

Dear Double Bassists,

Welcome to a new academic year at BGSU! I'm truly excited to work with each of you and to support your growth as musicians, ensemble players, and artists! As part of our ensemble placement process, you'll be preparing a set of orchestral excerpts from Edward Elgar's Enigma Variations and Samuel Adler's Concerto for Horn and Orchestra. These six excerpts have been carefully selected to highlight different technical and musical demands: sound production, articulation, phrasing, dynamic control, and stylistic awareness.

Before you begin working through these passages, I encourage you to spend time listening to recordings of the full pieces—not just the excerpt in isolation, but the entire work. Understanding where these moments sit within the larger arc of the piece is essential. Each excerpt brings a unique character, and part of your job is to convey those contrasts clearly.

### **Elgar Excerpt 1: Rehearsal 11 to Rehearsal 13**

This excerpt is split into two contrasting sections that require different technical and musical approaches.

From 11 through 12, focus on producing a strong, full-tone sound with the bow firmly in the string. The tempo here has momentum, so your articulation should be clear and deliberate. Stay grounded in your right hand and keep your bow strokes confident and connected.

From 12 through 13, the music becomes more linear and active in the left hand. It's very easy for this passage to become bogged down, especially when played by the full bass section. To avoid this, follow the fingering provided—it's been chosen specifically to support clarity and flow. The key to success is an active, agile left hand and a still, methodical bow arm. Don't try to match the energy of the line with your bow, keep the bow steady and focused to maintain crispness and rhythmic drive.

### **Elgar Excerpt 2: Rehearsal 17 to Rehearsal 18**

This is one of the most technically and musically demanding excerpts in the packet. Make sure to note that there are Abs! To support the lyrical, connected character of the line, I've written out a fingering that favors staying on a single string where possible. Avoid unnecessary string crossings, which can interrupt the smooth, vocal quality we're aiming for.

Dynamics are key to this excerpt. At the beginning, start in the middle of the bow, which will naturally keep you near the tip for the softer dynamic. The printed bowing will then guide you back toward the frog just in time to support the crescendo into the forte two bars later.

In the final phrase, the dynamic markings become more subtle but just as important: piano → diminuendo → pianissimo, with small hairpins at the ends of each bar. Think of these as three distinct tiers of softness—each one more distant than the last. Above all, this passage should feel like it's being sung. Be expressive with phrasing, intentional with shifts, and extremely sensitive to the dynamic shape.

### **Elgar Excerpt 3: Rehearsal 26 to Four Measures Before Rehearsal 29**

This excerpt is both technically demanding and deceptively simple-looking. The tempo here is extremely fast, and the material is highly repetitive, which makes it easy to lose focus or fall into mechanical playing.

The fingering I've provided is designed to keep your left hand in a single position—do not shift. The goal is to eliminate left-hand movement entirely so that you can concentrate on what this excerpt is really about: string crossings and bow control. Think of it as a bowing exercise disguised as an orchestral passage.

Listening to professional recordings will help you internalize the real tempo. Once you've got the motion in your arm, your challenge becomes dynamic contrast. This passage begins at fortissimo, and just five bars later drops to piano. Can you make that happen while maintaining clean articulation and rhythmic precision?

Watch carefully for the shift between eighth notes and quarter notes—these subtle changes need to be rhythmically precise. When you arrive at Rehearsal 28, the character changes again. Each of these phrases should bloom toward the upper note, with a strong sense of direction and a full, resonant sound. This excerpt is all about control—of your bow, your dynamics, and your internal pulse.

### **Elgar Excerpt 4: Rehearsal 33 to Rehearsal 35**

This passage comes from the movement titled “Nimrod”—the emotional center of the entire work. It is slow, deeply expressive, and warm. Before you begin practicing, please take time to listen to a few recordings and absorb the character and pacing of the music.

The dynamic at the beginning is ppp, which demands an extremely soft, yet supported tone. The biggest challenge here is maintaining a connected, legato line, especially between slurs. This will require sensitive bow control and thoughtful left-hand choices.

You are encouraged to find a fingering that keeps the line as connected and warm as possible. I suggest something that stays largely in half position for the opening, though if you find another option that works better for your hand and phrasing, feel free to use it. Toward the end of the excerpt, I've provided a suggested fingering that may help maintain consistency.

One non-negotiable: avoid open strings. We're aiming for a vibrated, sustained sound throughout, and an open string will disrupt the color and expressive flow of the line. Be intentional about every note, and prioritize tone and connection above all else.

### **Adler Excerpt 1: 50 to 3 after 65**

### **Adler Excerpt 2: 14 after 102 to 179**

Both of the Adler excerpts feature challenging intervals on the double bass. I encourage you to spend time examining the fingerings I provided to help make them manageable on the instrument!

Hope you enjoy these!

Jacob Warren

# III. (R. B. T.)

BASSO.

**8** *Allegretto.*  
C. Fag.

**9** pizz. C. Fag. pizz. *cresc.*

**10** arco *sonore* *p* *cresc.* *sf* *f*

**11** *Allegro di molto.*  
arco *ff* *simile*

**12** *ff* *sf* *sf* *sf*

**13** *sf* *sf* *sf*

**14** arco *ten.* *simile*

# IV.

(W. M. B.)

**11** *Allegro di molto.*  
arco *ff* *simile*

**12** *ff* *sf* *sf* *sf*

**13** *sf* *sf* *sf*

**14** arco *ten.* *simile*

V.  
(R. P. A.)

BASSO.

**15** *Moderato.*

*mf sostenuto*

*dim.*

**16**

*p* *dim.* *pp*

*pizz.* *mf* *p dim.*

**17**

*p* *cresc.* *(A)*

*f* *dim.* *p*

**18**

*dim.* *pp*

*pizz.* *p* *dim.* *pp* *arco* *p* *attacca*

*Start middle of bow*

*Sul E*

*arco - 2 1*

*2 - 4 1 - 2*

*1 4 1 4 2*

*(A) V n (A) V*

*1 4 1 - 4 1*

*Sul D*

*1 - 4 2*

*1 2 4 2 1*

*teh. 1 - 4 1*

*- 1 2 1 - 4 1*

*1 - 4 1 - 4*

*1 - 1 4 1 2*

*1 - 4 1 - 2*

*4 - 1 4 1 4*

*1 - 4 2 - 1*

*4 - 1 4 1 - 1*

VI.  
(Ysobel.)

**19** *Andantino.*

*pp*

**20**

*pp*

**21**

*pizz.* *p* *pp*

**22**

*arco* *f* *dim.* *pp rit.* *lunga.*

*Viola Solo*

*1* *2*

*1*

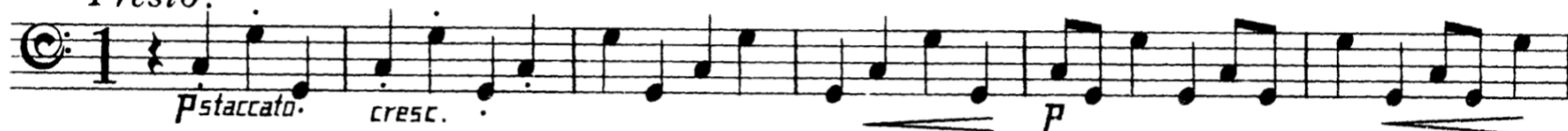
*pizz.*



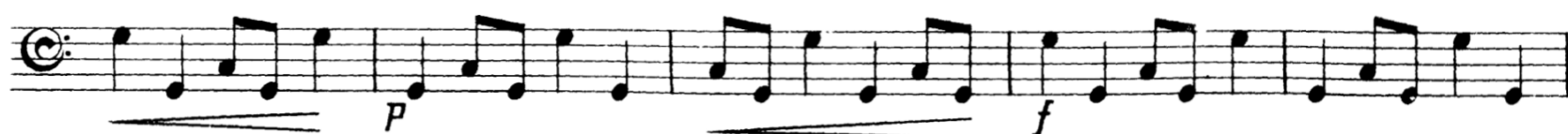
VII.  
(Troyte.)

BASSO.

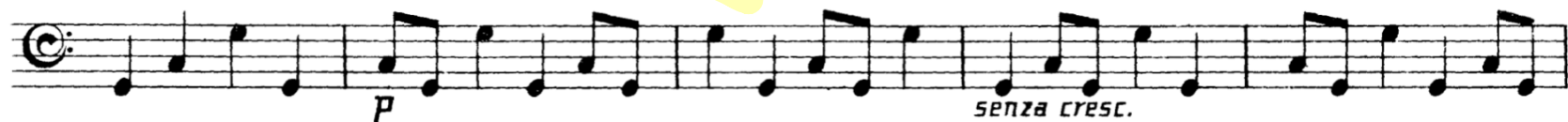
23

*Presto* arco

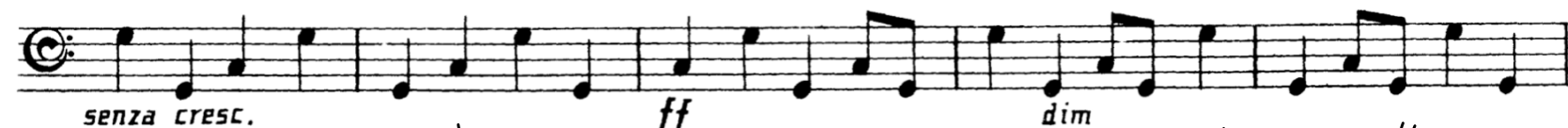
24



25



27



28



VIII.  
(W. N.)

BASSO.

30 *Allegretto.*

Cello.

31 2 1

32 2

*mf.* *p* *f* *dim.* *p* *dim.* *f* *dim.* *rit.* *pp* *attacca.*

IX.

(Nimrod.)

33 *Adagio. legatissimo*

34 35 1 36

*ppp* *cresc.* *p* *dim.* *pp* *cresc.* *mf* *dim.* *p* *pp* *pp* *cresc. molto* *sf* *f* *legatissimo* *cresc.* *ffz* *cresc.* *ff* *dim. pp* *rit.*



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Bass - excerpts

## I.

 $\text{♩} = 116$ 

start

29

12 pizz. 7 50 1-4 1-4 4 2-4 1

52 (D) 0 4 1 4 - 1 4 0 1-2 4 1 4 1 0 0 1 0-1 4 (D)

52

65 4 1-4 1-4 2 1-2 1 4 0 1-1 4-1 4-1 2 4

65 21 89 13

65

start 102 13 1 4 2-2 4 1 -4 -2 1

102 102 f

102

2 0 2 1 0 0 0-4-1 1 0 0 4

120 123 mf mp

120

4 1-2 4 2 1- 2-4 1 1 4

163 169 f f

163

170 3 pizz. mf

170

start at 179 end. 192 12 6 8

178 mf f mf

178