

BACH: Adagio dal Concerto per violino in Mi magg.

Adagio  
*sempre piano*

5  
9  
14  
19  
25  
31  
39  
43  
47  
51  
54

A  
4  
B

VERDI - LA TRAVIATA (ATTO II, SCENEO VIVO)

STRIPITA DELL'INTRODUZIONE

13 ALL. VIVO

1 2 3 4 5 6 7 8 9

*p* *mf* *cresc.*

*pp*

*cres.*

*poco a poco*

*f* *cres.* *ff*

14

15

G. Verdi Otello

**POCO PIÙ MOSSO**  $\text{♩} = 80$   
**I SOLI CONTRABASSI, 1. e 2. CORDA - CON SORDINA**  
*legato*

4<sup>a</sup> Corda  
3<sup>a</sup> C.  
2<sup>a</sup> C.  
1<sup>a</sup> C.  
un po' marcato  
più marcato  
f  
ppp  
morendo  
p  
dim.  
p

**VIOLONCI!**  
*Un po' marcato cresc.*  
**BASSI**  
*staccate*

3  
f  
cres.  
ff  
ff  
3  
LEVARE LE SORDINE

G. Verdi

Rigoletto

N.º 3

DUETTO.

AND.<sup>te</sup> MOSSO.  
♩ = 66

pp

5

Quel

Detailed description: This system contains the first five measures of the duet. It features a single bass clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. The music begins with a piano (*pp*) dynamic. There are several slurs and accents over the notes. A measure rest is present in the second measure. The word "Quel" is written above the final measure.

UNO SOLO - CON SORDINA

ppp

morendo

PIZZ.

pp

Detailed description: This system contains measures 6 through 11. It is a duet system with two staves. The upper staff has a vocal line with lyrics: "vecchio male - diva - mi!". The lower staff has a piano accompaniment. Dynamics include *ppp*, *morendo*, and *PIZZ.* (pizzicato). There are slurs and accents throughout. A measure rest is present in the first measure.

16

Detailed description: This system contains measures 12 through 15. It continues the duet with two staves. The piano accompaniment in the lower staff is more active, featuring a rhythmic pattern of eighth notes. There are slurs and accents over the notes.

20

etc.

Detailed description: This system contains measures 16 through 20. It continues the duet with two staves. The piano accompaniment remains active. The word "etc." is written above the final measure. There are slurs and accents throughout.

24

28

*dim.*

ARCO

*ppp*

32

35

*cal canto*

*I. Tempo*

E come puoi tanto sicuro o - prar?

*ff*

39

PIZZ  
pp

43

ALBU.  
ppp *estremamente piano*

46

49

52

PIZZ.

55

pp

ARCO

pp

58

ppp

ppp

65

allarg. e morendo

# SYMPHONY No. 5

L. VAN BEETHOVEN, Op. 67  
(1770 - 1827)

Allegro  $d = 96$

*poco rit.* *a tempo* *pp* *ff*

*poco rit.* *ff* *f* *f* *f* *f* *dimin. pp*

*poco rit.* *a tempo* *pp*

*cresc.*

*f* *f* *f* *f* *f* *dim. pp*

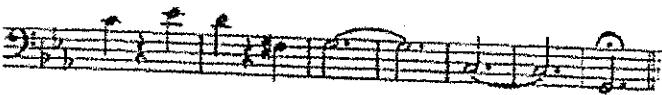
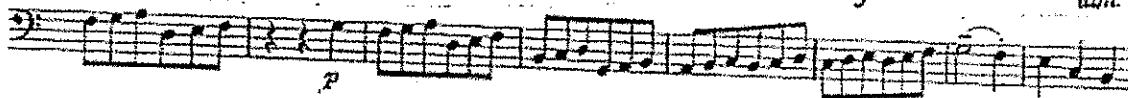
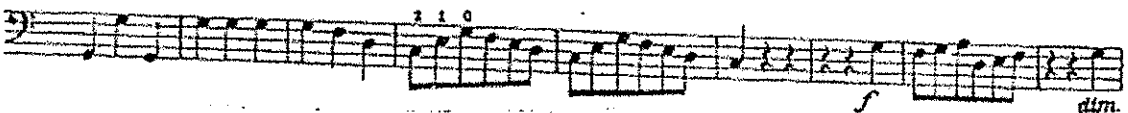
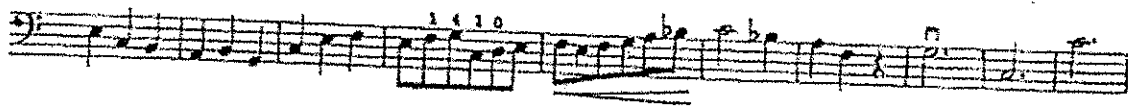
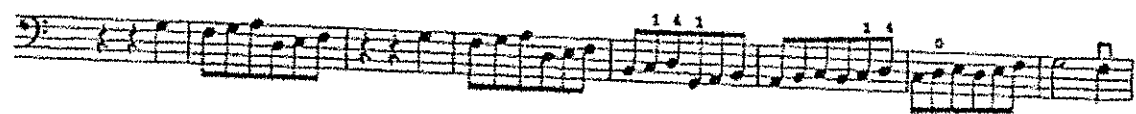
*cresc.* *f*

1 4 3 0

4 2 1 0

1 2





L. V. BEETHOVEN

IX SINFONIA in Re min

4 TEMPO

Presto

Tempo I

unis. b

poco Adagio

rit.

Tempo I

Adagio cantabile

Tempo I Allegro

Allegro assai  $\text{♩} = 80$

Tempo I Allegro

# MOZART 40

ALLEGRO

1

7

13

18

V

# SINFONIA KV 550 N° 40

W.A. MOZART

6

Basso

Allegro assai

IV

8

18

25

34

42

50

55

61

69

91

99

<sup>1</sup>In der zweiten Fassung C.I.

Basso

Musical score for Bassoon, measures 107-199. The score consists of ten staves of music, each beginning with a measure number. The notation includes various musical symbols such as notes, rests, dynamics (p, f), articulation (accents), and fingerings (1, 2, 3). The key signature is one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing triplets or slurs. Dynamics range from piano (p) to forte (f). Fingerings are indicated by numbers 1, 2, and 3. The score ends with a final measure (199) marked with a fermata.

207  
*p* *f* *p* *f* *f*

213  
*f* *p* *f*

223

230

235

248  
14 *Ob. 1*  
*p*

265  
*p*

273  
*f*

281  
*p*

289  
*f*

298

303

<sup>1</sup>In der zweiten Fassung Cl. I.

CONTRABBASSO

PULCINELLA (Ouverture dal balletto)

*Vivo* Pergolesi-Strawinsky

*ff*

6 *sempre simile*

*fff*

14 *simile*

*glissando*

21

27

34 *très fort (détaché)*

41 *(dolce)*

47 3

55 4





Mahler — Symphony No. 1 in D Major

6

Contrabass.

III. Satz.

Feierlich und gemessen, ohne 'zu schleppen.

1 (Pauken) *pp* *p* mit Dämpfer

2 *pp* *pizz.* 1 2 3 4

3 Nur eine Hälfte. *pp* *pizz.* 1 2 3 4

4 *pp* *pizz.* 1 2 3 4

5 *pp* *pizz.* 1 2 3 4

6 Zurückhaltend. 1

5 a tempo unis. (Ziemlich langsam.) *p* *pizz.* 2

6 Nicht schleppen.

7 *poco rit. a tempo*

8 *Poco riten. a tempo. sempre pizz.* 1 2 *pp*

9 1 9 1 1 2 3 *pp*

10 *Sehr einfach und schlicht, wie eine Volkswaise.* *pp* *pizz.* 2

11 9 11 6 (1. Viol.) *pp*

12 *pizz.* *poco riten.* *ppp*

13 Wieder etwas bewegter. *ppp* *sempre ppp*

