

Primo Contrabbasso
con obbligo del secondo, della fila e della quinta corda

Esecuzione dei seguenti “a solo” e “passi” d’orchestra:

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J.S.Bach - Adagio dal Concerto in Mi Magg. per Violino

Adagio

sempre piano

sim.

This page contains ten staves of musical notation, likely for a solo instrument. The music is written in a key with three sharps (F#, C#, G#) and a common time signature. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, often grouped with slurs. There are several dynamic markings, including a piano (*p*) marking on the fourth staff. Fingerings are indicated by numbers 1, 2, 3, and 4 above notes. There are also specific performance instructions or markings such as "D. 4", "A. 1 4", "V. 2", and "V. 4". The music appears to be a single melodic line with some rests and occasional double bar lines.

Beethoven — Symphony No. 5

II MOVIMENTO - Andante con moto

114 **C** unis. arco *f*

118 *pp*

176 **E** *f* 3 Viol. I arco *pp* cresc. - - - *ff*

186

190 *sf* 3

Beethoven — Symphony No. 5

Tempo I

215 *p cresc.* *f* *p cresc.* *ff* *cresc. ff* *cresc.* *f sf* *f sf*

227 *p* *pp* *cresc.* *cresc.*

239 *f* *ff* *ff* *p* *ff*

Viol. I

Allegro $\text{♩} = 96$

unis. *pp* *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo* *f*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc.*

Corn

Beethoven — Symphony No. 5

Violoncello e Basso

68 *f*

82 *sf sf sf sf*

96 [A] *dimin. pp* Vello Cb. *f > p* pizz. pizz.

109 Vello *f > p* *sempre p*

122 *cresc.* unis. arco *ff* Vello Cb.

137 unis. *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello [B] Cb. *f* *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

L. V. BEETHOVEN

IX SINFONIA in Re min

4 TEMPO

Presto

f

dim. *p* *f*

f *ff*

rit. *poco Adagio* *Tempo I* *f*

dim. *Adagio cantabile* *dim.* *Fag. I*

Tempo I Allegro *p* *cresc.*

ff *Allegro assai* $\text{♩} = 80$ *Fag. I*

Tempo I Allegro *f* *f* *sf*

Johannes Brahms
Symphony No. 1 in C Minor, Op. 68

BASS

Allegro

Ob. I

Viol. I

ff

3

f *più f*

1

ff

ff

più f pesante

B

ff *p* *cresc.*

f *f* *sf*

sf *ff*

Brahms — Symphony No. 1 in C Minor

162

171

180

188

pizz. *p* *cresc.* *ff* arco **E**

229

239

G arco *f* *ff* *f* *ff*

Brahms — Symphony No. 1 in C Minor

This musical score is for the third system of measures 338-347 from Brahms' Symphony No. 1 in C Minor. It is written for a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The music is characterized by dense, rhythmic patterns and dynamic markings.

Measure 338: The measure begins with a *ff* (fortissimo) dynamic marking. It features a series of eighth and sixteenth notes, some with accents. A box containing the letter 'L' is placed above the staff. The measure ends with a triplet of eighth notes, marked with a '3'.

Measure 347: This measure starts with a *f* (forte) dynamic marking. It contains a series of eighth notes, some with accents. A *ff* marking appears later in the measure. The measure concludes with a triplet of eighth notes, marked with a '1' and a *ff* dynamic marking.

Brahms — Symphony No. 1 in C Minor

0 arco

434 *ff*

442 *ff*

451 *ff*

This musical score shows three staves of music in C minor. The first staff (measures 434-441) begins with a boxed '0' and the word 'arco'. It features a melodic line with various ornaments and a forte (*ff*) dynamic. The second staff (measures 442-450) continues the melodic development with more ornaments and a forte (*ff*) dynamic. The third staff (measures 451-458) shows a more rhythmic, chordal texture, also marked with a forte (*ff*) dynamic. The key signature has three flats (B-flat, E-flat, A-flat).

Brahms — Symphony No. 1 in C Minor

Adagio

a tempo
arco
p

[A]

22 *p* *cresc. poco a poco* *f* *dim.* *p* *f* *dim.*

26 *p* *p cresc.* *sf sf sf sf* *dim.*

Brahms — Symphony No. 1 in C Minor

BASS

95

101

107

113

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

pizz. *fp*

D *animato*
arco *ff*

E

1

Detailed description: This block contains the musical notation for the bass part of Brahms' Symphony No. 1 in C Minor, measures 95 through 113. The score is written on four staves. Measure 95 begins with a forte (*sf*) dynamic and features a series of eighth-note patterns. Measures 101 and 107 show more complex rhythmic figures, including sixteenth-note runs. Measure 113 starts with a piano (*fp*) dynamic and includes a pizzicato (*pizz.*) instruction. A double bar line is present after measure 107. Above the staves, there are two boxed annotations: a 'D' with 'animato' and 'arco' above it, and a 'ff' dynamic marking below it, and an 'E' with a '1' below it.

Brahms — Symphony No. 1 in C Minor

BASS

157 *sf sf* **G** *sf* *p* *p*

166 *f*

173

181 **H**

219 **K** *arco* *animato* *f* *sf* *sf* *sf*

225 *sf* *sf* *sf*

231

236

241 **L** *pizz.* *p* **1**

Brahms — Symphony No. 1 in C Minor

BASS

246 *p* *dim.* *poco cresc.* *p dim.* 1

255 *arco* *f* *sf*

261 *M*

267 *sf* *sf* *sf* *sf* *sf* *sf*

275 *ff marc.*

281 *N*

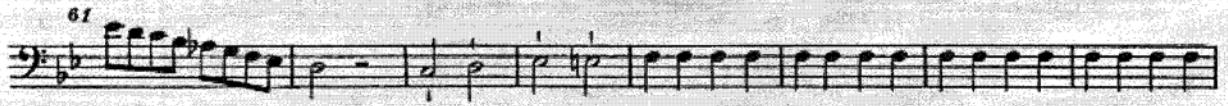
SINFONIA KV550 N° 40

W.A. MOZART

Basso

IV

Allegro assai



Basso

146 6

158 1

165 1

174

182 3

191 *f*

199 *f f f* 1

Basso



W.A.Mozart
Sinfonia K551 n°41

Basso

Molto Allegro

4

p

f

3

11

17

23

30

10

p *ve.*

48

p *f*

58

67

73

Basso

95 *f*

105

112

118

125 *sf* *sf*

133

140

146 *p*

153

Detailed description: This is a musical score for a bass instrument, spanning measures 95 to 153. The score is written on a single staff in bass clef. It begins with measure 95, marked with a forte (*f*) dynamic. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. There are several slurs and ties throughout the piece. Measure 105 is marked with a forte (*f*) dynamic. Measure 112 is marked with a forte (*f*) dynamic. Measure 118 is marked with a forte (*f*) dynamic. Measure 125 is marked with a sforzando (*sf*) dynamic. Measure 133 is marked with a sforzando (*sf*) dynamic. Measure 140 is marked with a piano (*p*) dynamic. Measure 146 is marked with a piano (*p*) dynamic. Measure 153 is marked with a piano (*p*) dynamic. The key signature has one sharp (F#).

SCENA DEL GIUDIZIO

Andante mosso

K Soli con SORDINA



G. Verdi

Rigoletto

DUETTO.

N.º 3

AND.^{te} MOSSO.
♩ = 66



5



UNO SOLO - CON SORDINA

vecchio male - diva - mi!

GLI ALTRI

morendo

ppp

PIZZ.

pp



16



20



24

28

dim.

ARCO

ppp

32

35

col canto

I. Tempo

E come puoi tanto sicuro o - prar?

ff

39

Pizz.
pp

43

ARCO
ppp estremamente piano

46

49

52

PIZZ.

55

pp

ARCO

58

ppp

65

trv

allarg. e morendo

Giuseppe Verdi (1813-1901)

LA TRAVIATA (1853)

ATTO I

Allegro vivo (in 2) $\text{♩} = 88$

pp cresc. poco a poco cresc. ff

This block contains the first 16 measures of the Act I score. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is 'Allegro vivo (in 2)' with a quarter note equal to 88 beats per minute. The dynamics start at 'pp' (pianissimo) and progress through 'cresc.' (crescendo), 'poco a poco' (a little at a time), and finally 'ff' (fortissimo) by the end of the 16th measure.

ATTO II

Allegro $\text{♩} = 80$

p pp ff

This block contains the first 16 measures of the Act II score. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is 'Allegro' with a quarter note equal to 80 beats per minute. The dynamics start at 'p' (piano), then 'pp' (pianissimo) in the second measure, and reach 'ff' (fortissimo) by the end of the 16th measure.

FALSTAFF

Cb

ATTO III. - PARTE I.

Allegro agitato ♩ = 112

pp molto stacc.

1

p

poco cresc.

2

cresc.

sempre cresc.

3

ff e sempre stacc.

4

ff

8

FALSTAFF

Allegro agitato ♩ = 112



G. Verdi Otello

POCO PIÙ MOSSO ♩ = 80
I SOLI CONTRABASSI A 4 CORDE - CON SORDINA
legato

U *p* *un po' marcato* *1.^a C.* *TUTTI*

4.^a Corda *3.^a C.* *dim.* *morendo* **V**

più marcato *f* *ppp*

1.^a C. *2.^a C.* *3.^a C.* *p*

X *dim.* *p* *3.^a C.*

VIOLONC. *f* *cres.* *1.^a C.* *ff* *3*

Un po' marcato *cresc.* *staccate* *4.^a C.* *3.^a C.* *f* *cresc.* *fff* *ff*

BASSI *3.^a C.* *cresc.* *f* *cresc.* *fff* *ff* **LEVARE LE SORDINE**

Giuseppe Verdi (1813-1901)

MESSA DI REQUIEM (1874)

Allegro agitato $\text{♩} = 80$

ff

This section consists of five staves of music in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff begins with a forte (ff) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second and third staves contain dense passages of beamed sixteenth notes. The fourth and fifth staves show a more melodic line with some rests and accents.

Andante $\text{♩} = 84$

ppp (I Cb. solo)

pp

This section consists of three staves of music in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked Andante. The first staff begins with a pianissimo (ppp) dynamic, noted as (I Cb. solo). The music is characterized by long, flowing lines with many ties. The second and third staves continue this melodic development, with the third staff ending with a piano (pp) dynamic and a triplet of eighth notes.

CONTRABBASSO

PULCINELLA (Ouverture dal balletto)

Vivo Pergolesi-Strawinsky

ff

6 *fff* *sempre simile*

14 *simile* *glissando*

21

27

34 *très fort (détaché)*

41 *(dolce)*

47 3

55 4