

MOZART "WESELE FIGARA"

4

Violoncello e Basso

139 *pp*

144 Vc. B. *ff*

149 *ff*

154 Vc. e B. *p*

159

164 1-6 2 3 4 5 *f*

169 6 7 5

186 *f* *f* *f* *f*

195

201

Detailed description: This is a page of a musical score for Violoncello and Bass, numbered 4. The score is in G major (one sharp) and 3/4 time. It contains measures 139 through 201. The notation is written on two staves: Violoncello (Vc.) and Bass (B.). Measure 139 starts with a piano (*pp*) dynamic. Measure 144 shows the Vc. and B. parts with a fortissimo (*ff*) dynamic. Measure 149 continues with *ff*. Measure 154 is marked *p*. Measure 164 has a forte (*f*) dynamic and includes fingering numbers 1-6, 2, 3, 4, and 5. Measure 169 includes fingering numbers 6, 7, and 5. Measure 186 has a forte (*f*) dynamic and includes fingering numbers 1, 1, 1, and 1. Measure 195 and 201 continue the piece.

2 MOZART SYMPHONY 40¹ Basso
g-moll C2 I

105 *p*

113 *f*

119

124

129

134 Viol. I 5 Vc.

147 1-6

154 2 3 4 5 6 *f*

161 5 *p*

173 *f*

182 1 *p*

190 *f*

6 MOZART SYMPHONIA 40 Basso

Allegro assai

g-moll

IV

Musical score for Bassoon, measures 1-55. The score is in G minor (three flats) and 3/4 time. It features dynamic markings of *p* (piano) and *f* (forte). A first ending bracket is present over measures 16-18 and 25-27. There are three large pink handwritten annotations: a bracket over measures 42-45, a large bracket over measures 50-55, and a large bracket over measures 55-60.

8 Basso

Musical score for Bassoon, measures 207-265. The score continues in G minor and 3/4 time. It includes dynamic markings of *p* and *f*. A first ending bracket is present over measures 215-218. There are three large pink handwritten annotations: a bracket over measures 223-228, a large bracket over measures 230-235, and a large bracket over measures 243-248. The score concludes with a double bar line and a *p* marking.

BEETHOVEN V SYMPHONY

Contrabbasso

78 **B** arco *ff* *sf* *sf*

87 Viol. I *f* *p* *pizz.*

105 arco *pp* *f*

116 *pp* *f*

120 *pp* 1-8 2 3 4 5 *sempre pp*

129 6 7 8 9 Fl. I *f* *p*

147 **D** *ff* *dimin.* *p* *pizz.*

159 5

174 **E** 3 arco *f* *pp* *cresc.*

184 *ff*

191 *f* 4

BEETHOVEN V SYMPHONIA

Contrabbasso

6

200 *c2 II c.o.* *V V* *V* *π* *più moto* 1-8 2 3 4
p *pp*

209 5 6 7 8 *f* *f*

217 *Tempo I* *Viol. I* *cresc. ff³* *cresc. f sf f sf* *p* *pp*

230 *cresc.*

240 *ff* *ff* *p* *f³* *ff*

III *T. 1. - 218* *Allegro* *poco ritardando a tempo* *1 2 3 1 2 3 1*

pp

13 *un poco ritard. a tempo* *1* *sf >* *f*

25

38 *sf* *sf* *sf* *sf* *dimin. pp*

poco ritard. a tempo

51 *pp*

63 *cresc.* *f*

74

BEETHOVEN V SYMFONIA

Contrabbasso

89 (2 III - 0.) A

sf sf sf sf dimin. pp

101 3 pizz. 3 14 Vc. arco

pizz. 3 3 14 Vc. arco

131 ff p f

ff p f

141

150

159 1. 2. f

1. 2. f

166

175 1-6 2 3 4

186 5 6

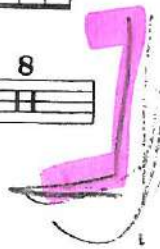
195 B f dimin. p

f dimin. p

203

211 sempre più piano 8

sempre più piano 8



BEETHOVEN IX SYMPHONIA T: 8 - 90

Contrabbasso

16

Presto $\text{♩} = 66$

C? IV
Fig. 1

Musical staff 16-12. Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. A pink bracket highlights a measure at the end of the staff. Dynamics include *f* and *pp*. A handwritten note below the staff reads: *f* Selon le caractère d'un Recitativ mais, in tempo.

Musical staff 12-25. Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. Dynamics include *dimin.*, *p*, and *f*.

Musical staff 25-34. Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. Dynamics include *pp*. Above the staff, the tempo is marked **Allegro ma non troppo** with a quarter note equal to 88 ($\text{♩} = 88$). Measure numbers 1-8, 2, 3, and 4 are indicated above the staff.

Musical staff 34-43. Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. Dynamics include *f* and *ff*. Above the staff, the tempo is marked **Tempo I**. Measure numbers 5, 6, 7, and 8 are indicated above the staff.

Musical staff 43-59. Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. Dynamics include *dimin.* and *f*. Above the staff, the tempo is marked **Tempo I**. The word *ritard.* is written above the staff, and *poco adagio* is written below it. A pink bracket highlights a measure in the middle of the staff.

Musical staff 59-69. Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. Dynamics include *dimin.* and *p*. Above the staff, the tempo is marked **Tempo I**. The word *Adagio cantabile* is written above the staff.

Musical staff 69-77. Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. Dynamics include *cresc.* and *ff*. Above the staff, the tempo is marked **Tempo I**.

Musical staff 77-87. Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. Dynamics include *f* and *sf*. Above the staff, the tempo is marked **Allegro assai** with a quarter note equal to 80 ($\text{♩} = 80$). A pink bracket highlights a measure in the middle of the staff.

Musical staff 87-95. Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. Dynamics include *sf* and *p*. Above the staff, the tempo is marked **Allegro assai** with a quarter note equal to 80 ($\text{♩} = 80$). A pink bracket highlights a measure in the middle of the staff.

Musical staff 95-103. Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. Dynamics include *cresc.* and *p*.

Musical staff 103-111. Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. Dynamics include *cresc.* and *p*.

Musical staff 111-118. Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. Dynamics include *cresc.* and *sempre piano*.

Symphony No. 4 in A Major
Op. 90 (Italian)

Felix Mendelssohn

Violoncello
und
Kontrabaß

Allegro vivace

pizz.

2

6

arco

IV 02.

Mendelssohn — Symphony No. 4
Violoncello und Kontrabaß

18 4 5 *f*

22 *f*

26 *Bässe*
p cresc

30 4 5 6 7 *ff*

34 *ff*

38 *ff*

42 *f*

48 *f*

51 *ff*

59 1 1 *f*

70 *arco* *pizz.* *p* *cresc.*

82 *f* *ff* *f* *ff*

89 *simile* *ff*

94 *f*

99 *f* 10

CHAYKOWSKI
IV SYMPHONIA

Kontrabaß

IV. FINALE

Allegro con fuoco

ff

7

pizz.

dim.

11

mf

15

20

cresc.

cresc.

25

arco

A

ff

33

ff

39

44

49

5

59

B

pizz.

ff

p

G. VERDI - OTHELLO - ATTO 4

ppp 6

U **POCO PIÙ MOSSO** $\text{♩} = 80$
I SOLI CONTRABASSI A 4 CORDE - CON SORDINA
legato **2^a C.** **TUTTI** **1^a C.**
un po' marcato

4^a Corda 3^a C.

più marcato **f** *dim.* *morendo* **ppp**

1^a C. 2^a C. 3^a C.

X **p**

VIOLONG.ⁱ
Un po' più marcato e cres.
staccate **f** **cres.** **1^a C.** **2^a C.** **3^a C.** **4^a C.** **3^a C.** **2^a C.** **1^a C.** **ff** **3**
BASSI **f** **ff** **LEVARE LE SORDINE**

3^a C. 8

Kontrabaß-Solo

Konzert in E-Dur

Bearbeitet und herausgegeben von
Franz Tischer-Zeitz

I

Karl Ditters von Dittersdorf
(1739-1799)

Stimmung:

Allegro moderato

13 (1) 7 *mf*

mf

(2) *p*

pp *cresc.*

(3) *f* *Flag.* *p*

mf

(4) 9 *mf* *p* *f*

mf

f

5

mf

Flag.
p

f

6

mf

7

mf

cresc.

mf II

8

Flag.
p

mf

cresc.

f

Bitte bei Aufführungen die Namen der Autoren im Programm nennen!

Kadenzen zu K. D. v. Dittersdorfs Konzert

für Kontrabaß und Orchester in E

Immung:



1. Satz

Heinz Karl Gruber
bearbeitet von Ludwig Streicher

Allegro moderato

sempre loco $\text{♩} = 100$