

**GRADUATE DOUBLE BASS RECITAL  
BY SUKOL SIRISAK**

**SUKOL SIRISAK**

**A GRADUATE RECITAL DOCUMENT SUBMITTED IN  
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF ARTS (MUSIC)  
FACULTY OF GRADUATE STUDIES  
MAHIDOL UNIVERSITY  
2008**

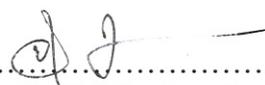
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Graduate Recital Document  
Entitle

**GRADUATE DOUBLE BASS RECITAL  
BY SUKOL SIRISAK**



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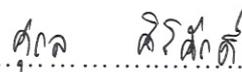
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Graduate Recital document  
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**GRADUATE DOUBLE BASS RECITAL  
BY SUKOL SIRISAK**

Was submitted to the Faculty of Graduate Studies, Mahidol University  
For the degree of Master of Arts (Music)  
on

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GRADUATE DOUBLE BASS RECITAL BY SUKOL SIRISAK

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ABSTRACT

The objectives of this graduate double bass recital were to develop the performer's performance skill, to learn to organize a double bass recital and learn how to write a professional program note with proper information about the composers. The pieces in this recital were selected as demanding different performance technical skills for double bass.

In this graduate double bass recital, compositions by five composers, contrasting in style and techniques, were selected. They were:

1. Sinfonia in D minor by Per Brant
2. Concerto in A major by Domenico Dragonetti
3. Concerto no.2 in B minor by Giovanni Bottesini
4. Concerto in F# minor by Serge Koussevitzky
5. Sonata op.42 for unaccompanied by Davit Ellis

The total for the performance was time 64 minutes without intermission.

The graduate double bass recital was held at the College of Music, Mahidol University on 8<sup>th</sup> April 2008 at 5.30 p.m.

KEY WORDS: MASTER'S DEGREE RECITAL / SUKOL SIRISAK /  
DOUBLE BASS

89 pp.

การแสดงเดี่ยว Double Bass ระดับมหาบัณฑิตศึกษาโดยนาย สุกอล ศิริศักดิ์  
(GRADUATE DOUBLE BASS RECITAL BY SUKOL SIRISAK)

สุกอล ศิริศักดิ์ 4737519 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการควบคุมรายงานการแสดงเดี่ยว: จิรเดช เสดะพันธุ์ M.M., D.M., Juris Madrevics,  
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บทคัดย่อ

การแสดงเดี่ยว Double Bass ในระดับมหาบัณฑิตศึกษานี้ มีวัตถุประสงค์เพื่อพัฒนา  
ศักยภาพในการบรรเลง Double Bass ของผู้แสดง โดยการใช้ทักษะและเทคนิคการใช้โบว์ที่แตกต่าง  
กันในแต่ละบทเพลงสำหรับ Double Bass และให้ผู้แสดงเรียนรู้กระบวนการจัดการแสดง ตลอดจน  
การจัดทำประวัติโดยย่อของคีตกวีและข้อมูลเกี่ยวกับบทประพันธ์ที่นำมาแสดงเพื่อใช้เป็น  
แหล่งข้อมูลในด้านวิชาการต่อไป

ผู้แสดงได้คัดเลือกบทประพันธ์ของคีตกวี 5 ท่าน จากต่างยุค ต่างสมัย มีลักษณะการ  
ประพันธ์ที่แตกต่างกันมาแสดง

1. Sinfonia in D minor บทประพันธ์ของ Per Brant
2. Concerto in A major for string bass and piano บทประพันธ์ของ Domenico  
Dragonetti
3. Concerto no.2 in B minor for string bass and piano บทประพันธ์ของ Giovanni  
Bottesini
4. Concerto in F# minor for string bass and piano บทประพันธ์ของ Serge  
Koussevitzky
5. Sonata p.42 for unaccompanied double bass บทประพันธ์ของ Davit Ellis

รายการแสดงมีความยาวประมาณ 64 นาที โดยไม่รวมพักครึ่งระหว่างแสดง

การแสดงเดี่ยว Double Bass ในระดับมหาบัณฑิตศึกษา จัดแสดง ณ หอแสดงดนตรี  
วิทยาลัยดุริยางค์ศิลป์ มหาวิทยาลัยมหิดล เมื่อวันที่ 8 เมษายน พ.ศ. 2551 ระหว่างเวลา 17.30-19.00 น.

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# CHAPTER 1

## INTRODUCTION

### 1.1 Importance and background of the Graduate Recital

The most important for musicians and studying music performance is to be able to perform in public and show abilities, express their feeling of professionally. For good performance need to practice and good preparation are equally important for solo and ensemble develop their skills as the tool for their music making. While working on developing their technique, student will be also study and acquire the knowledge and understanding needed for their musical interpretation. For example, if student knowledge of theory, music form, notation is important for analyzing the structure of pieces. Understanding the different historical context of periods when the pieces composed, and the live, works of the composers will be help the performers understand the music at a deeper level. Moreover, student must be study and practice hard so that they can be ready to give a successful performance.

The double bass is generally regarded as the only modern descendant of the viola da gamba family of instrument, a family originated in Europe in the 15<sup>th</sup> century, and as such it can be described as a bass viol.

Before the 20<sup>th</sup> century many double basses had only three strings, in contrast to five to six string typical of instruments in the viola da gamba family or the four string of instruments in the violin family. The double bass is the only modern bowed string instrument that is tuned in fourths.

For a long time, the double bass was not regarded as a solo instrument just play in the orchestra. Double bass is developing to a solo instrument, its ability to play melody is by the performance of virtuoso .It is true that a modest literature of original double bass works has evolved and is still growing.

In this solo recital, double bass is the selected pieces of baroque period, romantic period and 20<sup>th</sup> century music. The composer is very important of baroque

period is J.S. Bach and virtuoso of double bass of two period, Giovanni Bottesini and Serge Koussevitzky.

For this Graduate Double bass Recital, compositions by five composers contrasting in styles, historical period, and compositional technique will be presented as follow.

- *Sinfonia in D minor by Per Brant*
- *Concerto in A major for string bass and piano by Domenico Dragonetti*
- *Concerto No.2 in B minor for string bass and piano by Giovanni Bottesini*
- *Concerto in F# minor for string bass and piano by Serge Koussevitzky*
- *Sonata op.42 for unaccompanied double bass by David Ellis*

## 1.2 Objective

1.2.1 To study and work on different compositions from Baroque period, Classical periods, Romantic periods and Contemporary periods. To get to know the structure, styles, and compositional technique of piece.

1.2.2 To develop and acquire the technique necessary to perform each pieces.

1.2.3 To present these pieces which have been carefully studied and refined by giving a professional recital, projecting proper musical expression, styles and interpretation.

## 1.3 Framework of the Graduate Recital

Perform and present professionally the selected compositions, supply a concise biography of the composer and the proper program of each piece which are

- 1.3.1 *Sinfonia in D minor by Per Brant*
- 1.3.2 *Concerto in A major for string bass and piano by Domenico Dragonetti*
- 1.3.3 *Concerto No in B minor for string bass and piano by Giovanni Bottesini*
- 1.3.4 *Concerto in F# minor for string bass and piano by Serge Koussevitzky*
- 1.3.5 *Sonata op.42 for unaccompanied double bass by David Ellis*

## 1.4 Expected benefits from the Graduate Recital

1.4.1 Truly understand the music from different periods and be able to perform them professionally in proper styles, expression, and interpretation.

1.4.2 Develop and acquire the different technique necessary for performer.

1.4.3 Be able to write and present a professional program note.

1.4.4 Know how to organize a recital in all of its process.

1.4.5 Provide information for those who are interesting in studying these piece.

## 1.5 Process of presenting the Graduate Recital

1.5.1 Discuss with the advisor.

1.5.2 Select and study the pieces.

1.5.3 The selected program is approved by the advisor.

1.5.4 Study and collect the information for the Graduate Recital Document.

1.5.5 Submit the outline of the Graduate Recital Document.

1.5.6 Take private lesson with the advisor 1 hour per week at College of Music, Mahidol University. Practice approximately 6 hours per day, starting from October 2006 to November 2007.

1.5.7 Propose for hearing examination.

1.5.8 Give the Graduate Double Bass Recital.

- *Sinfonia in D minor by Per Brant*

- *Concerto in A major for string bass and piano by Domenico*

*Dragonetti*

- *Concerto No.2 in B minor for string bass and piano by Giovanni*

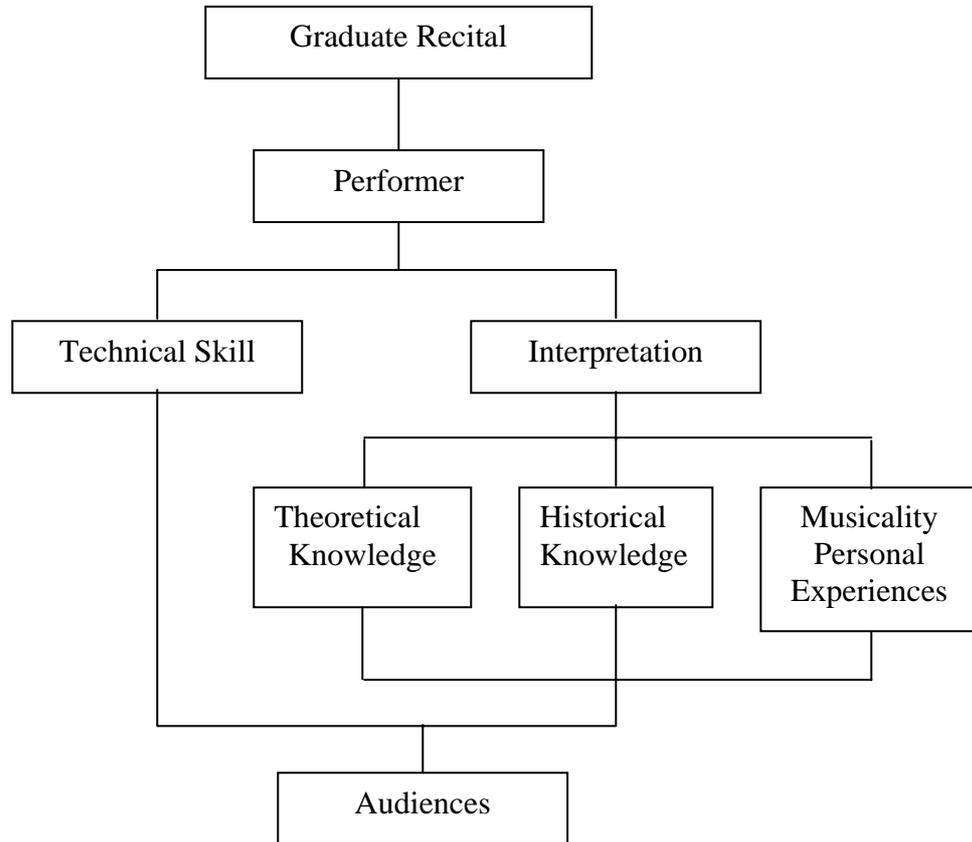
*Bottesini*

- *Concerto in F# minor for string bass and piano by Serge*

*Koussevitzky*

- *Sonata op.42 for unaccompanied double bass by David Ellis*

## 1.6 Conceptual Framework of the Graduate Double bass Recital



## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Per Brant

Per Brant was a pupil of Johan Helmich Roman, and succeeded him as chief court kappellmeister. He was very active as a copyist and much of the surviving music by Roman is in the hand of Per Brant. There are attributions to Brant as composer for 14 pieces, but only one of them are beyond all doubts by him<sup>1</sup>.

#### Sinfonia in D minor

This is the sinfonia in d minor by Per Brant for violin 1-2, viola and basso. This edition the originals use for this edition are copies of some manuscript kept in the Musikbibliotek in Stockholm.

**The 1<sup>st</sup> movement Allegro non molto**, beginning open like an overture, open first by 1<sup>st</sup> violin and following by 2<sup>nd</sup> violin, viola and basso. The general texture like a polyphony.

The image shows a musical score for the first movement of the Sinfonia in D minor by Per Brant. The score is for Violino Primo, Violino Secundo, Alto Viola, and Basso. It shows the beginning of the piece, with the first violin playing a melodic line, the second violin following, and the viola and basso providing harmonic support. The key signature is D minor and the time signature is common time (C). The score includes trills (tr.) in the first violin part.

<sup>1</sup> New Grove Dictionary of Music and Musicians, second edition, has an article in English about Per Brant. The New Grove is also available online at <http://www.grovemusic.com/>.

In bar 9-13 used to the imitate note of the main theme.

Musical score for bars 9-13. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The music features a melodic line in the upper staves with trills (tr.) and a bass line in the lower staves. The notation includes eighth and quarter notes, rests, and trills.

In bar 31 changed the key in F major key

Musical score for bars 31-35. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature changes to F major (no sharps or flats). The music features a melodic line in the upper staves and a bass line in the lower staves. The notation includes eighth and quarter notes, rests, and trills.

In bar 39-43 used to the circle of fifth.

Musical score for bars 39-43. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F-sharp). The music features a melodic line in the upper staves and a bass line in the lower staves. The notation includes eighth and quarter notes, rests, and trills.

In bar 87 this phrases is coda of this movement. Following with the melody until the end.

Musical score for bars 87-90. The score is in D major and 3/4 time. It features four staves: Violino Primo, Violino Secondo, Alto Viola, and Basso. The first staff begins with a dynamic marking of *f* and a box containing the number 87. The second and third staves have a dynamic marking of *ff*. The fourth staff has a dynamic marking of *ff*. The piece concludes with the instruction *Tasto Solo Piano*.

Continuation of the musical score for bars 91-94. The score continues with the same four staves. The first staff includes trills (*tr.*) in bars 92 and 94. The piece ends with a double bar line and repeat dots.

The 2<sup>nd</sup> movement *Andante Piano*, this movement play in D major key. Most of 1<sup>st</sup> and 2<sup>nd</sup> violin play the melody go to together, viola and basso play continuo.

Musical score for the 2<sup>nd</sup> movement *Andante Piano*. The score is in D major and 3/4 time. It features four staves: Violino Primo, Violino Secondo, Alto Viola, and Basso. The tempo is marked *Andante Piano*. The Violino Primo and Violino Secondo staves play a melodic line with trills (*tr.*) and triplets (3). The Alto Viola and Basso staves play a continuo line with triplets (3). The piece concludes with a double bar line and repeat dots.

In bar 20 changed key to dominant key.

Musical score for bars 20-22. The score is in treble and bass clefs. The key signature changes from two sharps (D major) to one sharp (A major) at bar 20. The music features piano (*p*) dynamics, triplets, and trills (*tr.*) in the upper staves. The bass line also contains triplets and is marked *p*.

In bar 39 this phrases is coda of this movement.

Musical score for bars 39-42. The score is in treble and bass clefs. The key signature is one sharp (A major). The music features piano (*pp*) dynamics, triplets, and trills (*tr.*) in the upper staves. The bass line is marked *pp*.

Musical score for bars 43-46. The score is in treble and bass clefs. The key signature is one sharp (A major). The music features piano (*p*) and forte (*f*) dynamics, triplets, and trills (*tr.*) in the upper staves. The bass line is marked *p* and *f*. The phrase "Poco forte." is written above the bass line in bars 43 and 44.

The 3<sup>rd</sup> movement **Allegro ma Poco**, fast movement the melody play by 1<sup>st</sup> violin about 2<sup>nd</sup> violin, viola and basso play continuo.

*Allegro ma Poco.*

In bar 11 changed key to relative key.

The end of the movement used the progression cord iv- v- i.

## 2.2 Domenico Dragonetti

Dragonetti was born in Venice, Italy of Pietro Dragonetti, a barber and amateur musician, and Caterina Calegari. He began playing the guitar and the double bass by himself on his father's instruments. He was soon noticed by Doretti, a violinist and composer of ball music, who took him along for public performance in Venice. At the age of twelve, he was placed under the tuition of Berini, the best master for the double bass in Venice, who decided after only eleven lessons that he could not teach the boy anything more. At the age of thirteen, Dragonetti was appointed principal player at the Opera Buffa in Venice. At fourteen he was appointed principal double bass player in the Grand Opera Seria at the San Benedetto theatre .

When about eighteen, in Treviso, he was invited to join the quartet of the Tommasini, and was noticed by Morosini, procurator of Saint Mark, who indulged him in auditioning for the admission in the Chapel of San Marco. He made a first attempt in 1784, which was lost to Antonio Spinelli. He finally joined the institution on September 13, 1787 as the last of the five double bass players of the Chapel with a yearly income of 25 ducats. He soon became the principal bassist. He later was offered a place by the Tsar of Russia, which was declined and got him a salary raise in the Chapel. He became very famous at the time, started playing solo pieces, which was exceptional at the time for the double bass, and even got elected as of the directors of a musical festival held for the coming of fourteen sovereign princes to the republic of Venice. One of his concertos was particularly remarked by the queen of Naples.

When in Vicenza for an engagement at the Grand Opera there, he acquired his famous Gasparo da Salò double bass from the Benedictine Nuns of the Convent of San Pietro (La Pieta) in Vicenza, which is now housed in the museum of St Mark's Basilica. He was offered another position to the Tsar of Russia, which he declined after the procurators of St Mark increased his salary to an exceptional 50 ducats. They even granted him a leave for a year, with a continuation in his wages, to go to the King's Theatre in London. That leave was extended for three more years afterwards, but finally Dragonetti never returned to Venice for more than a brief period during the French occupation of the city, 1805-1814.

## Vienna

In 1791-1792, Joseph Haydn accepted a lucrative offer from German impresario Johann Peter Salomon to visit England and conduct new symphonies with large orchestras. The visit was a huge success and generated some of his best known work. Another trip was therefore scheduled in 1794-1795. On that second occasion, Haydn met Dragonetti, who became a very good friend, and who visited him in Vienna in 1799. On that first trip to Vienna, Dragonetti also met Beethoven in a famous encounter.

To this day, the mastering of the Beethoven double bass symphonic parts are considered a basic standard for all orchestral double bass players. Dragonetti came back to Vienna for an extensive stay in 1808-1809. On that second trip he became friends with composer Simon Sechter, who would become the court organist in 1824, and professor of composition at the Vienna Conservatorium in 1851. He wrote piano accompaniments to some of his concert pieces, and they maintained a lifelong correspondence. Dragonetti was again in Vienna in 1813 and got to meet once more Beethoven, who had just written Wellington's Victory, to celebrate the victory of Wellington over the French armies of King Joseph Bonaparte at the Battle of Vitoria. The premiere of this work, as well as of Beethoven's seventh symphony was performed on December 8, 1813, in the University's Festsaal, with Dragonetti leading the double basses.

## Style

Dragonetti was known for his formidable strength and stamina. It was particularly important at a time when the role of the double bass in the orchestra was to assist the concertmaster in maintaining the cohesion and establishing the tempo. He had a huge hand, with strong, broad fingers, which allowed him to play with a taller bridge and strings twice as far from the fingerboard as the other bassists.

Dragonetti's style was extremely powerful. Legend has it that one night, while staying at a hotel, he came out on to the balcony in the middle of the night and played

his bass with extreme force. The next morning, the people who spent the night there the previous night were heard asking other customers if they had "heard the storm"<sup>2</sup>.

### **Concerto in A major for string bass and piano by Domenico Dragonetti**

Dragonetti composed for his own use, his composing allowing him to vindicate his instrument, and the remarkable stretch of limitations on the Double Bass are easily heard in the Concerto in A Major. The 3 stringed instrument that Dragonetti same referred had the tuning as the three highest strings of the modern day 4 stringed Double Bass. This is particularly evident in the very high range of notes in this composition, especially with the use of harmonics that easily climb into tenor and treble clef. The high and fast passages in the Allegro Moderato and Allegro Guisto have a bright and vibrant quality coming from such a large and resonant instrument, and the high slow passages especially present in the Andante have an almost vocal quality that lends a sense of romanticism to the piece.

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<sup>2</sup> [http://en.Wikipedia.Org/wiki/Domenico\\_Dragonetti](http://en.Wikipedia.Org/wiki/Domenico_Dragonetti)

**The 1<sup>st</sup> movement Allegro moderato**, used the sonata form, start the Exposition.

Begin piano start and melody is coming.

**Allegro moderato**

The musical score is written for piano and consists of four systems. Each system has a grand staff with a treble and bass clef. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked **Allegro moderato**. The score begins with a piano (*p*) dynamic. The first system shows the piano accompaniment starting with a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second system continues this pattern. The third system features a forte (*f*) dynamic and a more complex rhythmic pattern in the right hand. The fourth system concludes the section with a piano (*p*) dynamic and a final cadence.

In bar 26-29 contains question and answer in every 2 bars by *f* for question and *p* for answer.

Musical score for bars 26-29. The score is in 2/4 time and features a key signature of two sharps (F# and C#). The first system (bars 26-27) is marked *dolciss.* and includes a box with the number 26. The second system (bars 28-29) is marked *p*. The score consists of a single bass clef staff and a grand staff (treble and bass clefs).

In bar 44-48 this part showed the playful character continue to triple note technics

Musical score for bars 44-48. The score is in 2/4 time and features a key signature of two sharps (F# and C#). The first system (bars 44-46) is marked with a box containing the number 44 and features triplets in the bass clef staff. The second system (bars 47-48) also features triplets in the bass clef staff. The score consists of a single bass clef staff and a grand staff (treble and bass clefs).

In bar 54-56 this part showed the harmonic technics and trills play the upper note before.

In bar 73-80 this part is a Development showed the sweet melody and changed the motion and used to the harmonics technics.

In bar 108-115 this part is a Recapitulation changes tempo play slowly, showed emotion and harmonic technics and arpeggio.

108

*meno mosso*

5

The 2<sup>nd</sup> movement **Andante**, this part showed the sweet melody and make the dynamic in bar 9-24.

9

*espress.*

6

11

*dolce.*

17

In bar 45-52 this part showed the playful character by double stops techincs.

Musical score for bars 45-52. The score is in 2/4 time and consists of two systems. The first system starts at bar 45, marked with a box containing the number 45. The music is in a key with three sharps (F#, C#, G#) and common time. The first staff (bass clef) contains double stops and is marked *mf dolce*. The second system starts at bar 5, marked with a box containing the number 5. The second staff (treble clef) contains double stops and is marked *pp a tempo*. The third staff (bass clef) contains double stops.

In bar 53-60 this part showed the harmonics techincs.

Musical score for bars 53-60. The score is in 2/4 time and consists of two systems. The first system starts at bar 53, marked with a box containing the number 53. The music is in a key with three sharps (F#, C#, G#) and common time. The first staff (treble clef) contains triplets and is marked *p*. The second system starts at bar 5, marked with a box containing the number 5. The second staff (treble clef) contains triplets and is marked *dolce espress.*. The third staff (bass clef) contains triplets and is marked *p*. The fourth staff (bass clef) contains triplets and is marked *rall.*

The 3<sup>rd</sup> movement **Allegro giusto**, most of the melody line play the triples notes, explain to the king is coming.

The musical score is presented in three systems, each with a bass line and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The first system starts at measure 8, marked with a box containing the number 8. The bass line features a triplet of eighth notes. The grand staff includes a piano (*p*) dynamic marking. The second system starts at measure 5. The third system starts at measure 10, with a *3<sup>ma</sup>* (triple) marking above the bass line. The fourth system starts at measure 14, with a forte (*f*) dynamic marking in the grand staff.

In bar 116-131 showed up the melody by going upward of notes with crescendo to the climax section of this movement with the fermata.

The musical score consists of four systems of staves. The first system (measures 116-120) shows the beginning of the melodic line in the bass clef, marked with a box containing the number 116. The second system (measures 121-125) continues the melodic line, with a fermata at the end of measure 125. The third system (measures 126-130) features a melodic line in the bass clef with dynamics *mf* and *dolce.*, and a piano accompaniment in the treble and bass clefs with a *cresc.* marking. The fourth system (measures 131-135) shows the melodic line in the bass clef with a dynamic of *f* and a *rit.* marking, ending with a fermata. The piano accompaniment in the treble and bass clefs provides harmonic support throughout.

In bar 172- end, used the double stop and triples stops technics.

The image shows a musical score for bar 172. It consists of two staves: a single treble clef staff for the double bass and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The double bass line starts with a double stop (two notes played together) and then a triple stop (three notes played together). The piano accompaniment features chords and single notes. The score ends with a double bar line and a fermata.

### 2.3 Giovanni Bottesini

Born 1821 in Crema, Italy, he was taught the rudiments of music by his father, an accomplished clarinetist and composer, at a young age and had played timpani in Crema with the Teatro Sociale before the age of eleven. He studied violin with Carlo Cogliati, and would have most likely continued on this instrument except for a unique turn of events. His father sought a place for him in the Milan Conservatory, but due to the Bottesini family's lack of money, a scholarship was required. Only two were available: double bass and bassoon. He prepared a successful audition for the double bass scholarship in a matter of weeks. At the conservatory, he studied with Luigi Rossi, to whom he would later dedicate his *Tre grande duetti per contrabasso*. Only four years later, a surprisingly short time by the standards of the day, he left with a prize of 300 francs for solo playing. This money financed the acquisition of an instrument of Carlo Giuseppe Testore, and a globe-trotting career as "the Paganini of the Double Bass" was launched.

On leaving Milan he spent some time in America and also occupied the position of principal double-bass in the theatre at Havana. Here his first opera, *Cristoforo Colombo*, was produced in 1847.

In 1849 he made his first appearance in England, playing double bass solos at one of the Musical Union concerts. After this he made frequent visits to England, and his extraordinary command of his unwieldy instrument gained him great popularity in London and the provinces. Apart from his triumphs as a performer, Bottesini was a conductor of European reputation, and was conductor at the Théâtre des Italiens in

Paris from 1855 to 1857 where his second opera, *L'Assedio di Firenze*, was produced in 1856.

When conducting opera, Bottesini would frequently bring his double bass on stage during the intermission to play fantasies on the evening's opera. His Fantasies on Lucia di Lammermoor, *I Puritani* and *Beatrice di Tenda* are virtuosic tours de force that are still popular with those who are highly accomplished on the instrument.

In 1861 and 1862 he conducted at Palermo, supervising the production of his opera *Marion Delorme* in 1862, and in 1863 at Barcelona. During these years he diversified the toils of conducting by repeated concert tours through the principal countries of Europe. In 1871 he conducted a season of Italian, opera at the Lyceum theatre in London, during which his opera *Ali Babà* was produced, and at the close of the year he was chosen by Verdi to conduct the first performance of *Aida*, which took place at Cairo on December 27, 1871.

Bottesini wrote three operas besides those previously mentioned: *Il Diavolo della Notte* (Milan, 1859); *Vinciguerra* (Paris, 1870); and *Ero e Leandro* (Turin, 1880), the last named to a libretto by Arrigo Boito, which was subsequently set by Luigi Mancinelli. He also wrote *The Garden of Olivet*, a devotional oratorio (libretto by Joseph Bennett), which was produced at the Norwich festival in 1887, eleven string quartets, a quintet for string quartet and double bass, and many works for the double bass, including two concertos for solo double-bass, the *Gran Duo Concertante* (originally) for two double basses, *Passione Amorosa* for two double basses, and numerous pieces for double bass and piano.

Shortly before his death, in 1888 he was appointed director of Parma Conservatory on Verdi's recommendation. Bottesini died in Parma on the 7th of July 1889. His solo works are an uncommon performance today; not because of a lack of musicality, but due to their virtuosic difficulty<sup>3</sup>.

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<sup>3</sup> [http://en.wikipedia.org/wiki/Giovanni\\_Bottesini](http://en.wikipedia.org/wiki/Giovanni_Bottesini)

### **The Paganini of the Double Bass**

Bottesini was widely acclaimed, and his virtuosic skill in the bass paralleled that of Paganini himself on the violin. Because of the contributions of Bottesini (along with those of Sperger and Dragonetti) to bass technique, many have come to view the double bass as a diverse and versatile instrument. Most notably there are many virtuoso bass players who draw inspiration from the early renaissance of the double bass.

Bottesini's bass was said to be a unique instrument with an even more unique sound. It was built by Carlo Giuseppe Testore in 1781. The instrument was owned by several, unknown bass players. It nearly met its end in the 1830s as it sat backstage in a marionette theater in Milan. Bottesini purchased the Testore in 1838 for 900 lire. Bottesini was also one of the first performers to adopt the French-style bow grip for the double bass. This style was previously used solely by violinists and violists. Now, the style is as common as the German-style fist grip<sup>4</sup>.

### **Concerto no.2 in B minor for string bass and piano by Giovanni Bottesini**

Concerto for Double bass and piano in B minor belongs to Bottesini's early composing period; he most probably started composing it at the age of 17, which is the reason the piece does not have the size and composition value of some of his later works. However, due to its charm and harmonic attractiveness, as well as for its moments of distinctive virtuosity, the Concerto become one of the most often performed pieces of the kind. Its three-movement structure reveals unity of the theme and motive: major themes of all three movements (composed in the fast-slow-fast order) have common roots. The solo part mainly moves within medium register, which is sound wise the least rewarding, because in a situation like that the sound of the double bass mixes with the sounds of other instruments and therefore breaks with more difficulty through the mass of the orchestral texture. Like in all other Bottesini's pieces, huge technical tasks are also situated within the medium register, which, make them particularly demanding in the physical sense as well. None of the movements has a strictly classical form; since here we have a series of thematic ideas, which

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<sup>4</sup> [http://en.Wikipedia.Org/wiki/Giovanni\\_Bottesini](http://en.Wikipedia.Org/wiki/Giovanni_Bottesini)

alternatively come and dissolve, one might rather talk about the phantasies that require a particularly careful and premeditated interpretation<sup>5</sup>.

**The 1<sup>st</sup> movement is in Allegro moderato**, instructor of this movement used the sonata form begins the melody in triple notes like a voicing.

The image shows two systems of musical notation. The first system begins at bar 12, indicated by a box with the number '12'. It features a bass line with a melodic line consisting of several triplet eighth notes, and a piano accompaniment with chords and some triplet figures. The second system begins at bar 5, indicated by a box with the number '5'. It continues the melodic and accompanimental patterns, with the bass line showing more triplet figures and the piano part providing harmonic support with chords and some triplet accompaniment.

In bar 44 this part play slow tempo take time to play for the fermata.

The image shows a single system of musical notation for bar 44. It features a bass line with a long note followed by a fermata, and a piano accompaniment with chords and a fermata. The music is in 3/4 time and is marked with a box containing the number '44'.

<sup>5</sup> Leon Bosch. Virtuoso Double Bass “Works of Giovanni Bottesini 1821-1889” CDE 84544.

In bar 93-97 this part showed accent note up beat and down beat.

After the cadence the melody play accelendo until the end.

The 2<sup>nd</sup> movement is in *Andante*, instructor of this movement used the ternary form begins with sad melody.

Musical score for the first system, starting at bar 9. The score is in 6/8 time with a key signature of one sharp (F#). It features a piano accompaniment with a sad melody in the right hand and a bass line in the left hand. A box with the number '9' is above the first measure. A fermata is placed over a measure in the bass line, and a dynamic marking 'f' is present in the right hand.

In bar 30 this part used the circle of fifth.

Musical score for the second system, starting at bar 30. The piano part features a sequence of chords that follow the circle of fifths. A dynamic marking 'Cresc.' is present. The key signature remains one sharp and the time signature is 6/8.

In bar 44 this part play poco rall and go to the tempo.

Musical score for the third system, starting at bar 44. It shows a tempo change from 'poco Rall.' to 'a tempo 1'. The piano part has a dynamic marking 'p' (piano). The key signature is one sharp and the time signature is 6/8.

Three bars of the ends of this movement play slow tempo and used harmonics technics.

This musical score shows the final three bars of a movement. It consists of a piano part (treble and bass clefs) and a bass line (bass clef). The tempo is marked *Rall.* (Ritardando). The piano part begins with a *p* (piano) dynamic and includes the instruction *colla parte*. The bass line features a melodic line with a long note in the final bar.

The 3<sup>rd</sup> movement is in Allegro, instructor of this movement is a rondo form A-B-A-C-A.

This musical score starts at bar 18. It features a piano part (treble and bass clefs) and a bass line (bass clef). The piano part begins with a *p* (piano) dynamic. The bass line has a melodic line with a long note in the final bar.

In bar 58-68 this part showed melody and used arpeggio technics.

This musical score covers bars 58 to 68. It features a piano part (treble and bass clefs) and a bass line (bass clef). The piano part shows arpeggiated chords and melodic lines, with dynamics ranging from *p* (piano) to *f* (forte). The bass line also features arpeggiated chords and melodic lines, with dynamics ranging from *p* to *f*.

In bar 86-88 this part play *sf* dynamic.

Musical score for bars 86-88. The score is in 2/4 time and D major. It consists of three staves: a single bass staff and a grand staff (treble and bass). Bar 86 is marked with a box containing the number 86 and a dynamic marking of *sf*. The bass staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The grand staff provides harmonic accompaniment with chords in the right hand and single notes in the left hand. Bar 87 is a whole rest for the bass staff. Bar 88 is marked with a dynamic marking of *sf* and features a melodic line in the bass staff starting with a half note G4, followed by quarter notes A4, B4, and C5.

In bar 232 until the ends this part play *accelendo*.

Musical score for bars 232-235. The score is in 2/4 time and D major. It consists of three staves: a single bass staff and a grand staff (treble and bass). Bar 232 is marked with a box containing the letter 'Q' and the number 232. The bass staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The grand staff provides harmonic accompaniment with chords in the right hand and single notes in the left hand. Bar 233 is a whole rest for the bass staff. Bar 234 is marked with a dynamic marking of *sf* and features a melodic line in the bass staff starting with a half note G4, followed by quarter notes A4, B4, and C5. Bar 235 is marked with a dynamic marking of *sf* and features a melodic line in the bass staff starting with a half note G4, followed by quarter notes A4, B4, and C5.

## 2.4 Serge Koussevitzky

The first major Russian conductor, Serge (Aleksandrovich) Koussevitzky was born in July 28 1874, Russia to a family of musicians. At the age of fourteen he was given a scholarship to the Musico-Dramatic Institute in Moscow to study double bass and music theory. He excelled at the bass, joining the Bolshoi Theatre orchestra at age twenty and succeeding his teacher as the principal bassist at twenty-seven. As a soloist, he made his Moscow debut in 1901, and won critical accolades for his first Berlin recital in 1903. Koussevitzky married his first wife Natalie Ushkov, daughter of a wealthy merchant, in 1905 and moved to Germany.

In 1908, Koussevitzky made his professional debut as a conductor, hiring and leading a concert with the Berlin Philharmonic Orchestra. The next year he founded his own orchestra in Moscow and branched out into the publishing business, forming his own firm and buying the catalogues of many of the greatest composers of the age, including Stravinsky, Scriabin, Prokofiev and Sergei Rachmaninov. During the period 1909 to 1920 he established himself as a brilliant conductor in Europe. After the Russian Revolution, he returned to his homeland for a brief time to conduct the State Symphony Orchestra in Petrograd; in 1920, he made his way to Paris, where he organized the Concerts Koussevitzky, presenting new works by Prokofiev, Stravinsky and Ravel.

In 1924 he accepted the directorship of the Boston Symphony Orchestra beginning a golden era for that ensemble that would continue until 1949. In Boston, Koussevitzky championed new music, commissioning important works from Copland, Harris, Piston, Barber, Hanson, Schuman, Bernstein, and his old friends, Stravinsky and Ravel. In 1936 he took over the Berkshire Music Center at Tanglewood, Mass. and in 1940 added a school, the Berkshire Music Center<sup>6</sup>.

In 1942 he founded the Koussevitzky Foundations whose charge is to foster and commission the performance of new work. Benjamin Britten's opera, Peter Grimos, Béla Bartók's *Concerto for Orchestra*, Aaron Copland's Symphony No. 3, and Olivier Messiaen's *Turangalîla-Symphonie* are all direct results of the

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<sup>6</sup> [http://en.wikipedia.org/wiki/Serge\\_Koussevitzky](http://en.wikipedia.org/wiki/Serge_Koussevitzky)

foundations. Among Koussevitzky's recording premieres was that of Sibelius's Seventh Symphony.

Following Koussevitzky's 1951 death, his widow, Olga Koussevitzky, presented double-bassist Gary Karr with his double bass, previously believed to be fabricated in 1611 by brothers Antonio and Girolamo Amati. The instrument now bears the names of both Karr and Koussevitzky<sup>7</sup>.

At Tanglewood, Koussevitzky held classes in conducting and was succeeded in the post by his student, Leonard Bernstein. Since its founding Tanglewood has grown to become one of the world's major centers for musical education and has served as the musical springboard for countless instrumentalists, singers, conductors and composers<sup>8</sup>.

### **Concerto in F# minor for string bass and piano by Serge Koussevitzky**

Concerto in F# minor for string bass and piano, whose formal structure and tonal language owe much to the late-Romantic style. Written in 1904, premiered in 1905 on 25 February in Moscow with Koussevitzky of course performing the solo part himself. It is regarded as one of the most famous concerto for the instrument, as well as a standard double bass repertory, due to the flamboyant melodic line, rich harmonic, and highly demanding and virtuosic techniques required in the performance.

The concerto opens with an *Allegro* suggestive of fanfare B note is important for opening of first movement like cadenza. The double bass takes up the melody expounded by the orchestra and sweepingly continues it into a cantabile theme. Koussevitzky was fully conversant with his instrument and gave broad scope to its vocal intonation, even making it the dominating element of the elegiac middle movement, the *Andante*. In the closing *Allegro*, the composer returns to the thematic structure of the first movement<sup>9</sup>.

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<sup>7</sup> Colin, Eatock ( spring 2003 ). "Serge Koussevitzky Discovers America". Discourses in Music Vol.4 (no.2).Retrieved on 2007-04-02.

<sup>8</sup> Karr, Gary. "Karr Take; Name That Tuning" International Society of Bassists Vol. XX, No.3 ( winter 1996 ).

<sup>9</sup>The Spirit of Koussevitzky. Vogt Quality Recording. VQR 0231. 1989 Compact Disc.

The 1<sup>st</sup> movement is in **Allegro**, instructor used sectional form and play melody like a cadence the important note is B.

Musical score for the first movement, starting at bar 6. The score is in F# major, 2/4 time, and common time. It features a piano introduction with a melody in the right hand and accompaniment in the left hand. The melody starts with a quarter rest, followed by a series of eighth notes: B, C#, D, E, F#, G, A, B. The piece ends with a cadence on B. Dynamics include piano (p) and forte (f).

In bar 20 Theme A is coming play in F# minor key.

Musical score for Theme A starting at bar 20. The score is in F# minor, 2/4 time, and common time. It is marked "Allegro" and "piano" (p). The melody in the right hand consists of eighth notes: B, C#, D, E, F#, G, A, B. The left hand provides a steady accompaniment of eighth notes. Dynamics include piano (p).

In bar 45-48 Theme A is coming again but changed the note this part and play with crescendo.

Musical score for Theme A starting at bar 45. The score is in F# minor, 2/4 time, and common time. It is marked "Allegro" and "mezzo-forte" (mf). The melody in the right hand consists of eighth notes: B, C#, D, E, F#, G, A, B. The left hand provides a steady accompaniment of eighth notes. Dynamics include mezzo-forte (mf) and piano (p).

In bar 49-60 Theme B is coming.

The musical score for bars 49-60 is presented in three systems. The first system (bars 49-52) features a violin part with a melodic line and a piano accompaniment consisting of eighth-note triplets. The piano part is marked *mf*. The second system (bars 53-56) continues the melodic and accompanimental patterns. The third system (bars 57-60) shows the violin part transitioning to a new theme, marked *rit.* (ritardando), while the piano part continues with triplets and ends with a *p* (piano) dynamic marking.

In bar 61 this part showed the triple note(neighbor note) and legato technics.

The musical score for bar 61 shows a violin part with a complex melodic line featuring triplets and neighbor notes, marked *a tempo*. The piano accompaniment consists of a few chords and a simple melodic line, also marked *a tempo*. The score demonstrates the use of triplets and legato techniques in both parts.

In bar 86 Theme C is coming and repeat again in bar 110.

Musical score for bars 86-110. The score is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked *a tempo*. The music features a melody in the right hand and a piano accompaniment in the left hand. The piano part includes triplets and dynamic markings like *pp*.

In bar 128 this is a coda of this movement, showed double stops technics and chromatic sequence.

Musical score for bars 128-135. The score is in 2/4 time with a key signature of two sharps (F# and C#). The music features a melody in the right hand and a piano accompaniment in the left hand. The piano part includes double stops and chromatic sequences. Dynamic markings include *f* and *mf*.

The 2<sup>nd</sup> movement is in *Andante*, in bar 4 Theme A is present the melody communicates with accompaniment.

Musical score for bars 4-11. The score is in 3/4 time with a key signature of two sharps (F# and C#). The music features a melody in the right hand and a piano accompaniment in the left hand. The piano part includes chords and dynamic markings like *mf* and *p*.

In bar 32-41 Theme B is present this part start dynamic *p* with legato technics.

In bar 48 Theme C is present play in A major.

In bar 69 Theme A is coming again.

The 3<sup>rd</sup> movement is in *Allegro*, most of general like 1<sup>st</sup> movement but its have to changed the melody.

In bar 49-61 this part have to changed rhythm and sixteen note play shots.

The musical score for bars 49-61 consists of three systems. The first system (bars 49-52) features a piano accompaniment with chords and triplets, and a violin part with eighth-note patterns. Dynamics include *f*. The second system (bars 53-56) shows the piano part with sustained chords and the violin part with a melodic line. The third system (bars 57-61) includes a *ff marcatisimo* section in the piano part and a violin part with sixteenth-note passages.

In bar 92 this part showed the melody line with legato technics.

The musical score for bar 92 shows a piano accompaniment with chords and a violin part with a melodic line. The piano part is marked *mf*. The violin part features a melodic line with legato techniques, indicated by slurs and phrasing marks.

In bar 108-111 this part have to used the melody line of 2<sup>nd</sup> movement come to used this part until the end.

The image shows a musical score for a piece in G major (one sharp) and 4/4 time. The score is marked 'a tempo'. It consists of three staves: a single treble clef staff for the upper voice and a grand staff (treble and bass clefs) for the piano accompaniment. The upper voice part begins at bar 108 with a melody of eighth and quarter notes, some with slurs. The piano accompaniment features chords and moving lines in both hands, providing harmonic support for the melody.

## 2.5 David Ellis

David Ellis, born in Liverpool in 1933, was a student at the Liverpool Institute before continuing his studies at the Royal Manchester College of Music from 1953-1957, a significant period in British contemporary music - among his fellow students were Peter Maxwell Davies, Harrison Birtwistle, Elgar Howarth, Alexander Goehr and John Ogdon, who together formed the New Music Manchester Group. It was at this time that his compositions gained recognition, not only through performances, but also in the form of commissions and awards: the Royal Philharmonic Prize, the Royal College of Music Patrons' Award, the Theodore Holland Award, the Royal Manchester Institution Silver Medal, the Ricordi Prize and a Gulbenkian Award.

From 1964 he worked at the BBC as a Music Producer, initially having the responsibility for program planning and administration of the BBC Philharmonic, and subsequently also for the development of the orchestra's international profile. In 1977 he became Head of Music, BBC North, leaving in 1986 when he was appointed Artistic Director and Composer-in-Residence to the Northern Chamber Orchestra.

In 1994 he moved to Portugal working with the newly-established Orquestra Sinfonica Portuguesa in Lisbon as Assistant to the Director of Music and Chief Conductor, Alvaro Cassuto. He returned to the UK to devote himself exclusively to composition with time set aside for CD production work in a variety of interesting

repertoire, both classical and contemporary - the result of his association initially with Naxos and ASC Records, and later with several important independent labels.

A variety of commissions and new projects has ensured a full schedule for the immediate future - music for brass band, a virtuoso showcase for 3 double basses the String Quartet No 3, a short divertimento for guitar and recorder, a concerto for bassoon & strings, a sonata for double bass (or cello) and piano, “Vetrare di Ricercata” written for Ronald Frost and the organ of St. Ann's Church, Manchester, and “Concertante for Violin, Horn and Harp”<sup>10</sup>.

### Sanata op.42

David Ellis's *Sonata op.42* is for the double bass unaccompanied in 20<sup>th</sup> century music this sonata used note A the center( tritone interval) and is determinedly effortful. It's a tribute to Bosch and Ellis that there is a pleasing sense of achievement in the projection of struggle and victory.

Begin started the theme of this sonata.



In bar 14-16 this part play accelando until bar 17 and changed tempo.



<sup>10</sup> [http://www.geocities.com/davidellis\\_uk/](http://www.geocities.com/davidellis_uk/)

In bar 28 this part play sul pont, explain to the bows play nears the bridge.



bar 45-48 this part shows double stops technics.



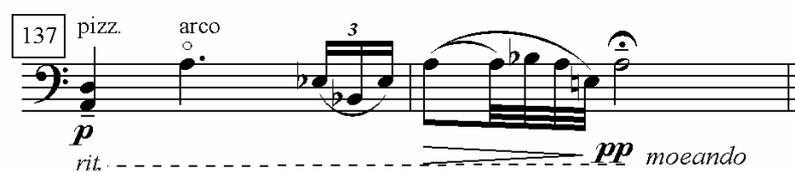
In bar 63 this part changed tempo.



In bar 86-87 this part rit go to tempo.



Two bars of the ends play slowly explain to the human dide.



## **CHAPTER 3**

### **METHODOLOGY OF PRESENTING THE GRADUATE RECITAL**

#### **3.1 Performing information**

The performer selected five pieces which are

3.1.1 *Sinfonia in D minor by Per Brant*

3.1.2 *Concerto in A major for string bass and piano by Domenic Dragonetti*

3.1.3 *Concerto No.2 in B minor for string bass and piano by Giovanni Bottesini*

3.1.4 *Concerto in F# minor for string bass and piano by Serge Koussevitzky*

3.1.5 *Sonata op.42 for unaccompanied double bass by David Ellis*

#### **3.2 Objectives**

3.2.1 To study and work on different compositions from Baroque, Classical, Romantic, and Contemporary music .To get to know the structure, styles, and compositional of each piece.

3.2.2 To develop and acquire the technique necessary to perform each piece.

3.2.3 To present these pieces which have been carefully studied and refined by giving a professional recital, projecting proper musical expression, styles and interpretation.

#### **3.3 Instrument**

Double Bass

#### **3.4 Process of presenting a Graduate Recital**

3.4.1 Discuss with the advisor.

3.4.2 Study and select the pieces according to the recommendation of the advisor.

3.4.3 Discuss again with the advisor for final decision and approval.

3.4.4 Study and collect information about the selected pieces for presenting the outline of the Graduate Recital, the Graduate Recital Document and the program notes use sources from;

- Library of College of Music, Mahidol University
- Central Library, Chulalongkorn University
- Personal books and document

### **3.5 Select the editions of music.**

3.5.1 *Sinfonia in D minor by Per Brant*

3.5.2 *Concerto in A major for string bass and piano by Domenico Dragonetti*

3.5.3 *Concerto no.2 in B minor for string bass and piano by Giovanni Bottesini*

3.5.4 *Concerto in F# minor for string bass and piano by Serge Koussevitzky*

3.5.5 *Sonata op.4 for unaccompanied double bass by David Ellis*

### 3.6 Preparation process for the Recital

#### 3.6.1 Set the study and practice schedule.

Process	2007				2008
	May-June	Jul-Aug	Sep-Oct	Nov-.Dec	Jan-April
- <i>Sinfonia in D minor by Per Brant</i>			→		
- <i>Concerto in A major for string bass and piano by Domenico dragonetti</i>					→
- <i>Concerto No.2 in B minor by Giovanni Bottesini</i>					→
- <i>Concerto in F# minor by Serge Koussevitzky</i>				→	
- <i>Sonata op.42 by David Ellis</i>					

3.6.2 Propose for hearing examination by March 2008.

3.6.3 Contact and reserve the MACA Hall, College of Music, Mahidol University for the performance.

3.6.4 Prepare the program note using summarized information from the outline of the Graduate Recital Document.

### 3.7 Presentation

The audiences are given the program note before the performance begins. The program is separated into two sections by 10-15 minutes intermission.

### 3.8 Program and approximate time

#### 3.8.1 *Per Brant*

*Sinfonia in D minor* approx.10 minutes

#### 3.8.2 *Serge Koussevitzky*

*Concert in F# minor for string bass and piano* approx.15 minutes

### Intermission

#### 3.8.3 *David Ellis*

*Sonata op.42 for unaccompanied double bass* approx. 6 minutes

#### 3.8.4 *Domenico Dragonetti*

*Concerto in A major for string bass and piano* approx.15 minutes

#### 3.8.5 *Giovanni Bottesini*

*Concerto on.2 in B minor for string bass and piano* approx.18 minutes

Total approximate time is 64 minutes not including the intermission.

## CHAPTER 4

### PROGRAM NOTE

#### 4.1 Performer's Biography

##### **Mr. Sukol Sirisak**

Mr. Sukol Sirisak studying double bass with Mr. Nakorn Kitiudom, an assistant Double Bass Principle in Bangkok Symphony Orchestra. In 2000-2004, attended Silpakorn University and Graduated with Bachelor's Degree in Music Performance. Majoring in double bass. During his studies, he studies with Mr. Dong-Hyuck Ahn Principle Double Bass in Seoul Philharmonic orchestra and joined the Thai Youth Orchestra.

Regarding his performance experiences. In 2004-2005, he was once chosen a member of Southeast Asian Youth Orchestra (SAYOWE) and studies double bass with Prof. Maris Arent. In 2005, he was chosen participated in Cisma Music Camp in China. In 2006-2007 he was chosen a member of Asia Youth Orchestra (AYO) and performed in various countries. He also continued his double bass studies with Mr. David Sheets, the Double Bass of Baltimore Symphony Orchestra and take double bass lesson with Prof. Petru Iuga.

Currently he is a Master Degree Double Bass candidate at College of Music, Mahidol University, and a member of the Bangkok Symphony Orchestra.

*Special Guest:* Miss. Wanitha Changkaew – Pianist

*String Ensemble:* Mr. Sahachon Chaisuppakitkarn – Violin

Mr. Anurat Noikaew – Violin

Mr. Radomchai Pharahong – Viola

Mr. Witthawas Mai-iam - Cello

## 4.2 The program note

### PROGRAM

*Sinfonia in D minor*

Per Brant

- I. Allegro non molto
- II. Andante Piano
- III. Allegro ma poco

*Concerto in F# minor for string bass and piano*

Serge Koussevitzky

- I. Allegro
- II. Andante
- III. Allegro

### *Intermission*

*Sonata op.42 for unaccompanied double bass*

David Ellis

*Concerto in A major for string bass and piano*

Domenico Dragonetti

- I. Allegro moderato
- II. Andante
- III. Allegro giusto

*Concerto on.2 in B minor for string bass and piano* Giovanni Bottesini

- I. Allegro moderato
- II. Andante
- III. Allegro

## 4.3 Composer's biography

*Sinfonia in D minor by Per Brant (1714-1767)*

Per Brant was a student of Johan Helmich Roman, and succeeded him as chief court kappellmeister. He was very active as a copyist and much of the surviving music by Roman is in the hand of Per Brant. There are attributions to Brant as composer for 14 pieces, but only one of them are beyond all doubts by him.

This is the *sinfonia* in d moll by Per Brant for violin1-2, viola and basso. This edition the originals use for this edition are copie of some manuscript kept in statens musikbibliotek in Stockholm.

*Concerto in F# minor for string bass and piano by Serge Koussevitzky (1874-1951)*

The first major Russian composer, conductor, and double bass virtuoso Serge (Aleksandrovich) Koussevitzky was born in July 28 1874, Russia to a family of musicians. At the age of fourteen he was given a scholarship to the Musico-Dramatic Institute in Moscow to study double bass and music theory. He excelled at the bass, joining the Bolshoi Theatre orchestra at age twenty and succeeding his teacher as the principal bassist at twenty-seven.

*Concerto in F# minor for string bass and piano*, whose formal structure and tonal language owe much to the late-Romantic style. Written in 1904, premiered in 1905 on 25 February in Moscow with Koussevitzky of course performing the solo part himself. It is regarded as one of the most famous concerto for the instrument, as well as a standard double bass repertory, due to the flamboyant melodic line, rich harmonic, and highly demanding and virtuosic techniques required in the performance.

The concerto opens with an *Allegro* suggestive of fanfare B note is important for opening of first movement like cadenza. The double bass takes up the melody expounded by the orchestra and sweepingly continues it into a cantabile theme. Koussevitzky was fully conversant with his instrument and gave broad scope to its vocal intonation, even making it the dominating element of the elegiac middle movement, the *Andante*. In the closing *Allegro*, the composer returns to the thematic structure of the first movement.

*Sanata op.42 by David Ellis (1933-present)*

David Ellis, born in Liverpool in 1933, was a student at the Liverpool Institute before continuing his studies at the Royal Manchester College of Music from 1953-1957, a significant period in British contemporary music - among his fellow students were Peter Maxwell Davies, Harrison Birtwistle, Elgar Howarth, Alexander Goehr and John Ogdon, who together formed the New Music Manchester Group. It was at

this time that his compositions gained recognition, not only through performances, but also in the form of commissions and awards: the Royal Philharmonic Prize, the Royal College of Music Patrons' Award, the Theodore Holland Award, the Royal Manchester Institution Silver Medal, the Ricordi Prize and a Gulbenkian Award.

David Ellis's *Sonata op.42* is for the double bass unaccompanied in 20<sup>th</sup> century music this sonata used note A the center (tritone interval) and is determinedly effortful. It's a tribute to Bosch and Ellis that there is a pleasing sense of achievement in the projection of struggle and victory.

*Concerto in A major for string bass and piano by Domenico Dragonetti ( 1763-1846)*

Domenico Dragonetti was an Italian Double Bass virtuoso and composer who lived the first part of his life in Venice, Italian, and later moved to England where he lived out the rest of his days. It is said he received instruction from the bassist Michele Berini who worked in the theatres and at the Basilica di San Morco. At the age of 24 he won the position of fifth of five double basses at the Basilica ai San Morco, and within a few months became principle bassist.

Dragonetti composed for his own use, his composing allowing him to vindicate his instrument, and the remarkable stretch of limitation on the Double Bass are easily heard in the Concerto in A major. The 3-string instrument that Dragonetti preferred had the same tuning as the three highest string of the modern day 4-stringed Double Bass. This is particularly evident in the very high range of notes in this composition, especially with the use of harmonics that easily climb into tenor and treble clef. The high and fast passages in the Allegro Moderato and Allegro Guisto have a bright and vibrant quality coming from such a large and resonant instrument, and the high slow passages especially present in the Andante have an almost vocal quality that lends a sense of romanticism to piece.

*Concerto No.2 in B minor for string bass and piano by Giovanni Bottesini(1821-1889)*

The astounding heights to which Giovanni Bottesini (1821-1889) brought the art of double bass virtuosity are still difficult to comprehend. This successor to Dragonnetti used the techniques of scordatura (tuning the instrument up or down) to facilitate performance of seemingly impossible works. His playing was lauded the world over, and his composition have remained at the top of the double bass repertoire to this day.

Bottesini was not only a great and successful performer and composer of concerto, operas and religious works, but also a world-renowned conductor, one who was so respected by Giuseppe Verdi that he was chosen to conduct the premiere of *Aida* in Cairo at the opening of the Suez Canal. He became a popular figure in England and in the United States, where he toured as performer and conductor with regularity and great acclaim.

The Concerto No.2, cast in classic three-movement structure, is a classic in its own right, probably the most performed and durable of Bottesini's many compositions. It holds a treasure-trove of 19<sup>th</sup> century romantic musical ideals in its beautiful themes and well-designed structure. The posthumously published, rousing *Allegro Grande di Concerto* is a little-known but beautiful single-movement fantasia which will be a treat to any bass player, and to any audience lucky enough to hear it performed.

#### **4.4 Date, time and place of the performance**

The graduate double bass recital by Sukol Sirisak was give Tuesday, April 8<sup>th</sup> 2008, 17.30 p.m. at MACM Hall, College of Music, Mahidol University.

## **CHAPTER 5**

### **CONCLUSION AND SUGGESTIONS**

#### **5.1 Conclusion**

The graduate double bass recital by Sukol Sirisak was given Tuesday, April 8<sup>th</sup>, 2008, 17.30 p.m. at MACM Hall, College of Mahidol University. The double bass recital, compositions by five composers contrasting in style and compositional technique will be presented as follows.

Sinfonia in D minor by Per Brant

Concerto in A major for sting bass and piano by Domenico Dragonetti

Concerto No.2 in B minor for sting bass and piano by Giovanni Bottesini

Concerto in F# minor for sting bass and piano by Serge Koussevitzky

Sonata op.42 for unaccompanied double bass by David Ellis

The recital committee was composed of Dr. Jiradej Setabundhu, Juris Madrevics, and Dr. Kovit Kantasiri as the external committee. The complete program was recorded on CD and DVD. Approximately 40 people came to recital.

#### **5.2 Suggestion**

After the graduate double bass recital, there are some suggestions to be given.

5.2.1 The recital program

5.2.2 Preparation for performance

5.2.3 The performance venue and the instrument

5.2.4 Other organizing function

##### **5.2.1 The recital program**

5.2.1.1 Double bass almost play in the orchestra it not solo instrument. It can be a solo musical instrument. Pieces should be play the characteristic and style

of the pieces. The mood of the pieces should vary. Select not only the piece you are happy to study and perform but also pieces are interesting to you audience.

5.2.1.2 The order and the time of the program should be carefully organized.

5.2.1.3 The order of the program has been arranged so the smaller pieces are followed by a more difficult. Moreover, the order in the program present a lighter piece followed by a more substantial piece. For example, the first half ends with Sinfonia in D minor which chamber music is lighter and easy to listen, and a Concerto in F# minor by Serge Koussevitzky which is the highlight of the first half. After the intermission the second half begins with big piece, Sonata op.42 by David Ellis, and ends with biggest piece in this program, the highlight of this recital was Concerto no.2 in B minor by Giovanni Bottesini.

## **5.2.2 Preparation for performance**

5.2.2.1 As a musician or performer. You must practice a lot to be a good perform. Music should be practice completely, and performer must prepare themselves, physically softly will not be nervous. Good preparation will helps the performer confident and able to give a secure performance.

5.2.2.2 You must have the discipline and determination to study practice regularly.

5.2.2.3 Set the practice schedule and follow is strictly.

5.2.2.4 After each performance, review and find out what problems occurred or what can be improved. Discuss with teacher how you will solve your problems. You will lean many valuable lessons from your performance.

## **5.2.3 The performance venue and the instruments**

5.2.3.1 Should be sound check at the hall before playing the recital.

5.2.3.2 You should practice on the instrument which you will play and use in the recital

5.2.3.3 Carefully check each instrument is ready to play; for example, string is tuning already if not you must be repair immediately.

5.2.3.4 In the recital, carefully adjust your music stand when you play. It must be lower or lowest as possible, because if the music stand is high, the audience can not see your face.

#### **5.2.4 Other organizing functions**

5.2.4.1 The performer should be contact the College Staff two or three weeks before recital for reservation of the performance venue and move instrument in the recital day.

5.2.4.2 The performer should reserve the required recording facilities.

5.2.4.3 Invitations should be sent two weeks before the recital.

5.2.4.4 Public relation work should be undertaken two weeks before the recital.

5.2.4.5 On the recital day, a few assistants should be recruited to distribute the program and to monitor the entrance. Entering the hall during the performance is not allowed

5.2.4.5 Be sure that your invited guests know about concert etiquette.

## REFERENCES

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[http://en.wikipedia.org/wiki/Serge\\_Koussevitzky](http://en.wikipedia.org/wiki/Serge_Koussevitzky)

[http://en.wikipedia.org/wiki/Giovanni\\_Bottesini](http://en.wikipedia.org/wiki/Giovanni_Bottesini)

[http://www.geocities.com/davidellis\\_uk/](http://www.geocities.com/davidellis_uk/)

[http://en.wikipedia.org/wiki/Domenico\\_Dragonetti](http://en.wikipedia.org/wiki/Domenico_Dragonetti)

New Grove Dictionary of Music and Musicians, second edition, has an article in English about Per Brant. The New Grove is also available online at <http://www.grovemusic.com/>.

## **APPENDIX**

## APPENDIX A

Music scores of:

- *Sinfonia in D minor* by *Per Brant*
- *Concerto in A major* for string bass and piano by *Domenico Dragonetti*
- *Concerto No.2 in B minor* for string bass and piano by *Giovanni Bottesini*
- *Concerto in F# minor* for string bass and piano by *Serge Koussevitzky*
- *Sonata op.42* for unaccompanied double bass by *David Ellis*

2

Subject **Sinfonia**

**Allegro non molto. I**

**Per Brant (1714-1767)**

Violino Primo  
Violino Secondo  
Alto Viola  
Basso

31 3

39

48

58

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

*Tasto Solo piano*

*f*

*ff*

*f*

Andante Piano

5

6

20

24

28

32 7

6 4 3 #6

36

6 #7 #6 6

39

6 6 4 2 6 6 4 3 6 6

43

#4 4 3 p 5 4 3 f 6

8

Allegro ma Poco

The musical score is written for piano and bass. It consists of four systems of music. The first system starts at measure 1 and ends at measure 6. The second system starts at measure 7 and ends at measure 13. The third system starts at measure 14 and ends at measure 20. The fourth system starts at measure 21 and ends at measure 27. The score includes various musical notations such as trills (tr), slurs, and fingerings (e.g., 6, 7, 5, 4, 3). The tempo is marked 'Allegro ma Poco'.

28 9

35

41

48

# CONCERTO

in A major  
for String Bass and Piano

Revised by EDOUARD NANNY  
Newly edited by STUART SANKEY (1997)

BASS

DOMENICO DRAGONETTI  
(1763-1846)

**Allegro moderato**

TUNING  $\frac{9}{8}$  Piano

*f* *stop Bow* *R.H.*

14 *Tempo + Piano*

16 *D* *mf* *ff*

19 *D* *G-* *mf* *or. 3 1 0 3 1 0* *D* *A*

26 *f dolcissimo* *p*

31 *cresc.*

33 *f* *mf* *cresc.*

36 *f* *D* *A* *3* *rit.*





4

String Bass

II

Andante 8  
*p dolce*

14

20  
D  
v v  
D  
1 3  
4

25  
*f espr.*

33  
*mf*

38  
*rall.*

43  
*dim.* *p calando* *mf dolce*  
*a tempo* *cresc.* *f*  
*caulas Brigde odvradvismmmmlal Fd time*

48  
*p*

54  
A D

String Bass

57 

61 **CADENZA** 

64 

66 

68 

70 

III

**Allegro giusto** 

13 

20 

6

String Bass

Musical score for String Bass, measures 32-104. The score is written in treble and bass clefs with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, and dynamics. Handwritten annotations include fingering numbers (1-4), accents (acc), and slurs. Measure numbers 32, 38, 44, 53, 60, 66, 79, 85, 91, and 104 are indicated. Dynamics include *f*, *p*, *cresc.*, *mf*, and *ff marc.*. Chord symbols *D*, *A*, and *G* are present. A 4-measure rest is shown in measure 44. A 7-measure rest is shown in measure 66. A trill (*tr*) is marked in measure 104.

String Bass

Musical score for String Bass, measures 110-169. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. Measure 110 starts with a piano (*p*) dynamic and includes a D chord. Measure 116 features a triplet of eighth notes. Measure 123 shows a dynamic increase from mezzo-forte (*mf*) to forte (*f*) with a *cresc.* marking. Measure 130 includes a *rit.* (ritardando) section followed by *a tempo* and a forte (*f*) dynamic. Measure 144 is marked piano (*p*). Measure 150 is marked forte (*f*). Measure 156 is marked piano (*p*). Measure 163 is marked forte (*f*) and includes a *poco accel.* (poco accelerando) marking. Measure 169 ends with a fortissimo (*ff*) dynamic. The score includes various fingering numbers (1-4) and chord diagrams for D and G chords.



Handwritten musical score for guitar, measures 40-64. The score is written on a single page with a vertical margin line on the left. It consists of two staves: a bass clef staff (bottom) and a treble clef staff (top). The music is in a key with one flat (B-flat) and a 4/4 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. Performance instructions include *cresc.*, *p*, and *take time*. Fingering numbers (1-5) are written above notes. There are also handwritten annotations in Thai script and Roman numerals (II, III, IV, V, VI, VII, VIII, IX, X, XI, XII). The piece ends with a double bar line and the text "G 6468 B".

4  
40  
II

42

45  
*cresc.*

E

51  
*take time*  
III

55  
F

62

64  
*p* 3  
*cresc.*  
II  
G 6468 B  
II  
I

Handwritten musical score for a piece titled "Sukol Sirisak". The score is written on a page numbered "5" in the top right corner. It consists of eight staves of music, alternating between treble and bass clefs. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Handwritten annotations in blue ink are present throughout the score, including fingerings (e.g., "3 2 1", "1 2 1 2 3"), articulation marks (e.g., "V", "N", "hot"), and performance instructions (e.g., "dim.", "sf", "p"). A boxed letter "G" appears above the second staff, and a boxed letter "H" appears above the seventh staff. The piece concludes with a final measure marked with a "3" and a fermata. At the bottom center of the page, the alphanumeric code "G 6468 B" is printed.

G 6468 B

6

*Cadence* *in B A E*

*never more >*

*2 4*

*guld f*

*sul d*

*pp*

*se*

*vibrato*

G 6468 B

I

Rall. a Tempo tr

cresc. sf sf sf

tr a tempo

vibrato sempre f p p

4 2

p

ff

Andante  $\text{♩} = 60$

mf espressivo cresc.

vibrato nastro

2. (7 mm)

v f

6

Cadence *low B  $\bar{w}$  E*

*2 4* *never more >*

*III II*  
*f*  
*I*

*guld*  
*f*

*sul D*  
*I*  
*III*  
*II*

*pp*

*sf*

*vibrato*

G 6468 B

I

Rall. a Tempo tr

cresc. sf sf sf

tr a tempo

vib f p sempre

4 2

p

ff

Andante mf espressivo cresc.

2. (7 mm)

v f v

8

**B** *mf* *f* *mf*

**C** *p* *cresc.*

*sul A* **D** *f* *cresc.* *cresc.*

**E** *f* *f* *rit. no. Rall.* **F** *Tempo I°* *p*

*dim*

**G** *p sub.*

G 6468 B

Detailed description of the musical score: The score consists of ten systems of musical notation, primarily in bass clef with some treble clef staves. It includes various dynamics such as *mf*, *f*, *mf*, *p*, *f*, *ff*, and *p sub.*. Performance instructions include *cresc.*, *rit. no.*, *Rall.*, and *Tempo I°*. There are also specific markings like *sul A* and *dim*. The score is marked with letters B through G in boxes, indicating different sections. Fingering numbers (1-3) and slurs are used throughout. The piece concludes with the number '8' in the top left corner and the identifier 'G 6468 B' at the bottom center.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a piano (*p*) dynamic marking. The bass staff contains several measures of music, including a section marked *Rall.* (Ritardando).

### 3. Finale (6 mn)

Second system of musical notation, titled "3. Finale (6 mn)". It begins with the tempo marking "Allegro" and measure number 16. The score is divided into sections A, B, C, and D. Section A starts with a mezzo-forte (*mf*) dynamic. Section B includes a *cresc.* (crescendo) marking. Section C begins at measure 32 with a piano (*p*) dynamic. Section D starts at measure 41 with a forte (*f*) dynamic. The score concludes at measure 24. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

10

Handwritten musical score for guitar, page 10. The score consists of 10 staves of music, alternating between bass and treble clefs. It includes various musical notations such as dynamics (*f*, *p*, *rit*), articulation (accents, slurs), and performance instructions (*sul G*, *cresc.*). Section markers E, F, G, and H are placed in boxes above the staves. Fingerings and other technical markings are present throughout the piece.

G 6468 B

11

**I**

*p*

*f*

*p*

**L**

*cresc.*

*f*

*p*

*f*

**M** Animando

1 4 1 2 4 2 3

II

The image displays a handwritten musical score on a single page. The score is written on ten staves, alternating between treble and bass clefs. The notation includes various musical symbols such as notes, rests, and accidentals. There are several annotations and markings throughout the score, including:

- Measure numbers: 12/66, 178, 179, 196, 197, 200, 215, 218.
- Performance instructions: "sul D" (sul ponticello) appears on the bass staff at measures 196 and 200.
- Dynamic markings: "P" (piano) is marked at measure 200.
- Section markers: "Q" is enclosed in a box at measure 215.
- Other markings: "A", "B", "C", "D", "E", "F", "G", "H", "I", "J", "K", "L", "M", "N", "O", "P", "Q", "R", "S", "T", "U", "V", "W", "X", "Y", "Z" are scattered throughout, often with arrows pointing to specific notes or groups of notes.
- Handwritten notes in Thai script are present, particularly above measures 178-180 and 196-200.

# CONCERTO

Opus 3 for String Bass and Piano

Tuning:



## STRING BASS

### I

Edited by FRED ZIMMERMANN

SERGE KOUSSEVITZKY

(1874-1951)

*ad lib. du tempo*

**Allegro**

*f play with metronome before*

**Alla breve** *a tempo*

STRING BASS

3

4

STRING BASS

*Alla breve* *rit.* *a tempo*

*ff* *p* *mf* *f* *mf* *p* *pp* *ppp* *mf* *f* *ff* *f* *mf*

STRING BASS

II

Andante

3 *mf*

*f* *p* *mf*

*f*

4 *p*

*mp* *p* *mf* *f*

*ff*

*rit.* *p* *mf*

*a tempo* *f*

3 *mf*

*f* *f* *ff*

*p*



STRING BASS

The musical score for String Bass on page 7 is written in G major and consists of ten staves. The notation includes various dynamics and articulations:

- Staff 1: *f* (forte), *cresc.* (crescendo)
- Staff 2: *p* (piano), *mf* (mezzo-forte), *p* (piano)
- Staff 3: *mf* (mezzo-forte), *f* (forte)
- Staff 4: *ff* (fortissimo), *f* (forte)
- Staff 5: *D* (chord marking), *cresc.* (crescendo)
- Staff 6: *cresc.* (crescendo)
- Staff 7: *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *fff* (fortississimo)
- Staff 8: *rit. molto* (ritardando molto), *a tempo* (al tempo)
- Staff 9: *cresc.* (crescendo), *3* (triplet)

double bass

for unaccompanied double bass David Ellis

# sonata op.42

duration 5' 30"

*tritarzo*

Andante ♩ = 60 approx.

*P espress. dolce e legato*

*f P accel. e cresc.*

6 *mf* *f* *rit.* *p a tempo*

11 *ff* *ritmico* *accel.*

16 *(accl.)* *ff* *ritmico* *dim. e rit.*

21 *a tempo* *pp* *ppp* *arco. sul pont.* *ord.* *p espress.*

26 *pp* *ppp* *arco. sul pont.* *ord. pizz. marc.*

32 *f marc.* *ppp* *f*

38 *arco. sul pont.* *ord.* *mf* *f*

43 *accl. sempre* *ff*

48 *rit.* *Andante (♩ = 60)*

53 *p* *espressivo* *f* *p dolce espress.*

58 *rall.* *pp*

Handwritten notes: *1 2 1*, *1 2 1*, *E<sup>b</sup> Lydian*

63 *Vivace* ( $\text{♩} = 96$ ) *f* *p* *f* *pizz.* *arco.* *simile*

66 *p* *f* *pizz.* *arco.*

69 *simile* *p* *f* *pizz.*

72 *arco.* *p* *f* *pizz.* *arco.* *4 2* *4 2* *0*

75 *pizz.* *mp* *dim.*

78 *arco.* *p* *pizz.* *arco.* *ff*

81

84 *p* *f* *pizz.*

87 *rit.* *Andante* *arco.* *p espress. dolce e legato*

91 *pp* *p* *ppp*

Sequencia

Handwritten musical score for 'Sequencia' in bass clef. The score includes measures 96 through 134. Key annotations include:

- Measure 96: *pizz.*, *pp*, *arco.*, *mf*, *IN 3* *Passy*, *IN 3*
- Measure 101: *IN 3* *Passy*, *tengo* *IN 3*
- Measure 106: *accel. sempre*, *simile*, *mf cresc. sempre*
- Measure 111: *trem*, *f*, *Vivace*, *ff*, *pizz.*, *arco.*
- Measure 115: *pizz.*, *arco.*
- Measure 118: *rit. - - - - al - - - - Andante*, *simile*, *cresc. - - - - ff molto espress.*
- Measure 121: *pp*
- Measure 125: *ff*
- Measure 130: *ff*
- Measure 134: *mf*, *mp*, *pizz.*, *arco.*, *p*, *rit.*, *pp morendo*

## **BIOGRAPHY**

<b>NAME</b>	Mr. Sukol Sirisak
<b>DATE OF BIRTH</b>	8 April 1982
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<b>INSTITUTION ATENDED</b>	Silpakorn University, 2004 Bachelor of Music Mahidol University, 2008 Master of Arts (Music)
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