

Basso

Adagio

*sempre piano*

4

5

9

14

19

25

34

39

43

47

51

54

A

B

4

# L. VAN BEETHOVEN, SINFONIA N. 5 - III MOVIMENTO

6

Contrabbasso

200 *p* *pp* **più moto** 1-8 2 3 4

209 5 6 7 8 *f* *f*

217 *cresc. ff* *3* *4* **Tempo I** *cresc. f sf* *f sf* *p* *pp* Viol. I

230 *cresc.* *f* *3*

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

**Allegro** *pp* **poco ritardando a tempo** *pp*

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

25

38 *sf* *sf* *sf* *sf* *dimin. pp*

51 *pp* **poco ritard. a tempo**

63 *cresc.* *f*

74

Contrabbasso

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

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

131 *ff* *p* *f*

141

150

159 1. 2. *f*

166

175 1-6 2 3 4

186 5 6

195 B *f* *dimin.* *p*

203 *sempre più piano*

211 **8**

# Beethoven — Symphony No. 7

4

## Violoncello u. Kontrabaß

224 unis. *pp* 1 1 1

233 *cresc. poco a poco*

240

248 *f*

254 **H** *ff*

261

268

273 *più f* 3 3 **I** *ff*

279

285

291

297 **Vc.** *pizz.* *arco*  
**Kb.** *pizz.* *pizz.*

*p* *p* *p* *p*

Detailed description: This page of a musical score for Violoncello and Kontrabaß (Cello and Double Bass) covers measures 224 to 297 of Beethoven's Symphony No. 7. The score is written in bass clef with a key signature of two sharps (F# and C#). It begins with a 'unis.' (unison) instruction and a dynamic marking of 'pp' (pianissimo). The music features several first endings marked with '1'. A 'cresc. poco a poco' (crescendo poco a poco) instruction is present in measure 233. The dynamics range from 'pp' to 'ff' (fortissimo), with a 'più f' (più forte) marking in measure 273. Performance techniques include 'pizz.' (pizzicato) and 'arco' (arco). A rehearsal mark 'H' is placed above measure 254. The score concludes with a double bar line at measure 297, where the parts for Violoncello (Vc.) and Kontrabaß (Kb.) are clearly indicated.

Mendelssohn — Hebrides Overture

2

Violoncello und Kontrabaß

41 **A**

Violoncello and Kontrabaß score for measures 41-46. The music is in D major and 3/4 time. It features a melodic line in the upper voice and a supporting bass line. Dynamics range from *p* to *ff*. A *V* marking is present above the staff. A **3** indicates a triplet in the final measure.

47

Violoncello and Kontrabaß score for measures 47-53. The music is in D major and 3/4 time. It features a melodic line in the upper voice and a supporting bass line. Dynamics range from *p* to *mf cantabile*. A *V* marking is present above the staff.

54

Violoncello and Kontrabaß score for measures 54-58. The music is in D major and 3/4 time. It features a melodic line in the upper voice and a supporting bass line. Dynamics range from *pp* to *sf*. A *V* marking is present above the staff.

59

Violoncello and Kontrabaß score for measures 59-63. The music is in D major and 3/4 time. It features a melodic line in the upper voice and a supporting bass line. Dynamics range from *p* to *pp*. A *V* marking is present above the staff.

64

Violoncello and Kontrabaß score for measures 64-71. The music is in D major and 3/4 time. It features a melodic line in the upper voice and a supporting bass line. Dynamics range from *p* to *dim. pp*. A *V* marking is present above the staff.

72

Violoncello and Kontrabaß score for measures 72-76. The music is in D major and 3/4 time. It features a melodic line in the upper voice and a supporting bass line. Dynamics range from *cresc.* to *f*. A *V* marking is present above the staff.

77 **B**

Violoncello and Kontrabaß score for measures 77-80. The music is in D major and 3/4 time. It features a melodic line in the upper voice and a supporting bass line. Dynamics range from *ff*.

80

Measures 80-83: Violoncello and Kontrabaß. The music features a rhythmic pattern of eighth notes with accents (>) and slurs. The key signature is one sharp (F#).

84

Measures 84-86: Continuation of the rhythmic pattern. Measure 86 ends with a forte (*sf*) dynamic marking.

87  $\pi$

Measures 87-90: Continuation of the rhythmic pattern. Dynamics include *sf* and *ff*.

90

Measures 90-92: Continuation of the rhythmic pattern with *sf* dynamics.

93

Measures 93-106: Violoncello and Kontrabaß. The music is marked *p* and *pp*. Fingerings 2, 1, and 3 are indicated. A *C* (Crescendo) marking is present at the beginning of the system.

107

Measures 107-118: Violoncello and Kontrabaß. The music is marked *pp* and *sempre pp*. Slurs and accents are used throughout.

119

Measures 119-131: Violoncello and Kontrabaß. Dynamics include *pp*, *p*, *dim.*, and *pp*. Slurs and accents are used.

132

Measures 132-135: Violoncello and Kontrabaß. Dynamics include *cresc.* and *pp*. The key signature changes to two flats (Bb, Eb) at the end of the system.

## Sinfonie Nr. 41

C-Dur / C major

„Jupiter“

Wolfgang Amadeus Mozart

KV 551

## 4. Satz: Finale

Molto allegro [ $\text{♩} = 120-126$ ]

11

17

23

28

57

65

71

71

103

110

123

*sf*

130

*sf*

137

*sf*

143

*sf*

150

*f*

236

*f*

242

*f*

254

*f*

261

*f*

267

*f*



# BASS

9

*cresc.* *mf* *pp*

10 ARCO

*p stacc.* *cresc. a poco a poco*

*rinf.*

*f cresc.*

11

*ff*

12

*p*

*p* 1 2 3 4 5 6 7