

Mahler — Symphony No. 1 in D Major

Contrabass.

III. Satz.

Feierlich und gemessen, ohne 'zu schleppen.

1 (Pauken) *pp* *p* mit Dämpfer

2 *pp*

3 Nur eine Hälfte. *pizz.* 1 2 3 4

Alle Dämpfer ab *pp*

5 6 7 8 4 *pp* *pizz.* 1 2 3 4

Alle gett.

5 6 7 8 9 Zurückhaltend. 1

5 a tempo (Ziemlich langsam.) *pp* *pizz.* 2

6 Nicht schleppen.

7 *poco rit. a tempo*

Nicht schleppen. *Poco riten. a tempo. sempre pizz.* 1 2 *pp*

2 3 4 5 1 9 1 1 2 3 *pp*

Sehr einfach und schlicht, wie eine Volksweise. 12 *pp* *pizz.* 4 7 10 2 9 11 6 (i. Viol.)

(Harfe) *pp* *poco riten.*

13 Wieder etwas bewegter. *ppp* *pizz.* 1 2 3 4 5 6 7 *sempre ppp*

Mahler — Symphony No. 1 in D Major

Contrabass.

8 9 14 1 2 3 4 5

6 15 6 16 *pizz.*

Plötzlich viel schneller. *mf* 1 *poco rit.* 17 *Tempo I.*

rit. 2 3 4 18 *Tempo I.* 1 2 3 4

5 6 7 8 9 19 1 2

3 4 5 6 2 *pp* *attaca:*

IV. Satz.

1 Stürmisch bewegt. *fff* *(Recken) pizz.* 10 *arco* 2 1 3 3 6 1 *fff* *Scharf abgerissen.*

2 3 4 5 4 6 5 4 2 *ff*

f *fff* *fff* *Energisch.* 6 1 2 1 *ff*

1 1 1 1 1 1 *ff* *ff* *ff* *ff* *ff* *ff*

1 1 1 1 1 1 *f* *ff* *ff* *ff* *ff* *ff*

7 *mf* *v* *v* *v* *ff*

1 1 1 1 1 1 *ff* *ff* *ff* *ff* *ff* *ff*

8 2 *ff* *v* 3 3 3 3 *f* *f*

West Side Story

10

CONTRABASS

625 4 *pizz.* *tutti arco* 632 *p cresc.* *sffz*

637 *pp cresc.* *molto sffz* 644 *pp cresc.*

649 *molto sffz* *pp cresc.* *molto sffz*

656 *f cresc. sempre* *f*

661 *mp* *ff*

666 *ff*

670

676

681

CONTRABASS

11

685 *ff* 690 *ff*

694 *pp sub.* *ff* *pizz.*

705 *p* *mp* *ff* *1. solo pizz.* *arco* *709 1. solo pizz.*

713 *mp* *ff sempre* *arco*

719 *pp*

724 *5* *tutti (pizz.)* *ff marcato*

730 Rumble
Molto allegro (♩. = 144)

arco *2*

ff subito

Johannes Brahms Symphony No. 2 in D Major, Op. 73

Kontrabaß

Allegro non troppo

Musical score for the double bass part of the first page. The score is in 3/4 time and D major. It begins with a dynamic of *p*. The first system (measures 1-12) features a melodic line with a *dim.* marking at the end. The second system (measures 13-35) includes a woodwind entry for Flute (Pk.), Violin and Viola (Vcl. u. Pos.), and Clarinet (Klar.), with a *pizz.* marking and a first ending bracket labeled **A**. The third system (measures 36-51) continues with a *p* dynamic and an *arco* marking. The fourth system (measures 52-59) shows a *cresc.* and *f* dynamic. The fifth system (measures 60-77) features a *sf* dynamic and a second ending bracket labeled **B**. The sixth system (measures 78-87) includes a *pizz.* marking and a dynamic of *p*. The seventh system (measures 88-97) is marked *arco* and *p*. The eighth system (measures 98-107) is marked *pizz.* and *p*. The ninth system (measures 108-117) is marked *arco* and *cresc.*. The tenth system (measures 118-123) is marked *(quasi ritenente)*, *f*, and *sf ben marc.*. The eleventh system (measures 124-131) is marked *f* and *sf marc.*.

Brahms — Symphony No. 2 in D Major Kontrabaß

Musical score for the double bass part of the second page. The score continues from the first page. The first system (measures 132-141) is marked *ff* and *poco f espr.*. The second system (measures 142-151) is marked *cresc.*. The third system (measures 152-161) includes a *ff* dynamic, a *pizz.* marking, and a dynamic of *p*. The fourth system (measures 162-171) is marked *dim.*. The fifth system (measures 172-178) is marked *arco* and *1.*. The sixth system (measures 179-188) is marked *p sempre*. The seventh system (measures 189-198) is marked *cresc.*. The eighth system (measures 199-208) is marked *f*. The ninth system (measures 209-218) is marked *marc.* and *più f*. The tenth system (measures 219-228) includes a *ff* dynamic, a *ff sempre* marking, and a dynamic of *ff*. The eleventh system (measures 229-238) is marked *ff* and *marc.*. The twelfth system (measures 239-248) is marked *ff* and *sf*.

Beethoven — Symphony No. 5

Violoncello e Basso

6

199 Viol. I *Più moto* ♩ = 116 *p* *pp*

208 Vello *cresc.* *f*
Cb. *f*

Tempo I

215 Viol. I *p cresc.* *f* *cresc.* *ff* *f sf* *f sf* *f sf*

227 *p* *pp* *cresc.*

239 *f* *ff* *ff* *p* *ff*

Allegro $\text{♩} = 96$ *pp* *unis.* *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo* *sf* *Cori*

27 *f* *sf* *sf*

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

55 *cresc.*

Beethoven — Symphony No. 5

Violoncello e Basso

7

68 *f*

82 *sf* *sf* *sf* *sf*

96 *A* *dimin. pp* *f > p* *pizz.* *pizz.*
Vello *f > p*
Cb. *pizz.*

109 *f > p* *sempre p*
Vello

122 *cresc.* *unis.* *arco* *f* *ff*
Vello
Cb.

137 *unis.* *f*

147

158 *f* 1. 2.

166

175 1 2 3 4 5 6

188 Vello *f* *B*
Cb. *f*

198 *unis.* *dimin.* *p*

207 *sempre più p* 8

VIOLONCELLO e BASSO

106 *p*

114 *f*

120

126

131 [C]

136 Viol. I 6 Viol. Bassi

148 *f*

154

160 [D] Viol. I *p*

173 *f*

183 1 *p* *f*

192

197

VIOLONCELLO e BASSO

204

210

215 *sf sf sf sf sf sf*

223 [E] 1 *p*

229 4

242 *cresc. - - - - f*

248

254 *sf* 1 *p*

262 *f* *p*

269 1 *f*

276 [F]

282 2 *p*

291 *f*

Solo - Bass
Variatione 2^a

166 *Allegro più tosto moderato*
Fl. 5 167 3 1 168 5 169 1

1. 2. Fg. 1

170 *Vivo*
ff *sff* *sff*

171 *fff* *sempre simile*

172 *f* *simile* *griss.*

173 *f*

174 *f*

175 *très fort (détaché)*

176 *dolce*

177 3 4

14 Solo Bass

178 *ff risoluto, energico*

179 *Tempo di menuet*
Molto Moderato
P

180 *P*

181 *P*

182 *mf eccessivt court et sec et du talon*
pizz.

183 *f*

184 9

185 *Solo arco*
en dehors
P *più cresc.*

187 *ritardando* *Allegro assai*
ff

188 3

189 2 8 190 6

191 *mp*

192 3 193 4 *Vcl.*