

Beethoven- 9.simfonija

Violoncello e Contrabbasso

149 *cresc.* *f* *pizz.*

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

Presto  $\text{♩} = 96$

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

22 *Fag.* *f*

Allegro ma non troppo  $\text{♩} = 88$

30 *pp* *div.*

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

45 *poco Adagio* *Vello.* *Vivace* *pizz.*

56 *Tempo I* *Vello.* *C-B.* *arco* *Adagio cantabile* *dim.* *Fag. I*

65 *Tempo I Allegro* *p* *cresc.*

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

84 *Fag.* *f*

Violoncello e Contrabbasso

Allegro assai  $\text{♩} = 80$

92

Handwritten: *V*

102

Handwritten: *V*

112

Handwritten: *V*

122

Handwritten: *V*

131

Handwritten: *V*

140

Handwritten: *V*

150

Handwritten: *V*

160

Handwritten: *V*

169

Handwritten: *V*

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 Contrabbasso

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*

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

488 *sf sf*

495 *sf*

503 *sf sf sf sf sf sf*

511

519 *sf sf sf sf sf sf* Cor. I, II *ff sf sf*

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

546

553

560 *ff*

567

574

581 *ff*

588 *sf sf*

V.S.

# 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* *ff* *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.*

*p*

21

29

*sempre pp*

37

46

*pp*

56

*pp*

64

87

*cresc.* **ff**  $\text{\textcircled{A}}$



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

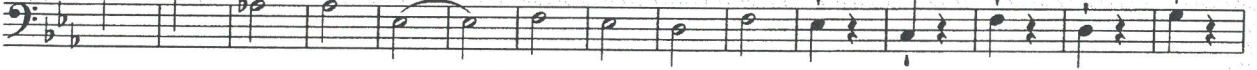
4

Contrabbasso

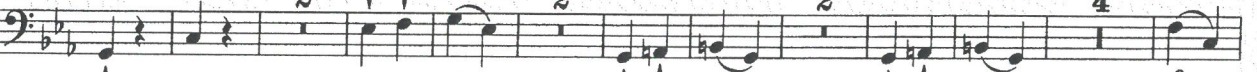
411



423



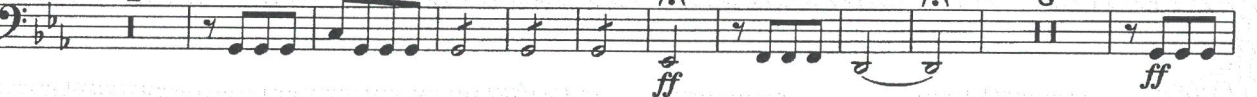
438



457



470



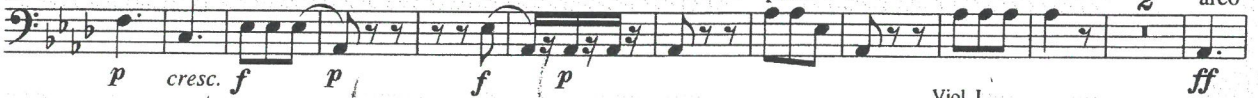
492



Andante con moto



16



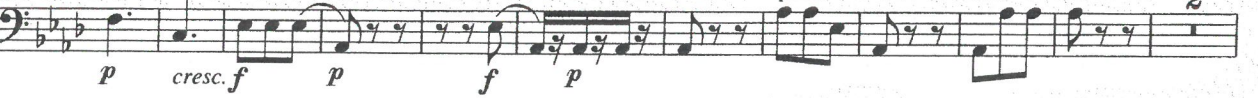
30



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

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, with a tempo of Adagio non troppo. It consists of ten staves of music, numbered 6, 8, 16, 18, 33, 41, 47, 51, 54, 58, 64, and 73. The score includes various dynamics such as *poco f*, *p*, *mf*, *f*, *pp*, *cresc.*, *dim.*, and *pp cresc.*. Performance markings include *div.*, *unis.*, *arco*, *pizz.*, and *pp cresc.*. There are five marked sections: A (measures 16-18), B (measures 33-35), C (measures 47-51), D (measures 54-58), and E (measures 64-68). The score also features a 4-measure rest for Flute I (Fl. I) and Violin I (Viol. I) in measures 16-18, and a 2-measure rest for Violin I in measure 41. A red bracket highlights measures 47-51, and another red bracket highlights measures 54-58.

Brahms — Symphony No. 2 in D Major

Kontrabaß

in 3 Allegretto grazioso (Quasi Andantino) 18 10 (d = d) Presto, ma non assai Viol. I

# 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 Viol. I > 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] *puntu* Allegro con spirito p sotto voce

8 pp

16 dim.

[A] 23 f sf sf

28 sf



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

Wolfgang Amadeus Mozart  
KV 550

Molto allegro [♩ = 96-100]

114 *p* *f*

118

122

126

130

134 *f*

192

196

201

206

211

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 a half note marked *sf*. A red bracket highlights the half note and the following quarter notes.

220

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

278

Musical staff 278: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes, followed by a sequence of eighth notes with a sharp sign, and then a sequence of eighth notes.

282

Musical staff 282: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes with a sharp sign, followed by a sequence of eighth notes, and then 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, followed by a double bar line, and then a sequence of eighth notes. A red bracket highlights the sequence of eighth 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 a sharp sign, followed by a sequence of eighth notes, and then a sequence of eighth notes.

55

Musical staff 55: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes, followed by a double bar line, and then a sequence of eighth notes. A red bracket highlights the sequence of eighth notes.

59

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

125

Musical staff 125: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes, followed by a double bar line, and then a sequence of eighth notes. A *f* dynamic marking is placed below the first eighth note.