

Viennese Bass Method

Lesson 6. Orchestra Excerpts

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This lesson presents a recapitulation of all technical elements covered in the previous 5 lessons. You are welcome to reinforce your string crossings, arpeggio and single position technique here through the study of the actual orchestra Viennese bass excerpts. You will also have the opportunity to utilize the extended positions, or avoid them should you think some other fingerings may offer a better solution.

You may also notice a that the following excerpts are in the keys of C major, E flat major and G minor, which may serve as a good argument that the assumed convenience of D and A keys can indeed only be applied to the solo figurations, while the tonal reality of period orchestra music was far more diverse.

Exercise 37. Mozart, Symphony no. 34, 4th movement

The musical score for Exercise 37 consists of seven staves of bass clef music in 6/8 time. Each staff includes fingerings (numbers 1-4) and position markings (I-IV) below the notes. The music features various technical elements such as string crossings, arpeggios, and extended positions.

Staff 1: Fingerings: 2, 2, 1, 2, 1, 4, 1, 4, 1, 2, 1, 4, 2, 1, 2, 1, 4, 1, 4, 1, 2. Position markings: IV, III, II, I, IV, III, II.

Staff 2: Fingerings: 2, 2, 1, 2, 1, 4, 1, 4, 1, 4, 1, 1, 4, 1, 1, 2, 1, 1, 1. Position markings: II, III, II, III.

Staff 3: Fingerings: 1, 4, 1, 1, 2, 1, 1, 1, 4, 1, 1, 2, 4. Position markings: IV, III.

Staff 4: Fingerings: 1, 4, 2, 4, 2, 1, 4, 2, 1, 4, 1, 1, 2, 2, 4, 2, 1, 2. Position markings: II, I, II, I.

Staff 5: Fingerings: 4, 4, 4, 1, 4, 1, 4, 2, 1, 1, 2, 1, 1, 4. Position markings: I, II, III, IV, III.

Staff 6: Fingerings: 1, 4, 2, 4, 2, 1, 4, 1, 2, 1, 4, 4, 4, 1, 4, 1, 4. Position markings: III, II, III, II, III, II, III, II.

1 4 2 2 ○ 1 ○ 4 1 ○ 1 4 1 2 ○ 1 ○ 2 2 1 ○ 2 ○ 1

III _____ II _____ I _____ II I _____ III II _____ III II _____

4 2 ○ 4 2 4 4 ○ 4 1 ○ 4 ○ 4 4 1 ○ 2 ○ 2 ○

IV III _____ IV _____ III _____ IV III _____ II _____ III _____ II

1 ○ 1 4 1 4 2 4 1 ○ 1 4 2 4 1 ○ 2 ○ 1 4

II _____ I II _____ I II _____ III _____ II _____ I _____

1 4 4 1 2 4 4 1 2 2

I _____ II _____ III _____ IV _____ III _____ IV III

1 2 1 2 ○ 1 1 4 1 ○ 1 2 1 4 1 4 1 2 1 4

III _____ IV III _____ I _____ II _____ III

1 4 1 2 1 ○ 2 4 1 4 1 4 2 1 2 4 1 4 1

III _____ IV _____ III _____ II _____ I _____ III _____ II

2 4 1 2 1 4 4 2 1 4 1 2 1 1 2 1 2 1 2 4 1 2 1 4

II I _____ II I _____ III II _____ III II _____ I II _____ I II I _____ II I _____

4 2 1 4 1 2 4 4 1 4 2 4 4 4 1 4 2 4 1

III II _____ III II _____ III II _____ III _____ II _____ III _____ IV

Exercise 38. Mozart, Symphony no. 39, 1st movement

The musical score is presented in ten staves, each with a bass clef and a 3/4 time signature. The key signature consists of two flats (B-flat and E-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. Below each staff, there are fingering numbers (1, 2, 3, 4) and fingerings for the left hand (I, II, III, IV) indicated by brackets and lines.

Staff 1: $1 \quad 1 \quad 1$ $\circ \quad 1 \quad 4 \quad \circ$
 IV _____ IV _____ III _____ II _____ I _____

Staff 2: $4 \quad 4 \quad 2 \quad 4 \quad 1 \quad 4 \quad 2 \quad 4 \quad 1$ $1 \quad 4 \quad \circ \quad 1 \quad 4 \quad 1 \quad 2 \quad 1 \quad 4 \quad 1 \quad 4 \quad 1$
 I _____ II _____ III _____ IV _____ III _____ II _____ I _____

Staff 3: $4 \quad 1 \quad 4 \quad 2 \quad 1 \quad 4 \quad 1 \quad 4 \quad 1$ $1 \quad 4 \quad 1 \quad 1 \quad 4 \quad 1 \quad 2 \quad 4 \quad 1 \quad 4 \quad 1 \quad 2$
 I _____ II _____ III _____ IV _____ III _____ IV _____ III _____ II _____

Staff 4: $1 \quad 2 \quad 1 \quad 4 \quad 1 \quad 4 \quad 2 \quad 1 \quad 4 \quad 4 \quad 1 \quad 1 \quad 4$
 I _____ II _____ III _____ IV _____ III _____ IV _____

Staff 5: $1 \quad 1 \quad 1$ $4 \quad 1 \quad 2 \quad 2$ $\overset{B}{2 \quad 2}$ 2
 III II I _____ II _____ II I II _____

Staff 6: $\circ \quad 1 \quad 2 \quad 1$ $\overset{E}{1 \quad 4}$ $\circ \quad 1$ $\overset{E}{1 \quad 4}$ $\circ \quad 1$
 II III _____ III II III _____ III II III _____

Staff 7: $2 \quad 1$ $1 \quad 1 \quad 1 \quad 1 \quad 1 \quad 4$
 II I _____ III _____ II _____ III _____ IV _____ III _____

Staff 8: $2 \quad 4 \quad 1 \quad \circ$ $4 \quad 2 \quad 4 \quad 2$ $1 \quad 4 \quad 2 \quad 1$
 III _____ IV _____ III _____ IV _____ III _____ II _____



II _____ I _____ I _____ II



II II IV III II III II III III _____ II III II III II III



III II III II III II III _____



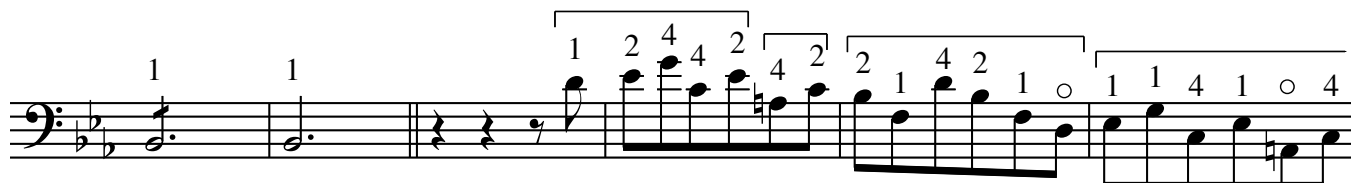
III II III II III II III _____ II I



I II I _____ IV I _____



I IV II _____ III II _____ IV



IV _____ II I III II III II III I II III _____ II IV III IV _____



IV IV _____ III II _____ IV

Exercise 39. Mozart, Symphony no. 40, 1st movement

2 1 1 2 1 1 2 1 1 4 4 2
 II I I

4 4 1 4 4 2 1 2 4 2 1 2 1 4 2 1 2 1 1 4 1

II III II III II III

1 4 1 4 1 2 1 4 4 1 2 4 4 1

II IV III IV III II III II

1 4 1 1 4 1 1 4 4 1 4 1 4 4 1

II I I I II

4 1 4 1 4 1 1 4 1 2 1 4 4 1 4 1 4 2 1 2 1

III II III II III II IV III II IV III II

4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 2 4 1

II IV III II III II I

4 2 1 4 4 4 2 4 1 4 1 4 1 4 1 2 4

I II I II III II

^B_V 1 1 1 1 4 1 4 2 1 1 4 1 4 1 4 1 4 4 4 4 4 4 4

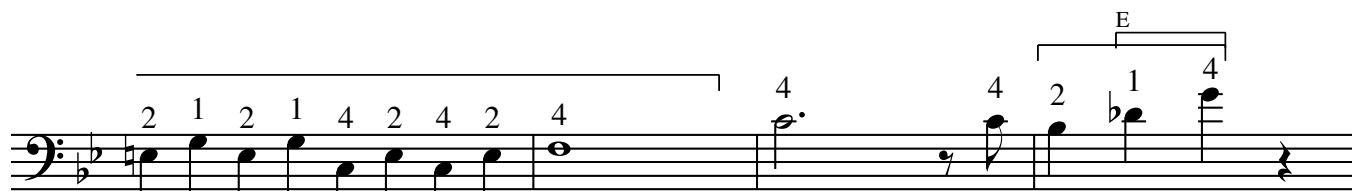
III II I II I II I II I

II I *simile*

II I

II I

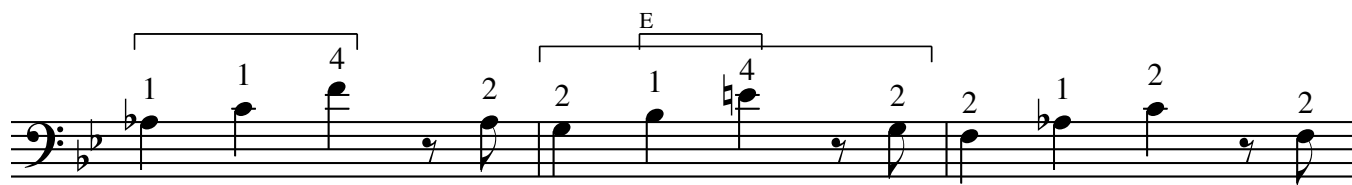
III II



III II

IV III IV III

II I



III II I

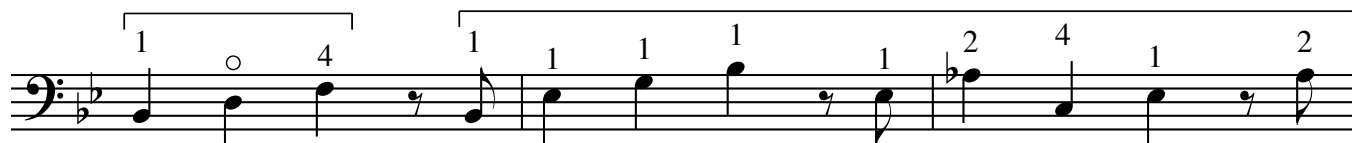
III

II I

III

II I

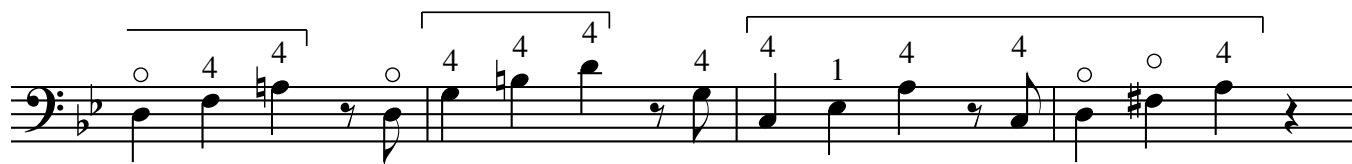
III



IV III II

IV III II I

III II IV III II



III

II

III

II I

III IV III II

IV III II

II I *simile*

III II

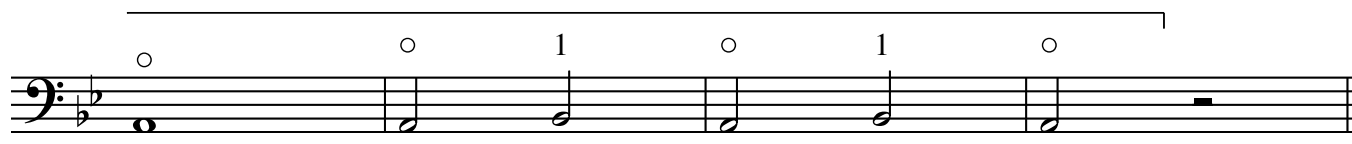
III II



III II

IV III

IV III



IV

Exercise 40. Mozart, Marriage of Figaro, Overture

You are welcome to fill in your own fingerings here. The position brackets are here only as a suggestion.

The musical score consists of nine staves of music in bass clef, 2/4 time signature, and the key of D major (two sharps). The first staff begins with the fingering numbers 4 2 4 2 4 above the first five notes. The score features various musical notations including slurs, ties, and a trill (tr) in the eighth staff. The music is primarily composed of eighth and sixteenth notes, with some rests and longer note values.

