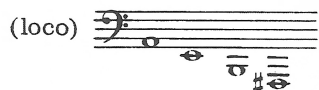


PREMIER TOUR

Kadenzen zu K. D. v. Dittersdorfs Konzert

für Kontrabaß und Orchester in E

Stimmung:



Heinz Karl Gruber

bearbeitet von Ludwig Streicher

1. Satz

Allegro moderato

sempre loco $\text{♩} = 100$

6 *meno accel. meno* *f* *p* *mf*

9 *a tempo accel.* *p* *cresc.* *Lentando* $\text{♩} = 88$

12 *a tempo* *f* *p* *II*

15 *a tempo* *cresc.* *II* *III* *f* *II* *mf* *p* *II*

18 *accel. rit.* $\text{♩} = 100$ *a tempo* *rit.* *f*

21 *meno, accel.* *a tempo*

24 *meno* $\text{♩} = 72$ *a tempo* $\text{♩} = 100$

27 *rit. meno* $\text{♩} = 100$ *a tempo* $\text{♩} = 100$

10

Contrabbasso

Symphonie Nr. 5

c-moll · C minor
op. 67

Allegro

poco ritardando a tempo

pp

pp

un poco ritard. a tempo

3

sf >

f

5

8

sf

sf

sf

sf

dimin. pp

poco ritard. a tempo

1

pp

3

cresc.

f

4

9

sf

sf

sf

sf

dimin. pp

A



DEUXIEME ET TROISIEME TOURS

J.S BACH
BWV 142

Concerto pour violon

2. Adagio

sempre piano

4

7

10

14

18

Die Zauberflöte

Ouverture

Wolfgang Amadeus Mozart

33 Vc. e B. *p* *sf* *p* *sf* *p* *f* *p* *f* *p* *simile*

38 *f* *sf* *sf*

44 *sf* *sf* *simile*

49 *sf* *sf*

The musical score is written for Violoncello and Bass (Vc. e B.) in the bass clef. It consists of four staves of music. The first staff (measures 33-37) features a series of eighth and sixteenth notes with dynamic markings *p*, *sf*, *p*, *sf*, *p*, *f*, *p*, *f*, *p*, and the instruction *simile*. The second staff (measures 38-43) begins with a half note, followed by eighth and sixteenth notes, with dynamic markings *f*, *sf*, and *sf*. The third staff (measures 44-48) continues with eighth and sixteenth notes, including dynamic markings *sf*, *sf*, and the instruction *simile*. The fourth staff (measures 49-50) shows a final phrase with dynamic markings *sf* and *sf*, ending with a double bar line and repeat dots.

107 *p* Vc. e B.

112 *f*

119

124 *1* G.P.

The image shows a musical score for Violoncello and Bass, measures 107-124. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 107 begins with a piano (*p*) dynamic and features a melodic line with a slur over measures 107 and 108, and a bracket indicating the instrument pair 'Vc. e B.'. Measure 112 features a forte (*f*) dynamic and a melodic line with a slur over measures 112 and 113. Measure 119 continues the melodic line. Measure 124 ends with a first ending bracket labeled '1' and 'G.P.' (Grave Play).

W.A. MOZART - Symphonie n°40

I mouvement

111

118

123

129

134

190

195

201

208

214

220

Contrabbasso

Symphonie Nr. 5

c-moll · C minor
op. 67

Allegro

poco ritardando a tempo

pp

pp

un poco ritard. a tempo

3

sf >

f

5

8

sf

sf

sf

sf

dimin. pp

poco ritard. a tempo

1

pp

3

cresc.

f

4

9

sf

sf

sf

sf

dimin. pp

A



Symphonie [Nr. 4]

A-dur
(Italienische)

Contrabbasso

Allegro vivace

Felix Mendelssohn Bartholdy [op. 90]
herausgegeben von Thomas Schmidt-Beste

31 5 Vc. 1 *p*

44 *cresc.* *mf* *f*

50 *ff*

57 *sf* *sf*

64 *f*

72 *ff* *sf* *sf*

81 *sf* *sf* *sf* *sf* *sf* *ff* *sf* *sf* *sf* *A* 1

F. SCHUBERT

Symphonie D944- 3ème mouvement

SCHERZO
Allegro vivace

8 6

23 1

33

45

56

f *fz* *f* *fz*

p *cresc.* *f* *p* *fp*

p *pp*

cresc. *f* *ff* *fz* *fz*

fz

101

ff *fz* *fz* *fz* *fz*

110

fz *fz* *fz* *p*

121

cresc.

136

f *ff* *ff* *fz*

149

fz *fz* *ffz*

This musical score is written for a bass clef instrument. It consists of five staves of music, with measure numbers 101, 110, 121, 136, and 149 indicated at the beginning of their respective staves. The notation includes eighth and sixteenth notes, often beamed together, and various rests. Dynamic markings are placed below the notes: *ff* (fortissimo) at measure 101, *fz* (forzando) at measures 102, 103, 104, 105, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, *p* (piano) at measure 110, *cresc.* (crescendo) at measure 121, *f* (forte) at measure 136, and *ffz* (fortissimoforzando) at measure 149. There are also slurs and accents (marked with a 'v' symbol) over certain notes.

Die Walküre

1. Szene

Richard Wagner

Langsam

(Siegmund bleibt tief erschüttert stehen, er forscht in Sieglinde's

16 *p* sehr ruhig und ausdrucksvoll *p*

Mienen; diese schlägt verschämt und traurig die Augen nieder. Siegmund kehrt zurück.)

p *piu p* *pp*

pizz. 17 (Er lehnt sich an den Herd; sein Blick Bog. *p* sehr weich und ausdrucksvoll

haftet mit ruhiger und entschlossener Teilnahme an Sieglinde: diese hebt langsam das Auge

p

wieder zu ihm auf; Beide blicken sich in tiefem Schweigen mit dem Ausdruck grosser

zart *immer mehr sich verlierend*

Ergriffenheit in die Augen.)

pp 2. Szene

BRITTEN

Variations sur thème de F. Bridge

Presto alla marcia (♩ = 168-176)

pp martellato *cresc.*

dim. *pp*

più f *poco cresc.*

mf *dim.*

pp

f

f *cresc.*

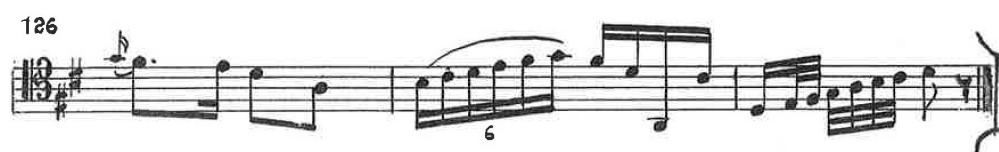
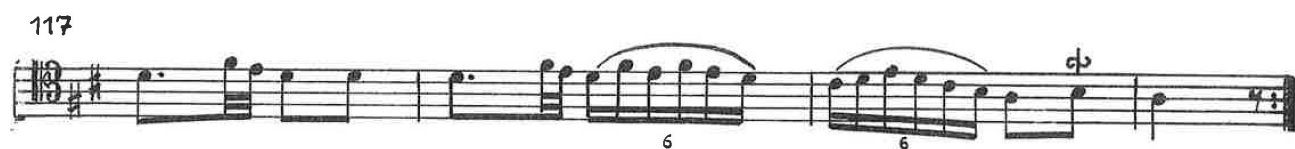
ff *fe dim.*

sempre più p *p*

pp *ppp*

SOLOS

J. HAYDN - SYMPHONIE N°31



I. Stravinsky
Pulcinella

Double Bass, Solo

7

7. Vivo

85 **Vivo**, $\text{♩} = 132 - 138$

Solo

ff *fff*

sempre sim.

86

87 *sim.* *f* *gliss.*

88 *ff*

89

90 *détaché* *très fort*

91 *dolce*

92 3 4

93 *ff risoluto, energico*

Grande Sestetto Concertante

W.A.Mozart

Allegro

7

sfp *sfp* *f* *p* *f*

11

p *f*

21

f

29

f

33

p pizz.

41

f *f* *p* *f* *f* *p* 3 arco *p* *cresc.*

54

sf *sf* *sf* *sf* *p*

64

74

ff *ff* *p*

Grande Sestetto Concertante

KV 364 Comp. 1779 (Sextet version 1808)

Edited by
Orfeo Mandozzi
2016

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Violine 1

Violine 2

Viola 1

Viola 2

Violoncello 1

Violoncello 2

5

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

8

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

f

f

f

fp

p

A

12

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

s. v.

dolce s. v.

dolce s. v.

dolce s. v.

dolce

p

p

p

18

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

fp

fp

dolce

dolce

dolce

dolce

[illegible]

