

Vorspiel  
zur Oper  
Die Meistersinger von Nürnberg

1

Sehr gehalten  
(*Molto tenuto*)

CONTRABASSO

Richard Wagner

sehr kräftig  
(*molto vigoroso*)

*f*

8

1

*ff*

17

23

A

*meno f* *piu p*

30

2

Ein wenig rall. *a tempo*  
(*un poco rall.*)

1

2 B 1

1

*dolce piu p pp* *f* *f*

44

52

58

sehr gehalten.  
(*molto tenuto*)

immer *ff*  
(*sempre ff*)

67

77

immer *ff*  
(*sempre ff*)

D

Bewegt, doch immer noch etwas breit  
(*Con moto ma sempre poco largamente*)

87

*f* *p < f* *p < f* *p* *pizz.*

## CONTRABASSO

E Mässig im Hauptzeitmass  
(Nel movimento ma moderato)

# CONTRABASSO

3

185 *e piu f* *ff* **L**

189

193 *Sehr gewichtig* **M** (*Molto pesante*) *stacc.* *immer ff* (*sempre ff*)

197

199

201 *piu f*

203 *ff*

206 **N** *ff*

212 *ff*

219

*Fine.*

# Ouvertüre Nr. 3

zur Oper

## Leonore

Violoncello und Kontrabaß

Ludwig van Beethoven

**Adagio**

Measures 1-70 of the score for Violoncello and Kontrabaß. The tempo is **Adagio**. The key signature has two flats (B-flat major). The time signature is 3/4. The score includes various dynamics and articulations: *ff*, *p*, *dim.*, *pp*, *cresc.*, *sf*, *pp*, *sfp*, *pp sempre*, *pp*, *sempre stacc.*, *cresc.*, *fff*, *ff*, *f*, *f*, *p*, *pp*, *Allegro*, *pp*, *pp*, *cresc. poco a poco*, *cresc. poco a poco*, *unis.*, *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *f*, *ff*, *sempre ff*, *A*, *1*.

Measures 12, 23, 27, 33, 37, 45, 53, 61, 70 are indicated at the start of their respective staves.

Die mit \* bezeichneten kleinen Noten werden nur dann mitgespielt, wenn die angegebenen Instrumente nicht besetzt sind.

77

1

85 unis.

95

106

116 B

128 pizz.

137 arco

146

154

163

171

*p* *f* *ff* *p* *cresc.* *pizz.* *arco* *pp* *sempre pp* *ff* *sf* *f* *p* *f*

Detailed description: This is a page of a musical score for Violoncello and Kontrabaß. It contains ten staves of music, numbered 77 to 171. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#). The score includes several performance instructions: 'unis.' at measure 85, 'pizz.' at measure 128, 'arco' at measure 137, and 'sempre pp' at measure 137. Dynamic markings include *p*, *f*, *ff*, *sf*, *pp*, and *cresc.*. There are also first ending brackets at measures 77-84 and 116-127. The music is written in a single system for both instruments.

178 **11 C**  
*p* *f* *ff*

195 *p* *ff*

203 *p*

212 unis. *ff* *p*

220 unis. *ff* *p*

227 *cresc.* *ff*  
*cresc.* *ff*

237 unis. *p*

244 *cresc.* *f* *sf*  
*p* *cresc.* *f* *sf*

253 unis. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

262 *sf* *sf* *ff* *ff*

271 Tromba auf dem Theater  
*fp colla parte*

The musical score is written in bass clef and consists of ten staves. The first staff (measures 178-194) begins with a key signature of one flat and a common time signature. It features a section marked '11 C' (measures 185-194) with a repeat sign. Dynamics include *p*, *f*, and *ff*. The second staff (measures 195-202) continues the melody with *p* and *ff* dynamics. The third staff (measures 203-211) features a *p* dynamic. The fourth staff (measures 212-219) is marked 'unis.' and features *ff* and *p* dynamics. The fifth staff (measures 220-226) is also marked 'unis.' and features *ff* and *p* dynamics. The sixth staff (measures 227-236) features a *cresc.* marking and *ff* dynamics. The seventh staff (measures 237-243) is marked 'unis.' and features a *p* dynamic. The eighth staff (measures 244-252) features a *cresc.* marking and *f* and *sf* dynamics. The ninth staff (measures 253-261) features *sf* dynamics. The tenth staff (measures 262-271) features *sf* and *ff* dynamics. The final staff (measures 271-278) is marked 'Tromba auf dem Theater' and features *fp colla parte* dynamics.

Tempo I

278

*pp* *p*

286

*cresc.*

Tromba auf dem Theater

293

*fp colla parte*

Tempo I

300

*pp* *pdolce*

308

*cresc.* *cresc.*

315

*p* *pp dim.* *p* *pp dim.*

322 *ppp* *cresc.* *ppp* *cresc.*

329 1 2 3 4 5 6 7 *fp* *f*

341

352 *unis.* *pp*

362 *cresc. poco a poco*

372 *ff* *sempre ff* *F* *sempre ff*

381 *unis.* 1 1



380 *sf sf sf sf sf sf sf*

400 *f p cresc. p pizz.* **G**

418 *cresc.*

422 *arco sempre pp*

431 *pp*

441 *cresc. ff*

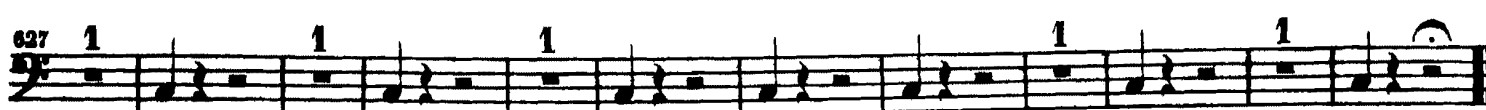
451 **H**

458 *unis. pizz. 6 arco 1 2 3 4 5 6 7 p cresc. sf p dim.*

481 *\* Pk. pp sf p sf p sf p*

494 *f p sf p sf p pp 6 3*

**Presto**  
514 Viol. I *13 f cresc.*



# Mozart

## DIE ZAUBERFLÖTE

KV 620

Violoncello e Basso



BÄRENREITER-AUSGABE 4553

# DIE ZAUBERFLÖTE

Eine deutsche Oper in zwei Aufzügen

KV 620

## Ouverture

Wolfgang Amadeus Mozart

Adagio

Violoncello / Basso part, measures 1-11. The score is in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is Adagio. Dynamics include *sf* (measures 1-2), *p* (measures 3-4), *sfp* (measures 5-6), and *p* (measures 7-11). A *7 Vc.* marking is present above measure 7. The piano part (Basso) is shown in a grand staff with the Violoncello staff above it, with dynamics *sfp* and *p*.

Violoncello / Basso part, measures 12-19. The tempo changes to Allegro at measure 12. Dynamics include *sf* (measures 12-13), *p* (measures 14-15), and *sf* (measures 16-17). A repeat sign with first and second endings is shown at measures 18-19, with a *9* marking above the first ending and a *9* marking below the second ending.

Violoncello / Basso part, measures 20-29. The score is in bass clef with a key signature of two flats. Dynamics include *p* (measures 20-21), *sf* (measures 22-23), *p* (measures 24-25), *sf* (measures 26-27), *p* (measures 28-29), and *f* (measures 30-31).

Violoncello / Basso part, measures 30-33. Dynamics include *p* (measures 30-31), *f* (measures 32-33), *p* (measures 34-35), *sfp* (measures 36-37), *p* (measures 38-39), *sf* (measures 40-41), and *p* (measures 42-43).

Violoncello / Basso part, measures 34-43. The section is marked *Tutti Bassi*. Dynamics include *p* (measures 34-35), *sf* (measures 36-37), *p* (measures 38-39), *f* (measures 40-41), *p* (measures 42-43), and *f* (measures 44-45).

[illegible]

105 Violoncello

*p*

109 Tutti Bassi

*p*

113

*f*

118

*f*

123

G.P.

128 Vc. 10

Fag. I

*p*

*f*

*p*

*f*

*p*

*f*

*p*

143 Tutti Bassi

1

2

*p*

*p*

150

*f*

153

*f*

157

*sf* *sf* *sf*

162 *simile*

*sf* *sf*

166

171

176 *Vc.*

*Basso* *p*

181

185 *Tutti Bassi*

*p* *f*

190

*sf* *sf* *p*

195

*f*

199

*sf* *sf* 2

205 Vc.

*p* *cresc.* *f*

Basso

209 Tutti Bassi

213

218 *p* *sf* *p* *sf*

221 *p* *sf* *f*

224

## ERSTER AUFZUG

## No. 1 Introduction

## Allegro

*p* *f p*

5 *f p*



# Symphonie Nr. 4

d-moll

Kontrabass

Robert Schumann op.120  
herausgegeben von Joachim Draheim

**Ziemlich langsam** (♩ = 52)

9

16

22

*f* *pp* *cresc.* *sf* *p*

*mf* *cresc.*

*f* *dim.* **stringendo**

*p* *cresc.*

**Lebhaft** (♩ = 92)

29

35

42 **A**

51

61 **B**

71

79

86 a 1. 2. **C**

*f* *ff* *sf* *p* *cresc.* *f*

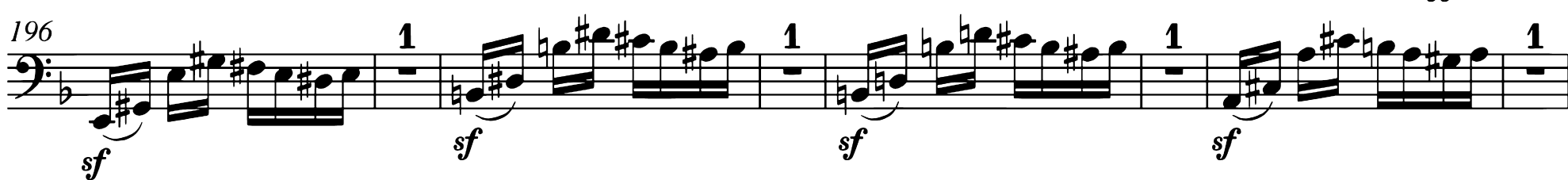
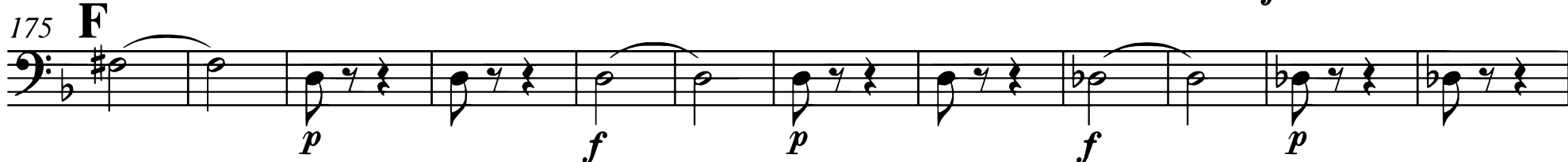
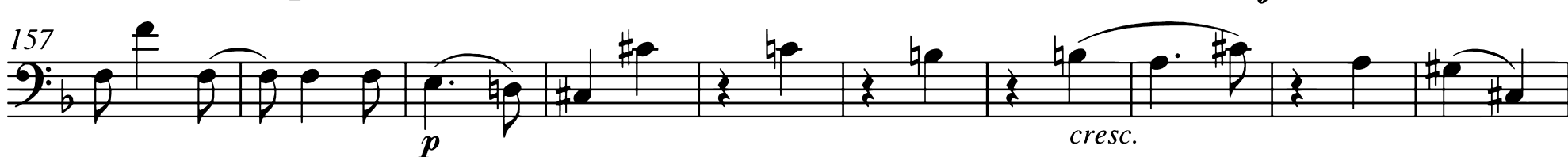
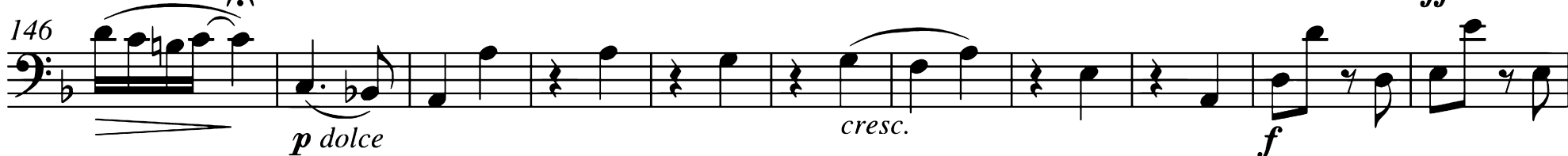
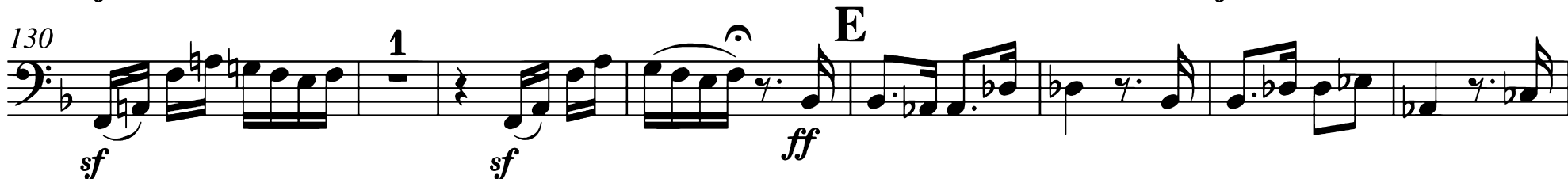
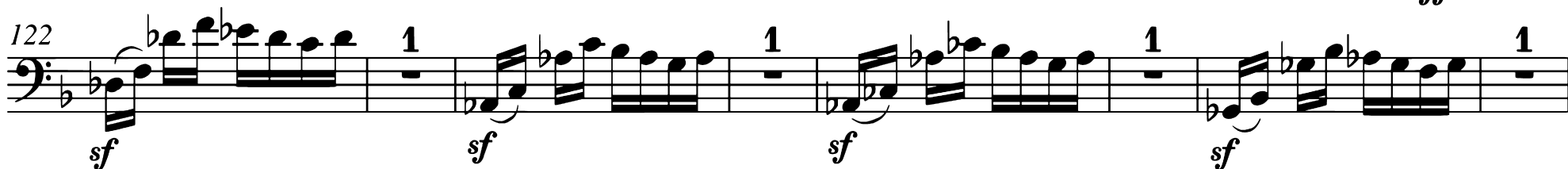
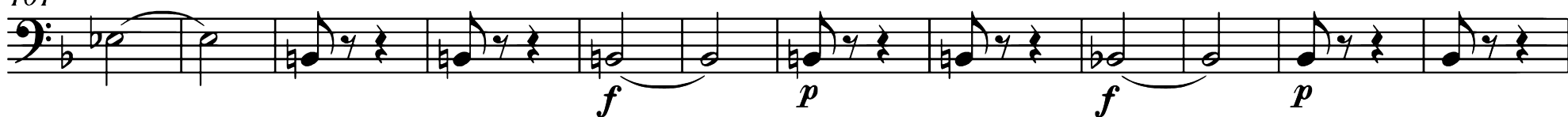
*p* *f* *p* *f* *p* *p*

*cresc.*

*f* *p* *cresc.*

*sf* *sf* *sf* *sf* *sf*

*sf* *sf* *f* *f* *3* *3*

101 **D**

219 *ff* *p dolce* *cresc.* **H**

229 *f* *p dolce* *cresc.*

239 *f* *sf* **1**

248 *sf* *p* **I**

257 *cresc.* *sf* **K**

267 *sf* *pp*

278 *cresc.* *f* *p cresc. f* **L** **1**

291 *p cresc.* *sfp* **1**

304 *più f* *cresc.* *ff* **M**

316 1 (-12) 2 3 4 5 6 7 8 **N** 9

330 10 11 12 *p* *cresc. f*

343 *sf* **1**

352 *sf* *sf* *sf* *sf* *sf* *sf*

Romanze  
Ziemlich langsam (♩ = 66)

359 **1** *p* ausdrucksvoll *dim.*

368 **O** *pp* *mf*

376 *cresc.* *dim.* **1 P** *pp*

384 pizz.

390

396 *p* **1.** **2.**

401 **4** *pp* *arco*

Scherzo  
Lebhaft (♩ = 92)

412 *f* *f* *sf* *sf*

420 **1.** **2.**

428 *sf* *p* **Q**

438 **1** **1**

450 *cresc.*

459 *f sf sf*

468 a 1.

468 b 2.

476 **Trio** 1 *p* 1

487 1 1

498 1 *p*

509 1 1.

520 a 2. *cresc. dim.*

522 b *f sf sf*

532

541 *sf p* 1

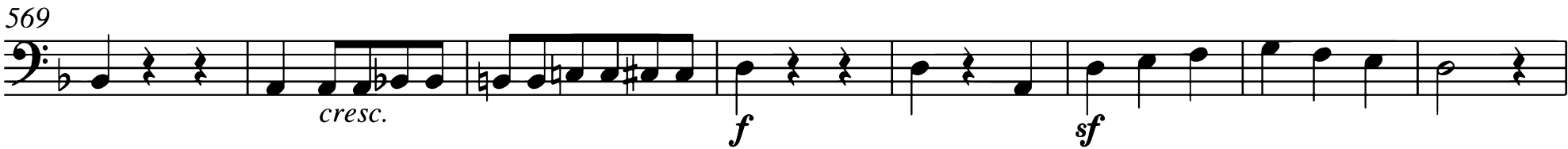
551



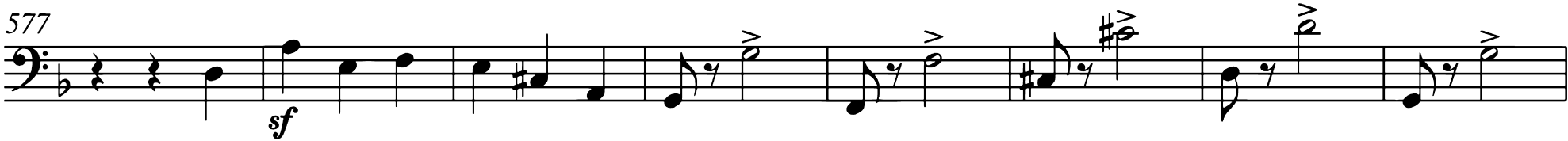
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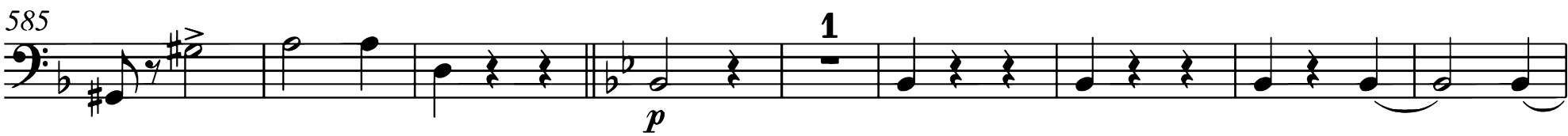
569



577




585



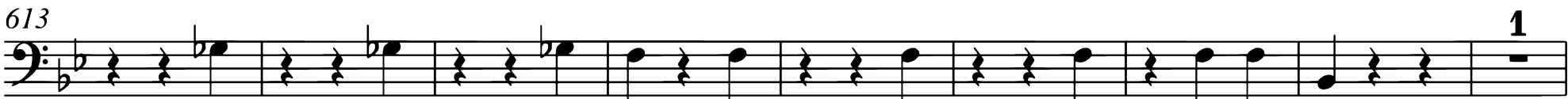
594



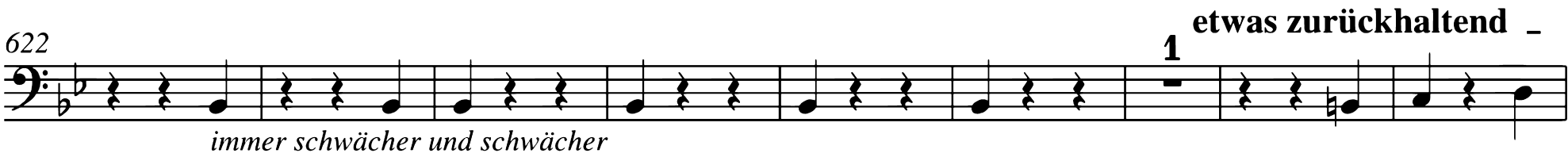
**R**  
604 pizz.



613



622



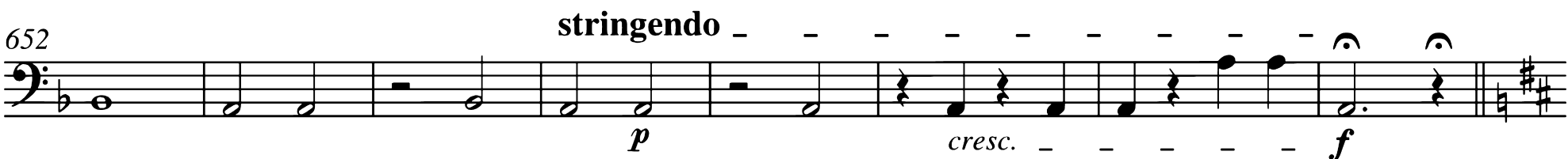
631



644 **Langsam** (♩ = 52) arco **T**



652



## Lebhaft (♩ = 126)

660 *ff sf sf sf sf*

664 *sf sf* U.

669 *sf p f p f* *stacc.*

675 *p f p f p dim.*

682 *p dolce p sfp*

689 *sfp sfp sfp dim.*

696 *p* V

703 *cresc. f f f p cresc.*

708 *f f f f f*

713

719 *sf sf p* W

726 *p pizz.* 1 2 1 3

737 arco **X**

*sf* *sf*

743 *sf* *sf* *sf* *sf* *sf*

752 **Y** *sf* *sf* *sf* *sf* *p*

759 *f* *p* *f* *p* *f* *p*

765 *cresc.*

772 *p dolce* *p* *sfp*

779 *sfp* *sfp* *sfp* *dim.*

786 **Z** *p* *p*

793 *cresc.* *f* *f* *f* *p* *cresc.*

798 *f* *f* *f* *f* *f*

803

809 **AA** *sf* *sf*



815 *mf* *cresc.*

820 *f* *p*

825 *cresc.*

829 *f* *Schneller* *sf*

834 *sf*

839

845 *ff* *sf* **BB** **1**

851 *ff* *sf* *Presto* *sempre forte*

856 *sf*

862

867

874 *sf*

# LA FORZA DEL DESTINO

DETROIT SYMPHONY ORCHESTRA  
FORD AUDITORIUM  
DETROIT 26, MICHIGAN

G. VERDI

C. Basso

I

Allegro 3 Allegro agitato e presto 1

*pp*

A

cresc

Tempo I (Allegro)

f

B Andantino 16 C Andante mosso 3

Arco 3 Vlo.

C. Basso

2

ppp

**D** Presto come prima

ff

ff

**E**

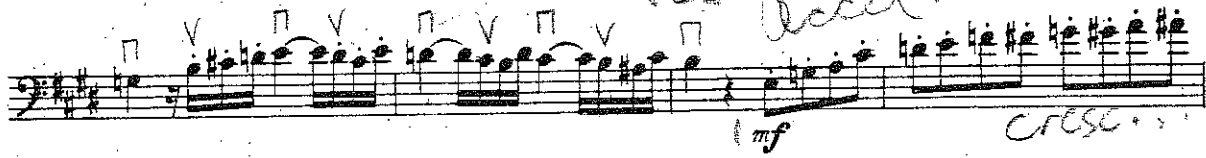
**F** Andante come prima

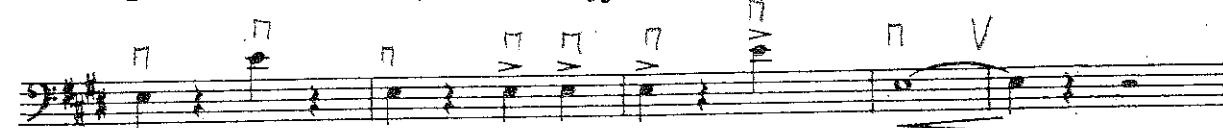
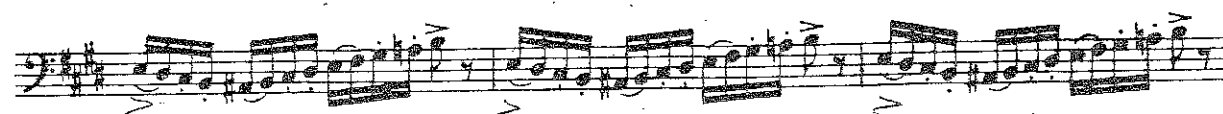
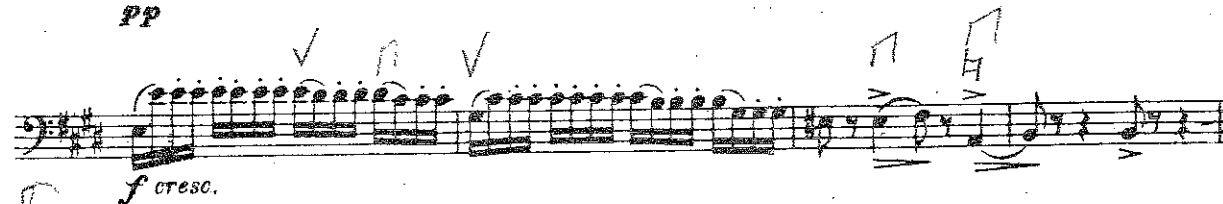
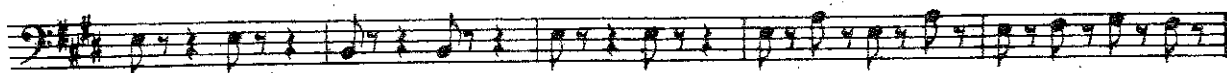
Pizz.

**G** Allegro brillante

Arco

Vlc.





Symphony No. 4 in A Major  
Op. 90 (Italian)

Felix Mendelssohn

Violoncello  
und  
Kontrabaß

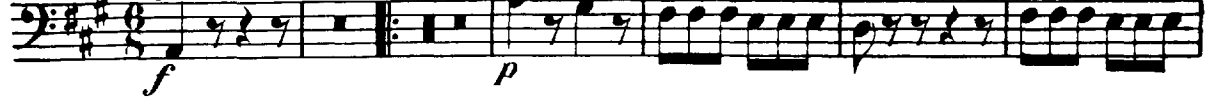
Allegro vivace

pizz.

2

6

arco



# Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

2

103 pizz.

112

122

132 arco  
p cresc. mf cresc. f

142 p f p 1

156 pp 1 2 3 4 5 6 pizz. cresc. arco

171 ff cresc. ff

181 sf sf sf 1. pizz. p pizz. 2 2

195 arco 2 3 4 5 6 7 8 1 pizz. p cresc. f f

219 2. 1 p 1 14

237 p

# Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

3

244 *sempre pp*

252 *cresc.*

261 *mf* *cresc.* *f* *cresc.*

268 *f*

277 *f* *ff*

289 *ff*

300

308

318

329 *sf* *ff* *sf* *sf* *p*

335

347 *pp* *pp* *poco a poco cresc.*

359 *mf* *cresc.* *f* *Vc.* *sf* *5*



# Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

4

376 **Bässe**

*p*

383

*p*

405

*mf*  
*pizz.*

*f*

414

423

*pizz.*

*arco*

*p* *cresc.*

430

*f*

437

*mf* *dim.* *p* *f* *p*

448

*dim.*

*p*

*p* *cresc.*

# Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

5

478 *cresc.* *f*

485 *cresc.* *ff*

494 *f* *più animato poco a poco* *1 ff*

504 *ff* *2 pizz.* *p*

511

522 *cresc.*

530 *cresc.* *arco* *mf* *sempre cresc.*

539 *sf* *f* *cresc.* *ff* *sf* *sf*

549 *1* *p*

558 *1* *cresc.*

566 *1 f* *2 ff* *3 ff* *4* *1 ff* *2* *3* *4* *5* *6* *1 sf*

573 *sf*

# Mendelssohn — Symphony No. 4

6

Violoncello und Kontrabaß

Andante con moto

*sempre staccato*

The musical score is written for Violoncello and Kontrabaß in the bass clef, 2/4 time. It begins with a key signature of one flat (B-flat). The tempo is marked "Andante con moto". The initial dynamic is *p* (piano), and the articulation is *sempre staccato*. The score consists of 11 staves of music, with measure numbers 6, 7, 13, 19, 25, 31, 38, 45, 51, 61, 66, 71, and 77 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *sf* (sforzando), *cresc.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). The articulation *sempre stacc.* is also present. The score concludes with a final measure marked with a fermata.

# Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

7

84 *f* *dim.* *p*

91 *p* *p*

98 *dim.* *pp* *pizz.*

Con moto moderato

*p* *p*

12 *p* *p* *cresc.*

23 *sf* *f* *dim.*

34 *p* *cresc.* *f* *sf*

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

57 *p* *p*

69 *p* *p* *dim.* *pp* *pizz.* *15*

# Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

8

93 *arco*  
*mf*

101 *cresc.* *f* *pp*

115 *pizz.* *4* *arco* *p* *p* *1*

128 Vc. *p* Bässe *p* *p*

142 *1* *p* *cresc.* *sf*

154 *f* *dim.* *p* *cresc.*

166 *1* *f* *sf* *sf* *p* *sf*

180 *sf* *p* *p*

193 *p* *dim.* *pp* *pizz.* *pp* *pizz.*

202 *2* *arco* *2* *10* *pizz* *pp*

## SALTARELLO

Presto

*f* *ff* *9*

14 Vc. *3* *1* *2* *3* *p* *simile*

# Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

9

18 4 5 *ff*

22

26 *Bässe* 1 2 3 *p cresc.*

30 4 5 6 7 *ff*

34 *ff* 3 3

38 3 3

42 *f*

46

51 *ff* *p*

59 1 1 *ff*

70 3 *pizz.* *p* *cresc.*

82 *arco* *f* *ff* 3 1 1 *ff*

89 *simile* *ff* 3 3

94

99 *ff* 10

# Mendelssohn — Symphony No. 4

10

Violoncello und Kontrabaß

115 *pp*

120 *pp*

125

130

135

140

145 *p*

150

155 *p* *cresc.* *cresc.* *f*

167 *f*

173 *f*

178 *ff* *simile*

182 *ff*

186

Detailed description: This page contains the musical notation for the Violoncello and Kontrabaß parts of Mendelssohn's Symphony No. 4, measures 115 through 186. The notation is written on a single staff in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The score includes various dynamic markings: *pp* (pianissimo) at measures 115 and 120, *p* (piano) at measure 145, *p* and *cresc.* (crescendo) at measure 155, *f* (forte) at measures 167 and 173, *ff* (fortissimo) at measures 178 and 182, and *simile* at measure 178. There are also articulation marks like accents and slurs. Measure numbers 115, 120, 125, 130, 135, 140, 145, 150, 155, 167, 173, 178, 182, and 186 are indicated at the start of their respective lines. The notation includes eighth notes, quarter notes, half notes, and some triplets.

# Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

11

194

*p*

*fp*

199

205

*cresc.*

*cresc.*

*più f*

*sempre cresc.*

*cresc.*

*cresc.*

*più f*

*sempre cresc.*

214

*ff*

*simile*

220

*f*

225

230

235

*f*

*sf*

242

Vc.

Bässe

*dim. 3*

*p*

248

*dim.*

254

*pp*

*cresc.*

*f*