

Gavin Bryars (1943- ) is an English composer and double bassist who has performed and produced numerous styles of musics such as jazz, minimalism, neoclassicism, and experimental music. Bryars briefly studied with the famous modern composer John Cage.  

I. Double Bass Concerto “Farewell to St. Petersburg”

1. Date Composed
   2002

2. Tempos
   a) Molto Lento, with accelerandos and ritardandos fluctuating the tempo between \( j = 46-80 \), all in 4/4.

3. Form
   Through composed - A minor - B minor - E minor - G minor

5. An incipit from the opening

6. Duration
   One movement - 27 minutes

6. Instrumentation
   2 flutes, clarinet in B\(_{b}\), bassoon, contrabassoon, 2 horns in F, timpani, percussion (2 players: bass drum, tam-tam, tubular bells, vibraphone, glockenspiel, crotales), harp, violas, cellos, and double basses.

7. Range of Bass Part

8. Special Bass Techniques Required
   - Treble clef
   - Harmonics
   - 64th-note rhythms

9. Prose Description of Piece
   “Farewell to St. Petersburg” is named after a poem written by Nestor Wassilijewitsch Kukolnik.

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10. Premiere Information
This piece premiered on September 21, 2002, in Glasgow at the Tramway Theatre with Duncan McTier on double bass. This piece was originally commissioned by the BBC for the BBC Scottish Symphony orchestra.⁶

11. Publisher

12. If Piano Reduction Is Available
Yes

13. Recordings

14. The Dedicatee
Duncan McTier

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Bruce Cale - 1 concerto ( unavailable for study )

Bruce Cale ( 1939- ), an Australian composer, began his musical education at the age of nine. His compositions range from symphonic works to jazz pieces. 7

I. Double Bass Concerto, Op. 75

1. Date Composed
   1994

2. Tempos
   [Unknown]

3. Form
   [Unknown]

4. An Incipit From the Opening of Each Movement
   [Unknown]

5. Durations (Including the Time and Number of Movements)
   Three movements - 21 minutes total

6. Instrumentation
   Piccolo, 2 flutes, alto flute, oboe, clarinet in B♭, bass clarinet in B♭, bassoon, contrabassoon, 2 horns in F, 2 trumpets in C, trombone, bass trombone, piano, harp, timpani, and strings. 8

7. Range of Bass Part
   [Unknown]

8. Special Bass Techniques Required
   The solo bass part is of a “professional level of difficulty.” 9

9. Prose Description of Piece
   [Unknown]

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    [Unknown]

13. Recordings
    Cale, Bruce. Double Bass Concerto. (Non-commercial recording of MIDI realization of work, contact the Australian Music Centre for rights information).

14. The Dedicatee
    In memory of Scott La Faro

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Antonio Capuzzi - 1 concerto

Antonio Capuzzi (1755-1818) was an Italian violinist and one of the first composers of solo double bass music. This double bass concerto is his most commonly performed piece, often by other instruments such as tuba.\(^{10}\)

I. Double-Bass Concerto

1. Date Composed
   Classical era

2. Tempos
   a) Allegro - 4/4
   b) Andante - 4/4
   c) Allegro - 4/4

3. Forms
   1st mvt. - Sonata - D major
   2nd mvt. - Ternary - B minor
   3rd mvt. - Rondo - D major

4. An Incipit From the Opening of Each Movement
   #1
   #2
   #3

5. Durations (Including the Time and Number of Movements)
   I. 7 minutes
   II. 4 ½ minutes
   III. 4 minutes

6. Instrumentation
Piccolo, 2 flutes, oboes, bassoon, clarinet in E♭, 3 clarinets in B♭, bass clarinet, 2 alto saxophones, tenor saxophone, baritone saxophone, 3 trumpets in B♭, 4 horns in F, 3 trombones, euphonium, tuba, timpani, glockenspiel, xylophone, marimba, triangle, and bass drum (modern wind band arrangement of this concerto).\(^{11}\)

7. Range of Bass Part

8. Special Bass Techniques Required
- Thumb position
- Trills
- 16th-note slurs

9. Prose Description of Piece
This light-hearted bass concerto is perfect for entry-level soloists. However, this piece includes a variety of rhythmic ideas to challenge the bassist.

10. Premiere Information
[Unknown]

11. Publisher


12. If Piano Reduction Is Available
Yes

13. Recordings


14. The Dedicatee
Kavalier Marcantonio Montenigo

František Černý - 2 concerti

A Czech double bassist and composer, František Černý (1861-1940) “studied at the Prague Conservatory from 1876-1882, and was a member of the Colonne-Lamoureux Orchestra.”

I. Double Bass Concerto, Op. 20

1. Date Composed
   Modern era

2. Tempos
   a) Allegro vivace - 3/4 - Maestoso - 4/4 - Allegro con brio - 4/4
   b) Andante - 3/4
   c) Allegro appassionato - 4/4

3. Form
   1st mvt. - Sonata - A major (G major in solo tuning)
   2nd mvt. - Ternary - C minor (D minor in solo tuning)
   3rd mvt. - Sonata - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)

   #2 (shown in solo tuning)

   #3 (shown in solo tuning)

5. Durations (Including the Time and Number of Movements)
   I. 6 ½ minutes
   II. 4 minutes
   III. 6 ½ minutes

6. Instrumentation
   Bass and piano.

7. Range of Bass Part

![Range of Bass Part]

8. Special Bass Techniques Required
   - Solo tuning
   - Tenor clef
   - Octave leaps
   - Numerous clef changes
   - Rhythmically involved

9. Prose Description of Piece
   This bass concerto has both sheet music for solo tuning as well as standard tuning. Furthermore, the first and third movements of this concerto begin with the same melodic material in the solo bass part.

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings
    [Unknown]

14. The Dedicatee
    [Unknown]
II. Double Bass Concerto No. 2

1. Date Composed
   1922

2. Tempos
   a) Allegro - 4/4
   b) Andante quasi adagio - 3/4
   c) Allegro vivace - 2/4

3. Form
   1st mvt. - Sonata - F major
   2nd mvt. - Ternary - A major
   3rd mvt. - Rondo - F minor

4. An Incipit From the Opening of Each Movement
   #1
   ![Incipit 1]
   #2
   ![Incipit 2]
   #3
   ![Incipit 3]

5. Durations (Including the Time and Number of Movements)
   I. 10 minutes
   II. 5 minutes
   III. 15 minutes

6. Instrumentation
   [Unknown]

7. Range of Bass Part
8. Special Bass Techniques Required
   - Extensive use of thumb position
   - Tenor clef
   - Double ⁸’s
   - F♭ major key signature

9. Prose Description of Piece
   Although this piece has minimal modulation and foreign clef usage, it expands on
   the capabilities and range of the bass clef, with passages often indicated with an
   8va (similar to his Op. 20 bass concerto).

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings
    [Unknown]

14. The Dedicatee
    [Unknown]

Barry Conyngham - 2 concerti (1 available for study)

An Australian composer, Barry Conyngham (1944-) has over seventy published works that have premiered all over the world. The majority of his work focuses on orchestral and ensemble works.¹⁴

I. Concerto for Double Bass “Shadows of Noh”

1. Date Composed
   1979

2. Tempos \( \cdot \) = 104, 72, 54, 60, 84, and 120, with large accelerandos and ritardandos in between. \( \frac{4}{8} - \frac{3}{8} - \frac{5}{8} - 6/8 - 2/8 - \frac{7}{8} \)

3. Form
   Through composed - Atonal

5. An incipit from the opening

6. Duration
   One movement - 17 minutes

6. Instrumentation
   Flutes, oboes, clarinets, bass clarinet, bassoons, horns, trumpets, trombones, percussion (suspended cymbal, gong, bass drum, vibraphone, low timpani, claves, maracas, a set of 7 pitch areas combining wood blocks, small drums), piano, violins, violas, cellos, and basses.

7. Range of Bass Part

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8. Special Bass Techniques Required
   - Jazz-style pizzicato
   - Double-stops
   - Improvisation
   - Detuning strings during performance
   - Cadenza
   - Chords
   - Treble clef
   - Non-customary bow uses (utilizing the tailpiece)
   - Graphic notation

9. Prose Description of Piece
   A key element of "Shadows" is the notion of the concerto as a theatrical/visual vehicle for soloistic display. This piece features more modern graphic notation than most concerti.

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    No

13. Recordings
    [Unknown]

14. The Dedicatee
    Bertram Turetzky
II. Kangaroo Island (unavailable for study)

1. Date Composed
   2009

2. Tempos
   Although the tempos are unknown, provided below are the descriptive names of the individual movements:
   a) Coastline - Seals - Visitors
   b) Flatland - Kangaroos - Roadkill
   c) Caves - Bats - Wonders
   d) Treeline - Koalas - Survival
   e) Skyline - Bees - Captives

3. Form
   Five movements - 19 minutes total

4. An incipit from the opening

5. Durations (Including the Time and Number of Movements)
   Five movements - 19 minutes total

6. Instrumentation
   Piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, bassoons, contra bassoon, 2 horns, 2 trumpets in C, trombone, timpani, 3 percussionists, harp, keyboard (celeste, piano), 2 violins, viola, cello, and bass.\textsuperscript{15}

7. Range of Bass Part
   [Unknown]

8. Special Bass Techniques Required
   “The solo material is at a professional level of difficulty.”\textsuperscript{16}
   - Treble clef
   - Thumb position

9. Prose Description of Piece
   This piece was inspired by Kangaroo Island, off the southern Australian coast.\textsuperscript{17}

10. Premiere Information
   This piece premiered on April 4, 2009, in Boston, Massachusetts, with Robert Nairn on solo bass and with the Penn State Orchestra. Additionally, this piece was commissioned by Robert Nairn.18

11. Publisher

12. If Piano Reduction Is Available
   [Unknown]

13. Recordings
   [Unknown]

14. The Dedicatee
   [Unknown]

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Carl Ditters von Dittersdorf - 2 concerti

Carl Ditters von (1739-1799) was an Austrian composer and violinist. Settling in Vienna, “he composed voluminously despite the official responsibilities that occupied him for much of his life, and his generally high standard of craftsmanship earned him recognition as a leading figure of the Viennese Classical School.”

I. Double Bass Concerto No. 1 in E♭ (unavailable for study), Krebs #171

1. Date Composed
   - Classical era, sometime around 1765

2. Tempos
   a) Moderato - 4/4
   b) Adagio - 4/4
   c) Presto - 2/4

3. Form
   - 1st mvt. - E♭ major
   - 2nd mvt. - B♭ major
   - 3rd mvt. - E♭ major

4. An Incipit From the Opening of Each Movement
   - #1
     ![Instruments](image1)
   - #2
     ![Instruments](image2)
   - #3
     ![Instruments](image3)

5. Durations (Including the Time and Number of Movements)
   - Three movements, 18 ½ minutes total

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6. Instrumentation
2 flutes, 2 horns, 2 violins, viola, bass. (New orchestration, likely by Johann Matthias Sperger, includes an additional two oboe parts).  

7. Range of Bass Part
[Unknown]

8. Special Bass Techniques Required
- Thumb position
- Treble clef
- Sixteenth-note triplets

9. Prose Description of Piece
[Unknown]

10. Premiere Information
[Unknown]

11. Publisher

12. If Piano Reduction Is Available
Yes

13. Recordings

14. The Dedicatee
Likely Johann Matthias Sperger

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II. Double-bass Concerto No. 2 in E♭, Krebs #172

1. Date Composed
   1762

2. Tempos
   a) Moderato - 4/4
   b) Adagio - 2/4
   c) Moderato - 2/4

3. Form
   1st mvt. - Ritornello form - E♭ major
   2nd mvt. - Ternary - A♭ major
   3rd mvt. - Rondo - E♭ major

4. An Incipit From the Opening of Each Movement
   #1
   \[\text{ALLEGRO MODERATO}\]
   \[\text{ADAGIO}\]
   \[\text{ALLEGRO}\]

5. Durations (Including the Time and Number of Movements)
   I. 6 ½ minutes
   II. 5 minutes
   III. 3 ½ minutes

6. Instrumentation
   2 flutes, 2 horns, 2 violins, violas, and bass.\(^{21}\)

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7. Range of Bass Part

8. Special Bass Techniques Required
- Limited chords/triads
- Multiple cadenzas
- Leaping 7ths in cadential phrases
- Double-stops
- Treble clef
- Thumb position
- 32nd-note runs

9. Prose Description of Piece
Although this piece presents its challenges, it is particularly suitable for the beginning upright bass soloist, with limited thumb position sections and a limited range. However, it does offer fast-paced sections with heavily subdivided rhythmic ideas.

10. Premiere Information
This piece originated in Grosswardein, where Dittersdorf conducted the orchestra of Bishop Patachich. This piece was likely written for upright bass virtuoso Friedrich Pischelberger.\(^{22}\)

11. Publisher

12. If Piano Reduction Is Available
Yes

13. Recordings

14. The Dedicatee
[Unknown]

Domenico Dragonetti - 4 concerti

Domenico Dragonetti (1763-1846) was an Italian double bass player and composer. “A singularly talented musician with a characterful personality and considerable business acumen, he had an extraordinary career.”

I. Concerto in A Major

1. Date Composed
   Late classical era

2. Tempos
   a) Allegro moderato - 4/4
   b) Andante - 4/4
   c) Allegro giusto - 6/8

3. Form
   1st mvt. - Sonata - A major (G major in solo tuning) - E major (D major in solo tuning)
   2nd mvt. - Ternary - E major (D major in solo tuning)
   3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)
   #2 (shown in solo tuning)
   #3 (shown in solo tuning)

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5. Durations (Including the Time and Number of Movements)
   I. 4 minutes
   II. 5 minutes
   III. 3 ½ minutes

6. Instrumentation
   Flute, two oboes, two bassoons, two horns, violins, viola, cello, bass.  

7. Range of Bass Part
   ![Range of Bass Part]

8. Special Bass Techniques Required
   - Treble clef
   - Cadenza
   - Quick string crossings
   - Solo tuning
   - Chords

9. Prose Description of Piece
   Although Édouard Nanny revised this concerto, this piece in solo tuning was at one point attributed to Dragonetti. Even though the range is quite high (and large), the conjunct motion of the melodic line contributes to its playability.

10. Premiere Information
    Although the exact information in regards to the premiere of this concerto is unknown, notably, it was revised by Édouard Nanny, attributed initially to Dragonetti, and newly edited by Stuart Sankey.

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings

14. The Dedicatee
    [Unknown]

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II. Pezzo di Concerto

1. Date Composed
   Late classical era

2. Tempos
   a) Andante - 3/4
   b) Allegretto - 3/4

3. Form
   1st mvt. - Ternary - A minor
   2nd mvt. - Rondo - E minor

4. An Incipit From the Opening of Each Movement
   #1
   ![Incipit #1]
   #2
   ![Incipit #2]

5. Durations (Including the Time and Number of Movements)
   I. 2 1/2 minutes
   II. 6 1/2 minutes

6. Instrumentation
   Flute, two oboes, two bassoons, two horns, violins, viola, cello, bass.

7. Range of Bass Part
   ![Range of Bass Part]
   (8va)

8. Special Bass Techniques Required
   - Octave leaps
   - Treble clef
   - 64th-note slurs
   - Double-stops

9. Prose Description of Piece
   This concert-piece charts territory and demands agility. Both movements are divided by repeat sections, providing a repetitive melody.

10. Premiere Information
    [Unknown]

11. Publisher

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12. If Piano Reduction Is Available
   Yes

13. Recordings
   Badila and Barry Lieberman. The University of Washington.

14. The Dedicatee
   [Unknown]
III. Concerto No. 3 in A Major

1. Date Composed
   Late classical era

2. Tempos
   a) Allegro moderato - 4/4
   b) Andante - 4/4
   c) Allegretto - 2/4

3. Form
   1st mvt. - Sonata - A major (G major in solo tuning)
   2nd mvt. - Ternary - E major (D major in solo tuning)
   3rd mvt. - Rondo - B minor (A minor in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)

   #2 (shown in solo tuning)

   #3 (shown in solo tuning)

5. Durations (Including the Time and Number of Movements)
   I. 11 minutes
   II. 3 minutes
   III. 4 minutes

6. Instrumentation
   Flute, two oboes, two bassoons, two horns, violins, viola, cello, bass.

7. Range of Bass Part

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8. Special Bass Techniques Required
- Solo tuning
- Double-stops
- Treble clef
- Tenor clef
- Cadenza
- 16th-note triplets in allegretto

9. Prose Description of Piece
Although this is one of Dragonetti’s lesser-known bass concerti, it is by default a standard of solo bass music since it is, in fact, composed by Dragonetti. Exploring the full range of the bass neck, the solo part progresses from the low frequencies presented by the bass clef parts to high frequencies presented by the treble clef. There is a wide variety of rhythms, preserving the melody as an interesting subject.

10. Premiere Information
[Unknown]

11. Publisher

12. If Piano Reduction Is Available
Yes

13. Recordings

14. The Dedicatee
[Unknown]
IV. Concerto No. 5 in A Major (Concerto “No. 4” is nonexistent)

1. Date Composed
   Late classical era

2. Tempos
   a) Allegro moderato - 4/4
   b) Andante - 4/4
   c) Allegretto - 4/8

3. Form
   1st mvt. - Sonata - A major (G major in solo tuning)
   2nd mvt. - Ternary - E major (D major in solo tuning)
   3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)

   #2 (shown in solo tuning)

   #3 (shown in solo tuning)

5. Durations (Including the Time and Number of Movements)
   I. 9 ½ minutes
   II. 5 minutes
   III. 7 minutes

6. Instrumentation
   Flute, two oboes, two bassoons, two horns, violins, viola, cello, bass.28

7. Range of Bass Part

   →

   (8va)

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8. Special Bass Techniques Required
   - Solo tuning
   - Chord
   - Double-stops
   - Thumb position
   - Treble clef
   - Cadenzas

9. Prose Description of Piece
   Although this is one of his lesser-known works, it offers memorable, uplifting melodies, all of which are characteristic of Dragonetti. Moreover, the second movement of this composition involves the same keys (G major and D major) used in the first and third movements.

10. Premiere Information
    [Unknown]

11. Publisher
    Dragonetti, Domenico. *Concerto no. 5, A-Dur, für Kontrabass und Orchester.*

12. If Piano Reduction Is Available
    Yes

13. Recordings
    [Unknown]

14. The dedicatee
    [Unknown]
Lukas Florczak - 1 concerto

Lukas Florczak (birth date unavailable) is an active contemporary American composer. He has studied music theory and composition at the University of the Pacific in Stockton, California.  

I. Double Bass Concerto, Mn. 78

1. Date Composed
   2012

2. Tempo
   a) Allegro - 4/4

3. Form
   One movement - Ternary - E major - C# minor

4. An incipit from the opening
   (begins at measure 18)

5. Duration
   1 movement - 6 minutes

6. Instrumentation
   Flutes, oboes, clarinets, bassoons, horns in F, timpani, violins, violas, and cellos.

7. Range of Bass Part

8. Special Bass Techniques Required
   - Treble clef (minimal)

9. Prose Description of Piece
   This bass concerto is highly feasible for any beginning upright bassist, with no time signature changes, minimal clef changes, and little usage of thumb position. Additionally, this piece has only one tempo marking and key signature, making this a very steady and attainable piece.

10. Premiere Information
    [Unknown]

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11. **Publisher**

12. **If Piano Reduction Is Available**
    [Unknown]

13. **Recordings**
    [Unknown]

14. **The Dedicatee**
    Mateja Lund
Fernand Marcel Fontaine - 1 concerto
Fernand Marcel Fontaine (1903- ) is a French composer who has little background information available.³¹

I. Double Bass Concerto
1. Date Composed
   20th century
2. Tempos
   a) Allegretto - 4/4 - 2/4
   b) Très lent - 3/4
   c) Allegro vivo - 2/4
3. Form
   1st mvt. - Sonata - B♭ minor - G major - F major - E♭ major - E major - A♭ major.
   2nd mvt. - Ternary - E minor - G major
   3rd mvt. - Ternary - A♭ major - E♭ major
4. An Incipit From the Opening of Each Movement
   #1
   #2
   #3

³¹ Fernand Marcel Fontaine, *Concerto pour Contrebasse a 4 ou 5 Cordes Avec Accompagnement de Piano ou d’Orchestre*, (Bruxelles: Editions J. Maurer, 1961).
5. Durations (Including the Time and Number of Movements)
   I. 7 minutes
   II. 4 minutes
   III. 3 ½ minutes

6. Instrumentation
   2 flutes, 2 oboes 2 clarinets in B♭, 2 bassoons, 2 French horns in F, celesta, harp, and 8 violins.

7. Range of Bass Part

8. Special Bass Techniques Required
   - Cadenza
   - Treble clef
   - Tenor clef
   - Glissando
   - Pizzicato
   - Hooked running 8th-notes (staccato)
   - Double-stops
   - Whole tone scales

9. Prose Description of Piece
   The tonal sections of this piece are made noticeable among the scattered chromatic sections, achieving adventurous modulations.

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings
    [Unknown]

14. The Dedictee
    Guston Logerot
Luis Ignacio Marín García - 1 concerto

Luis Ignacio Marín García (1955- ) has been the Director of the Conservatory of Music "Manuel Castillo" in Seville since 2007. This prolific Mexican composer has published several other different types of works including pieces for choir, piano, voice, flute, and many more.\(^\text{32}\)

I. Double Bass Concerto

1. Date Composed
   1984

2. Tempos
   a) Moderato - 4/4
   b) Allegretto - 4/4 - ¾ - 2/4
   c) Allegro - 4/4 - ¾ - 2/4

3. Form
   1st mvt. - Ternary - Atonal
   2nd mvt. - Strophic - Atonal
   3rd mvt - Through composed - Atonal
   4th mvt. - Binary - Atonal
   5th mvt. - Ternary - Atonal

4. An Incipit From the Opening of Each Movement
   #1

\[\text{Incipit 1}\]

   #2

\[\text{Incipit 2}\]

   #3

\[\text{Incipit 3}\]

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\(^{32}\) Luis Ignacio Marín García, e-mail message to author, February 9, 2013.
5. Durations (Including the Time and Number of Movements)
   I. 4 minutes
   II. 2 minutes
   III. 2 minutes
   IV. 3 minutes
   V. 3 minutes

6. Instrumentation
   2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 trumpets, 3 trombones, tuba, vibraphone, violins, violas, cellos, and contrabasses.

7. Range of Bass Part

8. Special Bass Techniques Required
   - Thumb position
   - Super-octave leaps
   - Various clef changes
   - Syncopated rhythms

9. Prose Description of Piece
   The highly syncopated rhythmic ideas of this concerto are the primary challenges. Although there are a total of five movements, it can be performed in as little as 20 minutes.

10. Premiere Information
    This concerto premiered on June 6, 1984, at the Facultád de Filosofía y Letras in Malaga with double bass and piano.\textsuperscript{33}

11. Publisher
    Marín García, Luis Ignacio. \textit{Double Bass Concerto}. Detailed publication information unavailable; however, it is available for download online at http://imslp.org/wiki/Double_Bass_Concerto_(Mar%C3%ADn_Garc%C3%ADa,_Luis_Ignacio)

\textsuperscript{33} Luis Ignacio Marín García, e-mail message to author, February 9, 2013.
12. If Piano Reduction Is Available
   Yes
13. Recordings
   [Unknown]
14. The Dedicatee
   Joaquín Alda
Hans Werner Henze - 1 concerto

Hans Werner Henze (1926-2012) was a German composer. He has written “numerous operas, ballets, symphonies, and concertos” that have “gained an established place in the international repertory.”

I. Double Bass Concerto

1. Date Composed
   1966

2. Tempos
   a) Moderato cantabile - 2/4
   b) Vivace - ¾ - 2/8
   c) $\frac{3}{4}$ = 50, in 3/2

3. Form
   1st mvt. - Ternary - Atonal
   2nd mvt. - Through composed - Atonal
   3rd mvt. - Ciacona; variation form - Atonal

4. An Incipit From the Opening of Each Movement

#1

#2

#3

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5. Durations (Including the Time and Number of Movements)
   I. 4 minutes
   II. 7 ½ minutes
   III. 15 minutes

6. Instrumentation
   2 flutes, 2 oboes, 2 clarinets in B♭, bass clarinet, 2 bassoons, horn in F, 2 trumpets, timpani, harp, 8 violins, 4 violas, 4 cellos, and 2 contrabasses.

7. Range of Bass Part
   ![Range of Bass Part]

8. Special Bass Techniques Required
   - Thumb position
   - Tenor clef
   - Treble clef
   - Articulate syncopations (32nd-note rests)
   - Double-stops (4 positions apart at times)
   - Chords
   - Persistent clef and time signature changes
   - Running 16th-note double-stops

9. Prose Description of Piece
   While this concerto offers a wide variety of rhythms, time signatures and clefs, the melody primarily stays in a very manageable middle-of-the-neck position, contrary to the majority of bass concerti.

10. Premiere Information
    This concerto premiered on November 2, 1967, in Chicago, Illinois, with Gary Karr on double bass with the Chicago Symphony Orchestra and conducted by Jean Martinon.\(^{35}\)

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings

14. The Dedicatee
    Gary Karr

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Franz Anton Hoffmeister - 3 concerti

Franz Anton Hoffmeister (1754-1812) was an Austrian music publisher and composer. After studying law in Vienna, he “devoted his time to music, especially publishing and composing.”³⁶

I. Double Bass Concerto No. 1 in D major

1. Date Composed
   1785

2. Tempos
   a) Allegro - 4/4
   b) Adagio - 3/4
   c) Allegro - cut-time

3. Form
   1st mvt. - Sonata - D major (C major in solo tuning)
   2nd mvt. - Ternary - G major (F major in solo tuning)
   3rd mvt. - Rondo - D major (C major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)

   #2 (shown in solo tuning)

   #3 (shown in solo tuning)

5. Durations (Including the Time and Number of Movements)
   I. 6 minutes
   II. 6 minutes
   III. 5 minutes

6. Instrumentation
   [Unknown]

7. Range of Bass Part

8. Special Bass Techniques Required
- Thumb position
- Chords
- Solo tuning
- Double-stops
- "Flautino" section of harmonics near the bridge
- Cadenza

9. Prose Description of Piece
Due to this piece’s wealth of invention, elegant workmanship, and technical and musical challenges, this piece has emerged as one of the preferred concerti for auditions. Along with a solo bass part, this concerto includes a violin obligato part that conjures up a magical atmosphere reminiscent of a double concerto. This piece is available in either solo or standard tuning.

10. Premiere Information
[Unknown]

11. Publisher

12. If Piano Reduction Is Available
Yes

13. Recordings

14. The Dedicatee
Josef Kampfer
II. Concerto for Bass and Orchestra

1. Date Composed
   Classical era

2. Tempos
   a) Allegro moderato - 4/4
   b) Andante - ¾
   c) Allegro - 2/4

3. Form
   1st mvt. - Sonata - F major
   2nd mvt. - Ternary - C major
   3rd mvt. - Rondo - F major

4. An Incipit From the Opening of Each Movement
   #1
   #2
   #3

5. Durations (Including the Time and Number of Movements)
   I. 7 ½ minutes
   II. 4 minutes
   III. 4 minutes

6. Instrumentation
   [Unknown]

7. Range of Bass Part
8. Special Bass Techniques Required
   - Cadenza
   - Thumb position
   - Double-stops

9. Prose Description of Piece
   When compared to other bass concerti, this one particularly stands out as a piece that does not use the higher register of the bass. Thus, this concerto by Hoffmeister is an ideal concerto for the beginning bassist.

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings

14. The Dedicatee
    [Unknown]
III. Concerto No. 3 in E♭ Major (widely mislabeled as Hoffmeister’s Concerto No. 1; modern edition is transposed to D major)

1. Date Composed
   After 1789

2. Tempos
   a) Allegro - 4/4
   b) Adagio - ¾
   c) Allegro - cut-time

3. Form
   1st mvt. - Sonata - D major (C major in solo tuning)
   2nd mvt. - Ternary - G major (F major in solo tuning)
   3rd mvt. - Rondo - D major (C major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1

   \[\text{Allegro}\]

   \[\text{Adagio} \quad (\text{Solo-Violine})\]

   #3

   \[\text{FINALE}\]
   \[\text{Allegro}\]

5. Durations (Including the Time and Number of Movements)
   I. 6 ½ minutes
   II. 5 ½ minutes
   III. 5 minutes

6. Instrumentation
   [Unknown]

7. Range of Bass Part
8. Special Bass Techniques Required
- Solo tuning
- Tenor clef
- Treble clef
- Double-stops
- Chords

9. Prose Description of Piece
This rare concerto by Hoffmeister delivers a similar structure in comparison to the other two that he wrote. While the range does not reach particularly high, the rhythmic ideas contribute to the difficulty of this piece.

10. Premiere Information
[Unknown]

11. Publisher

12. If Piano Reduction Is Available
Yes

13. Recordings

14. The Dedicatee
Johann Matthias Sperger\(^37\)

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Fredrik Högberg - 1 concerto
Fredrik Högberg (1971- ), raised in Svedala, is a Swedish composer and teacher. In addition to his interest in classical music, he can be heard performing with his rock band Nyland’s Iron from time to time.38

I. Hitting the First Base: Concerto for Double Bass and Strings
1. Date Composed
   2008
2. Tempos
   a) Like a pizza with everything on \( \text{♩} = 100-104 \) in 4/4 - 2/4
   b) Like the music to a video game with cartoon racing cars \( \text{♩} = 140 \) in 4/4
   c) Home run \( \text{♩} = 90 \) in 4/4
3. Form
   One movement - D minor
5. An incipit from the opening

6. Duration
   18 \( \frac{1}{2} \) minutes
6. Instrumentation
   Violins, violas, cellos, and basses.
7. Range of Bass Part

38 From Sweden Productions, "Fredrik Högberg." From Sweden Productions, 2011.
8. Special Bass Techniques Required
- Cadenza
- Treble clef
- Fast 32nd-note rhythms
- Thumb position
- Chords
- Jazz-style pizzicato
- Double-stops
- Percussive actions with left hand and bow

9. Prose Description of Piece
This piece features many violently dissonant chords and sections that stir the innermost emotions of the listener. In addition to complicated bow patterns, it offers a wide palette of ideas, even involving pizzicato jazz chords. Furthermore, “body, movement and rhythm are of primary importance, while texture and tone colour take on a secondary role.”

10. Premiere Information
This piece premiered on October 7, 2008, in Oslo with Dan Styffe on double bass. Additionally, this piece was commissioned by Det Norske Kammerorkester.

11. Publisher

12. If Piano Reduction Is Available
No

13. Recordings
Högberg, Fredrik. 69°42’ North-19°00’ East Perspectives. Tromsø Kammerorkester and Dan Styffe. Kolbjørn Holthe. Simax Classics PSC 1302.

14. The Dedicatee
Dan Styffe

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39 Fredrik Högberg, Hitting the First Base, Dan Styffe and Tromsø Chamber Orchestra, Kolbjørn Holthe, Simax Classics PSC 1302.
40 Fredrik Högberg, Hitting the First Base: Concerto for Double Bass and Strings (Stockholm: Gehrmans, 2012).
Gordon Jacob - 1 concerto

Gordon Jacob’s compositions are well-known for their “simple” and “sparse” characteristics, many of which are inspired from baroque and classical era models. Gordon Jacob (1895-1984), a British composer, makes a serious effort at maintaining a listenable melody and keeping the audience in mind.41

I. A Little Concerto

1. Date Composed
   1974

2. Tempos
   a) Andantino con moto - ¾
   b) Largo - 4/4
   c) Allegro - 2/4 - ¾

3. Form
   1st mvt. - Introduction and rounded binary - E minor
   2nd mvt. - Ternary - C major
   3rd mvt. - Through composed - E minor

4. An Incipit From the Opening of Each Movement

   #1
   ![](image1)

   #2
   ![](image2)

   #3
   ![](image3)

5. Durations (Including the Time and Number of Movements)
   I. 7 minutes
   II. 3 minutes
   III. 4 minutes

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6. Instrumentation
   Violins, violas, cellos, and basses.

7. Range of Bass Part
   \[ \text{Diagram of range} \]

8. Special Bass Techniques Required
   - Double-stops
   - Tenor clef
   - Treble clef (minimal)
   - Cadenza
   - Harmonics

9. Prose Description of Piece
   This beginning-intermediate level piece is generally performed within a very tolerable range. With most of the composition in a compound meter, there are many slurred bowings to compensate. In addition to the unusual time signatures involved, there are many tonicizations of various keys.

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings

14. The Dedicatee
    Robert Meyer
Franz Leopold Anton Joseph Keyper - 7 concerti

Franz Leopold Anton Joseph Keyper (1756-1815) was a contrabassist working as a royal chapel musician. Furthermore, another source states that he was the first contrabassist in the royal band. Lastly, another source describes that “Keyper participated in the royal band from 1788-1815. It is likely that this is where Keyper gave the world premiere of his first bass concerto.”

I. Double Bass Concerto No. 1 in G Major

1. Date Composed
   1786

2. Tempos
   a) Allegro vivace - 4/4 - 2/4
   b) Adagio cantabile - ¾ - 5/4
   c) Vivace - 2/4

3. Form
   1st mvt. - Sonata - G major
   2nd mvt. - Ternary - E minor
   3rd mvt. - Rondo - G major

4. An Incipit From the Opening of Each Movement
   #1
   \[\text{Allegro Vivace} \quad \text{J = 120} \quad \text{50}\]

   #2
   \[\text{Adagio cantabile} \quad \text{3/4} \quad \text{50}\]

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5. Durations (Including the Time and Number of Movements)
   I. 10 minutes
   II. 2 minutes
   III. 4 minutes

6. Instrumentation
   Flutes, horns, violins, violas, cellos, and bass.

7. Range of Bass Part

8. Special Bass Techniques Required
   - Thumb position
   - Harmonics
   - Chords
   - Trills
   - Cadenza

9. Prose Description of Piece
   This relatively feasible piece is primarily in treble clef. Since it is the only concerto of Keyper’s that has been transcribed, it is the most available and legible.

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings
    [Unknown]

14. The Dedicatee

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II. Double Bass Concerto No. 2 in G Major

1. Date Composed
   Classical era

2. Tempos
   a) Allegro - 4/4
   b) Andante - 3/4
   c) Allegretto - 2/4

3. Form
   1st mvt. - Sonata - G major
   2nd mvt. - Ternary - D major
   3rd mvt. - Rondo - G major

4. An Incipit From the Opening of Each Movement

   #1
   
   #2
   
   #3

5. Durations (Including the Time and Number of Movements)
   I. 8 ½ minutes
   II. 4 ½ minutes
   III. 3 minutes

6. Instrumentation
   Oboes, horns, violins, violas, cellos, and basses.47

7. Range of Bass Part

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8. Special Bass Techniques Required
   - Treble clef
   - Thumb position
   - Clef changes

9. Prose Description of Piece
   This is one of seven bass concerti composed by Keyper. Although it offers a revealing perspective to have a facsimile of the original composition, the lack of transcriptions and recordings lend to its obscurity.

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    No

13. Recordings
    [Unknown]

14. The Dedicatee
    [Unknown]

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III. Bass Concerto No. 3

1. Date Composed
   1787

2. Tempos
   a) Moderato - 4/4 - cut-time

3. Form
   1st mvt. - Sonata - C major
   2nd mvt. - deleted from manuscript
   3rd mvt. - Binary - C major

4. An Incipit From the Opening of Each Movement
   #1
   #3 (sample from mvt. #2 has been removed from the manuscript)

5. Durations (Including the Time and Number of Movements)
   Three movements - 15 minutes

6. Instrumentation
   Oboes, horns, trumpet in C, timpani, violins, violas, and bass.

7. Range of Bass Part

8. Special Bass Techniques Required
   - Thumb position
   - Treble clef
   - Running 8th-note lines in thumb position

9. Prose Description of Piece
   Although this piece offers a revealing perspective to have a facsimile of the original composition, the lack of transcriptions and recordings lend to its

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obscurity. When the melody is not simply arpeggiating, it moves in flowing conjunct motion.

10. Premiere Information
   [Unknown]

11. Publisher
    http://imslp.org/wiki/Double_Bass_Concerto_No.3_in_C_major_(Keyper,_Franz_Joseph).\(^{51}\)

12. If Piano Reduction Is Available
    No

13. Recordings
    [Unknown]

14. The Dedicatee
    [Unknown]

\(^{51}\) IMSLP, "Double Bass Concerto No.3 in C major," *IMSLP*, January 9, 2011,
IV. Bass Concerto No. 4 (1st mvt.)

1. Date Composed
   Classical era

2. Tempos
   a) Allegro - 4/4

3. Form
   1st mvt. - Theme and variations - G major

4. An incipit from the opening of each variation
   #1

*Variations of theme:

a)

b)

c)

d)

e)
5. Duration
One movement - 13 minutes

6. Instrumentation
Oboes, horns, violins, violas, cellos, and bass.

7. Range of Bass Part

8. Special Bass Techniques Required
- Treble clef
- Thumb position
- Octave leaps

9. Prose Description of Piece
Although there are no recordings or transcriptions of this piece, the facsimile reveals that he composed seven alternate variations of the theme. Only the first movement is available.

10. Premiere Information
[Unknown]

11. Publisher
http://imslp.org/wiki/Double_Bass_Concerto_No.4_in_G_major_(Keyper,_Franz_Joseph)

12. If Piano Reduction Is Available
No

13. Recordings
[Unknown]

14. The Dedicatee
[Unknown]

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V. Bass Concerto No. 5

1. Date Composed
   Classical era

2. Tempos
   a) Allegro - 4/4
   b) Romance: Adagio - cut-time
   c) Allegretto - 6/8

3. Form
   1st mvt. - Sonata - G major
   2nd mvt. - Ternary - D major
   3rd mvt. - Rondo - G major

4. An Incipit From the Opening of Each Movement
   #1
   
   #2

   #3

5. Durations (Including the Time and Number of Movements)
   I. 8 minutes
   II. 6 minutes
   III. 8 minutes

6. Instrumentation
   Oboes, horn in G, violins, violas, cellos, and bass.\(^{54}\)

7. Range of Bass Part

8. Special Bass Techniques Required
   - Double-stops
   - Thumb position
   - Treble clef

9. Prose Description of Piece
   This piece from the classical era exemplifies “classic” bass concerti, with regular structure and challenges.

10. Premiere Information
    [Unknown]

11. Publisher
    http://imslp.org/wiki/Double_Bass_Concerto_No.5_in_G_major_(Keyper,_Franz_Joseph).\(^{55}\)

12. If Piano Reduction Is Available
    No

13. Recordings
    [Unknown]

14. The Dedicatee
    [Unknown]

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Vi. Bass Concerto No. 6

1. Date Composed
   1803-1804

2. Tempos
   a) Allegro - 4/4
   b) Andante - 3/4
   c) Allegro - 2/4

3. Form
   1st mvt. - Sonata - C major
   2nd mvt. - Ternary - G major
   3rd mvt. - Rondo - C major

4. An Incipit From the Opening of Each Movement
   #1
   #2
   #3

5. Durations (Including the Time and Number of Movements)
   I. 8 minutes
   II. 4 minutes
   III. 6 minutes

6. Instrumentation
Flutes, oboes, clarinets, bassoons, horns, trumpets, timpani, violins, violas, and 
bass.  

7. Range of Bass Part

8. Special Bass Techniques Required
- Treble clef
- 16th-note runs in thumb position

9. Prose Description of Piece
This is one of seven bass concerti composed by Keyper. The solo bass melody 
features primarily conjunct motion.

10. Premiere Information
[Unknown]

11. Publisher

12. If Piano Reduction Is Available
No

13. Recordings
[Unknown]

14. The Dedicatee
[Unknown]

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56 IMSLP, "Double Bass Concerto No.6 in C major," *IMSLP.* January 9, 2011,  

57 IMSLP, "Double Bass Concerto No.6 in C major," *IMSLP.* January 9, 2011,  
VII. Bass Concerto No. 7

1. Date Composed
1804

2. Tempos
   a) Allegro - 4/4

3. Form
   1st mvt. - Sonata - G major

4. An incipit from the opening
   #1
   ![Music notation]

5. Duration
   1 movement - 10 minutes

6. Instrumentation
   Flutes, oboes, bassoons, horns in F, violins, violas, cellos, and basses.\(^5^8\)

7. Range of Bass Part
   ![Range notation]
   (8va)

8. Special Bass Techniques Required
   - Octave leaps
   - Chords
   - Thumb position
   - Treble clef

9. Prose Description of Piece
   Although this piece is written primarily in bass clef, the “8va” raised octave indications push the range into a high register. 16th-note rhythms with conjunct motion are common in the melody.

10. Premiere Information
[Unknown]

11. Publisher

12. If Piano Reduction Is Available
No

13. Recordings
[Unknown]

14. The Dedicatee
[Unknown]

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*IMSLP, "Double Bass Concerto No.7 in G Major," *IMSLP*, January 9, 2011,
Sergey Koussevitzky - 1 concerto

Sergey Koussevitzky (1874-1951) was an American conductor and double bass player of Russian birth. Additionally, “since Jews were not allowed to live in Moscow, he was baptized at 14 in order to enter the Musico-Dramatic Institute of the Moscow Philharmonic, where he studied the double bass under Rambusek.”

I. Double Bass Concerto, Op. 3

1. Date Composed
   1902

2. Tempos
   a) Allegro - 4/4
   b) Andante - 3/4
   c) Allegro - 4/4

3. Form
   1st mvt. - Double-Exposition Sonata - F minor (E minor in solo tuning) - A major (G major in solo tuning)
   2nd mvt. - Ternary - A major (G major in solo tuning)
   3rd mvt. - Double-Exposition Sonata - F minor (E minor in solo tuning) - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)

---

#2 (shown in solo tuning)

![Andante](image)

#3 (shown in solo tuning)

![Allegro](image)

5. Durations (Including the Time and Number of Movements)
   
   I. 5 minutes
   
   II. 4 ½ minutes
   
   III. 4 ½ minutes

6. Instrumentation
   
   “The original orchestration by Koussevitzky is for pairs of winds, 4 horns, timpani, harp, and strings. However, other versions of the Concerto exist, including orchestrations by Wolfgang Meyer-Tormin (2 flutes, 2 oboes, 3 clarinets, 1 bass clarinet, 3 horns, 2 trumpets, timpani, and strings) and Anthony Tarlton (orchestrated for 2 flutes, 2 oboes, 2 clarinets, 1 bassoon, 2 horns, 1 trumpet, timpani, and strings).”\(^{61}\)

7. Range of Bass Part

![Range](image)

8. Special Bass Techniques Required
   
   - Thumb position
   - Persistent clef changes
   - Treble clef
   - Solo tuning
   - Tenor clef
   - Running 16th-note double-stops

9. Prose Description of Piece
   
   This famous piece has been performed by many famous contemporary bassists. The beautiful and rich melodies of this concerto lend to its memorability.

---

10. Premiere Information
[Unknown]

11. Publisher
Koussevitzky, Serge. *Concerto pour contrebasse avec piano, op. 3.*
Leipzig: Rob. Forberg, 1900.

12. If Piano Reduction Is Available
Yes

13. Recordings

14. The Dedicatee
[Unknown]
Serge Lancen - 1 concerto

French composer Serge Lancen (1922-2005) was a pianist who was born into a family of surgeons. By the age of “fifteen, he had written enough piano music in order to give a complete recital with his own compositions.”

I. Double Bass Concerto

1. Date Composed
   Around 1962

2. Tempos
   a) Moderato - ¾ - 4/4 - 5/4 - 2/4
   b) Andante - 4/4 - 6/8 - ⅞ - 4/8 - 2/4 - ¾

3. Form
   1st mvt. - Nonstandard form (ABCB) - C minor - Atonal
   2nd mvt. - Rondo - B minor - Atonal - E major

4. An Incipit From the Opening of Each Movement
   #1

5. Durations (Including the Time and Number of Movements)
   I. 7 minutes
   II. 6 minutes

6. Instrumentation
   [Unknown]

7. Range of Bass Part

---

8. Special Bass Techniques Required
   - Double-stops
   - Tenor clef
   - Treble clef
   - Thumb position
   - Harmonics

9. Prose Description of Piece
   Unlike most bass concerti, this piece begins with a solo bass introduction. This commonly played piece features many repeated melodies and rhythms.

10. Premiere Information
    Although the exact Premiere Information is unknown, this concerto was used as a contest piece at the Paris Conservatory in 1962.\(^{63}\)

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings

14. The Dedicatee
    [Unknown]

Peter Scott Lewis - 1 concerto ( unavailable for study)

Peter Lewis (1953- ) is a San Francisco-based, yet internationally active, composer of modern classical music. He has performed as a classical and jazz guitarist, clarinetist, and conductor.⁶⁴

I. Double Bass Concerto

1. Date Composed
   Piano score completed May 18th, 1988, full score completed August 27, 1989

2. Tempos
   “Multiple tempo changes throughout each movement.”⁶⁵
   a) Through the Mountain
   b) Facing the Sea
   c) Toccata

3. Form
   1st mvt. - Sonata
   2nd mvt. - Through composed
   3rd mvt. - Sonata

4. An Incipit From the Opening of Each Movement
   [Unknown]

5. Durations (Including the Time and Number of Movements)
   I. 7 ½ minutes
   II. 7 minutes
   III. 6 minutes

6. Instrumentation
   1 percussion player, 12 violins, 4 violas, 4 cellos, and 2 basses.

7. Range of Bass Part
   ![Range of Bass Part]

8. Special Bass Techniques Required
   -Low string extension required (Low C)
   -Thumb position

9. Prose Description of Piece
   [Unknown]

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⁶⁵ Peter Scott Lewis, e-mail message to author, March 21, 2013.
10. Premiere Information
The bass and piano version premiered with Steven Tramontazzi and San Francisco Symphony pianist Marc Shapiro as part of the Symphony’s chamber music series in Berkeley, on April 15, 1990. This piece was commissioned by Steve Tramontozzi.66

11. Publisher
Contact: lapisisland@earthlink.net.67

12. If Piano Reduction Is Available
Yes

13. Recordings
[Unknown]

14. The Dedicatee
Steve Tramontazzi

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66 Peter Scott Lewis, e-mail message to author, March 21, 2013.
67 Contact: lapisisland@earthlink.net
Rolf Martinsson - 1 concerto (unavailable for study)

Rolf Martinsson (1956- ) is one of Sweden’s internationally most represented contemporary composers. During the past few years, his music has been performed in several countries, in venues such as New York, Vienna, Paris, London, Berlin, Prague, Madrid, and Tokyo.68

1. Double Bass Concerto No. 1, Op. 87

1. Date Composed
   Around 2011

2. Tempos (section titles listed)
   a) Memory of a Tango
   b) Poetic Caprice
   c) Message—consolation à Christian Sutter.
   d) A Lyrical Duet
   e) Mantram
   f) I Secrets (Prologue)
   g) II Roaming

3. Form
   7 movements

5. An incipit from the opening

6. Duration
   One movement - 30 minutes

6. Instrumentation
   2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets in B♭ (2nd doubling bass clarinet in B♭), 2 bassoons (2nd doubling contrabassoon), 2 horns in F (mute: straight), 2 trumpets in C (mutes: harmon, straight), bass trombone (mutes: harmon, straight), timpani, vibraphone (with bow, soft and normal mallets, motor), crash cymbals, tam, glockenspiel, suspended cymbal, tam, bass drum, harp (the two lowest

strings tuned in C and D), piano/celesta, violins, violas, cellos, and basses (with extension to low C).

7. Range of Bass Part
   [Unknown]

8. Special Bass Techniques Required
   [Unknown]

9. Prose Description of Piece
   [Unknown]

10. Premiere Information
   This piece was commissioned by the Oslo Philharmonic Orchestra and premiered on April 7, 2011, in Oslo, Norway, with Dan Styffe on double bass and the Oslo Philharmonic Orchestra.\(^69\)

11. Publisher

12. If Piano Reduction Is Available
   [Unknown]

13. Recordings

14. The Dedicatee
   Dan Styffe

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Virgilio Mortari - 2 concerti

Virgilio Mortari (1902-1993) first studied at the Milan Conservatory with Adolfo Bossi and Ildebrando Pizzetti. At the age of 22, he earned his first prize for a composition for piano, violin, and cello.\(^7\)

I. Concerto per Franco Petracchi

1. Date Composed
   1966

2. Tempos
   a) Presto - 3/4
   b) Andante - 2/4
   c) Allegretto - 6/8

3. Form
   1st mvt. - Through composed - E major (D major in solo tuning)
   2nd mvt. - Rondo - D major (C major in solo tuning)
   3rd mvt. - Through composed - C major (B\(_b\) major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)
   ![Incipit #1](image1)
   #2 (shown in solo tuning)
   ![Incipit #2](image2)
   #3 (shown in solo tuning)
   ![Incipit #3](image3)

5. Durations (Including the Time and Number of Movements)
   I. 4 minutes
   II. 7 minutes
   III. 4 minutes

6. Instrumentation
   2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trombones, timpani, cymbal,
   tambourine, drum, bass drum, triangle, glockenspiel, piccolo, violins, violas,
   cellos, and contrabass.

7. Range of Bass Part
   ![Range of Bass Part](image)

8. Special Bass Techniques Required
   - Tenor clef
   - Double-stops
   - Solo tuning
   - Treble clef
   - Thumb position

9. Prose Description of Piece
   The fast movements of this bass concerto are preceded with slow and melodic
   introductions, taking the listener on an emotional roller coaster.

10. Premiere Information
    [Unknown]

11. Publisher
    Mortari, Virgilio. *Concerto per Franco Petracchi (1966) per Contrabbasso e

12. If Piano Reduction Is Available
    Yes

13. Recordings
    Mortari, Virgilio. *Musik für Kontrabass*. Laurenz Custer, Yoan Goilav, Florenza
    Goilav, Clemens Dahinden, Serge Lancen, Franz Schubert, and Ernest
    Bloch. Tuxedo Music TUXCD 1205.

14. The Dedicatee
    Franco Petracchi
II. Rapsodia Elegaica: Il Concerto per Contrabasso e Orchestra

1. Date Composed
   1977

2. Tempos
   a) Andante mosso $\frac{4}{4}$ = 80 in 4/4
   b) Con espressione $\frac{4}{4}$ = 72 in 4/4 - $\frac{3}{4}$
   c) Andante scorrevole $\frac{4}{4}$ = 72 in 4/4 - $\frac{6}{8}$ - $\frac{2}{4}$

3. Form
   1st mvt. - Ternary - C minor (B♭ minor in solo tuning)
   2nd mvt. - Through composed - C minor (B♭ minor in solo tuning)
   3rd mvt. - Ternary - E major (D major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)
   
   #2 (shown in solo tuning)
   
   #3 (shown in solo tuning)

5. Durations (Including the Time and Number of Movements)
   I. 6 minutes
   II. 4 minutes
   III. 8 minutes

6. Instrumentation
   [Unknown]

7. Range of Bass Part
8. Special Bass Techniques Required
   - Solo tuning
   - Treble clef
   - Thumb position
   - Cadenza
   - Tenor clef

9. Prose Description of Piece
   This twentieth-century composition is organized into three movements. Unlike most bass concerti, this piece begins with a prelude, followed by an interlude, followed by an introduction to a canzone.

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings
    [Unknown]

14. The Dedicatee
    Luisa
Édouard Nanny - 2 concerti (Double Bass Concerto in A Major formerly attributed to Dragonetti)

Édouard Nanny (1872-1942), a French double bassist, teacher, and composer, spent many years teaching the double bass as the Paris Conservatory. One of his most famous compositions for double bass, Double Bass Concerto in A Major, was long attributed to Domenico Dragonetti.  

I. Double Bass Concerto in E Minor

1. Date Composed
   Modern era (sometime between 1920 and 1940)

2. Tempos
   a) Allegro moderato - 4/4
   b) Lento - 4/4
   c) Allegro moderato - 2/4

3. Form
   1st mvt. - Ternary - E minor
   2nd mvt. - Binary - C major
   3rd mvt. - Ternary - G major

4. An Incipit From the Opening of Each Movement
   #1
   #2
   #3

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5. Durations (Including the Time and Number of Movements)
   I. 4 ½ minutes
   II. 3 minutes
   III. 3 minutes

6. Instrumentation
   [Unknown]

7. Range of Bass Part

8. Special Bass Techniques Required
   - Chords
   - Double-stops
   - Treble clef
   - Cadenza
   - Thumb position
   - Harmonics

9. Prose Description of Piece
   Unlike most bass concerti, the ending of the last movement is a cadenza for solo bass.

10. Premiere Information
    This piece was composed while Édouard Nanny was a professor at the Paris Conservatory. However, the specific Premiere Information is unknown.72

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings
    [Unknown]

14. The Dedicatee
    Nestor Kiguet

---

II. Concerto in A Major

1. Date Composed
   Modern era

2. Tempos
   a) Allegro moderato - 4/4
   b) Andante - 4/4
   c) Allegro giusto - 6/8

3. Form
   1st mvt. - Sonata - A major (G major in solo tuning) - E major (D major in solo tuning)
   2nd mvt. - Ternary - E major (D major in solo tuning)
   3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)

   ![Allegro moderato]

   #2 (shown in solo tuning)

   ![Andante]

   #3 (shown in solo tuning)

   ![Allegro giusto]

5. Durations (Including the Time and Number of Movements)
   I. 4 minutes
   II. 5 minutes
III. 3 ½ minutes

6. Instrumentation
Flute, two oboes, two bassoons, two horns, violins, viola, cello, bass.\(^{73}\)

7. Range of Bass Part

8. Special Bass Techniques Required
- Treble clef
- Cadenza
- Quick string crossings
- Solo tuning
- Chords

9. Prose Description of Piece
Although Édouard Nanny revised this concerto, this piece in solo tuning has been attributed to Dragonetti. Even though the range is quite high (and large), the conjunct motion of the melodic line contributes to its playability.

10. Premiere Information
Although the exact information in regards to the premiere of this concerto is unknown, notably, it was revised by Édouard Nanny, attributed (at one point) to Dragonetti, and newly edited by Stuart Sankey.\(^{74}\)

11. Publisher

12. If Piano Reduction Is Available
Yes

13. Recordings


14. The Dedicatee
[Unknown]


Václav Pichl - 1 concerto

Václav Pichl (1741-1805), also referred to as Wenzel Pichl, was a “Czech composer, violinist, music director and writer.” Additionally, “Pichl’s music stands between the early and high Classical styles.”

I. Concerto No. 1 in D

1. Date Composed
   Classical era

2. Tempos
   a) Allegro moderato - 4/4
   b) Andante - 3/4
   c) Presto - 2/4

3. Form
   1st mvt. - Sonata - D major - A major
   2nd mvt. - Ternary - A major
   3rd mvt. - Rondo - D major

4. An Incipit From the Opening of Each Movement
   #1

   #2

   #3

5. Durations (Including the Time and Number of Movements)
   I. 6 minutes  
   II. 4 minutes  
   III. 4 ½ minutes

6. Instrumentation
   2 oboes, 2 horns in D, 2 violins, and viola.

7. Range of Bass Part

8. Special Bass Techniques Required
   - Tenor clef  
   - Thumb position  
   - Triplet 8th-notes in presto tempo  
   - Many string crossings

9. Prose Description of Piece
   This bass concerto from the classical period offers a wide variety of challenges. Of these, the complicated rhythms over fast tempos are prominent. Referred to as “violone,” the upright bass is treated similarly to a violin in this piece.

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    [Unknown]

13. Recordings

14. The Dedicatee
    [Unknown]
Stefan Bolesław Poradowski - 1 concerto

Stefan Bolesław Poradowski (1902-1967), a Polish composer, wrote compositions with “rich melodic invention.” Additionally, he “attached a great importance to the classical understanding of musical form, including sonata cycle.”

I. Double Bass Concerto, Op. 26

1. Date Composed
   1929

2. Tempos
   a) Allegro con troppo - Andantino - Allegro - Adagio - Vivace - 4/4
   b) Adagio - Allegro - 4/4 - 12/8 - ¾
   c) Vivace - 4/4 - ¾ - 12/8

3. Form
   1st mvt. - Sonata - Atonal
   2nd mvt. - Ternary - Atonal
   3rd mvt. - Rondo - Atonal - E major (D major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)
   #2 (shown in solo tuning)

---

5. Durations (Including the Time and Number of Movements)
   I. 4 minutes
   II. 9 ½ minutes
   III. 2 minutes

6. Instrumentation
   2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, percussion, violins, violas, cellos, and basses.

7. Range of Bass Part

8. Special Bass Techniques Required
   - Solo tuning
   - Octave leaps
   - Double-stops
   - Treble clef
   - Thumb position
   - Tenor clef
   - Harmonics
   - Cadenza

9. Prose Description of Piece
   This concerto offers a complex variety of key changes, at times leaving the listener with no tonal center. Also, this piece drastically changes from violent and uneasy emotions to hopeful largo melodies.

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
   Yes

13. Recordings

14. The Dedicatee
   [Unknown]

Einojuhani Rautavaara - 1 concerto

Einojuhani Rautavaara (1928 - ) is a Finnish composer of contemporary classical music. His most recent style has developed into a combination of modernism with mystical romanticism.\(^{77}\)

I. Angel of Dusk: Concerto for Double Bass and Orchestra

1. Date Composed
   1980: Orchestral Version
   1993: Reduced version for double bass, two pianos, and percussion

2. Tempos
   a) His First Appearance = 40-60 - 4/4 - 3/2 - 2/4 - ¾
   b) His Monologue = 40-80 - 4/4 - free time
   c) His Last Appearance = 52 - 4/4 - 5/4 - 2/4 - ⅝ - 6/8

3. Form
   1st mvt. - Through composed - Atonal
   2nd mvt. - Through composed - Atonal
   3rd mvt. - Through composed - Atonal

4. An Incipit From the Opening of Each Movement
   #1

\[ \text{Incipit 1} \]

#2

5. Durations (Including the Time and Number of Movements)
   I. 8 minutes
   II. 7 ½ minutes
   III. 10 ½ minutes

6. Instrumentation
   [Unknown]

7. Range of Bass Part

8. Special Bass Techniques Required
   - Double-stops
   - Treble clef
   - Col legno tremolo
   - Persistent time signature changes
   - Leaps of 14ths
   - Col legno battuto
   - Pizzicato harmonics using fingerboard hand

9. Prose Description of Piece
   During a flight to Helsinki, Rautavaara noticed through his window on the airplane “a cloud of portentous shape, predominantly grey but streaked with colour, rising above the horizon of the Atlantic Ocean.” In an instant, it conveyed to him the words “Angel of Dusk.”

---

10. Premiere Information
This piece premiered in 1980, and was commissioned by the Finnish Radio for Olli Kosonen.⁷⁹

11. Publisher

12. If Piano Reduction Is Available
Reduction available for two pianos and percussion with solo bass.

13. Recordings

14. The Dedicatee
Dedicated to the memory of Olga Koussevitzky

Leonard Rosenman - 1 concerto (unavailable for study)

Leonard Rosenman (1924-2008) was an American composer and conductor who was taught by Arnold Schoenberg. Later on, Rosenman was “encouraged to enter the world of film music by his friend James Dean, whom he had taught piano. In addition, he composed the original music for dozens of well-known pictures. Among them were East of Eden (1955), Rebel Without a Cause (1955), The Rise and Fall of Legs Diamond (1960), Beneath the Planet of the Apes (1970), and the 1978 version of The Lord of the Rings.”

I. Double Bass Concerto

1. Date Composed
   1976

2. Tempos
   [Unknown]

3. Form
   [Unknown]

4. An Incipit From the Opening of Each Movement
   [Unknown]

6. Duration
   15 ½ minutes total

6. Instrumentation
   Four string quartets and double bass.

7. Range of Bass Part
   [Unknown]

8. Special Bass Techniques Required
   - Microtones

---

9. **Prose Description of Piece**
   The use of microtones in this piece “constitute an enhancement of musically expressive resources by use of intonation and timbre. Additionally, the piece begins and ends with a triad A♭ minor at the opening and a defiant G major on the final chord and features several unison cadences.”

10. **Premiere Information**
    [Unknown]

11. **Publisher**

12. **If Piano Reduction Is Available**
    [Unknown]

13. **Recordings**

14. **The Dedicatee**
    Buell Neidlinger

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Walter Ross - 1 concerto

Walter Ross (1936- ) is an American composer best known for his brass and woodwind compositions. However, he has composed for other instruments including oboe, harp, bassoon, clarinet, piano, flute and guitar, trombone, tuba, and violin.  

I. Bass Concerto

1. Date Composed
   1995

2. Tempos
   a) Adagio drammatico - 4/4 - cut-time
   b) Grazioso - 3/8
   c) Adagio amoroso - 2/4
   d) Allegro energico - cut-time

3. Form
   1st mvt. - Ternary with an introduction - A minor
   2nd mvt. - Ternary - E minor
   3rd mvt. - Rondo - D major

4. An Incipit From the Opening of Each Movement
   
   #1

   #2

---

5. Durations (Including the Time and Number of Movements)
   I. 4 minutes
   II. 5 minutes
   III. 3 ½ minutes

6. Instrumentation
   2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 2 horns in F, 2 trumpets in C, 2 trombones, timpani, violins, violas, cellos, and bass.

7. Range of Bass Part
   → (8va)

8. Special Bass Techniques Required
   - Harmonics
   - Treble Clef (minimal)
   - Improvisation
   - Tenor clef (minimal)
   - Thumb position
   - Double-stops (minimal)

9. Prose Description of Piece
   While the orchestral parts can be performed by a college orchestra, the solo bass part requires the skills of a professional.

10. Premiere Information
    This piece premiered in Richmond, Virginia, in April of 1997 by Mark Bernat on solo bass with the University of Richmond orchestra conducted by Fred Cohen.¹³

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings
    Ross, Walter. “Walter Ross, Concerto for Double Bass and Orchestra,” Walter Ross, Composer,

Craig H. Russell - 1 concerto

Currently a professor of music at Cal Poly San Luis Obispo, Craig H. Russell (1951- ) is an American composer who was “one of two recipients in 1994-95 who were chosen from the 22 California State University campuses to receive the California State University Trustees' Outstanding Professor Award-CSU's highest honor.” Additionally, this prolific individual “has published over forty articles on eighteenth-century Hispanic studies, Mexican Cathedral music, the California Missions, baroque guitar music, and American popular culture.”

I. Concerto for Bass and Orchestra

1. Date Composed
   July 28th, 1995 (revised April 5th, 1998)

2. Tempos
   a) Apprehensive, inspired by Alfred Hitchcock films $J = 108$ in 4/4
   b) Mournful, inspired by Lully - Adagio in $\frac{3}{4}$
   c) The Boor, inspired by Chekhov’s short story $J = 100$ in $2/4 - \frac{7}{8} - \frac{5}{8} - 6/8 - 2/8 - 4/4$
   d) $J = 63-72$ in 4/4
   e) Graceful/Spunky $J = 72$ in 4/4 - 2/4 - $\frac{5}{6}$ - $\frac{7}{8}$
   f) Aggressive, inspired by Shostakovich, Symphony No. 10 $J = 104$ in $\frac{3}{4}$ - 4/4 - 2/4 - 6/8 - $\frac{5}{6}$ - $\frac{7}{8}$

3. Form
   1st mvt. - Sonata - C minor
   2nd mvt. - Pasacaglia - E major - C major - F major - A minor

---

3rd mvt. - Episodic - D minor
4th mvt. - Alternation form (A - B - A - B' - A") - C major
5th mvt. - Sonata - D minor

4. An Incipit From the Opening of Each Movement
5. Durations (Including the Time and Number of Movements)
   I. 5 minutes
   II. 3 ½ minutes
   III. 3 ½ minutes
   IV. 5 minutes
   V. 4 minutes

6. Instrumentation
Flute, oboe, clarinet, alto sax, bassoon, trumpet, horn, trombone, piano, percussion (sleigh bells, marimba, timpani, orchestra bells, bass drum, ratchet, snare, high hat, guiro, cymbal, xylophone, tubular bells, crash cymbals, temple blocks, timbales, maracas, Cuban bead vase), violins, violas, cellos, and basses.

7. Range of Bass Part

8. Special Bass Techniques Required
   - Thumb position
   - Treble clef
   - Extensive pizzicato sections
   - Double-stops
   - 64th-note runs in \( \frac{1}{4} \) = 72

9. Prose Description of Piece
   This contemporary concerto for bass and orchestra exemplifies honest solo bass music, where the melodies and ideas treat the double bass as a low register instrument, and not as a disguised cello. Additionally, each movement has a helpful descriptive title that serves to reinforce the emotional intentions of the music.

10. Premiere Information
    This piece premiered on January 21, 1995, with Clif Swanson on solo bass and W. Terrence Spiller on piano at Cal Poly San Luis Obispo.

11. Publisher
    http://music.calpoly.edu/faculty/russell_c.html.

12. If Piano Reduction Is Available
    Yes

13. Recordings
    [Unknown]

14. The Dedicatee
    Clif Swanson

Kurt Schwertsik - 1 concerto
Kurt Schwertsik (1935- ) is an Austrian contemporary composer who created the Third Viennese School, and is considered to be one of Austria’s leading composers. Though a pupil of Stockhausen, the composer rejected serialism in favor of new forms of tonality.  


1. Date Composed
   1989

2. Tempos
   a) Ruhig und heiter = 70 in 3/8
   b) Mit inniger Empfindung = 96 in ¾ (ganzee Takte denken)
   c) Sehr Rasch und lustig = 116 in cut-time

3. Form
   1st mvt. - Rondo - D major (C major in solo tuning)
   2nd mvt. - Ternary - E major (D major in solo tuning)
   3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)
   #2 (shown in solo tuning)
   #3 (shown in solo tuning)

5. Durations (Including the Time and Number of Movements)
   I. 5 minutes
   II. 3 ½ minutes
   III. 7 ½ minutes

6. Instrumentation

---

2 flutes (2nd doubling piccolo), oboe, clarinet in E♭, bass clarinet in B♭, bassoon, double bassoon, trumpet in B♭, tuba, violins, violas, cellos, and basses.

7. Range of Bass Part

8. Special Bass Techniques Required
   - Solo tuning
   - Tenor clef
   - Treble clef
   - Thumb position

9. Prose Description of Piece
   Although this concerto features a dense quantity of modulations, Schwertsik’s orientation toward tonality has manifested itself in this concerto. Additionally, the full score and orchestral parts are available on hire.

10. Premiere Information
    This piece was first performed on April 29, 1989, in Heidelberg by Michael Schneider (double bass) and the Orchester der Stadt Heidelberg (conducted by Mario Venzago).³⁶

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings
    [Unknown]

14. The Dedicatee
    [Unknown]

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Antonio Scontrino (1850-1922) was an Italian composer, professor of composition, and bassist. A child prodigy, he played double bass in his father’s “Children’s Orchestra” by the age of nine. In addition, he toured widely as a virtuoso before the age of twenty.\textsuperscript{87}

I. Grand Concerto for Double Bass

1. Date Composed
   1908

2. Tempos
   a) Allegro assai moderato - 6/4
   b) Andante sostenuto - cut-time
   c) Allegretto moderato - 6/8

3. Form
   1st mvt. - Sonata - G major
   2nd mvt. - Ternary - C major
   3rd mvt. - Rondo - G major

4. An Incipit From the Opening of Each Movement
   #1
   \begin{music}
   \begin{musicinput}
   \startextract
   \measure 1 \space \measure 2 \space \measure 3 \space \measure 4 \space \measure 5 \space \measure 6 \space \measure 7 \space \measure 8 \space \measure 9 \space \measure 10 \space \measure 11 \space \measure 12 \\
   \endextract
   \end{musicinput}
   \end{music}

   #2
   \begin{music}
   \begin{musicinput}
   \startextract
   \measure 1 \space \measure 2 \space \measure 3 \space \measure 4 \space \measure 5 \space \measure 6 \space \measure 7 \space \measure 8 \space \measure 9 \space \measure 10 \space \measure 11 \space \measure 12 \\
   \endextract
   \end{musicinput}
   \end{music}

   #3
   \begin{music}
   \begin{musicinput}
   \startextract
   \measure 1 \space \measure 2 \space \measure 3 \space \measure 4 \space \measure 5 \space \measure 6 \space \measure 7 \space \measure 8 \space \measure 9 \space \measure 10 \space \measure 11 \space \measure 12 \\
   \endextract
   \end{musicinput}
   \end{music}

5. Durations (Including the Time and Number of Movements)

I. 10 minutes
II. 4 minutes
III. 10 minutes

6. Instrumentation
   [Unknown]

7. Range of Bass Part
   

8. Special Bass Techniques Required
   - Thumb position
   - Treble clef
   - Chord
   - Pizzicato sections
   - Cadenza
   - Tenor clef
   - Running 16th-note double-stops

9. Prose Description of Piece
   With a clear inspiration from Brahms, Warnecke describes this concerto as “a counterpart, in form and content to the Brahms Violin Concerto.”

10. Premiere Information
    [Unknown]

11. Publisher

12. If Piano Reduction Is Available
    Yes

13. Recordings
    [Unknown]

14. The Dedicatee
    Frederico Warnecke

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Johannes Matthias Sperger - 18 concerti (16 unavailable for study)

Johannes Matthias Sperger (1750-1812) was a German double bassist and composer. “He apparently received his earliest musical training from the Feldsberg organist Franz Anton Becker.” Additionally, “he moved to Vienna around 1767 and studied with Albrechtsberger. Sperger is said to have had his debut as a composer there at the age of eighteen.”

I. Concerto for Contrabass and Orchestra in D major (1st version) and E♭ major (2nd version) - (Unavailable for study)

1. Date Composed
   September of 1777 in Pressburg

2. Tempos
   a) Allegro moderato
   b) Largo
   c) Finale, Allegro

3. Form
   1st mvt. - D major
   2nd mvt. - A major
   3rd mvt. - D major

4. An Incipit From the Opening of Each Movement
   #1
   #2

---

5. Durations (Including the Time and Number of Movements)  
[Unknown]

6. **Instrumentation**  
2 oboes/flutes, 2 horns, 2 violins, viola, basso continuo. 

7. **Range of Bass Part**  
[Unknown]

8. **Special Bass Techniques Required**  
[Unknown]

9. **Prose Description of Piece**  
[Unknown]

10. **Premiere Information**  
[Unknown]

11. **Publisher**  
[Unknown]

12. **If Piano Reduction Is Available**  
[Unknown]

13. **Recordings**  
[Unknown]

14. **The Dedicatee**  
[Unknown]

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II. Concerto for Contrabass and Orchestra in D major (1st version) and E♭ major (2nd version) - (Unavailable for study)

1. Date Composed
   April of 1778 in Pressburg

2. Tempos
   a) Allegro moderato
   b) Cantabile
   c) Rondo, Tempo giusto

3. Form
   1st mvt. - D major
   2nd mvt. - A major
   3rd mvt. - D major

4. An Incipit From the Opening of Each Movement
   #1
   #2
   #3

5. Durations (Including the Time and Number of Movements)
   [Unknown]

6. Instrumentation
   2 flutes, 2 horns, two violins, viola, and bass.

7. Range of Bass Part
   [Unknown]

8. Special Bass Techniques Required
   [Unknown]

9. Prose Description of Piece
   [Unknown]

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93 Meier, Thematisches Werkverzeichnis, 33.
94 Meier, Thematisches Werkverzeichnis, 33.
10. Premiere Information
   [Unknown]
11. Publisher
   [Unknown]
12. If Piano Reduction Is Available
   [Unknown]
13. Recordings
   [Unknown]
14. The Dedicatee
   [Unknown]
III. Concerto for Contrabass and Orchestra in B♭ major (unavailable for study)

1. Date Composed
   August of 1778\textsuperscript{95}

2. Tempos
   a) Allegro moderato
   b) Adagio
   c) Allegro

3. Form
   1st mvt. - B♭ major (A major in Viennese tuning)
   2nd mvt. - E♭ major (D major in Viennese tuning)
   3rd mvt. - B♭ major (A major in Viennese tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in Viennese tuning)

\[
\begin{align*}
    \text{Solo-Kb. 63} & \\
    \text{Solo-Kb.} &
\end{align*}
\]

#2 (shown in Viennese tuning)

\[
\begin{align*}
    \text{Solo-Kb.} & \\
    \text{Solo-Kb.} &
\end{align*}
\]

#3 (shown in Viennese tuning)

\[
\begin{align*}
    \text{Solo-Kb.} & \\
    \text{Solo-Kb.} &
\end{align*}
\]

5. Durations (Including the Time and Number of Movements)
   [Unknown]

6. Instrumentation
   2 oboes, 2 clarinets, 2 horns, timpani, 2 violins, viola, and bass.\textsuperscript{96}

7. Range of Bass Part
   [Unknown]

8. Special Bass Techniques Required
   [Unknown]

\textsuperscript{95} Meier, \textit{Thematisches Werkverzeichnis}, 33.
\textsuperscript{96} Meier, \textit{Thematisches Werkverzeichnis}, 33.
9. Prose Description of Piece
   [Unknown]
10. Premiere Information
    [Unknown]
11. Publisher
    [Unknown]
12. If Piano Reduction Is Available
    [Unknown]
13. Recordings
    [Unknown]
14. The Dedicatee
    [Unknown]
IV. Concerto for Contrabass and Orchestra in F major (unavailable for study)

1. **Date Composed**
   Presumably the Spring of 1990 in Pressburg\(^9^7\)

2. **Tempo**
   a) Allegro moderato
   b) Adagio cantabile
   c) Rondo, Allegro moderato

3. **Form**
   1st mvt. - F major
   2nd mvt. - (unavailable for study)
   3rd mvt. - F major

4. **An Incipit From the Opening of Each Movement**
   #1

   ![Incipit Image]

   #3 (movement #2 is unavailable for study)

5. **Durations (Including the Time and Number of Movements)**
   [Unknown]

6. **Instrumentation**
   [Unknown]

7. **Range of Bass Part**
   [Unknown]

8. **Special Bass Techniques Required**
   [Unknown]

9. **Prose Description of Piece**
   [Unknown]

10. **Premiere Information**
    [Unknown]

11. **Publisher**
    [Unknown]

12. **If Piano Reduction Is Available**
    [Unknown]

13. **Recordings**
    [Unknown]

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\(^{97}\) Meier, *Thematisches Werkverzeichnis*, 34.
14. The Dedicatee
[Unknown]
V. Concerto for Contrabass and Orchestra in E♭ major (unavailable for study)

1. Date Composed
1779 in Pressburg

2. Tempos
a) Allegro
b) Adagio cantabile
c) Rondo, Allegro

3. Form
1st mvt. - E♭ major (D major in Viennese tuning)
2nd mvt. - B♭ major (A major in Viennese tuning)
3rd mvt. - E♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement
#1 (shown in Viennese tuning)

![Incipit 1](image1)

#2 (shown in Viennese tuning)

![Incipit 2](image2)

#3 (shown in Viennese tuning)

![Incipit 3](image3)

5. Durations (Including the Time and Number of Movements)
[Unknown]

6. Instrumentation
[Unknown]

7. Range of Bass Part
[Unknown]

8. Special Bass Techniques Required
[Unknown]

98 Meier, *Thematisches Werkverzeichnis*, 34.
9. Prose Description of Piece
[Unknown]

10. Premiere Information
[Unknown]

11. Publisher
[Unknown]

12. If Piano Reduction Is Available
[Unknown]

13. Recordings
[Unknown]

14. The Dedicatee
[Unknown]
VI. Concerto for Contrabass and Orchestra in G major (unavailable for study)

1. Date Composed
   July 12, 1779

2. Tempos
   a) Allegro vivace e con spirito
   b) Andantino e cantabile
   c) Rondo, Allegro

3. Form
   1st mvt. - G major
   2nd mvt. - C major
   3rd mvt. - G major

4. An Incipit From the Opening of Each Movement
   #1

   ![Incipit #1](image1)

   #2

   ![Incipit #2](image2)

   #3

   ![Incipit #3](image3)

5. Durations (Including the Time and Number of Movements)
   [Unknown]

6. Instrumentation
   Two oboes, two horns, two violins, viola, and bass.

7. Range of Bass Part
   [Unknown]

8. Special Bass Techniques Required
   [Unknown]

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99 Meier, Thematisches Werkverzeichnis, 34.
100 Meier, Thematisches Werkverzeichnis, 35.
9. Prose Description of Piece
   [Unknown]
10. Premiere Information
    [Unknown]
11. Publisher
    [Unknown]
12. If Piano Reduction Is Available
    [Unknown]
13. Recordings
    [Unknown]
14. The Dedicatee
    [Unknown]
VII. Concerto for Contrabass and Orchestra in A major (unavailable for study)

1. Date Composed
   1781 in Pressburg

2. Tempos
   a) Allegro
   b) Romance, Adagio
   c) Rondo, Allegro/moderato

3. Form
   1st mvt. - A major
   2nd mvt. - D major
   3rd mvt. - A major

4. An Incipit From the Opening of Each Movement
   #1

   #2

   #3

5. Durations (Including the Time and Number of Movements)
   [Unknown]

6. Instrumentation
   Two oboes, two horns, two violins, viola, and bass.

7. Range of Bass Part
   [Unknown]

8. Special Bass Techniques Required
   [Unknown]

9. Prose Description of Piece
   [Unknown]

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10. Premiere Information  
[Unknown]

11. Publisher  
[Unknown]

12. If Piano Reduction Is Available  
[Unknown]

13. Recordings  
[Unknown]

14. The Dedicatee  
[Unknown]
VIII. Concerto for Contrabass and Orchestra in E♭ major (unavailable for study)

1. Date Composed
   1783 in Burgenland

2. Tempos
   a) Allegro majestoso [sic]
   b) Andante poco Adagio
   c) Rondo, Allegro moderato

3. Form
   1st mvt. - E♭ major (D major in Viennese tuning)
   2nd mvt. - B♭ major (A major in Viennese tuning)
   3rd mvt. - E♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in Viennese tuning)
   #2 (shown in Viennese tuning)
   #3 (shown in Viennese tuning)

5. Durations (Including the Time and Number of Movements)
   [Unknown]

6. Instrumentation
   Two oboes, two horns, two violin, viola, and bass.

7. Range of Bass Part
   [Unknown]

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103 Meier, *Thematisches Werkverzeichnis*, 36.
104 Meier, *Thematisches Werkverzeichnis*, 35.
8. Special Bass Techniques Required
   [Unknown]
9. Prose Description of Piece
   [Unknown]
10. Premiere Information
    [Unknown]
11. Publisher
    [Unknown]
12. If Piano Reduction Is Available
    [Unknown]
13. Recordings
    [Unknown]
14. The Dedicatee
    [Unknown]
IX. Concerto for Contrabass and Orchestra in B♭ major (unavailable for study)

1. Date Composed
   Presumably completed 1786/87 in Vienna

2. Tempos
   a) Allegro moderato
   b) Adagio cantabile
   c) Rondo, moderato

3. Form
   1st mvt. - E♭ major (D major in Viennese tuning)
   2nd mvt. - B♭ major (A major in Viennese tuning)
   3rd mvt. - E♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in Viennese tuning)

   #2 (shown in Viennese tuning)

   #3 (shown in Viennese tuning)

5. Durations (Including the Time and Number of Movements)
   [Unknown]

6. Instrumentation
   2 oboes, 2 horns, 2 violins, viola, and bass

7. Range of Bass Part
   [Unknown]

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8. Special Bass Techniques Required
   [Unknown]
9. Prose Description of Piece
   [Unknown]
10. Premiere Information
    [Unknown]
11. Publisher
    [Unknown]
12. If Piano Reduction Is Available
    [Unknown]
13. Recordings
    [Unknown]
14. The Dedicatee
    [Unknown]
X. Concerto for Contrabass and Orchestra in E♭ major (unavailable for study)

1. Date Composed
   1787

2. Tempos
   a) Moderato
   b) Andante
   c) Rondo, Allegro moderato

3. Form
   1st mvt. - E♭ major (D major in Viennese tuning)
   2nd mvt. - B♭ major (A major in Viennese tuning)
   3rd mvt. - E♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in Viennese tuning)

   #2 (shown in Viennese tuning)

   #3 (shown in Viennese tuning)

5. Durations (Including the Time and Number of Movements)
   [Unknown]

6. Instrumentation
   Two oboes, two horns, two violins, viola, and bass.

7. Range of Bass Part
   [Unknown]

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108 Meier, Thematisches Werkverzeichnis, 36.
109 Meier, Thematisches Werkverzeichnis, 36.
8. Special Bass Techniques Required
[Unknown]
9. Prose Description of Piece
[Unknown]
10. Premiere Information
[Unknown]
11. Publisher
[Unknown]
12. If Piano Reduction Is Available
[Unknown]
13. Recordings
[Unknown]
14. The dedicatee
[Unknown]
XI. Concerto for Contrabass and Orchestra in B♭ major

1. Date Composed
   1787 in Vienna

2. Tempos
   a) Allegro moderato - cut time
   b) Romance, Adagio - 3/4
   c) Rondo, Allegro - 2/4

3. Form
   1st mvt. - Sonata - B♭ major (A major in Viennese tuning)
   2nd mvt. - Ternary - E♭ major (D major in Viennese tuning)
   3rd mvt. - Rondo - B♭ major (A major in Viennese tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in Viennese tuning)
   #2 (shown in Viennese tuning)
   #3 (shown in Viennese tuning)

5. Durations (Including the Time and Number of Movements)
   I. 6 ½ minutes
   II. 4 ½ minutes
   III. 7 minutes

6. Instrumentation
   2 oboes, 2 horns, two violins, viola, bass.

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110 Meier, Thematisches Werkverzeichnis, 37.
111 Meier, Thematisches Werkverzeichnis, 37.
7. Range of Bass Part

(8va)

8. Special Bass Techniques Required
- Thumb position
- Treble clef
- Altered tuning (Viennese or solo)

9. Prose Description of Piece
This concerto “follows the anti-Baroque tenets of simplicity and accessibility. Harmony is straightforward, never straying far from primary areas. Also, there is much use of the orchestra for short, punctuating commentary between the soloist’s phrases.”

10. Premiere Information
[Unknown]

11. Publisher

12. If Piano Reduction Is Available
Yes

13. Recordings
[Unknown]

14. The Dedicatee
[Unknown]

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XII. Concerto for Contrabass and Orchestra in E♭ major (unavailable for study)

1. Date Composed
   1792 in Ludwigslust\textsuperscript{113}

2. Tempos
   a) Adagio - Allegro moderato
   b) Andante con Variationi
   c) Rondo, Allegretto

3. Form
   1st mvt. - E♭ major (D major in Viennese tuning)
   2nd mvt. - B♭ major (A major in Viennese tuning)
   3rd mvt. - E♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in Viennese tuning)
   #2 (shown in Viennese tuning)
   #3 (shown in Viennese tuning)

5. Durations (Including the Time and Number of Movements)
   [Unknown]

6. Instrumentation
   Two oboes, two horns, two violins, viola, and bass.\textsuperscript{114}

7. Range of Bass Part
   [Unknown]

8. Special Bass Techniques Required
   [Unknown]

\textsuperscript{113} Meier, \textit{Thematisches Werkverzeichnis}, 37.
\textsuperscript{114} Meier, \textit{Thematisches Werkverzeichnis}, 37.
9. Prose Description of Piece
   [Unknown]
10. Premiere Information
    [Unknown]
11. Publisher
    [Unknown]
12. If Piano Reduction Is Available
    [Unknown]
13. Recordings
    [Unknown]
14. The Dedictee
    [Unknown]
XIII. Concerto for Contrabass and Orchestra in D major (unavailable for study)

1. Date Composed
   Sometime between 1750 and 1812\textsuperscript{115}

2. Tempos
   a) Allegro moderato
   b) Romance, poco Adagio
   c) Rondo, Allegretto

3. Form
   1st mvt. - D major
   2nd mvt. - A major
   3rd mvt. - D major

4. An Incipit From the Opening of Each Movement
   #1

   ![Incipit 1]

   #2

   ![Incipit 2]

   #3

   ![Incipit 3]

5. Durations (Including the Time and Number of Movements)
   [Unknown]

6. Instrumentation
   2 oboes, 2 horns, two violins, viola, and bass.\textsuperscript{116}

7. Range of Bass Part
   [Unknown]

8. Special Bass Techniques Required
   [Unknown]

9. Prose Description of Piece
   [Unknown]

10. Premiere Information
    [Unknown]

\textsuperscript{115} Meier, \textit{Thematisches Werkverzeichnis}, 37.
\textsuperscript{116} Meier, \textit{Thematisches Werkverzeichnis}, 37.
11. Publisher
   [Unknown]
12. If Piano Reduction Is Available
   [Unknown]
13. Recordings
   [Unknown]
14. The Dedicatee
   [Unknown]
XIV. Concerto for Contrabass and Orchestra in E♭ major (unavailable for study)

1. Date Composed
   Sometime between 1770 and 1812\textsuperscript{117}

2. Tempos
   a) Allegro
   b) Romance, Andante poco Adagio
   c) Rondo, Allegro

3. Form
   1st mvt. - E♭ major (D major in Viennese tuning)
   2nd mvt. - B♭ major (A major in Viennese tuning)
   3rd mvt. - E♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in Viennese tuning)

5. Durations (Including the Time and Number of Movements)
   [Unknown]

6. Instrumentation
   2 oboes, 2 horns, two violins, viola, and bass.\textsuperscript{118}

7. Range of Bass Part
   [Unknown]

8. Special Bass Techniques Required
   [Unknown]

9. Prose Description of Piece
   [Unknown]

10. Premiere Information
    [Unknown]

\textsuperscript{117} Meier, Thematisches Werkverzeichnis, 38.
\textsuperscript{118} Meier, Thematisches Werkverzeichnis, 38.
11. Publisher
   [Unknown]
12. If Piano Reduction Is Available
   [Unknown]
13. Recordings
   [Unknown]
14. The Dedicatee
   [Unknown]
XV. Concerto for Contrabass and Orchestra in D major (unavailable for study)

1. **Date Composed**
   1796 in Ludwigslust

2. **Tempos**
   a) Allegro moderato
   b) Adagio
   c) Rondo, Allegro

3. **Form**
   1st mvt. - D major
   2nd mvt. - D minor
   3rd mvt. - D major

4. **An Incipit From the Opening of Each Movement**
   #1
   ![Incipit Image 1](image1.png)
   #2
   ![Incipit Image 2](image2.png)
   #3
   ![Incipit Image 3](image3.png)

5. **Durations (Including the Time and Number of Movements)**
   [Unknown]

6. **Instrumentation**
   2 oboes, 2 horns, two violins, viola, cello, and bass.

7. **Range of Bass Part**
   [Unknown]

8. **Special Bass Techniques Required**
   [Unknown]

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9. Prose Description of Piece
   [Unknown]
10. Premiere Information
   [Unknown]
11. Publisher
   [Unknown]
12. If Piano Reduction Is Available
   [Unknown]
13. Recordings
   [Unknown]
14. The Dedicatee
   [Unknown]
XVI. Concerto for Contrabass and Orchestra in E♭ major (unavailable for study)

1. Date Composed
   Sometime between 1770-1812\textsuperscript{121}

2. Tempos
   a) Allegro moderato
   b) Adagio, Romance
   c) Rondo, Allegro

3. Form
   1st mvt. - E♭ major (D major in Viennese tuning)
   2nd mvt. - B♭ major (A major in Viennese tuning)
   3rd mvt. - E♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in Viennese tuning)

   

   #2 (shown in Viennese tuning)

   

   #3 (shown in Viennese tuning)

5. Durations (Including the Time and Number of Movements)
   [Unknown]

6. Instrumentation
   2 oboes, 2 horns, violins, violas, cellos, and basses.\textsuperscript{122}

\textsuperscript{121} Meier, \textit{Thematisches Werkverzeichnis}, 39.
\textsuperscript{122} Meier, \textit{Thematisches Werkverzeichnis}, 39.
7. Range of Bass Part
[Unknown]
8. Special Bass Techniques Required
[Unknown]
9. Prose Description of Piece
[Unknown]
10. Premiere Information
[Unknown]
11. Publisher
Sperger, Johann Matthias. Miscellaneous pieces from the Schwerin manuscript.
12. If Piano Reduction Is Available
[Unknown]
13. Recordings
[Unknown]
14. The Dedicatee
[Unknown]
XVII. Concerto for Contrabass and Orchestra in B♭ major (modern edition is transposed to A major)

1. Date Composed
   November of 1805

2. Tempos
   a) Vivace - cut time
   b) Adagio e cantabile - 3/4
   c) Allegro - 2/4

3. Form
   1st mvt. - Sonata - A major (G major in solo tuning)
   2nd mvt. - Ternary - D major (C major in solo tuning)
   3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (F♭ in key signatures) (shown in solo tuning)

   #2 (shown in solo tuning)

   #3 (with F♭ in key signature) (shown in solo tuning)

5. Durations (Including the Time and Number of Movements)
   I. 6 minutes
   II. 2 ½ minutes
   III. 6 ½ minutes

6. Instrumentation
   2 oboes, 2 bassoons, 2 horns, 2 violins, viola, cello, and bass.

7. Range of Bass Part

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123 Meier, Thematisches Werkverzeichnis, 39.
124 Meier, Thematisches Werkverzeichnis, 39.
8. Special Bass Techniques Required
- Cadenzas
- Thumb position
- Double stops

9. Prose Description of Piece
"This work is astonishing for its constant surprising creative ideas. There barely exists any other concerto for double bass composed of so much apparent and hidden humour."[125]

10. Premiere Information
[Unknown]

11. Publisher

12. If Piano Reduction Is Available
Yes

13. Recordings
[Unknown]

14. The Dedicatee
[Unknown]

XVIII. Concerto for Contrabass and Orchestra in C minor (unavailable for study)

1. Date Composed
   August of 1807\textsuperscript{126}

2. Tempos
   a) Allegro majestoso
   b) Andante, poco Adagio
   c) Rondo, Vivace

3. Form
   1st mvt. - C minor (B minor in solo tuning)
   2nd mvt. - E major (D major in solo tuning)
   3rd mvt. - C minor (B minor in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)

\begin{center}
\includegraphics[width=0.5\textwidth]{incipit1}
\end{center}

#2 (shown in solo tuning)

\begin{center}
\includegraphics[width=0.5\textwidth]{incipit2}
\end{center}

#3 (shown in solo tuning)

\begin{center}
\includegraphics[width=0.5\textwidth]{incipit3}
\end{center}

5. Durations (Including the Time and Number of Movements)
   [Unknown]

6. Instrumentation
   2 oboes, 2 bassoons, 2 horns, 2 violins, viola, cello, and bass.\textsuperscript{127}

7. Range of Bass Part
   [Unknown]

8. Special Bass Techniques Required
   [Unknown]

\textsuperscript{126} Meier, \textit{Themisches Werkverzeichnis}, 39.
\textsuperscript{127} Meier, \textit{Themisches Werkverzeichnis}, 39.
9. Prose Description of Piece
   [Unknown]
10. Premiere Information
    [Unknown]
11. Publisher
12. If Piano Reduction Is Available
    [Unknown]
13. Recordings
    [Unknown]
14. The Dedicatee
    [Unknown]
Eduard Tubin - 1 concerto

Eduard Tubin (1905-1982) was an Estonian composer and conductor. Interestingly, Tubin gained his first musical recognition in his village on a piano. This piano was bartered for in exchange for a cow.\textsuperscript{128}

I. Concerto for Double Bass and Orchestra

1. Date Composed
   1948

2. Tempos
   a) Allegro con moto - 4/4
   b) Andante sostenuto - 3/4
   c) Allegro non troppo, poco marciale - cut-time - 3/2

3. Form
   1st mvt. - Through composed - E minor (D minor in solo tuning)
   2nd mvt. - Ternary - D\textsuperscript{b} dorian (C\textsuperscript{b} dorian in solo tuning)
   3rd mvt. - Through composed - B dorian (A dorian in solo tuning) - A minor (G minor in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)

   #2 (shown in solo tuning)

   #3 (shown in solo tuning)

5. Durations (Including the Time and Number of Movements)
   I. 5 minutes
   II. 7 minutes
   III. 6 minutes

6. Instrumentation
   Orchestra (specifics of instrumentation unknown)

7. Range of Bass Part

8. Special Bass Techniques Required
- Cadenza
- Treble clef
- Thumb position
- Tenor clef
- Solo tuning
- Double-stops

9. Prose Description of Piece
Uniquely, the orchestra presents jazz-like rhythms in support of the soloist’s energetic melodies. When this is coupled with the booming horns and high energy pizzicato parts in the string section, this concerto presents an eerie tone.

10. Premiere Information
This piece was first performed with piano accompaniment in Rockport, Massachusetts, approximately 2 months after composition. The solo part was played by Ludvig Juht, while the pianist was Sofia Stumberg. Furthermore, the first performance with orchestral accompaniment took place in Bogotá in 1957 where Manuel Verdeguer was the soloist.  

11. Publisher

12. If Piano Reduction Is Available
Yes

13. Recordings
Tubin, Eduard. *Double Bass Concerto; Valse Triste; Ballade for Violin and Orchestra; Violin Concerto No. 2; Estonian Dance Suite*. Haakan Ehrén, Gustavo Garcia, and Neeme Jarvi. BIS CD-337.

14. The Dedicatee
[Unknown]

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129 Jason Heath, "Tubin Bass Concerto," *Jason Heath*, March 9, 2009,  
Johann Baptist Vanhal - 1 concerto

Johann Baptist Vanhal (1739-1813), also spelled Wanhal, was a Bohemian composer who died in Vienna. Interestingly, Vanhal took lessons in composition with bass composer Carl Ditters von Dittersdorf.\(^\text{130}\)

I. Double Bass Concerto

1. Date Composed
   1762

2. Tempos
   a) Allegro moderato - cut-time
   b) Adagio - 3/4
   c) Allegro moderato - 2/4

3. Form
   1st mvt. - Sonata - F major (E\(_b\) major in solo tuning) - C major (B\(_b\) major in solo tuning)
   2nd mvt. - Ternary - C major (B\(_b\) major in solo tuning)
   3rd mvt. - Rondo - F major (E\(_b\) major in solo tuning)

4. An Incipit From the Opening of Each Movement
   #1 (shown in solo tuning)
   #2 (shown in solo tuning)
   #3 (shown in solo tuning)

5. Durations (Including the Time and Number of Movements)
   I. 6 minutes
   II. 8 ½ minutes
   III. 4 minutes

6. Instrumentation
   2 oboes, 2 horns, violins, viola, and basso continuo.

7. Range of Bass Part

8. Special Bass Techniques Required
- Cadenza
- Treble clef
- Solo tuning
- Tenor clef
- Octave leaps
- Extended passages in thumb position
- Numerous double-stops in thumb position

9. Prose Description of Piece
This uplifting concerto written during the classical period offers angelic bass melodies which are tonally recognizable yet challenging. This piece is based solely on the MS. copy owned by Johann Matthias Sperger (1750-1812).

10. Premiere Information
[Unknown]

11. Publisher

12. If Piano Reduction Is Available
Yes

13. Recordings
Vanhal, Johann Baptist. First Chair Encores. Eugene Ormandy. Columbia MS 6791.

14. The Dedicatee
Johann Matthias Sperger

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IMSLP. "Double Bass Concerto No.6 in C major." IMSLP. January 9, 2011.

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