

Program obowiązkowy/ obligatory program

Kontrabas tutti/ Double bass tutti

Etap 1/The first step: Vanhal or Dittersdorf – Concerto for Double bass/ 1 część z kadencją / 1 part with cadenza

Partie orkiestrowe/Orchestral parts: /Beethoven – Symphony nr 5/ Mozart – Symphony g-moll KV 550/ Strauss – Also sprach Zarathustra

Etap 2/The second step:

Partie orkiestrowe/Orchestral parts: Beethoven – Symphony nr 9/Grieg - Peer Gynt/ Holst – The Planets/ Mahler – Symphony nr 3/ Czajkowski – Symphony nr 5/ Strauss – Also sprach Zarathustra

Beethoven 5 symphony

6

BASSO e VIOLONCELLO.

Piu moto.

Bee from Symphony

BASSO e VIOLONCELLO.

7

sf *Dim* *ff* *v'lo* *Basso.* *v'lo* *Pizz.* *f* *p*

Basso. *Pizz.* *f* *v'lo* *p* *Bassi.* *Cres* *cen* *do.* *f* *ff*

Trio. *f*

1^a *2^a*

f *Tutti.* *Dim.* *f* *f* *Dim.* *p*

Sempre più piano.

pauses. *f* *Pizz.* *f* *p* *Arco.*

Poco rit. *v'lo* *f* *Pizz* *f*

Poco ritard.

2662. R.

III.^{me}
SINFONIA
de MOZART

Allegro molto

BASSO

The musical score is written for Bassoon (Basso) and consists of 14 staves. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro molto'. The score includes various dynamics such as *p* (piano), *f* (forte), and *sf* (sforzando). There are also performance markings like *cres.* (crescendo) and *sf sf sf sf sf sf sf sf*. The score features several first endings marked with 'I' and some fingerings like '1', '2', '3', '4', '5', and '7'. A section of the score is marked 'v.llo' (Violoncello) and 'Bassi' (Basses). The music is characterized by rapid sixteenth-note passages and dynamic contrasts.

Contrabässe.

etwas ruhiger. *espr.* *mit Dämpf.* *cresc.* *immer ruhiger*

7 1 *espr.*
mit Dämpf. *p* *cresc.*
8 *cresc.* *f* *dim.* *p* *immer ruhiger*
9 *immer ruhiger* *Dämpfer weg.* *1*
sempre dim. *pp* *2* Solo Cello.

sehr langsam.
3. Pult.

4. Pult. *pp*

1. Pult.
2. Pult.
3. Pult. *pp*
4. Pult.

1. Pult.
2. Pult.
3. Pult. *pp*
4. Pult.

1. Pult.
2. Pult.
3. Pult.
4. Pult.

1. Pult.
2. Pult.
3. Pult.
4. Pult.

Beethoven — Symphony No. 9
Violoncello e Contrabbasso

149 *cresc.* **C** *f* *pizz.* *p*

153 *pp* *arco* *cresc.* *f* *fp* *p* *f* *pizz.*

Presto $\text{♩} = 96$
f
Legni

11 *dim.* *p* **Fag.** *f*

22 **Fag.** *f*

Allegro ma non troppo $\text{♩} = 88$
pp *div.* *pp*

Tempo I
f *ff* *ritard.* *dim.*

45 *p* *pizz.* **Vello.** **Vivace**

Tempo I
f *dim.* **Adagio cantabile** *f* **Fag. I**

Tempo I Allegro
p *cresc.* *ff*

75 **Fag. I** **Allegro assai** $\text{♩} = 80$ **Tempo I Allegro** *f* *f*

84 *f* **Fag.**

Beethoven — Symphony No. 9

Violoncello e Contrabasso

18

Allegro assai $\text{♩} = 80$

92 *p*

102 *cresc. p cresc.*

112 *div. p p sempre p*

122 *cresc. p cresc. p*

131 *cresc. p cresc. p*

140 **A** *p*

150 *cresc. p cresc. cresc.*

160 **B** *f*

169 *unis.*

Peer Gynt-Suite II.

Basso.

I.

Der Brautraub.

(Ingrids Klage.)

Edvard Grieg, Op. 55

Allegro furioso.

Violoncelli

Andante doloroso.

1 pizz.

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Holst - Planets

2

DOUBLE BASS

3

4

f

1 2

5 9

ff

(d=d) *ff* *p*

p

cresc.

7

p *cresc.*

1 3

fff

DOUBLE BASS

V. Saturn, the Bringer of Old Age.

Adagio.

div. 3

p

1

11

p

1 Poco animato.

unis. pizz.

2 3 4

5 6 7 8 9 10

arco

non legato

2 Tempo I.

pizz.

f *p* *ff*

arco

cresc. *fpesante*

3

cresc. *ff*

animato 1 *a tempo* *animato* 1 **4**

fff *fff* *fff*

4 L'istesso tempo (animato) 8 **5** Andante.

fff *dim.* *dim.* 3

Soli (legato e senza cresc.)

mp con sord. 7

Mahler — Symphony No. 3 in D Minor

Contrabass.

(engl. Horn.)
Nicht eine Octavehöher.
35

1 2 1 1 2 3 4 5 6 7 5

mit Dämpfer.
36 am Griffbrett.
Dämpfer auf.

37

mit Dämpfer am Griffbrett.
38

39

Alle ohne Dämpfer.
pizz.

40 Ja nicht eine Octavehöher.
41 (Gelli)

42 arco.

Etwas wuchtiger.
43 Immer dasselbe Tempo. (Marsch) Nicht eilen.

44

45

46

47

4

Mahler — Symphony No. 3 in D Minor

8

Contrabass.

2. fach geteilt.
Sehr getragen.

Zeit lassen.

pizz. arco.

(1. Pos. solo) *ff* *f. goth.* *ppp* *mf* *mf* *p* *pppp* *sempre pp* *pizz.* *arco.*

ff *ppp* *mf* *p* *pppp* *sempre pp*

61 Vorwärts. Wieder zu -

sf *p* *sf* *p* *f* *sempre pp*

rückhaltend. pizz. arco. Langsam.

molto rit. *sempre ppp* *Lange.*

62 Die Hälfte. Tempo I. Immer nur die Hälfte.

ppp *kurz.* *kurz.* *kurz.* *sempre ppp* *sempre*

pp e staccatissimo *sempre ppp*

63

sempre pp *ppp* *sempre ppp*

64 5 Immer nur die Hälfte.

tr. *pizz.* *arco.* *pp* *pp*

65

ppp

66 Alle. 1

pp *f*

Detailed description of the musical score: The score is for the Contrabass part of Mahler's Symphony No. 3 in D Minor. It consists of two systems of staves. The first system (measures 61-66) is in 2/4 time and features a variety of dynamics from fortissimo (ff) to pianissimo (ppp) and 'sempre pp'. Performance instructions include '2. fach geteilt. Sehr getragen.', 'Zeit lassen.', 'pizz.', 'arco.', 'rückhaltend.', 'Langsam.', and 'Lange.'. The second system (measures 67-72) is in 3/4 time and continues with dynamics like 'pp e staccatissimo', 'sempre ppp', and 'pp'. It includes instructions such as 'Die Hälfte. Tempo I.', 'Immer nur die Hälfte.', 'kurz.', 'Nicht eilen.', 'tr.', and 'Alle. 1'. The score is marked with a double bar line between measures 64 and 65.

Kontrabaß

Peter Ilyich Tchaikovsky
Symphony No. 5 in E Minor, Op. 64

I

Andante
pesante e tenuto sempre

1
p *più f* *mf* *p* *mf*
0 *p* *p* *cresc.* *f* *f*
18 *p* *pp* *mf* *f* *mf* *p* *mf*
27 *sf* *mf* *sf* *p* *p* *pp*

Allegro con anima

38 *ppp*
45 *sempre ppp*
52 *p*
59 *p*
66 *f* *ff* *f* *f* *ff* *f*
77 *ff* *f* *f* *ff* *f* *ff* *ff*
86 *ff* *sempre* *ff*

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Kontrabaß

240 **L** *f* *f* *p* < *f* *p* < *f* *p* < *ff*

257

263 *mf*

269 **N** *mf* *mf* *mf* *f* *mf* *f*

285 *ff* *ff* **O**

296 *fff*

306 **P** *ff* *f* *mf*

314 *dim.* *p* *pp* **Q**

323 8

337 **R** *p* *p*

344 *f* *ff* *f* *ff* **S** *f* *ff*

355 *f* *ff* *mf* *ff*

365 *fff* 8 *Voll.* *fff*

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Kontrabaß

376 *p* *mf*

383 *mf* *mf*

390 **V** *poco cresc.* *f*

398 **W** *mf* *f* *mf*

405 *f* *mf* *dim.* *p* *mf* *dim.*

412 **X** *p* *f* *cresc.*

419 *ff*

426 *Poco meno mosso* *fff* *fff* *fff*

436 *Molto vivace* *sempre fff*

441 *fff*

452 **Y** *fff*

461 *rifen. molto*

Contrabässe.

3 1

1 27 6 4

p

1 28 1. Pult allein 1 1.2. Pult.

p *cresc.*

1 arco 2 1 pizz. 129 8

ff *dim.* *f*

6. Pult. 30 pizz. 4 etwas zurückhaltend im Zeitmass

ff *f* *mf* *cresc.*

etwas zurückhaltend lebhaftem Schwung Viol. I. 31 pizz. 2 2

2 1 *ff*

leicht und elastisch

32 2 arco

33 pizz. *f* *mf* *cresc.* *mf* *ff* 34

35 arco

pizz. arco *Sehr bewegt.* *ff* *espress.*

36 *ff*

37 *ff* *dim.* *cresc.*

Contrabässe.

pizz. *dim.* 38 12 39 mit Dämpfer

Erste Soloviol.

dim. *pp* 40 12

41

Dämpfer weg. *mf* *dim.* *pizz.* 15 42

Solovioline

p 1 5

pizz. 43

immer mehr beschleunigend *espr.*

44 *sehr lebhaft und schwungvoll* *cresc.* *f* *dim.*

cresc. 45 *ff*

46 *ff*

sfz *etwas beruhigend* 47

espr. *sfz* *dim.* *p*

Festes Zeitmass *pizz.* 48 *arco* 6

dim. *pp* 3 1 *fsfz* *dim.* *p*