

Aus der Sinfonie Nr. 31 · *Mit dem Hornsignal*

IV, Variation 7
(Andante)

(mf)

6

5

6

6

8

9

3

14

6

1. 2.

(f)

(f)

(p)

Aus der Sinfonie Nr. 72

IV, Variation 4
(Andante)

(mf)

4

2

1

4

1

4

5

4

1

4

1

4

9

4

1

4

1

4

12

(p)

(cresc.)

(f)

MOZART SYMPH. NO

I

Mozart — Symphony No. 40

2

VIOLONCELLO e BASSO

106 *p*

114 *f*

120

126

131 **C**

136 Viol. I 6 Vcll.

148 Bassi *f*

154

160 **D** Viol. I 4 *p*

173 *f*

183 1 *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. It features several dynamic markings: *p* (piano) at measure 106, *f* (forte) at measure 114, *f* at measure 148, and *p* at measure 160. There are also two boxed letters, 'C' and 'D', which likely refer to specific editions or versions of the score. The notation includes various rhythmic values, slurs, and articulation marks. A first ending bracket is present at the end of measure 183. The score concludes with measure 197.

BEETHOVEN SINF. N. 5 SCHERZO

BASSO e VIOLONCELLO.

sf *Dim* *ff* *Vllo* *Basso.* *Vllo* *Pizz.* *f* *p*

Basso. *Pizz.* *f* *Vllo* *p*

Bassi. *Cresc.* *cén* *do.* *f* *ff*

Trio. *f*

1^a *2^a*

f *Tutti.* *Dim.* *f*

f *Dim.* *f*

Sempre più piano.

pauses. f Pizz. *ff* *Arco.*

Poco rit. *Vllo* *Pizz* *f* *Poco ritard.*

RECITATIVO

Beethoven — Symphony No. 9 Violoncello e Contrabbasso

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

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

Presto $\text{♩} = 96$
Legai *f*

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

22 *Fag.* *f*

Allegro ma non troppo $\text{♩} = 98$

30 *div.* *pp*

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

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

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

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

75 *Fag. I* *bd.* **Allegro assai** $\text{♩} = 80$ **Tempo I Allegro** *f*

84 *Fag.*

1

Bruckner — Symphony No. 7 in E Major

Contrabass

- 2 -

90 *pp* *pizz.*

mf *f*

100 *D arco* *pp*

110 *poco a poco cresc.*

120 *ritenuto* *ff*

E tempo *pp*

cresc. *pp* 130

F *pp*

cresc. sempre

Detailed description: This page of a musical score for Contrabass contains measures 90 through 130 of Bruckner's Symphony No. 7 in E Major. The music is written in bass clef with a key signature of one sharp (F#). Measure 90 begins with a *pizzicato* instruction and a *pp* dynamic. The first system includes measures 90-99, with dynamics ranging from *mf* to *f*. The second system starts at measure 100 with a *D arco* instruction and a *pp* dynamic. The third system contains measures 100-109, ending with a *poco a poco cresc.* instruction. The fourth system contains measures 110-119, marked *ritenuto* and *ff*. The fifth system contains measures 120-129, marked *E tempo* and *pp*. The sixth system contains measures 130-139, marked *cresc.* and *pp*. The seventh system contains measures 140-149, marked *F* and *pp*. The eighth system contains measures 150-159, marked *cresc. sempre*. The score features various articulations, including slurs and accents, and dynamic markings such as *pizz.*, *arco*, *ritenuto*, and *cresc.*.

2

Bruckner — Symphony No. 7 in E Major

Contrabasso

- 3 -

140

cresc. *pp*

pizz.
pp

160

H ruhig 170 180 *ritard.* *11.* *I a tempo*

4 10 3 1 *p*

190 K 200

1 3 *mf* *p* *mf cresc.*

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

210

pp poco a poco cresc *cresc*

I 220

pp *p*

f *pp*

pp

230 M

dim. *ppp* 2

1

Richard Strauss Don Juan, Op.20

BASSO

Allegro molto con brio.

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

2

Strauss — Don Juan

Basso

3

pp *cresc.*

pp *cresc.*

dim. pp *pizz.* *arco* *pp* *arco*

dim. pp *pizz.* *arco* *pp* *arco*

p *pp* *3* *pizz.* *3*

p *pp* *3* *pizz.* *3*

arco *pp* *pp* *string.* *senza sordino*

arco *pp* *pp* *string.* *senza sordino*

pp *pp* *pp* *3*

a tempo *Corau. in F* *pizz.* *ff* *Corau. 0*

rapidamente *arco* *ff*

ff *spr.*

string. *a tempo giocoso* *pizz.* *mf* *3*

FRANCESCO ABBIANO

PULCINELLA (Ouverture dal balletto)

Vivo

Pergolesi-Strawinsky

ff

sempre simile

simile

glissando

21

27

34

très fort (détaché)

41

(dolce)

47

3

55

4

PROKOFIEFF OP. 60 LEUTENANT KIJE

3

21 Appena più mosso
unis. pizz. *mf* *f* *f* *p*

22 Tempo I
div. *p*

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

rit. *arco* *calando* *arco*

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

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

25 *senza sord.*

Solo *rit*

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

Meno mosso
div. *p*

2 Bassi *pp* *mp*

Vcl. *Vla.* *con sord. Solo* *senza sord.* *mp*

Div. *pizz.* *p*