

c/Bass

Bedrich Smetana  
The Bartered Bride Overture

Basso.

Vivacissimo.

*ff* *sf non legato*

56 Cello. 57 58

*f* *sf* *sf* *sf* *sf* *sf* *pp*

*crescendo*

*poco a poco cresc.*

**A** *ff* *f* *f* *f* *f* *f* *f* *mf* *pizz.* **2** **2**

*p*

Mozart — The Marriage of Figaro, K. 492: Overture

Kontrabaß

Musical score for Contrabass, measures 139-285. The score is written in bass clef with a key signature of two sharps (F# and C#). It includes various dynamics such as *pp*, *f*, and *cresc.*, and contains fingerings and articulation marks. Measure numbers are indicated at the beginning of each line: 139, 145, 157, 163, 180, 198, 208, 220, 236, 246, 256, 265, 275, and 285. A large diagonal watermark is present across the page.

Contrabass.

die - br hier nicht bringst du Un - heil da - - hin, wo Un - heil im Hau - - se  
 meure a - lors... Quelle maux me peux - tu por - ter!... Mal - heur... ha - bite i -

**16 Lento.**  
*molto. espr.*  
*cel.*  
*piu p*  
 Weh-walt hieß ich mich selbst Weh-walt, c'est mon sur - nom.  
 Hundung Hundung, will ich er - warten. je sais l'attendre.  
**17** *dol. con espr.*  
**18**  
*dolce* *perdendosi* *pp*

II. SCENE.

**Lento.**  
*pp*  
 Cello.  
**12**

**19** *pizz.*  
 Heilig ist mein Herd; Heilig sei dir mein Haus; Rüst' um Männerd. das  
 Saint est mon foyer; saint te soit mon logis! Donne aux hommes leurs  
 Bass Clar.  
*piu p*  
 Weither Long, sans

traun! kamst du des Wegs; ein Russ nicht ritt, der Rast hier fand; welche schlimme Pfade schufen dir  
 doute, fut ton chemin; mais nul che-val ne t'a por-té; quel dur sentiers t'ont fait défail - lir?  
*p*

Durch Wald und Wiese, Hal'de und Halm, jagt' mich Sturm und starke Noth; nicht kenn ich den Weg, noch ich kam. Wo hin - ich irr - te,  
 Par bois et plaine, lande et hal - tier, j'ai dans l'a - ge fui la mort; j'i - guo - re la voie où j'ai - lié; où je m'é - ga - re,  
*p* *p* *pizz.*

erdi: Falstaff  
ct III, Scene 1

C/Bass

**Allegro agitato**

*pp molto stacc.*

**1**

*p*

*poco cresc.*

**2**

*cresc.*

*sempre cresc.*

ct I

**5**  $\text{♩} = 109$   
**Ancora poco meno**

*ppp*

**6**

1

Bruckner — Symphony No. 7 in E Major

1. Satz

Contrabass C/Bass

Allegro Moderato

- 2 -

90

*pizz.*  
*pp*

*mf* *f*

100 *D arco*  
*pp*

110 *poco a poco cresc.*

120 *ritenuto*  
*f*

*E a tempo*  
*pp*

*pp*

*cresc.* *f*

130 *pp*

*F*

*cresc. sempre*

2

Bruckner — Symphony No. 7 in E Major

Contrabass

C/Bass

140

150

160

170

180

190

200

210

220

230

*pp*

*cresc.*

*ff*

*pizz.*

*pp*

*Hutlig*

*ritard.*

*ff.*

*I a tempo*

*arco*

*p*

*mf*

*mf cresc.*

*f*

*dim*

*p*

*mf*

*pp*

*pp poco a poco cresc*

*cresc*

*I*

*pp*

*p*

*f*

*pp*

*dim.*

*ppp*

*M*

4

10

3

1

1

3

3

2

C/Bass

Gioacchino Rossini (1792-1868)

# LA GAZZA LADRA (1817)

## SINFONIA

Allegro con brio  $\text{♩} = 69$

The musical score is written for C/Bass in 3/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a triplet of eighth notes. The tempo is marked *Allegro con brio* with a quarter note equal to 69 beats per minute. The score includes various musical notations such as slurs, accents, and trills. A blue diagonal line is drawn across the lower half of the page, crossing through the sixth, seventh, eighth, and ninth staves. Handwritten annotations in blue ink are present throughout the score, including slurs, accents, and the letters 'C' and 'B' above certain notes. The final staff ends with a double bar line.

C. Bass

22

*p fz fz*

29

*f p pp fz*

35

*fz p pp*

C/Bass



# 14. SYMPHONY 4

GUSTAV MAHLER (1860-1911)

Moderato

1

*pp*

3

*sempre pp*

5

*pp pp-fp sf pp pp-fp sf*

9

*pp molto cresc. f*





# 26. SYMPHONY 31

'Horn Signal'

JOSEPH HAYDN  
(1732-1809)

Variation 7

Violone solo



# 27. PICTURES FROM AN EXHIBITION

MODEST MUSSORGSKY  
(1839-81)

Andante