

L.V. BEETHOVEN - SINFONIA n° 5 III mov.

Allegro

poco ritardando a tempo

pp

13 un poco ritard. a tempo

sf f

25

38 sf sf sf sf dimin. pp

poco ritard. a tempo

51 pp

63 cresc. f

74

Detailed description: This is a page of musical notation for the bass clef part of the third movement of Beethoven's Symphony No. 5. The music is in 3/4 time and B-flat major. It begins with a tempo marking of 'Allegro' and a dynamic of 'pp'. The first staff (measures 1-12) features a melodic line with a 'poco ritardando a tempo' instruction. The second staff (measures 13-24) starts with a 'un poco ritard. a tempo' instruction and includes dynamics 'sf' and 'f'. The third staff (measures 25-37) continues the melodic development. The fourth staff (measures 38-50) features repeated 'sf' dynamics and a 'dimin. pp' instruction. The fifth staff (measures 51-62) includes a 'poco ritard. a tempo' instruction and a 'pp' dynamic. The sixth staff (measures 63-73) shows a 'cresc.' instruction and a 'f' dynamic. The seventh staff (measures 74-84) concludes the page with various dynamics and articulations.

89 *sf sf sf sf* *dimin. pp* **A** *V* *V*

101 **3** *pizz.* **3** **14** *Vc.* *arco* *V* *n* *cresc.* *f*

131 *V* *n* *ff* *p* *f* *V* *V*

141 *n* *V* *V*

150

159 **1.** **2.** *f* *V* *V*

166 *V* *mf* *f* *V*

175 *ff* *f* *n* *1-6* *2* *3* *4* *V*

186 *5* *6* *V*

195 **B** *f* *dimin.* *p* *V* *V* *V* *V*

203 *V* *sempre più piano*

211 *pp* **8**

BEETHOVEN SINFONIA N. 7

BASSO.
Poco sostenuto. ♩ = 69.

Van Beethoven, Op. 92.

f *f* *f* *f* *p* *dimin.* *pp*
cresc. *ff*
dimin.
A *p* *pp* *Basso.* *Basso.* *ff*
Vcl. *Vcl.* *cresc.*
ff *ff*
ff *dimin.* *p* *pizz.*
arco *pp* *cresc.* **B** *Vcl.* *p*
Bassi. *Vcl.* *5* *Vivace.* ♩ = 104. *Bassi.* *ffp*
fp *p* *p*
sf *sf* *sf* *sf* *ff* *simile* *f* *f*
cresc. *stacc.*

VOLONCELLO e BASSO.

Orch. B. 12/13.

6 *(D)* ✓ *Vf* VIOLONCELLO e BASSO.

1 *p* *pp* *N Basso.* *90/92 Vcl.* *cresc.* *97* *Bassi.* *più cresc.* *ff*

2 3 4 5 6 7 8 9 10

Allegretto. $\text{♩} = 76.$

Violoncello I. *2* *len.*
Violoncello II e Basso. *2* *2^a f. IV* *p*
(1) *pp* *pp*

Orch. B. 12/13.

BEETHOVEN SINFONIA N. 9

Contrabasso

49 *cresc.* *f* *p* *pizz.*

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

Presto $\text{♩} = 96$ *f* *2* *2*

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

12 *Fag.* *f*

Allegro ma non troppo $\text{♩} = 98$ *pp* *pp* *div.*

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

5 *poco Adagio* *Vivace* *Va. pizz.*

6 *Tempo I* *Vc. Ch.* *arco* *Adagio cantabile*

5 *Tempo I Allegro* *p* *cresc.* *dim.* *Fag. I*

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

Fag.

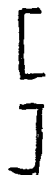
Symphonie Nr. 35

(„Haffner“)

D-dur

DA

A



Violoncello und Kontrabaß

Wolfgang Amadeus Mozart KV 385

Allegro con spirito

9 *p* *f* *tr* 1 1

17 *tr*

23 *fp* *fp*

28 *f*

33 *A* *fp*

38 *f* *tr*

44 *tr* 1 *p*

50 2 3 4 5 6 7

58

63 *B* 4

Pulcinella-Suite

Igor Stravinsky
1922
revidiert 1947

7. Satz
Vivo ♩ = 132-138 1. Solo

85 *ff*

86 *fff* *sim.*

87 *f* au talon

88 *ff* *gliss.* 1. 2.

89

90 *très fort (détaché)*

91 *dolce*

92

93 *ff risoluto, energico*

Detailed description: This is a page of musical notation for the 7th movement of Igor Stravinsky's Pulcinella Suite, specifically the first solo part. The score is written in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins at measure 85 with a forte (ff) dynamic. The second staff (86) features fortissimo (fff) dynamics and a 'sim.' (sostenuto) marking. The third staff (87) includes the instruction 'au talon' and a forte (f) dynamic. The fourth staff (88) contains a glissando (gliss.) and a first/second ending bracket. The fifth staff (89) continues the melodic line. The sixth staff (90) is marked 'très fort (détaché)'. The seventh staff (91) is marked 'dolce'. The eighth staff (92) shows a dynamic shift. The ninth staff (93) concludes with a fortissimo (ff) dynamic and the instruction 'risoluto, energico'. The page number '11' is handwritten at the bottom.

AIDA - Atto IV. (G. VERDI) (**)

Contrabbassi soli con Sordina
Les seules Contrebasses avec Sourdine
The Double Basses only, with the Mute

2.

Opp. I. *leggiero*
Ou-Or

OTELLO IV ATTO

Adagio $\text{♩} = 80$
con sordina

Cb. soli

ppp *morendo*

un po' marcato

più marcato *f*

un po' più marcato e cresc.

p *f staccate*

cresc. *ff*

Andante (in 2) $\text{♩} = 80$

ff

ff