

Solostellen / Solo Passages

Wozzeck

3. Akt

Alban Berg

Langsam [♩ = 56] 1. Solo

55 *pp* (mit Dämpfer) Griffbrett *rit.*

© Universal Edition Wien, 1926 und 1954

Lulu

Alban Berg

1. Akt, Prolog

Comodo [♩ = 116]

1. Solo

28 *mf* *delicato*

2. Akt, 1. Szene

131 Langsam [♩ ca. 69]

1. Solo

131 *pp*

© Universal Edition Wien, 1936 und 1964

Sinfonie Nr. 3

Karl Amadeus Hartmann

Anfang

Largo ma non troppo [♩ = 46-50]

Pauken

1. Solo

6 *ppp* *pp* *p*

11 *pp* *p* ①

29 *dim.* *p* ③ *f*

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Sinfonie Nr. 1

D Dur / D major

Gustav Mahler

1. Satz

Feierlich und gemessen,
ohne zu schleppen [♩ = 60]

Pauken

1. Solo

1 *pp* *p* mit Dämpfer

Mahler- 5.simfonija u D-duru

Basso.

14

14 *mf* *sf*

23 *sf* *p* *mf* Das Tempo unmerklich *morendo*

etwas einhaltend. *pp* 5 24 Wieder zum Tempo I zurückkehrend. *arco* *wichtig.* *kräftig.* *tempo!*

5 *sf* *ff* *sf* *p* *sf* *sf*

25 Vorwärts drängend. *sf* *sf* *sf* *sf*

3 26 Tempo *subito* *pp* *sf*

die Hälfte! *pp* *mozzo*

vcllo.

Allé. *p* *cresc.* *f*

27 *ff* Strich für Strich.

DON JUAN.

Anführungsrecht vorbehalten.
Droits d'exécution réservés.

Contrabasso. Richard Strauss, Op. 20.

Allegro molto con brio.

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

Contrabasso.

poco a poco più vivente

p cresc. f cresc. p cresc.

espr. f mf espr. f

molto appassionato string.

un poco più lento

fff

poco calando Tempo vivo poco sostenuto calando

Tempo vivo poco string.

dim. Vcello. 3 f dim. Vcello. 3

divisi a tempo molto vivace Hpizz.

cresc. ff ff

arco

I pizz.

arco

ff

calando K a tempo 1 pizz. 4 tempo arco

1 f dim. pp pp f

3 1 Die Hälfte con sordino 1 poco rit.

pp vierfach geteilt

pp

Sinfonie Nr. 3

Es-Dur / E \flat major
("Eroica")

Ludwig van Beethove
op. 55

3. Satz: Scherzo

Allegro vivace $\text{♩} = 116$

14 *sempre stacc.*



21



29



37



46



56



64



87



95 *sf* *sf*

104 *sf*

112 *sf* *sf* *sf* *tr*

120 *p* *f* *sf* *sf* *sf* *tr* **B**

141 *p* *p*

155 *cresc.* *ff*

163 *f* *f* *f* *p* *f* *f* *f*

Alla breve (♩ = 116)

389 *p* *f* *ff*

419 *p* *cresc.*

426 *ff* *f*

Beethoven: 5. simfonija u c-molu, 2. i 3. stavak

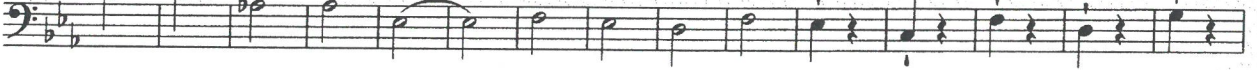
4

Contrabbasso

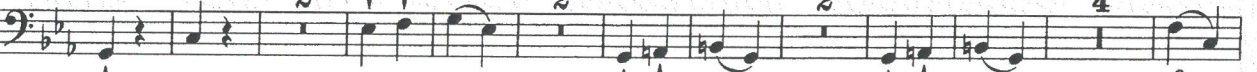
411



423



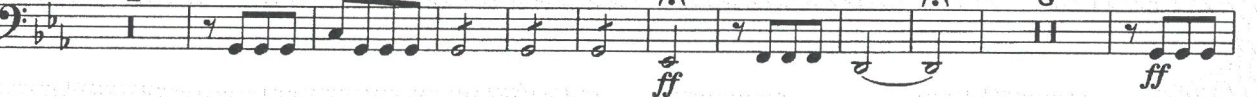
438



457



470



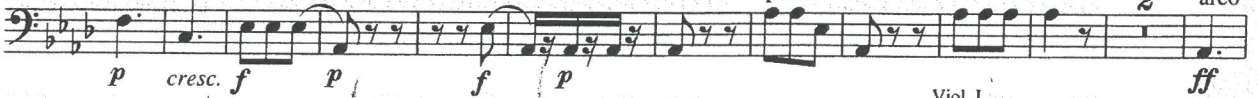
492



Andante con moto



16



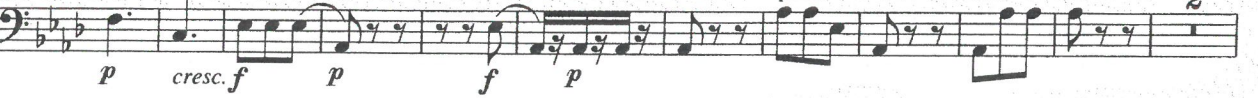
30



49



65



78 **B** arco *ff* *sf sf*

87 **6** Viol. I *f* *p* pizz.

105 arco *pp* *pp* *f*

116

120 *pp* *sempre pp* 1-8 2 3 4 5

129 6 7 8 9 Fl. I *f* *p* 2

147 **D** *ff* *dimin.* *p* pizz.

159 5

174 **E** *cresc.* *f* *pp* *cresc.* arco

184 *ff*

191 *sf* *b* 4

Contrabbasso

200 *p* *più moto* 1-8 2 3 4 *pp*

209 5 6 7 8 *f* *f*

217 *cresc. ff* 3 *Tempo I* *Viol. I* *cresc. f sf f sf p pp*

230 *cresc.* *f* 3

240 *ff* *ff* *p* *ff*

Allgro *poco ritardando a tempo* *pp* *pp*

13 *sf* *un poco ritard. a tempo* 1 *f*

25

38 *sf* *sf* *sf* *sf* *dinin. pp* *poco ritard. a tempo*

51 *pp*

63 *cresc.* *f*

74

Contrabbasso

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

101 *3 pizz. 3 14* Vc. arco *cresc. - - f*

131 *ff p f*

141

150

159 *f* 1. 2.

166

175 1-6 2 3 4

186 5 6

195 B *f dimin. p*

203 *sempre più piano*

211 8

Violoncello e Contrabbasso

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** *cresc. p*

150 *cresc. p cresc. p*

160 *f*

169 *unis.*

Violoncello e Contrabbasso

177

185

193

200

Poco Adagio Tempo I

Vello

Vello, C.-B.

poco riten. p

1

p f

208

Presto

ff

216

Recit., Bariton

O Freun - de, nicht die - se Tö -

Recit. 1 2 3 4 5

colla voce

f

230

Bariton ad lib.

Allegro assai

Fag. I

pizz.

Fag. I

colla voce p f

den.vol.le.re. f

p

242

251

arco

cresc.

p

f

260

sempre f

268

Vello

1

277

presc.

dim.

p

284

Vello, C.-B.

f

poco cresc.

dim.

tr

292

sempre p

sempre p

6

Violoncello e Contrabasso

Vello., C-B.

305 *p* *cresc.* *f*

312 *div.* *sempre f*

317 *ff* *ben marcato*

325 *ff* *molto ten.*

Allegro assai vivace alla Marcia ♩. = 84

331 *Fl. picc.* *Vello.* *12* *9* *11*

371 *Fl. picc.* *Vello.* *10* *poco cresc.*

391 *Fl. picc.* *Vello.* *10* *3* *Chor.* *poco f* *Lau.fet Brü.der*

413 *Vello., C-B.* *eu.re Bahn.* *piu f* *f* *piu f*

423 *ff* *K*

432 *sempre ff* *Vello.* *sf* *sf*

441 *6*

454 *Vello., C-B.*

461

Violoncello e Contrabbasso

468 *sf sf*

477 *4*

488 *sf sf*

495 *sf*

503 *sf sf sf sf sf sf*

511

519 *Cor. I, II ff sf sf*

529 *p pp pp cresc. ff* **M**

546 *4 4*

553 *4 4*

560 *ff*

567 *4 4*

574

581 *ff*

588 *sf sf*

V.S.

Brahms — Symphony No. 2 in D Major

Dawid Runtz

6

in 4

Kontrabaß

Adagio non troppo

The musical score is written for Contrabass in D major, 4/4 time. It begins with a tempo marking of 'Adagio non troppo'. The score consists of ten staves of music, with measure numbers 6, 8, 16, 18, 33, 41, 47, 51, 54, 58, 64, and 73 indicated. The music features various dynamics including *poco f*, *p*, *mf*, *f*, *pp*, *cresc.*, *dim.*, and *pp cresc.*. Performance instructions such as *div.*, *unis.*, *arco*, *pizz.*, and *pp cresc.* are present. There are five marked sections: A (measures 16-18), B (measures 33-41), C (measures 47-51), D (measures 54-58), and E (measures 64-73). The score includes a double bar line at measure 41 and a repeat sign at measure 54. A red bracket highlights measures 47-51, and another red bracket highlights measures 54-58.

Brahms — Symphony No. 2 in D Major

Kontrabaß

82 *p* *cresc.* *f* *f*

87

92 **F** *f* *mp* *sf > sf > p*

97 *Fl.* *pizz.* *arco* *p*

in 3 Allegretto grazioso (Quasi Andantino) *(d = d)* Presto, ma non assai

Ob. 18 Viol. I 10

36 *Fl.* *Vcl.* **A** 9 10 11 12 *cresc. molto* *f*

53 3 4 5 6 7 8 9 10

67 *Viol. I* 1 *pizz.* 2 3 4 5 6 7 1 *p* *dim.*

79 **B** 28 *Ob.* *Vcl.* **C** 3 *rit.* *dim.* *pp*

117 *dim.*

124 *Fl.* *Fag.* **D** 16 3 *rit.* *p* *pp* *f*

148

Brahms — Symphony No. 2 in D Major

Kontrabaß

8

160 Klar.I pizz. p 1 2 3 4 5 6 7 5 dim.

176 Fl. > pizz. 3 3 dim.

196 Poco a poco - E Tempo primo 1 3 pizz. mf 1

201 1 3 p

214 F Ob. > 2 4 pizz. pp

228 2 poco sost. 2 arco pizz.

in [2 pronto

Allegro con spirito p sotto voce

8 pp

16 dim.

A 23 f sf sf

28 sf

Dawid Runtz

Brahms — Symphony No. 2 in D Major

Kontrabaß

33 *sf sf sf sf sf ff*

39 *V*

47 *cresc.*

55 **B** *ff sf sf f dim. p pp*

65 *pizz. arco pp*

76 **C** *mp largamente cresc.*

86 *p cresc. f <*

95 **D** *f sf sf f mf*

103 *f sf sf p*

110 *f ben marc.*

119 **E** *9*

Sinfonie Nr. 40

g-Moll / G minor

1. Satz

Molto allegro [♩ = 96-100]

Wolfgang Amadeus Mozart
KV 550

This page contains the musical score for the first movement of Mozart's Symphony No. 40 in G minor, measures 114 through 211. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Molto allegro' with a metronome marking of quarter note = 96-100. The dynamics range from piano (p) to forte (f). The score is divided into systems, with measure numbers 114, 118, 122, 126, 130, 134, 192, 196, 201, 206, and 211 indicated at the beginning of each system. A red bracket highlights measures 114-117, and another red bracket highlights measures 134-137. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to one flat (F major) at measure 192.

215

Musical staff 215: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes followed by five accented half notes marked *sf*. A red bracket highlights the first five notes.

220

Musical staff 220: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes, a double bar line, and then a sequence of eighth notes. An *sf* marking is under the first note.

278

Musical staff 278: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes with various accidentals.

282

Musical staff 282: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes with various accidentals and a double bar line.

4. Satz

Allegro assai [♩ = 116]

45

Musical staff 45: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes with various accidentals. A red bracket highlights a group of notes.

51

Musical staff 51: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes with various accidentals.

55

Musical staff 55: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes with various accidentals. A red bracket highlights a group of notes.

59

Musical staff 59: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes with various accidentals and a double bar line.

125

Musical staff 125: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes with various accidentals, including a triplet. An *f* marking is under the first note.

Pulcinella-Suite

Igor Stravinsky
1922
revidiert 1947

7. Satz
Vivo ♩ = 132-138 1. Solo

85 *ff* *sff* *sff*

86 *fff* *sim.*

87 *f* au talon

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

89

90 *très fort (détachè)*

91 *dolce*

92

93 *ff risoluto, energico*