

EC SO

2025

Section Bass – Saturday, February 1, 2025 – 10am-2pm

Round 1

Orchestral solo – please select ONE of the following:

- Verdi** Otello
Act IV – Letter U to 7 m. after Letter X (mute optional)
*** please play from this specific posted edition ***
- Stravinsky** Pulcinella Suite – Movement 7 – Vivo (with repeat)
- Haydn** Symphony No. 31
Movement 4 – Variation 7 (bass solo, with repeats)

Excerpts – please prepare ALL of the following:

- Brahms** Symphony No. 2
Movement 1 – Letter E to 5 m. after Letter F
- Bach** Orchestral Suite No. 2 – Badinerie (no repeats)
- Berlioz** Symphonie Fantastique
Movement 4 – Rhsl. 50 to Rhsl. 53 (mm. 15-62)
Movement 5 – Pick-up to m. 3 after Rhsl. 70 to 9 m. after Rhsl. 74
- Mozart** Symphony No. 39
Movement 1 – m. 40 to Letter C

Round 2

Solo piece – please select ONE of the following (no solo tuning, play in orchestral tuning without accompaniment):

- Bach** Any Cello Suite dance movement (no preludes, no repeats)
- Bottesini** Concerto No. 2 in B Minor – Exposition (Beginning to m. 38)
- Dittersdorf** Concerto No. 2 in D Major – Exposition
- Koussevitzky** Concerto No. 2, Op. 3 – Beginning to 5 m. before the second Alla breve
- Vanhal** Concerto – Exposition

Excerpts – please prepare ALL of the following:

- Strauss** Don Juan – m. 1 to m. 5; (skip to) Letter A to 4 m. after Letter B
- Mozart** Symphony No. 35
Movement 1 – Beginning to m. 48; m. 59 to Letter B
Movement 4 – Beginning to m. 53
- Mussorgsky** Pictures at an Exhibition – Movement 6 (Samuel Goldenberg and Schmuyle)

Orchestral Solo

--- OPTION 1 of 3 ---

Verdi

Otello

Act IV – Letter U to 7 m. after Letter X (mute optional)

*** please play from this specific posted edition ***

Verdi

Otello, Act IV

Poco più mosso

U Soli con sordino ad lib.
legato

pp un poco marc. più marc.

morendo

f ppp V

X

stacc.

p f un poco più marc. e cresc. cresc.

senza sord.

Stravinsky

Pulcinella Suite – Movement 7 – Vivo (with repeat)

Stravinsky: Pulcinella
(Mvt VII Vivo - figure 85 to 6 m. after figure 93)

Bass

Orchestral Solo

OPTION 2 of 3

7. Vivo

85 Vivo, $\text{♩} = 132 - 138$

Solo

ff *sf* *sf* *fff*

sempre sim.

87 *f* *gliss.*

88 *ff*

89

90 *détaché* *très fort*

91 *dolce*

92 3 4

93

Orchestral Solo

--- OPTION 3 of 3 ---

Haydn

Symphony No. 31

Movement 4 – Variation 7 (bass solo, with repeats)

Haydn

Violoncell und Baß. Symphony No. 31, Mvt. 4

Var. 7. Solo

The musical score is presented in three staves. The first staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a treble clef and a 2/4 time signature, then changes to a bass clef and 12/8 time signature. The second staff continues in 12/8 time. The third staff also continues in 12/8 time and includes first and second endings. The music features various rhythmic patterns, including triplets and sixteenth-note runs.

Brahms

Symphony No. 2

Movement 1 – Letter E to 5 m. after Letter F

2

Johannes Brahms
Symphony No. 2 in D Major, Op. 73

Kontrabaß

Allegro non troppo

E (*quasi ritenente*)

118 *f* *sf ben marc.* *sf marc.*

124 *f*

132 *ff* *poco f espr.*

142 *cresc.*

152 *ff* *p* **F** *pizz.*

Detailed description: This is a page of musical notation for the Contrabass part of the first movement of Brahms' Symphony No. 2. The music is in D major and 4/4 time. It begins at measure 118 with a forte (*f*) dynamic and a 'quasi ritenente' marking. The first staff (measures 118-123) features a melodic line with slurs and accents, marked *sf ben marc.* and *sf marc.*. The second staff (measures 124-131) continues the melodic line with a forte (*f*) dynamic. The third staff (measures 132-141) shows a more rhythmic, eighth-note pattern with a fortissimo (*ff*) dynamic and a 'poco f espr.' marking. The fourth staff (measures 142-151) continues this pattern with a crescendo (*cresc.*). The fifth staff (measures 152-158) concludes with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic and a 'pizz.' (pizzicato) marking, indicated by a boxed 'F' above the staff.

Bach

Orchestral Suite No. 2 – Badinerie (no repeats)

4

Bach

J.S. Bach — Suite No. 2

Orchestral Suite No. 2

Violoncello / Contrabasso

Badinerie

stacc.

7

18

20

28

34

p

f

p

f

Fine

Berlioz

Symphonie Fantastique

Movement 4 – Rhsl. 50 to Rhsl. 53 (mm. 15-62)

Berlioz

Berlioz — Symphonie Fantastique

Contrabasso.

IV.

Gang zum Hochgericht.

Marche au Supplice.

The Procession to the Stake.

Allegretto non troppo. (♩ = 72)

The musical score is written for the Contrabasso in bass clef with a key signature of one flat (B-flat). It consists of seven staves of music. The first staff (measures 50-51) is marked *div.* and *f*. The second staff (measures 51-52) is marked *unis. arco* and *f*. The third staff (measures 52-53) is marked *pizz.* and *mf*. The fourth staff (measures 53-54) is marked *arco* and *f*. The fifth staff (measures 54-55) is marked *pp*. The sixth staff (measures 55-56) is marked *p*. The seventh staff (measures 56-57) is marked *f* and *ff*. The score includes various dynamic markings such as *f*, *ff*, *dim.*, *p*, *mf*, *pp*, and *mf*. It also features articulation marks like accents and slurs, and performance instructions like *unis. arco* and *pizz.*. Measure numbers 50, 51, 52, and 53 are indicated in boxes above the staves.

V.

Hexensabbath.

Songe d'une nuit du Sabbat. A witches' sabbath.

Hexenrundtanz.
Ronde du Sabbat.
Witches' round dance.
Poco meno mosso.

70

f *ff*

mf *trill* *ff*

p *cresc.* *f*

f *sempre f*

f

cresc. *ff* *p* *f*

p *f* *p* *cresc.* *ff*

ff *f*

ff

ff

Mozart

Symphony No. 39

Movement 1 – m. 40 to Letter C

Wolfgang Amadeus Mozart

Symphony No. 39, K. 543

Violoncello und Kontrabaß

Allegro

40

53 **A**

61 *ten.* **B**

74

82 **C**

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff begins at measure 40 and ends with a bracket. The second staff starts at measure 53, marked with a box 'A' and a forte 'f' dynamic. The third staff starts at measure 61, marked with a box 'B' and a 'ten.' (tutti) dynamic. The fourth staff starts at measure 74. The fifth staff starts at measure 82, marked with a box 'C'. The sixth staff continues the music from the fifth staff.

Strauss

Don Juan – m. 1 to m. 5; (skip to) Letter A to 4 m. after Letter B

Richard Strauss
Don Juan, Op.20

BASSO

Allegro molto con brio.

Musical notation for the first staff of the bass part. It begins with a forte (*ff*) dynamic and features a triplet of eighth notes. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Musical notation for the second staff, marked "A arco" and *ff*. It features a triplet of eighth notes. The key signature is three sharps and the time signature is 3/4.

Musical notation for the third staff, marked *ff*. It features a triplet of eighth notes. The key signature is three sharps and the time signature is 3/4.

Musical notation for the fourth staff, marked *fff*, *f*, and *ff*. It includes accents (>) and a triplet of eighth notes. The key signature is three sharps and the time signature is 3/4.

Musical notation for the fifth staff, marked *ff*, *ff*, *pizz.*, and *pp*. It includes a triplet of eighth notes. The key signature is three sharps and the time signature is 3/4.

Mozart

Symphony No. 35

Movement I – Beginning to m. 48; m. 59 to Letter B

Wolfgang Amadeus Mozart

Symphony No. 35

Violoncello und Kontrabaß

D-dur

Allegro con spirito

Musical score for Violoncello and Kontrabaß, measures 1 to 48. The score is in D major (D-dur) and 4/4 time. It begins with a dynamic marking of *f* (forte) and a tempo marking of *Allegro con spirito*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *p* (piano), and *fp* (fortissimo piano). The score is divided into systems, with measure numbers 9, 17, 23, 28, 33, 38, and 44 indicated at the beginning of their respective lines. The key signature is D major, indicated by two sharps (F# and C#).

m. 59

Musical score for Violoncello and Kontrabaß, measures 59 to 63. This section begins with a dynamic marking of *f* (forte). The music continues with eighth and sixteenth notes. A section labeled 'B' is indicated above the final measure (m. 63). The key signature remains D major.

Mozart

Symphony No. 35

Movement 4 – Beginning to m. 53

IV

FINALE

Presto

9

14

21

27

33

41

49

p

f

sf

sf

sf

p

sf

sf

sf

A

Mussorgsky

Pictures at an Exhibition – Movement 6
(Samuel Goldenberg and Schmuyle)

Bassi

5

Mussorgsky

Pictures
at an
Exhibition

— M. Samuel Goldenberg und Schmuyle

56 *Andante*
f

57

58 4 59 3 *Tromp.*

60 *f sf sf sf*

61

62 *cresc ff* 1 *v. celli.* *p sf ff*

Detailed description: This is a page of musical notation for the Basses part of the sixth movement of 'Pictures at an Exhibition' by Modest Mussorgsky. The score is written in bass clef with a common time signature (C). It consists of five staves of music. The first staff begins at measure 56 with the tempo marking 'Andante' and a dynamic of 'f'. The second staff continues to measure 57. The third staff starts at measure 58, featuring a 4-measure rest followed by a 3-measure rest, and includes the instruction 'Tromp.'. The fourth staff covers measures 60 and 61, with dynamics ranging from 'f' to 'sf'. The fifth staff covers measure 62, starting with a 'cresc' (crescendo) and 'ff' (fortissimo) dynamic, followed by a first ending bracket and the instruction 'v. celli.' (viola celli). The dynamics in this staff include 'p', 'sf', and 'ff'.