

**UVU Music Department**  
**Ensemble Placement Auditions**  
**Bass**

Auditions will be held on Tuesday, August 23 from 10 am – 1 pm  
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Rossini – La Gazza Ladra Overture

Excerpt 1: Rehearsal C to mm. 138

Excerpt 2: mm. 275 to mm. 291

Beethoven – Symphony No. 7

First Movement

Excerpt 1: mm. 34 to mm. 40

Excerpt 2: mm. 101 to Rehearsal C

Excerpt 3: mm. 184 to mm. 190

Excerpt 4: Rehearsal F to Rehearsal G

Second Movement

Excerpt 5: Rehearsal C to mm. 81

Excerpt 6: mm. 195 to mm. 210

Third Movement

Excerpt 7: mm. 11 to mm. 24

Excerpt 8: mm. 82 to mm. 89

Fourth Movement:

Excerpt 9: mm. 54 to mm. 64

Parts are attached.

# Gioacchino Rossini La Gazza Ladra Overture

Bass.

Maestoso marziale.

1

8

Kl. Tr.

16

24

A

30

36

B

44

51

Kl. Tr.

58

Allegro.

64

70

76

Bb

Rossini — La Gazza Ladra Overture

Bass.

2

88 *a tempo*

*pp*

94

*p* *pp*

100

106 *cresc. poco a poco*

112 *ff* *marc.* *sf*

119 *sf*

125 *sf*

131 *f* *cresc.* *ff*

137 *sf* *f cresc.* *ff*

145 *sf* *sf* *sf* *sf* *ff* *marc.*

154 *pp* *G. P.* *Fag. u. Hr.*

165 *p* *D*

179

Bass.

189 *p*

197 *p*

209 *p*

219 **E** pizz. *ppp*

226

234 *sempre ppp*

242

250 arco *pp* segue *cresc. poco a poco*

259 *sempre cresc.* *fed accel.*

268 *cresc.*

275 **F** Più mosso. *ff marc. sf*

280 *sf*

287 *5 2 rit.*

Rossini — La Gazza Ladra Overture

Bass.

4

299 **Tempo I.**

299 *pp*

Musical staff for measures 299-304. The staff contains eighth notes with stems pointing up and down, alternating in a rhythmic pattern. The key signature has two sharps (F# and C#).

305

Musical staff for measures 305-310. Continuation of the eighth-note rhythmic pattern from the previous staff.

311 *ff* **G**

Musical staff for measures 311-315. Measures 311-313 continue the eighth-note pattern. Measures 314-315 feature a triplet of eighth notes. A dynamic marking of *ff* and a **G** (G-clef) are present.

316 **Fag. u. Hr.** **G. P.** *p*

Musical staff for measures 316-329. Measures 316-317 have rests. Measures 318-329 contain chords with fingerings 1 through 10 indicated below. A dynamic marking of *p* is present.

330

Musical staff for measures 330-339. The staff contains chords with fingerings 1 indicated above.

340 *pizz.* *p*

Musical staff for measures 340-349. Measures 340-342 have chords with fingerings 1. Measures 343-344 feature a *pizz.* (pizzicato) marking. Measures 345-349 have chords with fingerings 1. A dynamic marking of *p* is present.

350 *arco* *p*

Musical staff for measures 350-357. Measures 350-351 have eighth notes. Measures 352-353 have chords with fingerings 1. Measures 354-357 have chords with fingerings 1. A dynamic marking of *p* is present.

358

Musical staff for measures 358-367. The staff contains chords with fingerings 1 indicated above.

368 *pizz.* **H** *p*

Musical staff for measures 368-376. Measures 368-370 have chords with fingerings 1. Measures 371-372 feature a *pizz.* (pizzicato) marking. Measures 373-376 have eighth notes. A dynamic marking of *p* and a **H** (H-clef) are present.

377 *ppp*

Musical staff for measures 377-383. The staff contains chords with stems pointing up and down. A dynamic marking of *ppp* is present.

384

Musical staff for measures 384-390. The staff contains chords with stems pointing up and down.

391 *sempre ppp*

Musical staff for measures 391-396. The staff contains chords with stems pointing up and down. A dynamic marking of *sempre ppp* is present.

399

406

arco                      stacc.

*pp*                      *cresc. poco a poco* - - - -

413

- - - - - *sempre cresc.* - - - - -

421

- - - - - *f ed acceler.*                      *cresc.*

429

*I Più mosso.*

*ff*                      *3*                      *marc.*                      *sf*

435

*3*                      *f*

441

*Più allegro.*

*ff*

449

457

*mf*                      *cresc. molto*

465

*ff*                      *sf*

471

*ff*

479

*div.*

# Symphony No. 7 in A Major, Op. 92

## Violoncello u. Kontrabaß

Ludwig van Beethoven

Poco sostenuto  $\text{♩} = 69$

69 *f* 1 *f* 1 *f* *f* *p* *dim.* *pp*

12 *cresc. ff*

19 *dim.*

23 **A** *p* 5 *pp* Kb Kb *cresc.* *ff* Vc. Vc.

35 *ff* *ff*

39 *ff* *dim.* *p* *pizz.*

45 *arco* *pp* *cresc.*

52 **B** *ffp* Vc. *unis.* Vc. *p* 5 Fl. I

63 **Vivace**  $\text{♩} = 104$  2 *unis.* *p*

74 *sfp* *sfp* *f > p*

83 *f* *sf* *sf* *sf* *sf* *sf* *ff* *simile*

91

99 *p* *cresc.* *stacc.*

# Beethoven — Symphony No. 7

## Violoncello u. Kontrabaß

106 **C** *ff* *p*

114 *cresc. f p* *cresc. f*

125 *sf* *p* *dolce* *f* **D**

136 *dim.* *p* *pp* *pp* **1**

144 *cresc. poco a poco* **1** *V*

151 *ff* *pp* *cresc.* **Vc.**

158 **Kb.** *unis.* *ff* *pp* *cresc. ff* *sf* *sf*

168 *ten.* *sf* *ff* **G.P.** **2**

177 *ff* **G.P.** *pp* **2** **3**

188 *cresc.* **1**

196 **2** **3** **4** **5** **6** **F** *f*

203 *ff* **1** **1**

213 **Vc.** **Kb.** **G** *ff* *sf* *sf* **4** **4**



# Beethoven — Symphony No. 7

4

## Violoncello u. Kontrabaß

224 unis. *pp* 1 1 1

233 *cresc. poco a poco*

240

248 *f*

254 **H** *ff*

261

268

273 *più f* 3 3 **I** *ff*

279

285

291

297 **Vc.** *pizz.* *arco*  
**Kb.** *pizz.* *pizz.*

*p* *p*

Detailed description: This page of a musical score for Violoncello and Kontrabaß (Cello and Double Bass) covers measures 224 to 297 of Beethoven's Symphony No. 7. The score is written in bass clef with a key signature of two sharps (F# and C#). It begins with a 'unis.' (unison) instruction and a dynamic marking of 'pp' (pianissimo). The music features several first endings marked with '1'. A 'cresc. poco a poco' (crescendo poco a poco) instruction is present in measure 233. The dynamics range from 'pp' to 'ff' (fortissimo). Performance techniques include 'pizz.' (pizzicato) and 'arco' (arco). A rehearsal mark 'H' is placed above measure 254. The score concludes with a double bar line at measure 297, where the parts for Violoncello (Vc.) and Kontrabaß (Kb.) are indicated.

# Beethoven — Symphony No. 7

## Violoncello u. Kontrabaß

307 *pp* *pp sempre*

317 *cresc.* *ff* *arco* *ff*

324 *unis.* 1 2 3 4 5 *p* *cresc.* *f*

333 *sf* *p*

342 1 *dolce* *ff* *L*

349 *Vc.* *Kb.* *dim.* *p* *pp* *pp* 1 1

358 *unis.* *V* *cresc. poco a poco*

364 *ff* *Vc.* *pp* *cresc.* *ff* *unis.*

371 *pp* *cresc. ff* *M* *sf* *sf*

380 *ten.* *sf* *ff* 2 *G.P.*

# Beethoven — Symphony No. 7

6

## Violoncello u. Kontrabaß

389 *p* **1** *G. P. pp*

396 *sempre pp* **N** **Kb** **1** *Vc.*

403 **2** **3** **4** **5** *cresc.*

411 **6** **7** **8** **9**

419 *più cresc.* *ff* *unis.*

425

431 *Vc.* *Kb*

438 *ff* *ff*

444 *unis.*

### Allegretto $\text{♩} = 76$

Ob.

Violoncello I  
*ten.*

Violoncello II u. Kontrabaß  
*ten.*

**1** **1**

11 *pp* *pp*

# Beethoven — Symphony No. 7

Violoncello u. Kontrabaß

**A**

27 *p*  
*pp*

37 *pp*  
*pp*

**B**

47 *cresc. poco a poco*  
*cresc. poco a poco*

58 *f*  
*f*

**C**

69 *più f*  
*ff*

79

89 *dim.*  
*dim.*  
*sempre dim.*  
*sempre dim.*  
*p*  
*p*

# Beethoven — Symphony No. 7

8

## Violoncello u. Kontrabaß

101 unis. pizz. **D** 1 2 3 4 5 6 7 8 9 10

112 11 12 1 2 3 4 5 6 7

123 *cresc.* - - - *dim.* - - *p* *cresc.* - - -

134 *dim.* *p* 1 2 3 4 5 2 *cresc.*

146 arco 3 3 3 3 1 **E** pizz. *f* *ff* *p*

157 *sempre p*

170 *cresc.* - - -

181 **F** 5 Viol. II arco *dim.* *pp* *sempre pp*

196

202 *cresc.* - - -

213 **G** *ten.* *ff* *ten.* 2 pizz. *p*

225 1 2 3 4 5 6 7 8 9 10 11

236 12 13 14 15 16 17 18 arco *dim.* - - *pp* *ff*

# Beethoven — Symphony No. 7

## Violoncello u. Kontrabaß

248 **H** *ten.* *p* *ff* *ten.* **1** *pizz.* *p*

262 *f* **2** *arco* **2**

### Presto $\text{♩} = 132$

*f* *p* **Vc.**

12 *unis.* *cresc.* *sf* *sf* *f*

25 *f* *sf* **Viol. I** *pp* *ff* **8** **Viol. I**

57 *pp* *ff* **4** *pizz.* *p*

74 *cresc. poco a poco* *arco*

86 **A** *f* *ff* *p*

100 *Vc pizz.* *arco* *p* *cresc.* *f* *sf* *cresc.* *f* *sf*

**Kb. pizz.**

115 *unis.* *sf* *sf* *p* *cresc.* *ff*

128 *f* **2**

141 *sf* *sf* *sf* *sf* *ff* *ff* *p* **Assai meno presto**  $\text{♩} = 84$  **31**

# Beethoven — Symphony No. 7

10

## Violoncello u. Kontrabaß

185 Fl. I. 12 Clar. Ob. V. *cresc. - - ff*

212 V. 1

225 1 *p* *sempre dim. - - - - - ppp*

241 **Presto** *f* *p* Vc. unis. *cresc.*

255 *sf sf f* *p* *sempre p*

270 Vc. unis.

285 V. 11 Viol. I. 8 *p* *pp*

317 Viol. I. 4 pizz. *pp* arco

336 *cresc. poco a poco - - - - -*

350 **C** *f* *ff* *p* pizz.

367 Vc. arco 2 Kb. pizz. 2 arco 2 *p* *cresc. - - f sf sf sf p*

384 unis. *cresc.* 1 *ff* 2 3 4

398 2 *sf sf sf sf sf*

# Beethoven — Symphony No. 7

## Violoncello u. Kontrabaß

413 **Assai meno presto** Fl. I. 12 Clar. Ob. V. *p* 31 *cresc.*

470 *ff* V. 1 V.

484 1 *p* *sempre dim.* *ppp*

501 **Presto** *f* *p* Vc. unis. *cresc.*

514 *sf sf f* V. 11 *f sf*

537 Viol. I. 8 Viol. I. *pp ff pp ff*

560 4 *pizz.* *p* arco *cresc. poco a poco*

576 *f*

589 **D** *ff* *p* *pizz.*

603 Vc. arco 2 Kb. *pizz.* *p* *cresc.* *arco* *2* *cresc.* *f sf sf sf p*

618 unis. *cresc.* *ff* 1 2 3

631 4 2 *f sf sf sf*

645 **CODA** **Assai meno presto** **Presto** *p* *ff*



# Beethoven — Symphony No. 7

12

## Violoncello u. Kontrabaß

Allegro con brio  $\text{♩} = 72$

The musical score is written for Violoncello or Kontrabaß in G major, 2/4 time. It begins with a dynamic of *ff* and includes first and second endings. The score is divided into sections A, B, and C. Section A (measures 31-41) features a *ff* dynamic and a *dim.* ending. Section B (measures 68-85) includes *pizz.* and *arco* markings, with dynamics ranging from *f* to *p*. Section C (measures 105-115) is a chordal passage marked *cresc.* and *ff*. The score also includes a piano accompaniment for measures 97-105, with the Cello part marked *Vc.* and the Bass part marked *Kb.*

Beethoven — Symphony No. 7

Violoncello u Kontrabaß

119 1. 1 1 2. 1

*sf sf sf ff* G.P. G.P. *ff* G.P.

G.P. Dal Segno *ff* G.P.

131 1 V 1 V

G.P. *sf sf sf sf sf* *sf sf sf sf*

142 unis. 1 1

*sf sf sf sf sf sf sf*

153 [D] 1 2 3 4 5 6 1. 2.

*sf sf sf sf sf sf sf sf sf*

163 V 1. 2.

*sf sf sf sf sf sf sf sf sf*

173 *sf simile sf*

184 *sf sf sf sf simile*

194

203 [E] 1 7

*dim. pp*

218 Vla. Vc. 1 7 1 1

*pp pp* *cresc. ff* G.P. G.P.

Kb. 1 7 1 1

*pp ff* G.P. G.P.

# Beethoven — Symphony No. 7

14

## Violoncello u. Kontrabaß

unis.

234 *sf* 1 2 3 4 5 6 7 1. 2.

245 *ff* *ff*

255

267 *simile*

278 *f* *arco ten.* *pizz.* *p* **G** 1

287 *f* *f* *f*

299 *Vc.* *V* *ten.* *V* *f* *f* *f* *f* *p* *Kb.* *f* *p* *ten.* *f* *f* *f* *f* *p*

314 *V* *cresc. poco a poco* 1 *cresc. poco a poco*

326 *V* **H** *ff* *sf* *sf* *sf* *sf* *ff* *sf* *sf*

340 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

# Beethoven — Symphony No. 7

## Violoncello u. Kontrabaß

348 *sf* *sf* *sf* G.P. 1 G.P. 1

357 unis. I

369 V

382 V

396 1 2 3 4 5 *sempre più f*

410 6 7 8 K 9 10 *ff* V

424 1 2 3 4 *fff*

439 Vc. Kb. *sf* *sf* *sf* *sf* *p* *cresc.* L

448 unis. *fff*

457 Vc. Kb. *sf* *sf* *sf* *sf* *sf* V

466 unis. *sf* *ff* *sf* *sf* *ff*