

Anton Bruckner
Symphony No. 5 in B^b Major

Kontrabaß

1. SATZ

Introduktion

Adagio
pizz.

pp

10

dim. sempre *arco* *stacc.* *ff marc.*

2 20 3 4 30 1A *ff marc.* *trem.* *ppp*

künftigen Allegro-Tempo)

Ursprüngliches Adagio

40 *poco a poco cresc.* *sempre cresc.* *ff* *trem.*

50 *B Allegro* *dim.* *pp*

sempre cresc. *ff*

90 *dim.* *p sempre dim.*

100 1 *pp dim.* *ppp*

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Kontrabaß

C *pizz.*
p *pp* *p* *cresc.* *ppp*

110
pp *p* *cresc.* *pp*

ritardando **D** *Tempo I*
p *cresc.* *ppp* *p* *cresc.*

120
pp *p cresc. sempre*

ritenuto **130**
f *pp* *ppp*

a Tempo **8** **140** *1* *F.1* *pppp* *Klar. 1* *F.1* *1* **E** *pizz.*
pp *cresc.*

150
ppp *f*

160
f *pp* *ppp*

F *arco*
p *cresc.* *ff*

170 *gestrichen, mehr*
p *mf cresc. sempre*

gezogen *gestrichen, gezogen* **180** *(marcato)*
ff marc. *ff sempre ff*

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3

p

cresc. sempre **gestrichen kurz** **190** *f* *gestrichen* *gestrichen* *gestrichen* *ppp*

pp *kurz gestrichen* *gestrichen* *gestrichen* *gestrichen* *gestrichen* *p poco a poco cresc.*

mf sempre cresc. *gestrichen* *gestrichen* *H* **200** *ff sempre ff*

1 **210** **3** *p cresc. sempre* *ppp*

220 **I** **230** *ppp*

Tempo von der Introduction *pizz. Adagio* **240**

arco *stacc.* *ff marc.* **Allegro** **3** **Adagio** **250** **7** *Viol. 2*

stacc. **260** **Allegro** **3** **5** **K** *gezogen* *ff*

270 *gezogen* **5** **280** **3**

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4

stacc. sempre
ff marc.
ff
gezogen
290 (r)
ff sempre
ff
300
pp
ff stacc. sempre
ff
310
ff
pp
pp sempre
320
fff
330
fff
Pizz.
PPP
p
340 6
arco
pp poco a poco cresc.
350 1
360
f cresc. sempre
ff
ff
gezogen
370 3
ff

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5

380 1 *P pizz.*
p cresc. *pp* *P cresc.* *ppp*

ritardando *Q Tempo I* 390
p cresc. *pp*

(p) cresc. sempre *f* *pp*

ritenuto 400 *a Tempo* 5 *R pizz.*
ppp *pp cresc.*

410 *ppp* *f*

420 1 *f* *pp*

S arco 430 *cresc.*

ppp *p* *kurz gestrichen*

ff *p* *poco a poco cresc.*

gestrichen *gestrichen* 440 *T* *cresc.* *ff*

450 *pizz.* *pp*

Detailed description: This page of a musical score for Contrabass, measures 380-450, is written in bass clef with a key signature of two flats (Bb major). The score is divided into several systems. The first system (measures 380-389) begins with a first ending bracket and a *pizz.* marking. Dynamics range from *ppp* to *p*. The second system (measures 390-399) features a *ritardando* marking and a *Tempo I* change. Dynamics include *p cresc.* and *pp*. The third system (measures 400-409) includes a *ritenuto* marking and a *pizz.* marking. Dynamics range from *ppp* to *f*. The fourth system (measures 410-419) shows dynamics of *ppp* and *f*. The fifth system (measures 420-429) has dynamics of *f* and *pp*. The sixth system (measures 430-439) is marked *arco* and includes a *cresc.* marking. Dynamics range from *ppp* to *p*. The seventh system (measures 440-449) is marked *gestrichen* and includes a *T* marking. Dynamics range from *ppp* to *ff*. The eighth system (measures 450-459) is marked *pizz.* and includes a *pp* dynamic.

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U *pizz.*
pp *poco a poco cresc.*

460 V *arco*
mf cresc. sempre *f cresc.*

ff

W 4 X *stacc.* *marc.* *ff sempre ff* 480 1 *gezogen*

Y 2 *p poco a poco cresc.* *mf cresc.*

490 Z *fff*

500 1 2 3 4 5 6

7 8 9 10 510

2. SATZ. ADAGIO

Sehr langsam

pizz.
pp

10 *cresc.*

mf *dim.* *ppp* *pp* *cresc.* *dim.*

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Kontrabaß

7

A 20 *sempre pizz.*
p *cresc.* *ppp* *ppp*

B *Sehr kräftig, markig*
arco *f* *cresc.*

30 40 10 50 3 *p dim.* *pp*

60 *cresc.* *mf* *cresc.* *f cresc.* *ff*

D 70 *1* *pizz* *pp*

arco *Lang gezogen* *p* *Lang gezogen* *mf cresc.* 80

Lang gezogen *1* *Lang gezogen* *1* **E** *Lang gestrichen* *ff* *ff*

90 *ff* *ff* *ff*

ff *ff* *pp* *Lang gezogen* 100 *pp* *2*

F *pizz.* *p* *cresc.* 110 *cresc.*

p dim. 120 *5* *8* *Vel. dim.* *pp* 130 *gezogen* *mf*

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8

Kontrabaß

G arco

ff

gezogen

(dim.)

Fl. 1

140 10 150 9

H

Beinahe Melodie im gleichen Rhythmus wie im Allabreve-Takte, jedoch langsamer

pp

p poco a poco cresc.

ff sempre

170

I

ff

ff sempre

180

K

pp poco a poco cresc.

ff

L

ff (sempre)

M

dim.

pp

ff

2 pizz.

dim.

p

pp

210

ppp

3. SATZ. SCHERZO

Molto vivace (Schnell)

pf *p*

10 *cresc.* *ff*

20 *pp* *cresc.* **Bedeutend langsamer**

30 *ff* *dim.* *ff*

40 *dim.* *pp poco a poco cresc.* **Allmählich wieder ins schnelle Tempo**
A (*poco a poco acceler et cresc.*)

50 (*sempre accel.*) *sempre cresc.* *f* *cresc.*

60 *ff* *p dim.*

70 *ff* *p dim.* *pp poco a* **B**

80 *poco cresc.*

90 *cresc.* *ff* **C** *>* *3*

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280

ff *dim.*

ff *dim.*

290 I. Allmählich wieder ins schnelle Tempo

290

pp *poco a poco accel. et cresc.* *sempre accel.*

300

(f) *cresc.* *(ff)*

310

(p) *(p)* *(p)*

320

(p) dim. *pp poco a poco cresc.* M

330

sempre cresc. *f (cresc.)*

340

ff *pp* N

350

dim. *ff* O

360

ff

370

ff

380

ff

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12

Trio im gleichen Tempo

vi.1
pp

9 10 9

A *ppp*

pp hervortretend

(1) *dim.* 30 *ppp* B *pizz.* *p*

40 *sempre cresc.*

50 *dim.* *pp* C 5

60 4 *pizz.* *pp* 70 *sempre cresc.*

80 *sempre dim.*

1 D 3 90 10 100 5 vi.1 *pp*

E *ff* *arco* *ff* 110 1 *pizz.* 120 *mf* *p* *pp* 4

F *pizz.* 130 *pp* (*cresc.*) (*dim.*)

140 (*p*) *dim.* *pp* Scherzo da capo

Detailed description: This is a page of musical notation for the first violin part of the Trio section of Bruckner's Symphony No. 5. The score is written in bass clef with a key signature of two flats (Bb major). It consists of ten staves of music. The first staff begins with a dynamic of *pp* and includes a *ppp* section marked 'A'. The second staff has a first ending bracketed (1) and a *pizz.* section marked 'B'. The third staff is marked 'sempre cresc.'. The fourth staff has a *dim.* section and a *pp* section marked 'C'. The fifth staff has a *pizz.* section marked '4' and a *pp* section marked '70' with 'sempre cresc.'. The sixth staff is marked 'sempre dim.'. The seventh staff has a *pp* section and a *pp* section marked '100' with '5' and a *pp* section. The eighth staff has a *ff* section marked 'E' and a *ff* section marked '110'. The ninth staff has a *mf* section marked '120' and a *p* section marked '4'. The tenth staff has a *pizz.* section marked '130' and a *pp* section marked '140' with '(p) dim.'. The piece concludes with 'Scherzo da capo'.

FINALE

Adagio
pizz.
pp

Allegro moderato
Allegro
Wie im ersten Satze

10 1 1 7

20 2 3 3 3 3 3 3

Allegro moderato
Adagio
pizz.
pp

Allegro moderato
arco (a tre Thema)
ff markiert gestrichen
die letzten 3

Noten des Themas immerfort abwärts gestrichen
pp *mf*

40 *cresc.* *ff*

3 (ff) marc. > sen. pre

50

60 *dim.* *pp* *dim.*

B 3 70 10 80 1 *Vc.*
ppp

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14

Kontrabaß

C Etwas mehr langsamer
(arco)

D Früheres Tempo
pizz.

E arco

F arco

130

120

110

100

90

markiert gestrichen

markiert gestrichen

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Kontrabaß

15

150

160 *p dim.*

170 *ppp* *ppp* *Tuba ff* *ppp*

180 *ppp* *pizz.*

190 *pp* *ppp* *ppp*

200 *arco* *ppp* *sempre ppp*

210 *pizz.* *ppp* *pizz.* *K 7*

220 *ppp*

230 *1* *vl.1 f* *arco* *f* *cresc.* *cresc.*

240 *dim.* *p* *pp* *ppp* *cresc.* *cresc. sempre*

250 *1* *f* *cresc. sempre*

260 *1* *7* *f9* *vl.1* *Vi = \emptyset (bis Q.)*

Detailed description: This page contains the musical score for the Contrabass part of Bruckner's Symphony No. 5, measures 150 to 260. The score is written in bass clef with a key signature of two flats (Bb major). It features various musical notations including slurs, accents, and dynamic markings such as *ppp*, *pp*, *f*, *cresc.*, *dim.*, and *pizz.*. Performance instructions like *arco* and *sempre ppp* are also present. Measure numbers are boxed in the score. At the bottom right, there is a specific instruction for the Violin I part: *Vi = \emptyset (bis Q.)*.

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Kontrabaß

I.

Die 3 letzten Noten des Hauptthemas immerfort kurz abwärts

sempre ff

sempre pp

sempre ppp

sempre cresc.

M

N

O

270

280

290

300

310

320

330

ff

p

cresc.

tr

mf

cresc.

pp

pp

dim.

dim.

ppp

pp

ff

dim.

p

pp

ff

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Kontrabaß

17

340 *cresc.* *fff* *dim.*

344 *ff* *P* 6

350 *PPP* *p poco a poco cresc.*

356 *mf cresc.* *f cresc.* *ff cresc.* *fff*

362 *fff sempre* *molto riten.*

368 *fff sempre* *molto riten.*

374 *fff sempre* *molto riten.*

380 *p dim.* *a Tempo pizz.* *PP* *dim.* *PPP*

386 *p deutlich hervortretend* *cresc.* *p cresc.* *PP*

392 *cresc.* *mf* *pp* *arco* *cresc.*

398 *p* *cresc.* *PP deutlich* *cresc.* *p cresc.*

404 *p* *cresc.* *PP deutlich* *cresc.* *p cresc.*

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arco
430 *f* *cresc.* *pp* *deutlich* *pizz.* *cresc.*

440 *sempre cresc.* *ff* *sempre ff* *dim.* U 5 V

450 3 *vcl.* *pp* *arco* *p* *poco a poco cresc.* *f* *cresc.* *ff* 460

470 *sempre ff*

480 *sempre ff*

490 *p* *pp*

500 *ppp* *pp* *W* *poco a poco cresc.* *mf* *cresc.*

510 *ff* *pp* *pp* *sempre* 3

520 *pp* *pp* *p* *p*

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Kontrabaß

X

ff *sempre ff* *ff*

530 Y 3 1 540 10 550 (Vcl.)

ppp

cresc. 560 Z 1

mf cresc. *f cresc.* *ff* *sempre fff*

570 1

fff sempre *fff sempre*

580 Choral bis zum Ende *fff*

fff

590

fff *fff*

600

fff *fff*

610

fff *sempre fff*

620

fff

630

fff

640

fff

650 1

marc.