

**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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L.van Beethoven	pag.04	<b>Sinfonia n° 5, II e III movimento</b>
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J.S.Bach - Adagio dal Concerto in Mi Magg. per Violino

Adagio

*sempre piano*

*sim.*

The image displays ten staves of musical notation in bass clef, with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, slurs, and fingerings. Specific markings include 'D 4', 'p', 'A 1 4', 'V 2', and '1 4'. The music features a mix of eighth and sixteenth notes, often beamed together in groups.

# Beethoven — Symphony No. 5

## II MOVIMENTO - Andante con moto

114 **C** unis. arco

118 *pp*

Detailed description: This block contains two staves of music, measures 114 through 118. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is written in bass clef. Measure 114 begins with a boxed letter 'C' and the instruction 'unis. arco'. The music consists of a series of eighth notes, mostly beamed in pairs, with a dynamic marking of *f*. Measures 115 and 116 continue this rhythmic pattern. Measure 117 shows a slight change in the melodic line. Measure 118 concludes the passage with a dynamic marking of *pp* and a fermata over the final note.

176 **E** 3 Viol. I arco

*f* *pp* *cresc.* *ff*

Detailed description: This block contains two staves of music, measures 176 through 185. The key signature is two flats, and the time signature is 3/4. Measure 176 starts with a boxed letter 'E' and a dynamic marking of *f*. The music features a triplet of eighth notes. A first violin part (Viol. I) is introduced in measure 177, marked 'arco' and *pp*. A long, sweeping slur covers the violin line from measure 177 to measure 185. The dynamic marking for the violin part is *cresc.* (crescendo), leading to a *ff* (fortissimo) dynamic by measure 185. The bass line continues with eighth-note patterns.

186

Detailed description: This block contains one staff of music, measures 186 through 189. The key signature is two flats, and the time signature is 3/4. The music consists of a continuous eighth-note pattern in the bass clef.

190 *sf* 3

Detailed description: This block contains one staff of music, measures 190 through 193. The key signature is two flats, and the time signature is 3/4. Measure 190 begins with a dynamic marking of *sf* (sforzando) and a triplet of eighth notes. The music continues with eighth-note patterns, ending with a triplet of eighth notes in measure 193.

# Beethoven — Symphony No. 5

Tempo I

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

4 4

Viol. I

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

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

Allegro  $\text{♩} = 96$

unis.

*poco rit.* *a tempo*

*pp* *pp* *sf*

*poco rit.*

*a tempo*  
Corni

14 *f*

27 *f* *sf* *sf*

*poco rit.* *a tempo*

42 *sf* *sf* *dimin. pp* *pp*

55 *cresc.*

# 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*

*ff*

Tempo I  
unis. *b*

*f* *ff*

*rit.* poco Adagio

*dim.* Tempo I *f*

Adagio cantabile

*dim.* Fag. I

Tempo I Allegro

*p* *cresc.*

Allegro assai  $\text{♩} = 80$

*ff* Fag. I

Tempo I Allegro

*f* *f*

*sf*

# Johannes Brahms

## Symphony No. 1 in C Minor, Op. 68

BASS

Allegro

Ob. I

Viol. I

42 *f* *più f*

53 *ff* *ff*

63 *più f pesante* *ff* *p* *cresc.* **B**

74 *f* *f* *sf*

83 *sf* *ff*



# Brahms — Symphony No. 1 in C Minor

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

171 *sf* *sf* *ff*

180 *ff*

188 1. 1.

Detailed description: This block contains the musical notation for measures 162 through 188. It is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 162 begins with a *pizz.* (pizzicato) instruction and a dynamic of *p*. The music then gradually increases in volume, marked *cresc.*, reaching *ff* (fortissimo) by measure 171. A boxed letter 'E' is placed above the staff in measure 171, with the instruction 'arco' (arco) written above it. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Measure 188 features a first ending bracket with the number '1' above it.

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

239 1. 1. *f* *ff*

Detailed description: This block contains the musical notation for measures 229 through 239. It is written in bass clef with a key signature of two flats. Measure 229 begins with a boxed letter 'G' above the staff, followed by the instruction 'arco' and a dynamic of *f*. The music then reaches *ff* (fortissimo) by measure 239. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Measure 239 features a first ending bracket with the number '1' above it.

# Brahms — Symphony No. 1 in C Minor

Musical score for Brahms' Symphony No. 1 in C Minor, measures 338-347. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *f* (forte) and *ff* (fortissimo). A box labeled 'L' is present above measure 341. Measure numbers 338, 347, and 1 are indicated.

# 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) features a melodic line with a forte (*ff*) dynamic and an 'arco' instruction. The second staff (measures 442-450) continues the melodic development with a forte (*ff*) dynamic. The third staff (measures 451-458) shows a more rhythmic and harmonic texture, also marked with a forte (*ff*) dynamic. The music is written in a bass clef with a key signature of two flats.

# Brahms — Symphony No. 1 in C Minor

Adagio



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

26 *p* *pcresc.* *sf sf sf sf* *dim.*

Musical notation for measures 22-26. Measure 22 is marked with a box containing the letter 'A'. The notation includes dynamic markings: *p*, *cresc. poco a poco*, *f*, *dim.*, *p*, *f*, and *dim.*. Measure 26 is marked with *p*, *pcresc.*, and four *sf* markings followed by *dim.*

# Brahms — Symphony No. 1 in C Minor

## BASS

95 *sf sf sf sf sf sf*

101 *f*

107 **D** *animato*  
arco *ff*

**E**

113 *pizz.*  
*fp*

1

Detailed description: This page of a musical score for the Bass part of Brahms' Symphony No. 1 in C Minor covers measures 95 to 113. The music is written in bass clef with a key signature of one flat (B-flat). Measure 95 begins with a dynamic of *sf* (sforzando) and features a series of eighth-note patterns with accents. Measures 101 and 107 show a change in dynamics to *f* (forte) and include a boxed letter 'E' above the staff. A tempo marking of *animato* and the instruction *arco* (arco) are placed above the staff in measure 107, with a dynamic of *ff* (fortissimo) below. Measure 113 starts with a dynamic of *fp* (fortissimo piano) and includes the instruction *pizz.* (pizzicato). A first ending bracket is shown below measure 107, extending to measure 113.

# Brahms — Symphony No. 1 in C Minor

## BASS

157 *sf f* **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.* *pdim.* 1

255 *arco* *f* *sf*

261

267 *M* *sf* *sf* *sf* *sf* *sf* *sf*

275 *ff marc.*

281 *N*

Detailed description: This page of a musical score for the Bass part of Brahms' Symphony No. 1 in C Minor, measures 246-281. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 246 begins with a piano (*p*) dynamic and a *dim.* (diminuendo) instruction. A first ending bracket labeled '1' spans measures 246-254. Measure 255 includes an *arco* instruction and a forte (*f*) dynamic. Measure 261 features a *sf* (sforzando) dynamic. Measure 267 contains a first ending bracket labeled 'M' and a series of *sf* dynamics. Measure 275 is marked *ff marc.* (fortissimo marcato). Measure 281 contains a first ending bracket labeled 'N'. The score includes various musical notations such as slurs, accents, and dynamic markings.

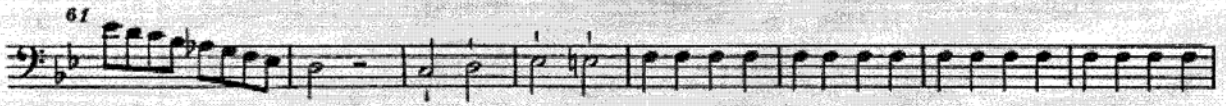
SINFONIA KV550 N° 40

W.A. MOZART

Basso

IV

Allegro assai





Basso

146 6

158 1

165 1

174

182 3

191 *f*

199 *f* *f* *f* 1

Detailed description: This page of a musical score is for the Bassoon (Basso) part. It contains seven staves of music, numbered 146 through 199. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 146 starts with a sixteenth rest. Measure 158 has a first ending bracket. Measure 165 has a first ending bracket. Measure 174 has a first ending bracket. Measure 182 has a triplet bracket. Measure 191 has a forte (*f*) dynamic marking. Measure 199 has three forte (*f*) dynamic markings and a first ending bracket.

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

*tr.*

67

73

Basso

95 *f*

105

112

118

125 *f* *f*

133

140

146 *p*

153

# SCENA DEL GIUDIZIO

Andante mosso

**K** Soli con SORDINA

*p leggero*

3


G. Verdi

Rigoletto

DUETTO.

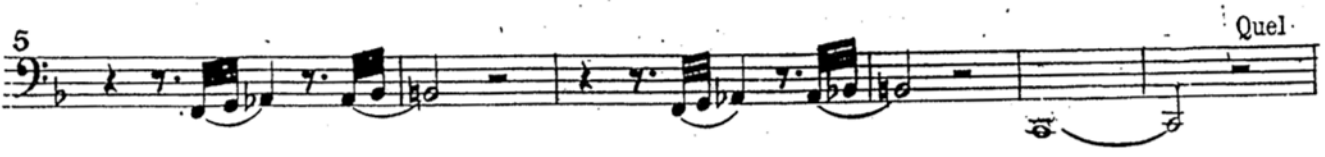
N.º 3

AND.<sup>te</sup> MOSSO.  $\text{♩} = 66$



*pp*

5



Quel

11

UNO SOLO - CON SORDINA

vecchio male - diva - mi!

GLI ALTRI

*ppp*

*morendo*

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

pp

58

ppp

V

65

trv

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*

ATTO II

Allegro  $\text{♩} = 80$

*p*  
*pp*  
*ff*

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

*pp e molto stacc.*

6  
*p stacc.*

3  
*ff*

*pp*

2      5  
*ff*

*ff pp*

3  
*p ff tutta forza*

7      1  
*ff f*

G. Verdi Otello

**POCO PIÙ MOSSO**  $\text{♩} = 80$   
**I SOLI CONTRABASSI A 4 CORDE - CON SORDINA**

**U** legato **TUTTI** 1<sup>a</sup> C. un po' marcato

4<sup>a</sup> Corda 3<sup>a</sup> C.

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

2<sup>a</sup> C. 1<sup>a</sup> C. 2<sup>a</sup> C. 3<sup>a</sup> C. *p*

**X** *dim.* *p* 3<sup>a</sup> C.

**VIOLONC.** *f* *cres.* 1<sup>a</sup> C. *fff* *ff* **3**

**BASSI** *Un po' staccate* marcato *cresc.* 3<sup>a</sup> C. 4<sup>a</sup> C. 3<sup>a</sup> C. *f* *cresc.* *fff* *ff* **LEVARE LE SORDINE**

Giuseppe Verdi (1813-1901)

# MESSA DI REQUIEM (1874)

Allegro agitato  $\text{♩} = 80$

The first section of the score is marked *Allegro agitato* with a tempo of  $\text{♩} = 80$ . It begins with a *ff* dynamic. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The first staff contains a few notes with rests. The second and third staves feature dense, rapid sixteenth-note passages with slurs. The fourth staff continues with similar rhythmic patterns, including accents. The fifth staff concludes the section with a final cadence.

Andante  $\text{♩} = 84$

The second section of the score is marked *Andante* with a tempo of  $\text{♩} = 84$ . It begins with a *ppp* dynamic, specifically for the first solo Cello (*I Cb. solo*). The music is written in bass clef with a key signature of two flats and a common time signature. The first staff features a slow, melodic line with slurs. The second and third staves continue this melodic line with various articulations and dynamics, including a *pp* dynamic and a triplet of notes.

CONTRABBASSO

PULCINELLA (Ouverture dal balletto)

Pergolesi-Strawinsky

*Vivo*

*ff*

6 *fff* *sempre simile*

14 *simile* *glissando*

21

27

34 *très fort (détaché)*

41 *(dolce)*

47 3

55 4

Detailed description: This is a page of musical notation for the Contrabass part of the Pulcinella Overture. The score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a 'Vivo' tempo marking and a forte dynamic (*ff*). The first system (measures 1-5) features a rhythmic pattern of eighth notes with accents. The second system (measures 6-13) starts with a fortissimo (*fff*) dynamic and is marked 'sempre simile'. The third system (measures 14-20) is marked 'simile' and ends with a glissando. The fourth system (measures 21-26) contains a first and second ending for a repeat. The fifth system (measures 27-33) continues the rhythmic pattern. The sixth system (measures 34-40) is marked 'très fort (détaché)'. The seventh system (measures 41-46) is marked '(dolce)'. The eighth system (measures 47-54) includes a triplet of eighth notes. The ninth system (measures 55-58) features a fourth-measure rest followed by rhythmic patterns.