


Louisville Youth Orchestra
Series 1314

BASS EXCERPT #2

Mythos- Soon Hee Newbold (mm 1-16)

 =60-66

Adagio




The musical score consists of three lines of music on a single bass staff. The first line (measures 1-6) begins with a piano (*pp*) dynamic and includes a breath mark above the first measure. The second line (measures 7-13) starts with a *cresc.* marking, reaches a forte (*f*) dynamic at measure 10, and ends with a piano (*p*) dynamic. The third line (measures 14-16) features a forte (*f*) dynamic and a breath mark above the final measure. The piece concludes with a double bar line.

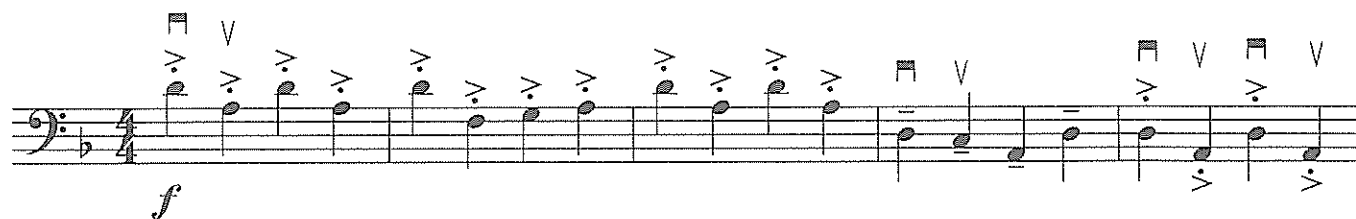
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BASS EXCERPT #3

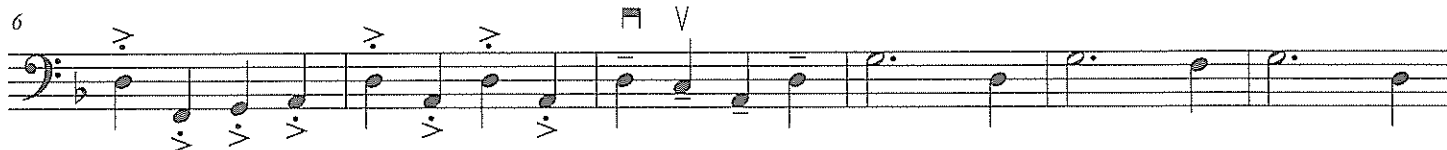
Celtic Roots- Soon Hee Newbold (mm 49-63)

 =88-100

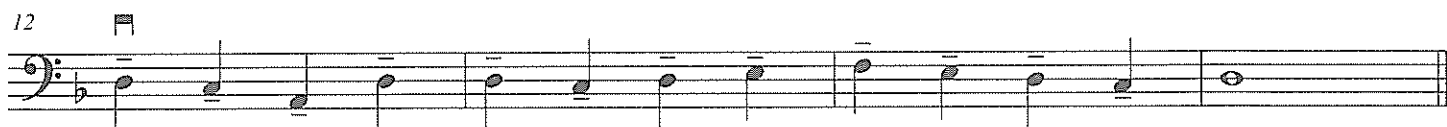


f

6



12



ff legato


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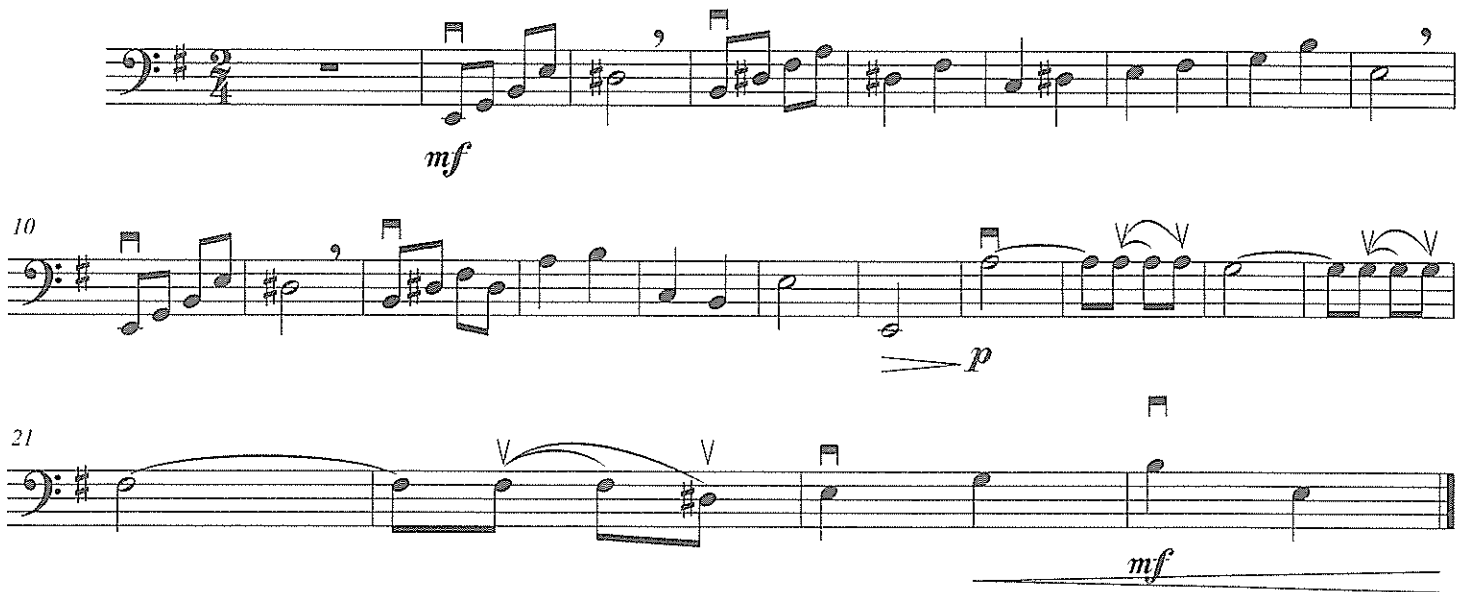
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BASS EXCERPT #4

Barocca- Shirl Jae Atwell (mm 2-24)

Andante  =88-92

Andante ( =88-92)



mf

10

p

21

mf

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BASS EXCERPT #5

Egmont Overture-Ludwig van Beethoven, arr. McCashin (mm 130-132)

$\text{♩} = 140-144$

Allegro con brio

135 *pp* *cresc.*

141 *ff* *sf* *sf* *sf* *sf* *sf* *sf*

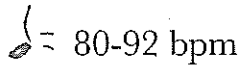
147 *sf* *sf* *sf* *sf* *sf* *sf*

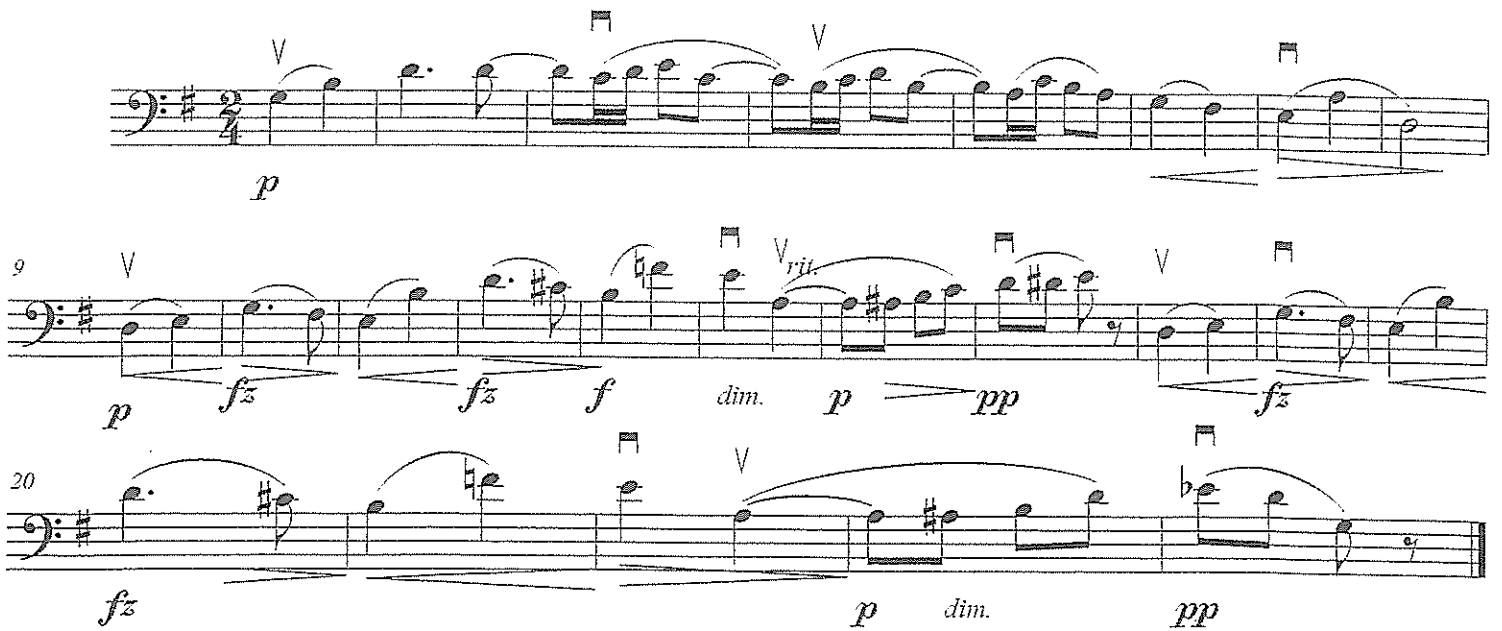
The musical score consists of three staves of bass clef notation. The first staff (measures 135-140) begins with a piano (*pp*) dynamic and a crescendo (*cresc.*) marking. It features eighth-note patterns with various articulations (accents, slurs, and slurs with accents) and dynamic markings (*pp*, *cresc.*). The second staff (measures 141-146) starts with a fortissimo (*ff*) dynamic and continues with a series of sforzando (*sf*) markings. The third staff (measures 147-152) continues the pattern with *sf* markings. The tempo is marked *Allegro con brio* with a metronome marking of 140-144.

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BASS EXCERPT #6

Symphony No. 8, mvmt 4- Antonin Dvorak

 80-92 bpm



9

20

p

fz

fz

f

dim.

p

pp

fz

fz

p

dim.

pp

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BASS EXCERPT #7

Symphony No. 2, mvmt 4- P.I. Tchaikovsky, arr. Muller (mm.118-143)

$\text{♩} = 138-152 \text{ b.p.m.}$

* not divisi, play either lower or upper notes

Measures 118-120: Bass clef, 2/4 time signature. Measure 118 has a whole rest. Measure 119 starts with a *mf* dynamic and a *V* (Vibrato) marking over the first note. The melody consists of eighth and quarter notes.

Measures 121-122: Measure 121 has a *f* dynamic marking. Measure 122 has a *f* dynamic marking and a comma (,) above the staff.

Measures 123-125: Measure 123 has an asterisk (*) above the staff. Measure 124 has a *V* marking. Measure 125 has a comma (,) above the staff.

Measures 126-128: Measure 126 has a *b* (flat) marking below the staff. Measure 127 has a *b* marking. Measure 128 has a *b* marking.

Measures 129-131: Measure 129 has a *V* marking. Measure 130 has a *V* marking. Measure 131 has a *V* marking.

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BASS EXCERPT #8

Symphony No. 9, mvmt 1- Antonin Dvorak (reh. 7 to 9 after 8)

$\text{♩} = 126-138$

sim.

Handwritten musical score for Bass Excerpt #8, measures 212-239. The score is written on four staves in bass clef with a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 126-138$. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include accents, slurs, and dynamic markings like *ff*, *f*, and *sim.*. Measure numbers 212, 224, 230, and 239 are clearly visible at the start of their respective staves. The final measure (239) ends with a double bar line and a large scribble.

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BASS EXCERPT #9

Symphony No.4, mvmt 4- P.I. Tchaikovsky (mm 257-end)

$\text{♩} = 135 - 155$

Handwritten musical score for Bass Excerpt #9, measures 256-289. The score is written in bass clef with a key signature of one flat (B-flat). It includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations above the staff include accents (v), slurs (n), and dynamic markings (H, f, ff, fff). The score is divided into measures 256, 261, 265, 269, 275, 281, 285, and 289. The first measure (256) is circled in red and contains a large scribble. The dynamic marking *sempre fff* is present in measure 256. The score concludes with a double bar line and a fermata in measure 289.