

5^m SYMPHONIE
(Beethoven)

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(Beethoven)

5. SYMPHONIE
(Beethoven)

5ª SINFONÍA
(Beethoven)

Allegro ($\text{♩} = 64$)

Musical score for the first section of the 5th Symphony, marked Allegro ($\text{♩} = 64$). The score consists of ten staves of music. The first staff begins with a dynamic marking of *ff*. The second staff ends with *ff*. The third staff has a first ending bracket. The fourth staff includes a *cresc.* marking, followed by *f* and *ff*. The fifth staff has *ff*. The sixth staff has *ff*. The seventh staff has *ff*. The eighth staff has *ff*. The ninth staff has *ff*. The tenth staff includes a *cresc.* marking, followed by *f*, *p*, and *f*. There are various musical notations including notes, rests, and first ending brackets throughout the score.

Presto ($\text{♩} = 112$)

Musical score for the second section of the 5th Symphony, marked Presto ($\text{♩} = 112$). The score consists of two staves of music. The first staff has dynamic markings of *fp*, *fp*, *fp*, and *fp*. The second staff has dynamic markings of *fp* and *ff*. The music is characterized by rapid sixteenth-note passages.

Don Carlos
Parigi 1867

G. VERDI
Roncole 1813
Milano 1901

Atto IV°
Largo ♩ = 56

ff
pp legato
dim.
pp
mf
f p p cresc.
f p p cresc.
f pp

Contrebasson

STRAUSS : Salome

Langsam [♩ = 80]
Solo
p

152

1 p mf cresc. ff

Detailed description: This is a musical score for the Contrabassoon part of Richard Strauss's opera Salome. It consists of three staves of music. The first staff begins with a bracketed tempo marking 'Langsam [♩ = 80]' and the instruction 'Solo'. The music starts with a piano (*p*) dynamic. The second staff contains measure 152, marked with a circled '152'. The third staff contains measures 153 and 154. Measure 153 is marked with a first fingering '1' and a piano (*p*) dynamic. Measure 154 is marked with a first fingering '1' and a dynamic marking that progresses from mezzo-forte (*mf*) through a crescendo (*cresc.*) to fortissimo (*ff*). The score includes various musical notations such as slurs, accents, and dynamic markings.

1 62

MA MÈRE L' OYE

Five Pieces for Children

Maurice Ravel
Edited by Nancy Bradburd

CONTREBASSON

I, II, III. *TACHT*

IV. Les entretiens de la Belle et de la Bête

Mouv^t de Valse modéré

16 **1** 10 Clar.

CONTREBASSON

48 **2** C. BASSON SOLO

pp *p* *mf* *p*

3

2 3 4 5 6 **3** 2

p *p*

Animez peu à peu

p

Assez vif 10 Rall. Von **4** 1er Mouv^t C. BASSON SOLO

mp *pp*

pp *pp* *pp*

5 2 *p* 2 *mf* 10 **6** 25

II^o Concerto per pianof. e orchestra
per la mano sinistra-1931

M. RAVEL

Lenbo

Solo

p

Solo

790

Sinfonia n. 9

IV

G. Mahler

Sehr langsam und noch zurückhaltend

12

f

Musical staff 12-14: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), common time signature. Measure 12 starts with a whole note G2. Measure 13 contains a half note G2 and a half note F2. Measure 14 contains a half note E2 and a half note D2. A dynamic marking of *f* is placed below the staff.

15

5

Musical staff 15-17: Bass clef, key signature of three flats. Measure 15 contains a half note G2 and a half note F2. Measure 16 contains a half note E2 and a half note D2. Measure 17 contains a half note C2 and a half note B1. A dynamic marking of *f* is placed below the staff. A measure rest for 5 measures is indicated at the end of the staff.

22

f

4

Musical staff 22-24: Bass clef, key signature of three flats. Measure 22 contains a whole note G2. Measure 23 contains a half note G2 and a half note F2. Measure 24 contains a half note E2 and a half note D2. A dynamic marking of *f* is placed below the staff. A measure rest for 4 measures is indicated at the end of the staff.

29

Plötzlich wieder langsam (wie zu Anfang) und etwas zögernd

pp

Musical staff 29-31: Bass clef, key signature of three flats. Measure 29 contains a whole note G2. Measure 30 contains a half note G2 and a half note F2. Measure 31 contains a half note E2 and a half note D2. A dynamic marking of *pp* is placed below the staff.

Sinfonia n° 9
1908-10

G. MAHLER
Kaisert 1860
Vienna 1911

Alquanto sgraziato e grossolano

f *ff* *p subito* *pp*

Wozzeck
Berlino 1925

A. BERG
Vienna 1885-1935

1.º Atto

a tempo

f *mf* *3* *3* *5*

dim. *Solo* *3*

poco accel.

fp *(ff) quasi gavotta*

più mosso *d = 42-48* *p* *3*

2.º Atto *fuor* *Solo* *calando* *mf* *dim.* *5*

ppp

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Kammersymphonie

KONTRA-FAGOTT

Arnold Schoenberg. Op. 9

Langsam $\frac{3}{4}$ Sehr rasch

I Horn 1

hervortreten

3 4 2 1

3 4 1

Sehr schwungvoll $\frac{2}{80}$

f *mp* ff = mf ff

5

ff hervortreten mf

Pesante

6 Tempo 7 3 8 3 I Geige u. Horn 9

10 11 12

ff *fp* 3 1 ff ff *fff*

13 I. Zeitmaß $\frac{2}{104}$

14 15

16 Sehr zurückhaltend $\frac{2}{80}$ I Zeitmaß, schwungvoll langsamer $\frac{2}{108}$ I Viol

17 18 Viel 19

ff f 1 ff 3 3 3 1 accel.

KONTRA - FAGOTT

[20] *f* — *ff* — *pp* — *pp*

Sehr zurückhaltend Viel langsamer als I. Zeitmaß $\text{♩} = \text{ca. } 104 - 114$ [22] [23]

[24] steigend *p* *f* *fp* *p*

[25] Hauptzeitmaß Zurückhaltend *ff* *ff* *p*

[27] Tempo Fließend $\text{♩} = 80$ [28] *f* *f*

[29] *ff*

[30] *f* [31] *f* *ff* accel. $\text{♩} = 92$

[32] *f* *ff* Feuerig accel.

[33] I Tempo *f* *mp* *riten.* [34] Etwas ruhiger *p*

[35] Noch ruhiger 2 Bratsche *f* [36] Steigernd und beschleunigend bis in ein $\text{♩} = 120$ Zeitmaß *sf* *sf* *sf* *sf*

[37] *fff*

KONTRA FAGOTT

Sehr rasch, *d. rascher*
als die *d* von früher

38 39 *pp*

40 41 *p ff*

42 *p* steigend $\frac{1}{2}$ Takt

43 *ff* *tr* *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

44

45 *ff* *ff*

46 *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

47 *tr* *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

48 *tr* *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

49 *pp* *f* *tr* *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

50 *pp* *f* *tr* *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

51 *accet.* *pp* *f* *tr* *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

52 *pp* *f* *tr* *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

53 *pp* *f* *tr* *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

54 *pp* *f* *tr* *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

55 *pp* *f* *tr* *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

56 *pp* *f* *tr* *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

57 *pp* *f* *tr* *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

Nach und nach wieder schneller

Pesante Tempo

langsam *d=100*

tr *rit.* *tempo* *Sehr rasch (Presto alla breve)* *tr* *her vortretend* *f*

KONTRA - FAGOTT

58 6

59 (J = J) *ff* *ff*

60 Viel langsamer, aber doch fließend. 61 *rit.* *ff* 3 2 *pp*

62 3 63 2 *f* *ff*

64 Nach u. nach in das Anfangszeitmaß. 65 5 4 *accet.* 66 *ff* 2 *rit.* 3

67 Sehr rasch 68 *f* *mf*

69 *f* *ff* 2 3 *ff*

70 3 *Tempo* 71 *rit.* 6

72 3 *mp*

73 *mp*

74 *accet.* 1 *p*

75 *f* 3

fff 3

KONTRA-FAGOTT

76 *ff*

77 *rit.* *pp* Viel langsamer

78 *fp* Sehr langsam

79 *f* Fließender

80 *p* Noch etwas fließender

81 *fp*

82 *p* Etwas zurückhaltend, steigend

83 *f* *ff*

84 *ff* Steigernd

85 *sf* Klar

86 *p* Etwas bewegter

87 *pp* *pp* *mf*

88 *p* *ff*

89 *p* *p*

90 *rit* Schwungvoll *pesante rit.*

91 *ff* *cresc.* Ruhiger, steigend

92 *sf* Sehr zurückhaltend

KONTRA-FAGOTT

Wieder im Zeitmaß

Ob u Vic

93

Steigernd

3 94 Hauptzeitmaß

95

5 96 rit.

tempo 1

97

98

99

100 Etwas ruhiger

101

poco rit.

102

7 103 Ruhiger

104 Tempo

Steigernd

2 Viol u Ob

105 3