

BACH: Adagio dal Concerto per violino in Mi magg.

Adagio  
*sempre piano*

5  
9  
14  
19  
25  
31  
39  
43  
47  
51  
54

G. Verdi Otello

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

*un po' marcato*

*più marcato* *f* *morendo* *ppp*

*dim.* *p*

**VIOLONCI!**

*Un po' marcato* *cresc.*

**BASSI** *staccate*

*cresc.* *f* *cresc.* *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 tempo is marked 'AND.<sup>te</sup> MOSSO.' with a metronome marking of 66. The dynamics are 'pp'. There are several slurs and accents over the notes. A 'V' (crescendo) and a 'p' (piano) marking are present. 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 divided into two parts: 'UNO SOLO - CON SORDINA' (measures 6-8) and 'GLI ALTRI' (measures 9-11). The solo part has a 'ppp' dynamic and a 'morendo' instruction. The other part has a 'pp' dynamic and a 'PIZZ.' (pizzicato) instruction. There are slurs and accents over the notes, and a 'V' marking.

16

Detailed description: This system contains measures 12 through 15. It features a single bass clef staff with a key signature of one flat and a 3/4 time signature. There are slurs and accents over the notes, and a 'V' marking.

20

etc.

Detailed description: This system contains measures 16 through 20. It features a single bass clef staff with a key signature of one flat and a 3/4 time signature. There are slurs and accents over the notes, and a 'V' marking. The word 'etc.' is written above the final measure.

24

28

*dim.*

ARCO

*ppp*

32

35

*cal canto*

*I. Tempo*

E come puoi tanto sicuro o - prar?

*ff*

39

PIZZ  
pp

43

ABCO.  
ppp *estremamente piano*

46

49

52

PIZZ.

55

ARCO

pp

58

ppp

66

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*

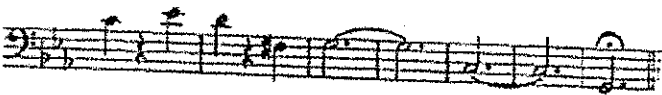
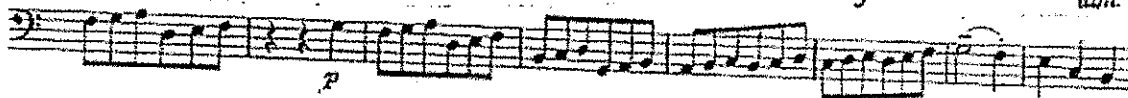
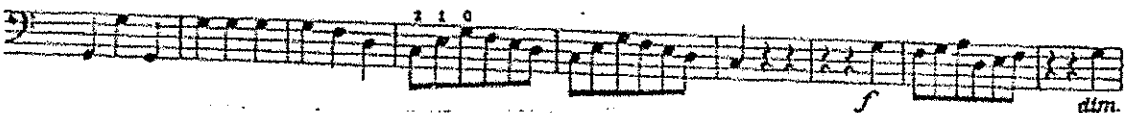
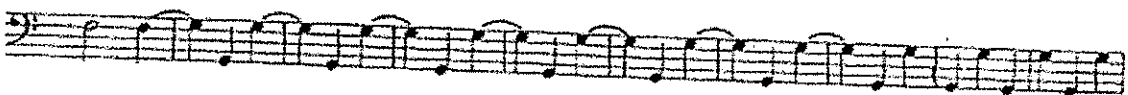
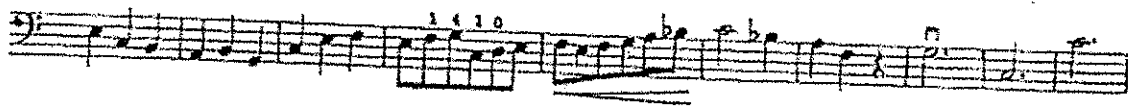
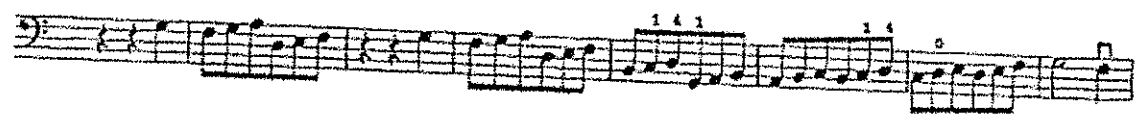
*cresc.* *f*

*p* *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  $\text{♩} = 80$

Fig. 1

Tempo I Allegro

# MOZART 40

ALLEGRO

1

7

13

18

C

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 is written in bass clef with a key signature of one flat (B-flat). The music is in 4/4 time. The score consists of ten staves of music, each starting with a measure number. The first staff (107) begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The second staff (115) continues the melodic line. The third staff (121) features a forte (*f*) dynamic and includes a triplet of eighth notes. The fourth staff (128) contains a triplet of eighth notes and a second ending bracket. The fifth staff (138) continues the melodic line. The sixth staff (146) includes a first ending bracket. The seventh staff (158) continues the melodic line. The eighth staff (165) includes a first ending bracket. The ninth staff (174) continues the melodic line. The tenth staff (182) includes a first ending bracket and a triplet of eighth notes. The eleventh staff (191) begins with a forte (*f*) dynamic. The twelfth staff (199) ends with a first ending bracket and a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

213  
*f* *p* *f*

223

230

235

248  
14 *Ob. 1<sup>o</sup>* *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)

Pergolesi-Strawinsky

*Vivo*  
*ff*

6 *fff* *sempre simile*

14 *simile* *glissando*

21

27

34 *très fort (détaché)*

41 *(dolce)*

47 3

55 4

Mahler — Symphony No. 1 in D Major

Contrabass.

III. Satz.

Feierlich und gemessen, ohne 'zu schleppen.

1 (Pauken) *pp* *p* mit Dämpfer

3 Nur eine Hälfte. *pizz.* 1 2 3 4

Alle Dämpfer ab *pp*

5 6 7 8 4 *pp* *pizz.* 1 2 3 4

Wie gott.

5 6 7 8 9 Zurückhaltend. 1

5 a tempo unis. (Ziemlich langsam.) 6 Nicht schleppen. *p* *pizz.*

7 poco rit. a tempo

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

2 3 4 5 1 9 1 1 2 3 *pp*

Sehr einfach und schlicht, wie eine Volksweise. 12 (Harfe) *pp* *pizz.* 2 9 11 6 (1. Viol.) *pp*

*pizz.* *pp* poco riten. *ppp*

13 Wieder etwas bewegter. *pizz.* 1 2 3 4 5 6 7 *sempre ppp*