

Contrabass

Louis Spohr

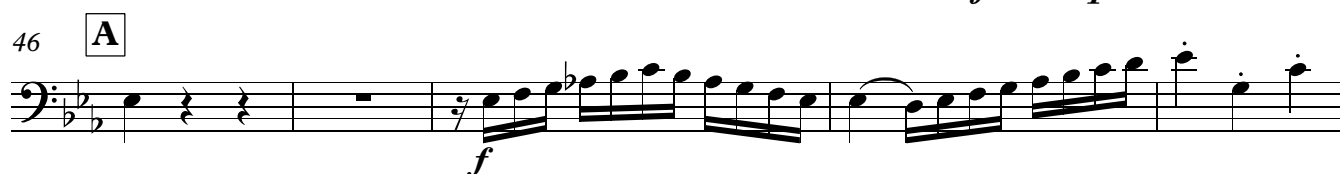
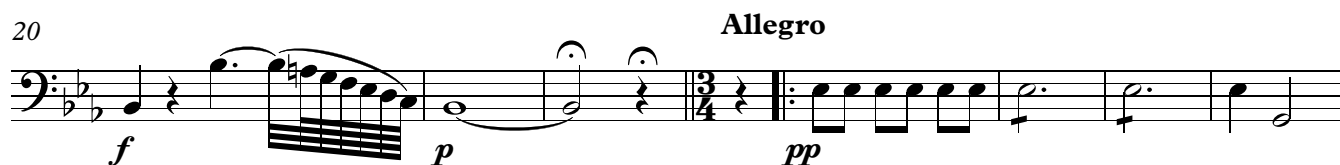
Symphony No.1, Op. 20

# Symphony No.1, Op.20

Louis Spohr  
(1784-1859)

## I.

Adagio



90



100

**D**



109



115



122

**E**



134

**F**

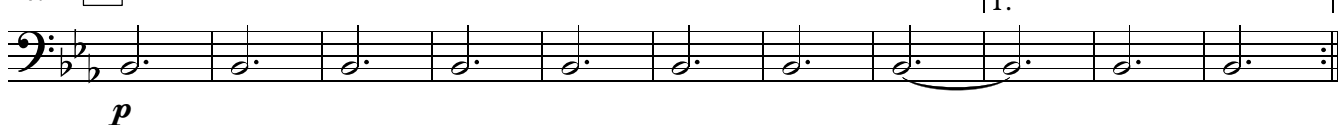


140



147

**G**



158

2.



166

**H**



171

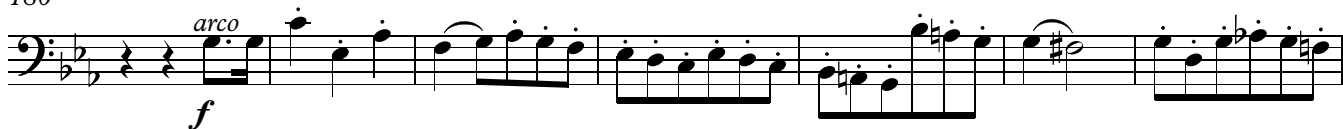
**I**



Contrabass

4

180



187



195



203



212



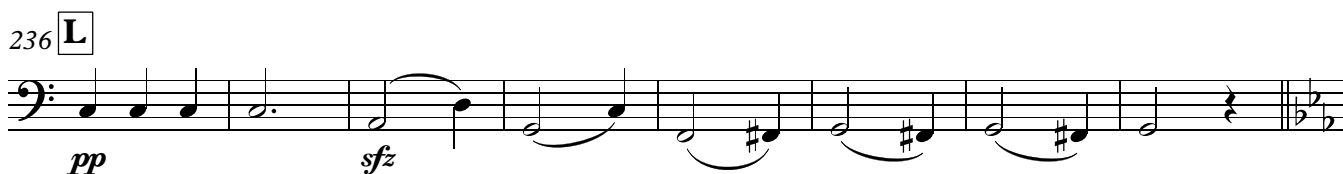
222



229



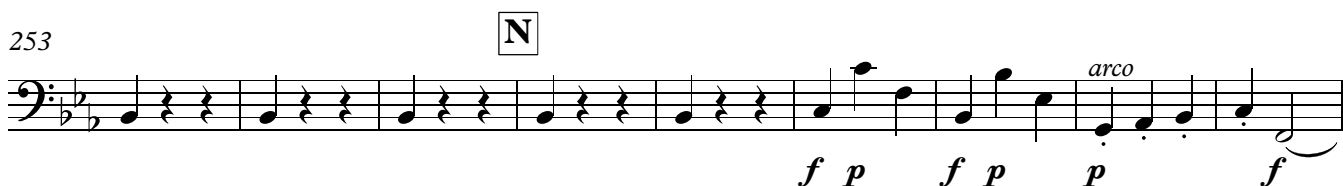
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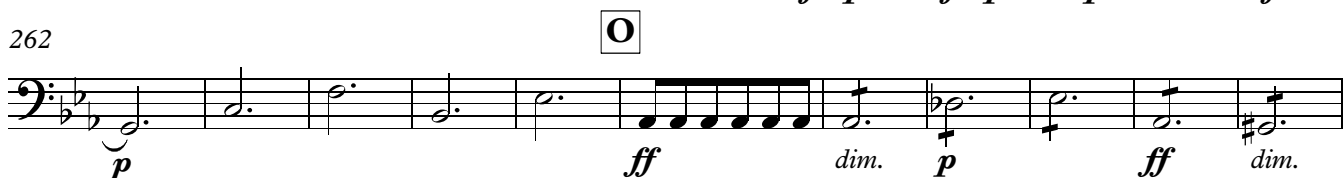
244



253



262



273



280



288

**P**



300

**Q**



306



313

**R**



322

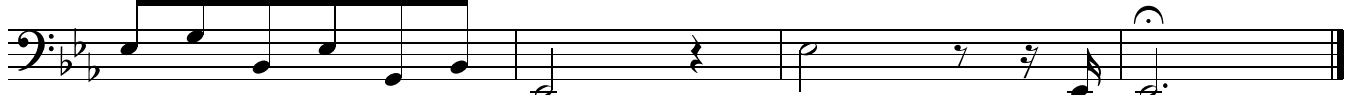
**S**



331



335



# II.

1 **Larghetto con moto**  
*pizz.*  
*p*

8  
*arco*  
*pp* *sfz* *p*

17 **A**  
*mf* *dim.* *pp*

27 **B**  
*3*

39 **C**  
*pizz.* *3* *arco*  
*pp*

50  
*sfz* *p* *sfz* *p* *sfz* *p*

58 **D**  
*f* *p*

65 **E**  
*pp*

74 **F**  
*f* *p*

80  
*pizz.* *7*

92 (still) pizz. **G**

101 **H** arco *pp*

105 *sfz p sfz p sfz p*

112 **I** *pp morendo*

## Scherzo. Allegro

*1*

8

*f* 7 *f*

22

**A**

The first staff of music is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *p* (piano). The notation includes a series of eighth and sixteenth notes, with some notes beamed together and others marked with accents.

31

3

41

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats). The time signature is 2/4. The notation starts with a piano (*pp*) dynamic marking. The melody consists of eighth and quarter notes, with some measures containing rests. The piece ends with a double bar line and a repeat sign.

48

**B**

76

*f p f p f p f p f*

The musical score for the bass line of 'The Rose Tree' is shown. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The melody consists of eighth and quarter notes, with a final measure in 3/4 time. The dynamics *f* and *p* are indicated below the notes.

57

*pizz.*

*p*

64

*arco*

$$ff$$

71

C

79

*pizz.*

Example 10 shows a musical notation for a bass clef instrument. The key signature has two flats. The melody consists of several measures, with dynamic markings *f*, *p*, and *sfz* indicating changes in volume. The notation includes a *poss.* (possible) marking above a measure.

85

*arco*

*pp*

5



95 **D**

103

115 **E**

124

138 **F**

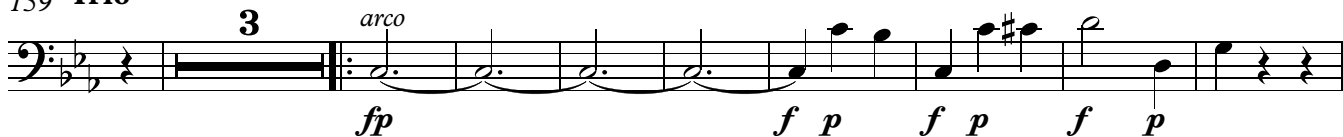
148

153

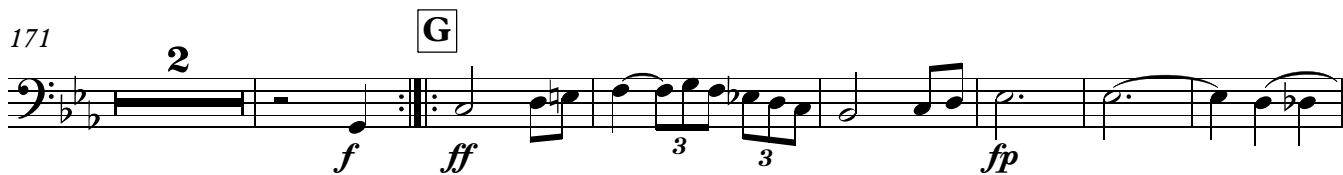
Contrabass

10

159 **Trio**



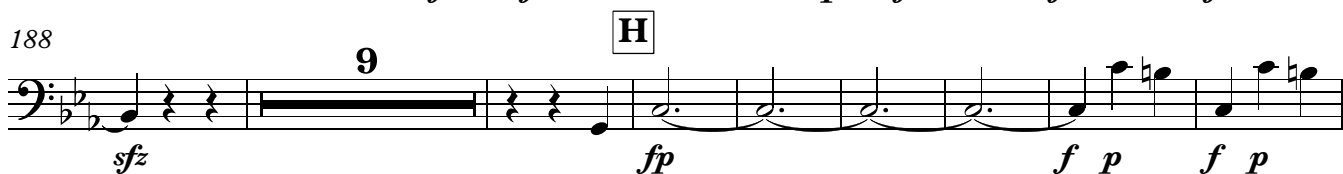
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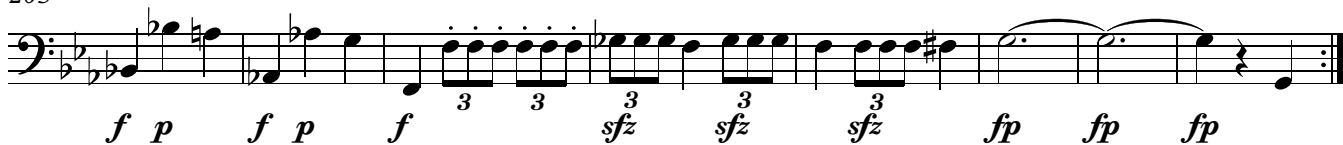
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188



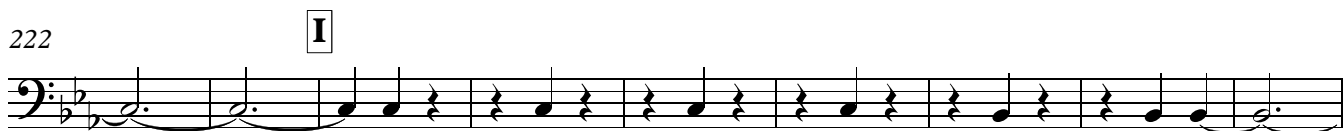
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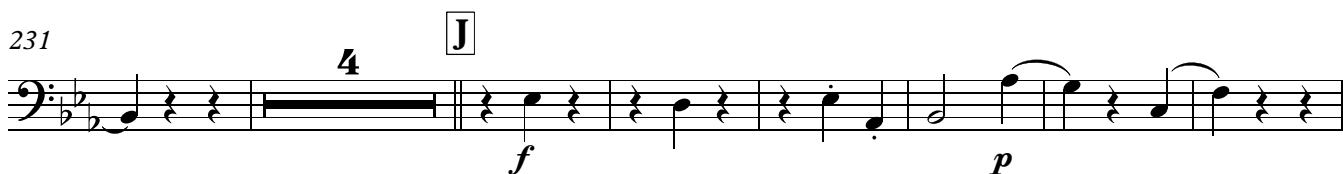
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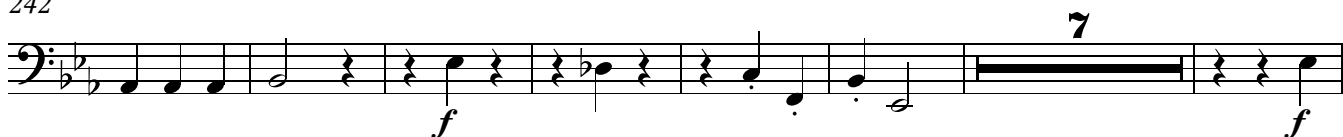
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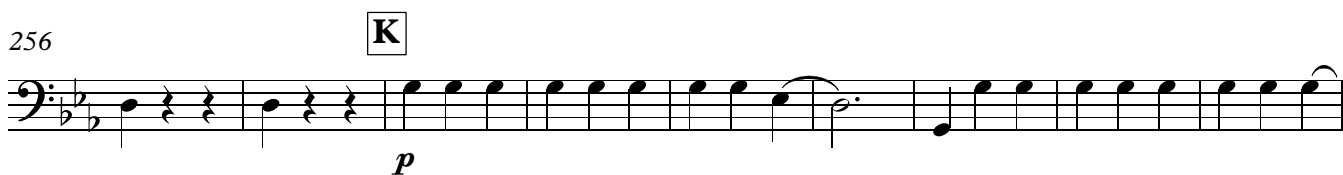
231



242



256



265



275



283

**L**



292

*pizz.*



301

**M**



309

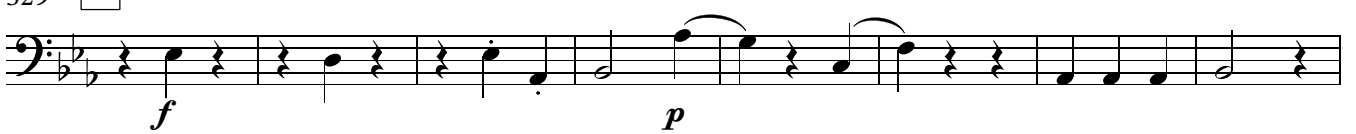


317



329

**N**

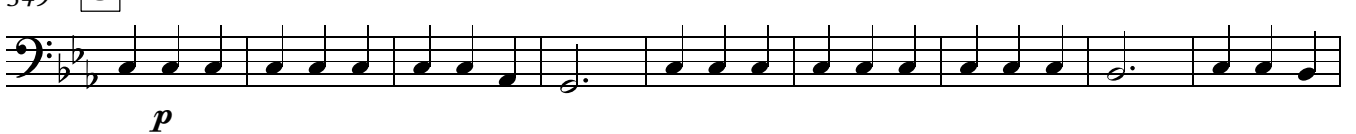


337

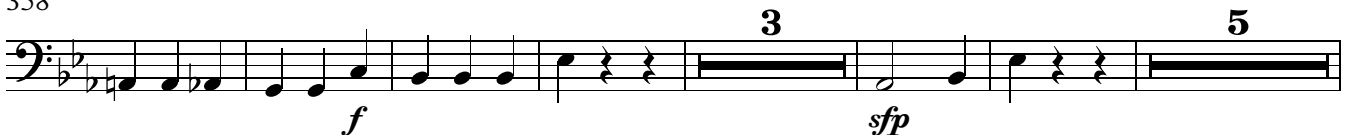


349

**O**



358



## Contrabass

12

372

**P**

[illegible]

382

*pizz.*

$p$

[illegible]

387

---

*arco*

$$f$$

Measures 10-14: The music continues with a series of eighth notes and rests, maintaining the same rhythmic pattern. The piece concludes with a final measure containing a whole note G2, marked with a forte (*f*) dynamic and the instruction *arco*.



## Finale. Allegretto

**1**

7

14

[illegible]

21

26

32

32

3  
cresc.

*f* 3

37

43

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats). The melody starts on a whole note G2, followed by a quarter rest, then a quarter note F2. This is followed by a triplet of eighth notes (E2, D2, C2) marked with a forte 'f' dynamic. The next measure contains a dotted half note B1. The following measure has a triplet of eighth notes (A1, G1, F1). The next measure has a dotted half note E1. This is followed by a triplet of eighth notes (D1, C1, B0). The final measure consists of a whole note G1. The piece ends with a double bar line.

48

5.3

60

[illegible]

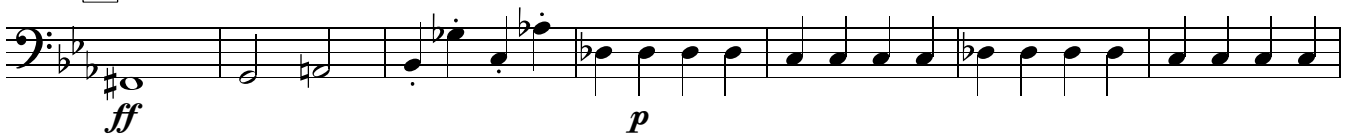
67 **E**



73



81 **F**



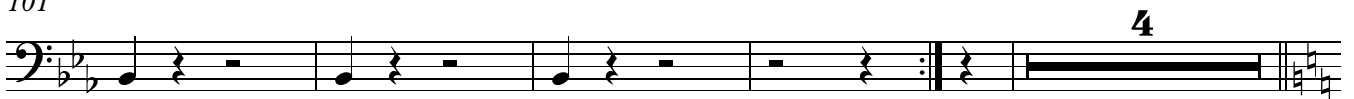
88



94 **G**



101



110



118 **H**



124



128 **I**



Contrabass

16

135 Vln. 1

139 J

143

148 K

153

159 L

167 pizz.

173 arco

179 M

186 N Vc.

197



203 **O**

209

216 **P**

224

231 **Q**

237

243 **R**

251

257 **S**

265

269