

1

Double Bass

Symphonie Nr. 31

"Mit dem Hornsignal"

Joseph Haydn

"Auf dem Anstand"

Allegro

8 *f* *p* *f*

16 *f*

22

27

33

39 *p*

45 *f*

53 *p*

Edwin F. Kalmus
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2

Finale
Moderato molto.

p

Var. 1

11

p

21

Var. 2

31

41

Var. 3

51

61

Var. 4

70

pp

MOZART SINF. NO

I

Mozart — Symphony No. 40

2

VIOLONCELLO e BASSO

106 *p*

114 *f*

120

126

131 **C**

136 Viol. I *f* Vcll.

146 Bassi *f*

154

160 **D** Viol. I *p*

173 *f*

183 *p*

192

197

Detailed description: This page of a musical score for Violoncello and Bass covers measures 106 to 197. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic at measure 106. At measure 114, the dynamic changes to forte (*f*). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is present at measure 114. A section marked with a box 'C' begins at measure 131. At measure 136, the Violin I and Violoncello parts are introduced, with the Violoncello part marked *f*. At measure 146, the Basses enter, also marked *f*. A second section marked with a box 'D' begins at measure 160, where the Violin I part is marked *p*. The score concludes with a first ending bracket at measure 183 and continues with measures 192 and 197.

2

Mozart — Symphony No. 40

VIOLONCELLO e BASSO

3

Musical score for Violoncello and Bass, measures 204-291. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The score includes various dynamics such as *sf*, *f*, *cresc.*, and *p*. It features several first and second endings, marked with '1' and '2'. There are two boxed letters, 'E' and 'F', indicating specific notes or chords. The score concludes with a double bar line at measure 291.

204

210

215

222

229

242

249

254

262

269

276

282

291

sf *sf* *sf* *sf* *sf*

E

p

cresc. *f*

f *p*

f *p*

f

F

p

f

BEETHOVEN SINF. N. 5 SCHERZO

BASSO e VIOLONCELLO.

The musical score is written for Bass and Cello. It begins with a dynamic of *sf* and includes markings for *Dim* and *ff*. The first system shows the instruments playing in a 3/4 time signature. The second system includes markings for *Basso*, *Pizz. f*, and *Vllo p*. The third system features *Cres*, *cen*, *do.*, *F*, and *ff*. A *Trio* section begins with a double bar line and a *F* dynamic. The score continues with various rhythmic patterns and dynamics, including *f*, *Tutti*, *Dim.*, and *f*. A section marked *Sempre più piano.* follows. The final system includes *pauses. f Pizz.*, *ff Arco.*, *Poco rit.*, *Vllo*, *Pizz f*, and *Poco ritard.*

RECITATIVO

Beethoven — Symphony No. 9 Violoncello e Contrabbasso

149 *cresc.* **C** *pizz.*

153 *pp* *arco* *cresc.* *f* *fp* *p* *f* *pizz.*

Presto $\text{♩} = 96$
Legai

11 *dim.* *p* *Fag.* 2

22 *Fag.* *f*

Allegro ma non troppo $\text{♩} = 98$

30 *div.* *pp* *pp*

38 **Tempo I** *unis.* *f* *ritard.* *dim.*

45 **poco Adagio** *Vello.* *Vivace* *pizz.* *p*

56 **Tempo I** *Vello* *arco* *C-B.* *f* *Adagio cantabile* *dim.* *Fag. I*

65 **Tempo I Allegro** *p* *cresc.* *f*

75 *Fag. I* **Allegro assai** $\text{♩} = 90$ **Tempo I Allegro** *f*

84 *Fag.*

Mahler — Symphony No. 1 in D Major

6

Contrabass.

III. Satz.

Feierlich und gemessen, ohne zu schleppen.

1 (Pauken) *pp* mit Dämpfer

2 *pp* mit Dämpfer

3 Nur eine Hälfte. *pizz.* 1 2 3 4

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

5 *pp*

6 Zurückhaltend. 1

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

6 Nicht schleppen.

7 *poco rit. a tempo*

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

9 *pp*

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

11 *pp* (1. Viol.)

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

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

1

Bruckner — Symphony No. 7 in E Major

Contrabass

- 2 -

pizz.
pp

90

mf *f*

100 *D arco*
1 3 *pp*

110 *poco a poco cresc.*

120 *ff* *ritenuto*

E *arco*
pp

pp

130 *cresc.*

p *pp*

F

cresc. sempre

2

Bruckner — Symphony No. 7 in E Major

Contrabass

140

150

pizz.
pp

160

H ruhig 170 180 *ritard.* *1. II.* *I a tempo*

190 K 200

f *dim* *p* *mf* *dim*

210

I 220

f

pp

230 M 2

1

Richard Strauss Don Juan, Op.20

BASSO

Allegro molto con brio.

ff *pizz.* *arco* *mf* *ff* *f* *fff* *ff* *tranquillo* *molto vivo* *p* *rapidamente* *cresc.* *ppp* *pp* *p* *cresc.* *dim. pp* *poco cal.*

2

Strauss — Don Juan

Basso

The musical score for the Bassoon part in Strauss's *Don Juan*, page 3, is presented with a large diagonal line crossing through it, indicating it is to be omitted. The score consists of several systems of staves. The first system shows a melodic line with dynamics *pp* and *cresc.*. The second system includes dynamics *dim. pp* and articulation *pizz.* and *arco*. The third system features dynamics *p* and *pp* with triplets. The fourth system includes dynamics *pp* and *arco*, and instructions *string. senza sordino*. The fifth system starts with *a tempo* and *Corau. lu. F*, followed by *ff* and *pizz.*. The sixth system is marked *rapidamente* and *arco* with *ff*. The seventh system includes *ff spr.*. The eighth system is marked *a tempo giocoso* and *pizz.*. The score concludes with a *mf* dynamic.

FRANCESCO PAVANINO

PULCINELLA (Ouverture dal balletto)

Vivo

Pergolesi-Strawinsky

ff

6 *sempre simile*

14 *simile*

glissando

21

27

34 *très fort (détaché)*

41 *(dolce)*

47 3

55 4

PROKOFIEFF OP. 60 LIEUTENANT KIJE

3

21 *Appena più mosso*
unis. pizz. *mf* *f* *f* *calando* *arco* 22 *Tempo I*
div. *p*

23 *Appena più mosso*
unis. pizz. *mf* *f* *f* *arco*

Solo 24 *Andante, come prima*
arco con sord. *mp*

Div. *arco* *div.* *pp*

Solo 25 *senza sord.*

Div. *mp un poco espress.* *rit* *f*

Meno mosso *div.* *p* *2 Bassi* *pp* *Vcl.* *Vle.* *con sord.* *Solo* *mp* *senza sord.*

Div. *p* *mp* *pizz.* *p*