



SECONDO CONTRABBASSO con obbligo della fila e della V corda e CONTRABBASSO di fila con l'obbligo della V corda.

PASSI D'ORCHESTRA

J.S. Bach - Adagio dal Concerto per violino in Mi maggiore

W.A. Mozart - Sinfonia n.40 - I movimento; Ouverture da "*Le nozze di Figaro*"

L. van Beethoven - Sinfonia n.5 - III movimento ; Sinfonia n.9 - IV movimento: Recitativo e Allegro assai fino battuta 167.

G. Rossini - Ouverture da "*Il barbiere di Siviglia*".

F. Mendelssohn - Sinfonia n.4 - I e IV movimento

G. Verdi - *Otello*, IV atto (solo dei Contrabbassi); *Aida*, IV atto(solo dei contrabbassi);*Traviata* (estratti).

R. Wagner - *Die Walküre* - I atto (estratti).

Konzert in E-Dur für Violine, Streicher und Basso continuo
Concerto in E major for Violin, Strings and Basso continuo
BWV 1042

Johann Sebastian Bach

2. Adagio

sempre piano

4

7

10

14

18

23

4

32

Musical staff 32: Bass clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

37

Musical staff 37: Bass clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

41

Musical staff 41: Bass clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

44

Musical staff 44: Bass clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

47

Musical staff 47: Bass clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

51

Musical staff 51: Bass clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

54

Musical staff 54: Bass clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents, ending with a double bar line.

Wolfgang Amadeus Mozart Symphony No. 40

VIOLONCELLO e BASSO

Allegro molto

p

10 *f*

22 *p* *f*

30 *sf sf sf sf sf*

37 *sf*

43 **A** *p* *f*

57 *cresc.* *f*

65 *sf* *p*

73 **B** *p* *f*

80 *p* *f*

88

94 *3*

Detailed description: This is a page of a musical score for Violoncello and Bass, measures 1 through 94. The score 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 marked 'Allegro molto'. The dynamics range from piano (*p*) to fortissimo (*sf*). The score includes various musical notations such as slurs, accents, and dynamic markings. There are two boxed sections labeled 'A' (measures 43-48) and 'B' (measures 73-80). A red bracket highlights a section of the score between measures 22 and 37. The page ends with a repeat sign and a first ending bracket labeled '3'.

VIOLONCELLO e BASSO

106 *p*

114 *f*

120

126

131 [C]

136 Viol. I 6 Vcll. *f*

148 Bassi *f*

154

160 [D] Viol. I *p*

173 *f*

183 1 *p* *f*

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 features several dynamic markings: *p* (piano) at measures 106, 160, and 183; *f* (forte) at measures 114, 136, 148, 173, and 183. There are also markings for *f* at the beginning of measures 114 and 183. The score includes various musical notations such as rests, notes, and slurs. Specific measures are highlighted with red brackets: measure 114, measures 136-137, and measures 183-184. There are also boxed letters 'C' and 'D' above measures 131 and 160 respectively. The score is divided into systems, with some measures containing staves for other instruments: Viol. I (measures 136-137, 160), Vcll. (measures 136-137), and Bassi (measures 148-149). Measure numbers 106, 114, 120, 126, 131, 136, 148, 154, 160, 173, 183, 192, and 197 are printed at the start of their respective staves.

Violoncello e Basso

Le nozze di Figaro

Opera buffa in vier Akten

KV 492

Sinfonia

Presto

Wolfgang Amadeus Mozart

pp

5 Vc. 1-9 2 3 4 5

B.

12 Tutti Bassi 6 7 8 9

ff p

19

24 Vc. 1-9 2 3 4 5 6 7 8

B. ff ff

32 Tutti Bassi 9 1-6 2 3 4 5

f p f p f p

40 6 f

47 1-6

52 2 3 4 5 6 7

Violoncello e Basso

66 *p* *f* *f* *f* *f* *f*

83

92 *p*

102 1-5 2 3 4 5

115 1-5 2 3 4 5 *f* 1 1 1

129 1 3 *pp*

140

145 Vc. 1-9 2 3 4 5 6 7 8 9 *ff* *ff*
B.

Tutti Bassi

156 *p*

162 1-6 2 3 4 5 6 *f*

LUDWIG VAN BEETHOVEN

Sinfonia n. 5 in do minore

Op. 67

III. Scherzo

Allegro $\text{♩} = 92$

pp *poco rit.* *a tempo*

11 *poco rit.*

27 *f*

35 *sf*

44 *dim.* *pp* *poco rit.*

52 *a tempo* *pp*

61 *cresc.*

70 *f*

80

90 *sf* *sf* *sf* *sf* *dim.* *pp*

100 *p* 137 *p* *f*

Musical staff 100-137. Starts with a piano (*p*) dynamic and a fermata over a half note. A double bar line with repeat dots follows. The piece resumes with a piano (*p*) dynamic, then a forte (*f*) dynamic.

142

Musical staff 142. Continues the melodic line with a steady eighth-note rhythm.

150

Musical staff 150. Continues the melodic line with a steady eighth-note rhythm.

158 1. 2. *f*

Musical staff 158. Features a first ending (1.) and a second ending (2.). The piece concludes with a forte (*f*) dynamic.

164

Musical staff 164. Continues the melodic line with a steady eighth-note rhythm.

170

Musical staff 170. Continues the melodic line with a steady eighth-note rhythm.

179 1 (-6) 2 3 4 5 6

Musical staff 179. Features six numbered slurs over six eighth notes, indicating a sequence of sixteenth notes.

189

Musical staff 189. Continues the melodic line with a steady eighth-note rhythm.

197 *f* *dim.* *p*

Musical staff 197. Starts with a forte (*f*) dynamic, followed by a *dim.* (diminuendo) marking, and ends with a piano (*p*) dynamic.

204 *sempre più p*

Musical staff 204. Continues the melodic line with a steady eighth-note rhythm, marked *sempre più p* (always more piano).

211

Musical staff 211. Continues the melodic line with a steady eighth-note rhythm, ending with a double bar line and repeat dots.

Beethoven — Symphony No. 9
Violoncello e Contrabbasso

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

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

Presto $\text{♩} = 96$ *f* *Legni*

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

22 *f* *Fag.*

Allegro ma non troppo $\text{♩} = 88$ *pp* *div.* *pp*

Tempo I *f* *ff* *ritard.* *dim.*

poco Adagio *p* *Vello. pizz.*

Tempo I *f* *Adagio cantabile* *dim.* *Fag. I*

Tempo I Allegro *p* *cresc.* *ff*

Allegro assai $\text{♩} = 80$ *f* *Tempo I Allegro* *f*

84 *f* *Fag.*

Beethoven — Symphony No. 9

Violoncello e Contrabbasso

18

Allegro assai $\text{♩} = 80$

92 *p*

102 *cresc. p cresc.*

112 *div. p p sempre p*

122 *cresc. p cresc. p*

131 *cresc. p cresc. p*

140 **A**

150 *cresc. p cresc.*

160 **B**

169 *unis.*

IL BARBIERE DI SIVIGLIA

GIOACCHINO ROSSINI

SINFONIA

CONTRABBASSO

Andante maestoso sostenuto

ff pp ff pp

1a Punta d'Arco

PIZZ.

ARCO

smorzando

3 Allegro con brio

pp battute

3

38 4 *pp*

44 *segue*

48 5 *ff sf sf sf*

55 *sf sf sf sf*

62 6

67

71 *fp f sf f ff pp* *segue* 7

77 *ff pp* 10

91 8 PIZZ. *p*

98 *cresc. mf*

104 *p*

110 **9**
pp

116

10 ARCO segue
123 *pp battute* cresc. a poco a poco

128 rinf.

133 sf sf sf sf

11
139 ff

142 sf sf sf sf

146 sf sf sf sf sf sf sf sf sf sf sf sf sf sf **12** 3

154 1 2 3 4 5 6 7
pp battute

161 3

216 *segue*

220 *f*

225 **17** *Più mosso*
ff sf sf sf sf sf sf

230 *sf*

234 **18**
sf sf sf sf

239 *sf sf sf sf sf*

244 *sf sf sf*

249 **19**

254

259

Symphonie Nr. 4

Violoncello u. Kontrabaß

Allegro vivace

Felix Mendelssohn Bartholdy, op. 90

14 *f* *pizz.* 2 6 *arco* *M P*

22 *cresc.* *arco* *p* *arco* *pp* *p*

31

41 **Bässe** *p* *cresc.*

47 *mf* *f* *ff*

56 *sf* *sf*

65 *sf* *sf* *sf*

72 *ff* *sf* *sf* *sf*

81 *sf* *ff* *sf* *sf* *sf* *sf*

92 *p* *sf* *sf* *sf*

AVS

237 *pp*

244 *sempre pp*

252 *cresc.*

261 *mf* *cresc.* *f* *cresc.*

268 *f* *ff*

277 *ff*

289 *ff*

300

308 *f*

315

329 *ff* *f* *f* *p*

335

347 *pp* *poco a poco cresc.*

359 *mf* *cresc.* *f*

Detailed description: This is a page of musical notation for a cello or double bass. It contains 12 staves of music, numbered from 237 to 359. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *cresc.*, *f*, and *ff*. There are also performance instructions like *sempre pp* and *poco a poco cresc.*. A red box highlights a specific measure in the 11th staff (measure 329). The music is written in a key signature of one sharp (F#) and a common time signature.

Violoncello u. Kontrabaß

93 arco mf

101 cresc. pp

115 pizz. 4 arco p

128 Vc. Basse p

142 p cresc. sf

154 f dim. p cresc.

166 f sf sf p f

180 sf p

193 p dim. pp pizz. pp pizz.

202 2 arco 2 10 pizz p pp

SALTARELLO

Presto

f ff

14 Vc. p simile

Violoncello u. Kontrabaß

18 4 5 *f*

22 *f*

26 *Basse* *p cresc* *n* 1 *n* 2 *n* 3

30 *ff* 4 5 *n* 6 *n* 7

34 *ff* 1

38 3 3

42 *f*

46

51 *ff* *p* *n*

59 *ff* 1 *n n v n* 1

70 *ff* *pizz.* *pp* *cresc. poco*

82 *arco* *ff* 3 1 1 *ff*

89 *simile* *ff* 3 3

94 *n*

99 *ff* *B1* *n* *n v* 10

10
10

Violoncello u. Kontrabaß

115 *pp*

120 *pp*

125 *mf*

130

135

140

145 *p*

150

155 *p* *cresc.* *mf* *cresc.*

167 *mf*

173

178 *ff* *simile*

182 *ff*

186

The musical score consists of ten staves of music in bass clef. It begins at measure 115 with a piano (*pp*) dynamic. The key signature has one flat. The score includes various dynamics such as *mf*, *p*, *ff*, and *simile*. There are numerous performance markings including accents, slurs, and breath marks. A red bracket highlights a section starting at measure 155. The piece concludes at measure 186.

Violoncello u. Kontrabaß

194

p *fp*

199

205

cresc. *poco cresc.* *più f* *sempre cresc.*

211

ff *simile* *f*

220

225

230

235

f

242

Vc. *dim.* Bässe *p*

248

254

pp *cresc.* *f*

G. Verdi Otello

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

legato
4^a Corda
3^a C.
1^a C. V
TUTTI
un po' marcato

più marcato
dim.
morendo
ppp
p

X
dim.
p

VIOLONC!
f
Un po' staccate marcato cresc.
cres.
1^a C.
3^a C.
4^a C.
3^a C.
f cresc.
fff
fff
3
LEVARE LE SORDINE

BASSI
3^a C.
cresc.
f cresc.
fff
fff

SCENA DEL GIUDIZIO

Andante mosso

K Soli con SORDINA

p leggero

3

Giuseppe Verdi (1813-1901)

LA TRAVIATA (1853)

ATTO I

Allegro vivo (in 2) $\text{♩} = 88$

pp

cresco.

poco a poco

cresco.

ff

ATTO II

Allegro $\text{♩} = 80$

p

Allegro $\text{♩} = 80$

pp

ff

Allegro $\text{♩} = 104$

pp *ecc.*

Allegro $\text{♩} = 138$

pp *mf* *p* *mf* *p* *mf*

ATTO III

Allegro assai mosso $\text{♩} = 144$

ff *p* *mf*

Richard Wagner Die Walküre

Contrabass.

I. Aufzug.

VORSPIEL und I. SCENE.

Furioso.

The musical score is written for the Contrabass part of Wagner's Die Walküre, Act I, Vorspiel and I. Scene. It begins with the tempo marking **Furioso.** The score consists of 12 staves of music. The key signature is one flat (B-flat) and the time signature is 3/2. The music is characterized by rapid sixteenth-note passages and powerful chords. Dynamic markings include *f* (forte), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). Articulation marks such as accents and slurs are used throughout. Fingerings are indicated by numbers 1-5 above notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

Contrabass.

pizz. *ff* *più f* *sempre ff* *più f* *ff* *pizz.* *ff* *mf* *sempre dim.* *più p* *più cresc.* *riten.* *f* *f* *p*

p *Wess* Herd dies auch sel, hier muss ich rasten.
Ce seuil, quel qu'il soit...là, je m'arrête...

16 *Lento.*

wohnt. *espr.*
ci!

piup

Weh-walt hless ich mitch selbst
Wehwalt, c'est mon sur-nomi...

f pizz.

17 *dol. con espr.*
Hunding Hunding, will ich er-warten.
je vais l'attendre.

18 *p*

dolce *perdendosi* *pp*