

Kontrabaß-Solo

Konzert in E-Dur

92 = 9 Sandrino Santoro

Bearbeitet und herausgegeben von
Franz Tischer-Zeitz

I

Karl Ditters von Dittersdorf
(1739-1799)

Stimmung:

Allegro moderato

13 (1) mf

mf

(2) p

pp cresc.

(3) f p Flag.

mf

(4) mf p

Sandriwo Santoro

mf

f

mf

Flag.
p

f

mf

mf
cresc.

mf II

Flag.
p

mf

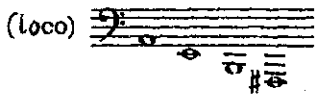
cresc.
f

Bitte bei Aufführungen die Namen der Autoren im Programm nennen!

Kadenzen zu K. D. v. Dittersdorfs Konzert

für Kontrabaß und Orchester in E

(Stimmung:



Heinz Karl Gruber

1. Satz

bearbeitet von Ludwig Streicher

Allegro moderato

sempre loco $\text{♩} = 100$

The musical score consists of ten staves of music for the bassoon. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro moderato' with a metronome marking of 100. The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *pp* (pianissimo). It also features articulations like accents, slurs, and breath marks. Tempo changes include 'sempre loco', 'a tempo', 'Lento', and 'rit.' (ritardando). Fingerings and bowings are indicated throughout the piece. The score ends with a double bar line and the number '10'.

Rigoletto

1. Akt, Nr. 3, Duetto

Giuseppe Verdi

Andante mosso ♩ = 66 [ca. 72]

con sord.

ppp

V

V *sim.*

1

2

1

1

2

2

1

ppp

2

2

1

allargando

morendo

sans reprises

12

Symphonie n°5, "3ème mouvement"

L. van Beethoven

3. Satz

Allegro $\text{♩} = 92$

pp *poco rit.* *a tempo*

[11] *fp* *poco rit.*

[27] *f*

[35] *f*

[44] *f* *dim.* *pp* *poco rit.*

[52] *pp* *a tempo*

[61] *cresc.*

[71] *f*

[82] *f*

[90] *f* *dim.* *pp*

100 137

Musical staff 100-137. Starts with a dynamic marking *p*. A double bar line is present. Ends with a dynamic marking *f*.

142

Musical staff 142. Includes dynamic marking *mf* and two accents (*v*).

150

Musical staff 150.

158 1 2.

Musical staff 158. Includes first and second endings. Ends with a dynamic marking *f*.

164

Musical staff 164.

170

Musical staff 170. Includes two accents (*v*) and a dynamic marking *f*.

179

Musical staff 179. Includes a slur over notes 1-6, a dynamic marking *sszib*, and fingerings 3, 4, 5, 6.

189

Musical staff 189.

197

Musical staff 197. Includes dynamic markings *f*, *dim.*, and *p*.

204

Musical staff 204. Includes two accents (*v*) and the instruction *sempre più p*.

211

Musical staff 211. Ends with a double bar line. Includes a large handwritten *>* symbol below the staff.

Konzert für Kontrabass und Orchester h-moll

Giovanni Bottesini
herausgegeben von Klaus Trumpf

Kontrabass

Stimmung des Kontrabasses:



Allegro moderato

4 *p espressivo*

9 *dim.*

12 *p*

16 *cresc.*

20 *p*

23 *p*, *cresc.*, *sf*, *dim.*

26 *sf*, *dim.*

Kontrabaß

29 *cresc.* *sf*

32 *p* *cresc.*

35 *f*

39 1 *p* *cresc.* *f*

43 1 *p* *cresc.*

46 *robusto* *sf* *sf*

49 *sf* *p*

52 *sf* *f*

55 *f*

1) *f*

Kontrabaß

59 *cresc.* *f*

63 *f* *p* *cresc.*

66 *sf*

70 *f* *dim.* *p*

74

78 *dim.* *p*

81 *sf* *cresc.* *f*

84 *p* *f* *sf*

87 *sf* *sf* *sf* *sf* *sf* *f*

91 *Cadenza*

97 *sf* *f*

99 *f* 3 3 *f* 3 3

101 2)

103

107 3)

110 *vibrato*

113 *cresc.* *a tempo* *tr* *tr* *sf* *sf*

118 4) *tr* *tr* *sf* *f* *p*

122 *f* *p*

124 *cresc.*

126 *f*

im Autograph notiert / noted in the autograph

2) 101

3) 107

4) 118

OTHELLO

Act IV Poco più mosso ♩ = 80

I Soli Contrabassi a 4 corde*

con sordino

GIUSEPPE VERDI

(1813-1901)

pp *un poco marcato*

f *ppp morendo*

p *dim.* *p*

un poco marcato e crescendo *ff*

* Only those basses with four strings. (This note is meaningless today since the three string bass has long been in disuse.) Ed.

Die Zauberflöte

112

Violoncello e Basso

Wolfgang Amadeus Mozart

Ouverture

33 Vc. e B. *simile*

38 *f sf*

44 *sf sf simile*

49 *sf sf*

... / ...

Detailed description: This block contains the first system of musical notation for the Cello and Bass part of the Overture. It consists of four staves of music. The first staff starts at measure 33 and ends at measure 43, with dynamics *p*, *sf*, *p*, *sf*, *p*, *f*, *p*, *f*, and *p*. The second staff continues from measure 38 to 43, with dynamics *f* and *sf*. The third staff continues from measure 44 to 48, with dynamics *sf*, *sf*, and *simile*. The fourth staff continues from measure 49 to 53, with dynamics *sf* and *sf*. There are wavy lines at the end of the fourth staff and a slash between two dots below the staff.

Vc. e B.

p

Detailed description: This block contains a single staff of musical notation for measures 54 to 61. The dynamics are marked as *p*. There are wavy lines at the end of the staff.

12

f

Detailed description: This block contains a single staff of musical notation for measures 62 to 71. The dynamics are marked as *f*. There are wavy lines at the end of the staff.

19

Detailed description: This block contains a single staff of musical notation for measures 72 to 81. There are wavy lines at the end of the staff.

24

Detailed description: This block contains a single staff of musical notation for measures 82 to 85. There are wavy lines at the end of the staff.

STRAVINSKY, Pulcinella

7. Vivo

85 Vivo, ♩ = 132 - 138

86

Solo

ff *sf* *sf* *fff*

sempre sim.

87

sim.

f *gliss.*

88

1. *ff*

89

90 détaché

très fort

91

dolce

92

3

4

93

ff risoluto, energico

SYMPHONIE N° 31

Violoncell und Baß.

7

J. HAYDN

avec reprises

Var. 7.

Vel. Solo

Vel.

The musical score is written for Cello and Bass in G major, 2/4 time. It consists of three systems of staves. The first system has a Cello staff (treble clef) and a Bass staff (bass clef). The second system has a Cello staff (treble clef) and a Bass staff (bass clef). The third system has a Cello staff (treble clef) and a Bass staff (bass clef). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first ending is marked with '1.' and the second ending with '2.'. The piece concludes with a double bar line and repeat signs.

Contrabass.

III. Satz.

Feierlich und gemessen, ohne zu schleppen.

1 (Pauken) *pp* *p* mit Dämpfer

2 *pp* *pizz.* 1 2 3 4

3 Nur eine Hälfte. *pizz.* 1 2 3 4

Alle Dämpfer ab *pp*

5 *pp* *pizz.* 1 2 3 4

Alle geh,

5 *pp*

6 Zurückhaltend. 1

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

6 Nicht schleppen.

7 *poco rit. a tempo*

8 *poco riten. a tempo sempre pizz.* 2 2 *pp*

Nicht schleppen.

2 3 4 5 1 9 1 1 2 3

12 *pp* *ppp*

Sehr einfach und schlecht, wie eine Volksweise 12

4 7 10 *pizz.* 9 11/6 (Viol.) *pp*

(Harfe) *pp*

pizz. *poco riten.* *ppp*

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

sempre ppp

Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

18 4 5

22

Basso
p cresc

30 4 5 6 7

34

38

42

46

51

Allegro vivace

The musical score is written in bass clef and includes the following elements:

- Staff 1:** Starts with *fz*, followed by *fz*, *fz*, *fz*, *fz*, *fz*, and *ff*. It features a first ending bracket and a second ending bracket.
- Staff 2:** Starts with *ff*, followed by *ff*, *fz*, *fz*, *fz*, and *fz*.
- Staff 3:** Starts with *fz*, followed by *fz*, *fz*, and *fz*.
- Staff 4:** Starts with *fz*, followed by *fz*, and *fzp*. It includes a triplet of 3 notes.
- Staff 5:** Labeled "Extrait n°1:". It starts with *fz* and ends with *ff*. It includes a triplet of 3 notes.
- Staff 6:** Starts with *fz*, followed by a triplet of 3 notes, *fz*, *fz*, *fz*, and *fz*.
- Staff 7:** Starts with *fz*, followed by a triplet of 3 notes, *fz*, *fz*, *fz*, *fz*, *fz*, and *fz*.
- Staff 8:** Starts with *fz*, followed by a triplet of 3 notes, *fz*, *fz*, *fz*, *fz*, *fz*, and *fz*.
- Staff 9:** Starts with *fz*, followed by a triplet of 3 notes, *fz*, *fz*, *fz*, *fz*, *fz*, and *fz*.
- Staff 10:** Starts with *ff*, followed by a triplet of 3 notes, *fz*, *fz*, *fz*, *fz*, *fz*, and *fz*.
- Staff 11:** Starts with *ff*, followed by a triplet of 3 notes, *fz*, *fz*, *fz*, *fz*, *fz*, and *fz*. It includes a *decresc.* marking and a *p* dynamic.
- Staff 12:** Starts with *ff*, followed by a triplet of 3 notes, *fz*, *p*, *ff*, and *simile*.
- Staff 13:** Starts with *cresc.*, followed by *ff*, *fz*, *fz*, *fz*, and *fz*. It includes a *ff* dynamic.
- Staff 14:** Starts with *fz*, followed by *fz*, *fz*, *fz*, and *fz*.
- Staff 15:** Starts with *fz*, followed by *fz*, *cresc.*, *ff*, and *fz*.

Serenade

für Streichorchester

C-dur

Pjotr Iljitsch Tschaikowsky op. 48

Kontrabass

I. Pezzo in forma di Sonatina

Andante non troppo $\text{♩} = 126$

f *sempre marcatissimo*

ff *marcatissimo* *ff* 10

25 *Vello.* *mf* *p dim.* *pp* 2

37 **A** *Allegro moderato* $\text{♩} = 84$ *pizz.* *arco* *cresc.*

46 *ff* **B** *sempre pizz.* *p*

54 1 *mp* 1 *mf cresc.* *ff* 1 *p*

64 1 *mp* *cresc.* 1 *arco* *ff*

74 **C** *f* *f* 4 *Vello.*

90 **D** *pizz.* *ff* *p*

97 *arco* *pp* *pp* **E** *p*

108 *più f* *p poco a poco cresc.*

115 *mf* *pizz.* *f* 1 **F** *arco* *ff* 3

Kontrabaß

126 arco *ff*

133 *sempre ff* **G** div. *ff p cresc. poco a poco.*

139

143 unis. *ff*

151 **H** FIN

159 pizz. arco *cresc.*

169 *ff* *sempre pizz.* *p* *mp* *mf cresc.*

178 *ff* *p* *mp* *mf cresc.*

188 arco *ff* **I**

199 *f* *ff* *p* **K** pizz.

212 *pp* arco

224 **L** *p* *più f* *p*

230