

L. VAN BEETHOVEN, SINFONIA n. 3 - III MOVIMENTO

12

Contrabbasso

Scherzo

Allegro vivace

9

pp *sempre staccato*

19

31

sempre pianissimo

42

56

sempre pianissimo

67

pp

80

91

cresc. *ff* *sf*

102

sf

113

sf *sf* *sf* *p* *f* *sf*

124

sf *sf* *p*

Pulcinella-Suite

7. Satz
Vivo ♩ = 132-138 1. Solo

Igor Stravinsky
1922
revidiert 1947

85 *ff* *sff* *sff*

86 *fff* *sim.*

87 *f* *au talon*

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

89

90 *très fort (détaché)*

91 *dolce*

92

93 *ff risoluto, energico*

La Traviata

1. Akt, 4. Szene

Giuseppe Verdi

Allegro vivo [$\text{♩} = 92$]

pp *cresc.*

poco a poco [al ff]

ff

14

La Traviata

2. Akt, 2. Szene

Allegro $\text{♩} = 80$ [$\text{♩} = \text{ca. } 96$]

Giuseppe Verdi

10 Takte nach (2)

Four staves of musical notation in bass clef, 2/4 time signature. The first staff begins with a double bar line and a dynamic marking of *pp*. The music consists of eighth and sixteenth notes. The fourth staff ends with a double bar line and a dynamic marking of *ff*.

7. Szene

Allegro $\text{♩} = 104$ [$\text{♩} \text{ ca. } 96$]

26 Takte nach (13)

Three staves of musical notation in bass clef, 2/4 time signature. The first staff begins with a double bar line and a dynamic marking of *pp*. The music consists of eighth and sixteenth notes. The third staff ends with a double bar line.

8. Szene

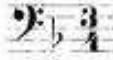
Allegro $\text{♩} = 138$

51 Takte nach (15)

Four staves of musical notation in bass clef, 3/4 time signature. The first staff begins with a double bar line and a dynamic marking of *ppp*. It features triplet markings (3) over groups of notes. The second staff has dynamic markings of *f* and *p*. The third staff has a dynamic marking of *f*. The fourth staff has dynamic markings of *f* and *f*. The music consists of eighth and sixteenth notes.

Mozart — Symphony No. 41
VIOLONCELLO e BASSO.

ANDANTE
cantabile.



The musical score consists of four staves of music. The first three staves feature a complex, rapid sixteenth-note passage, likely a double bass line, with various dynamics including *p*, *f*, and *sf*. The fourth staff shows a simpler, more melodic line, possibly for the cello, with dynamics *f* and *p*.

Beethoven — Symphony No. 9

Violoncello e Contrabasso

18

Allegro assai $\text{♩} = 80$

92

p

Musical staff for measures 92-101, starting with a piano (*p*) dynamic. The staff contains a series of eighth notes with slurs, characteristic of the 'Missa Solenne' section.

102

cresc. *p* *cresc.*

Musical staff for measures 102-111, featuring dynamic markings for crescendo (*cresc.*) and piano (*p*).

112

div. p *p*

Musical staff for measures 112-115, including a *div.* (divisi) marking and a piano (*p*) dynamic.

Beethoven : Symphony No. 5, third movement, Beginning to 5 after letter A

Allegro $\text{♩} = 98$
unis.
pp *poco rit.* *a tempo* *pp* *sf*

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

27 *f* *f* *f*

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

54 *cresc.*

68 *f*

82 *f* *f* *f* *f*

98 *dimin. pp* Vello Cb.

Detailed description: This is a page of musical notation for the beginning of the third movement of Beethoven's Symphony No. 5. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a quarter note equal to 98 beats per minute. The initial dynamics are 'pp' (pianissimo) and 'unis.' (unison). The music features a series of eighth notes and quarter notes, with some measures containing beamed eighth notes. There are several dynamic markings throughout, including 'sf' (sforzando), 'f' (forte), 'dimin. pp' (diminuendo pianissimo), and 'cresc.' (crescendo). Performance instructions include 'poco rit.' (poco ritardando) and 'a tempo' (return to tempo). The score includes a section for 'Corni' (horns) starting at measure 14, and a section for 'Vello Cb.' (viola and cello) starting at measure 98. A box labeled 'A' is placed above the first measure of the final line.