CONCORSO PER CONTRABBASSO DI FILA

Programma d'esame

- **I.CAIMMI "La tecnica superiore del contrabbasso"**
  Studio n.3

- **CARL DITTERS VON DITTERSDORF**
  Concerto n.2 (1° e 2° movimento con cadenze di H.K.GRUBER)
  (Da eseguirsi con accordatura da Orchestra)

Passi d'orchestra

- **W.A.MOZART**
  Sinfonia n.40 1°e 4°movimento
  Sinfonia n.41 4° movimento

- **L.v.BEETHOVEN**
  Sinfonia n.3 3° movimento (battute da 1 a 161)
  Sinfonia n.5 3° movimento
  Sinfonia n.7 1° movimento
  Sinfonia n.9 4° movimento (battute da 1 a 116 e da 431 a 594)

- **F.MENDELSSOHN**
  Sinfonia n.4 1°movimento (fino a bt 331) e 4° movimento

- **J.BRAHMS**
  Sinfonia n.2 4°movimento (estratti)

- **A.BRUCKNER**
  Sinfonia n.4 Estratti

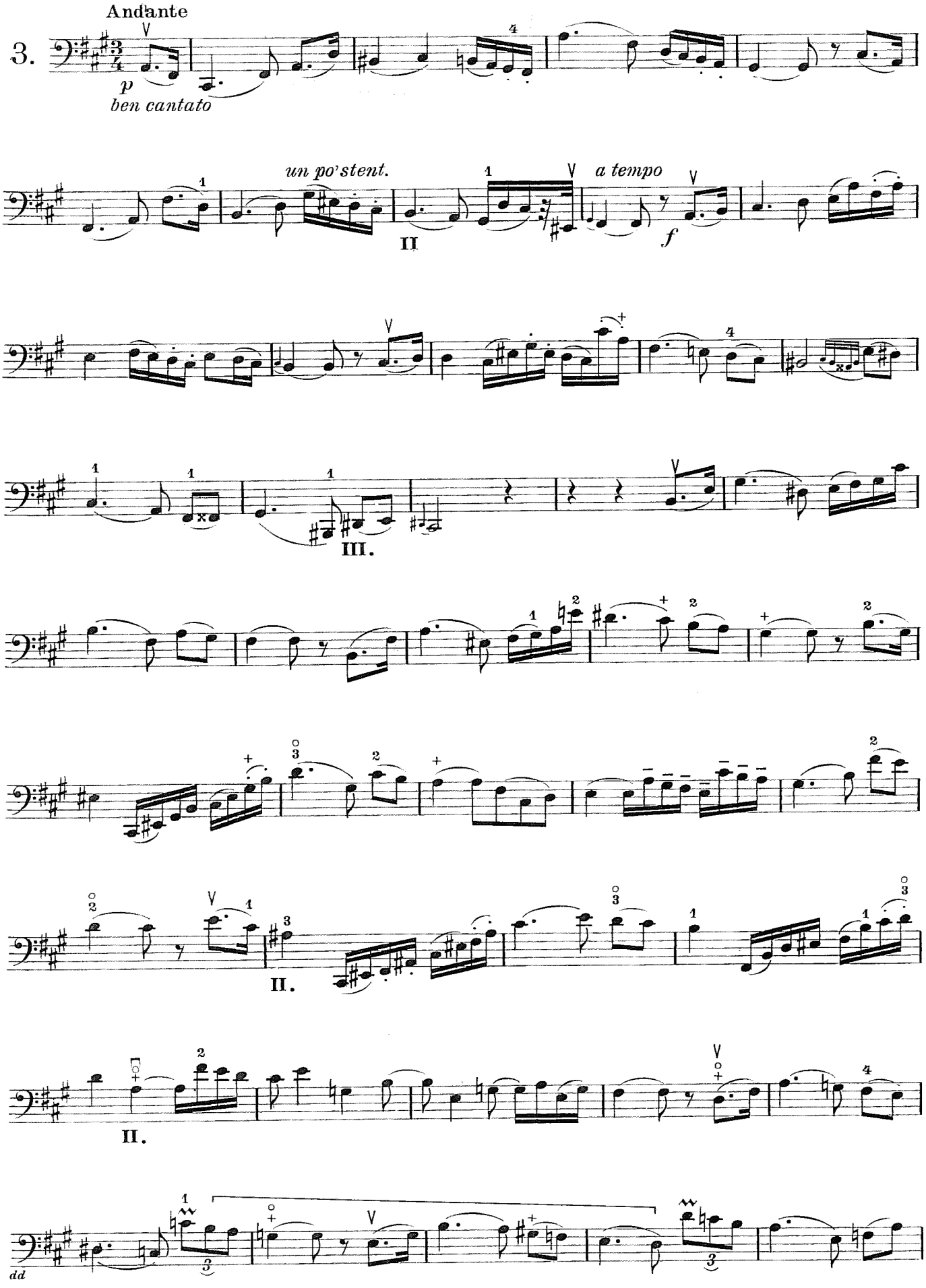
- **R.STRAUSS**
  Ein Heldenleben (Fino a n.41 e da n.51 a n.66)
  Don Juan Estratti

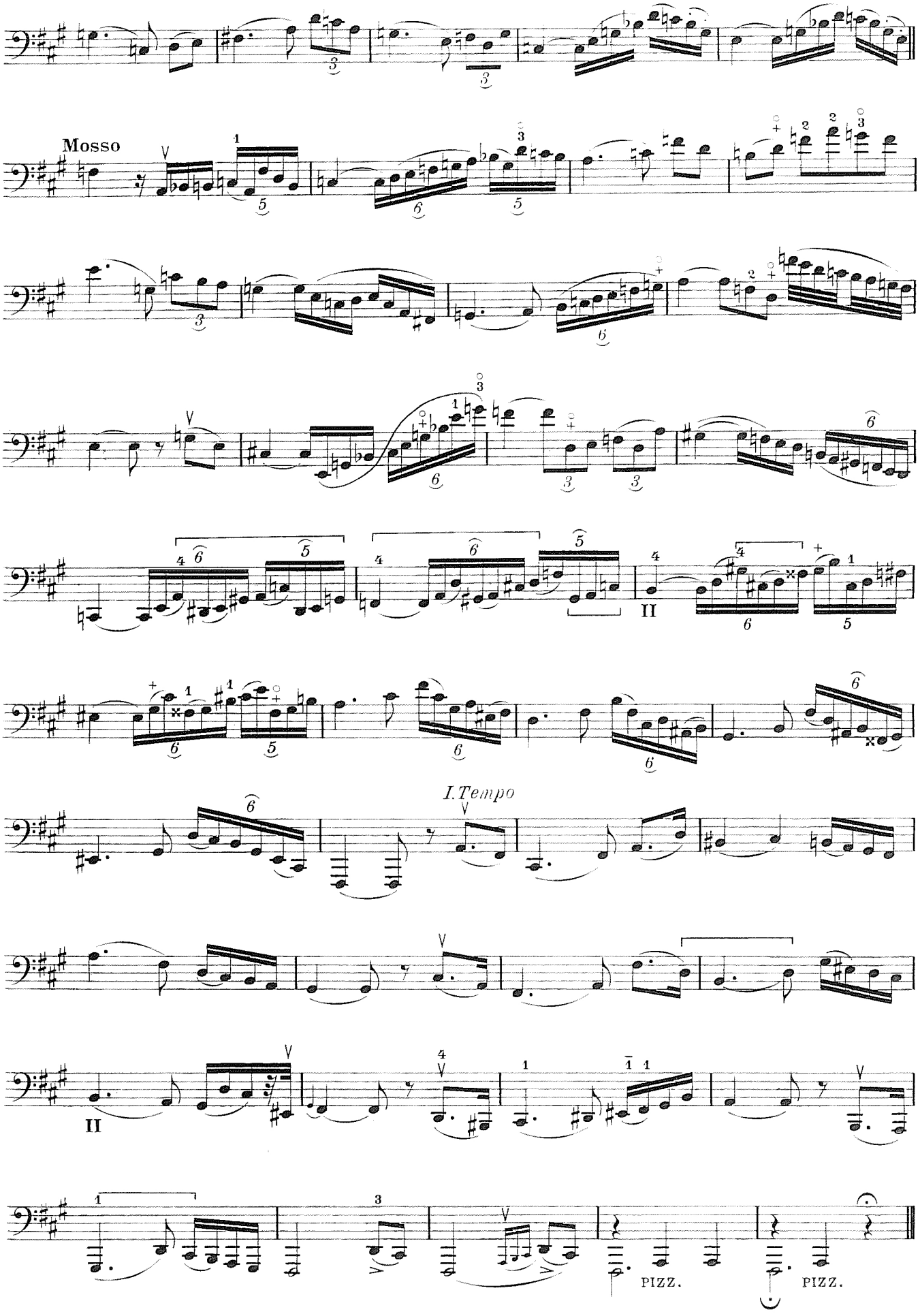
- **A.SCHÖNBERG**
  Pelleas und Melisande op.5 Estratto

Tutte le prove del concorso devono essere eseguite con accordatura da orchestra

Le arcate e le diteggiature presenti nelle parti scaricabili dal sito OSN RAI non sono vincolanti

I.CAIMMI - LA TECNICA SUPERIORE DEL CONTRABBASSO
STUDIO N.3




Mosso
II
I. Tempo
II
PIZZ.
PIZZ.

Kontrabaß-Solo

Konzert in E-Dur

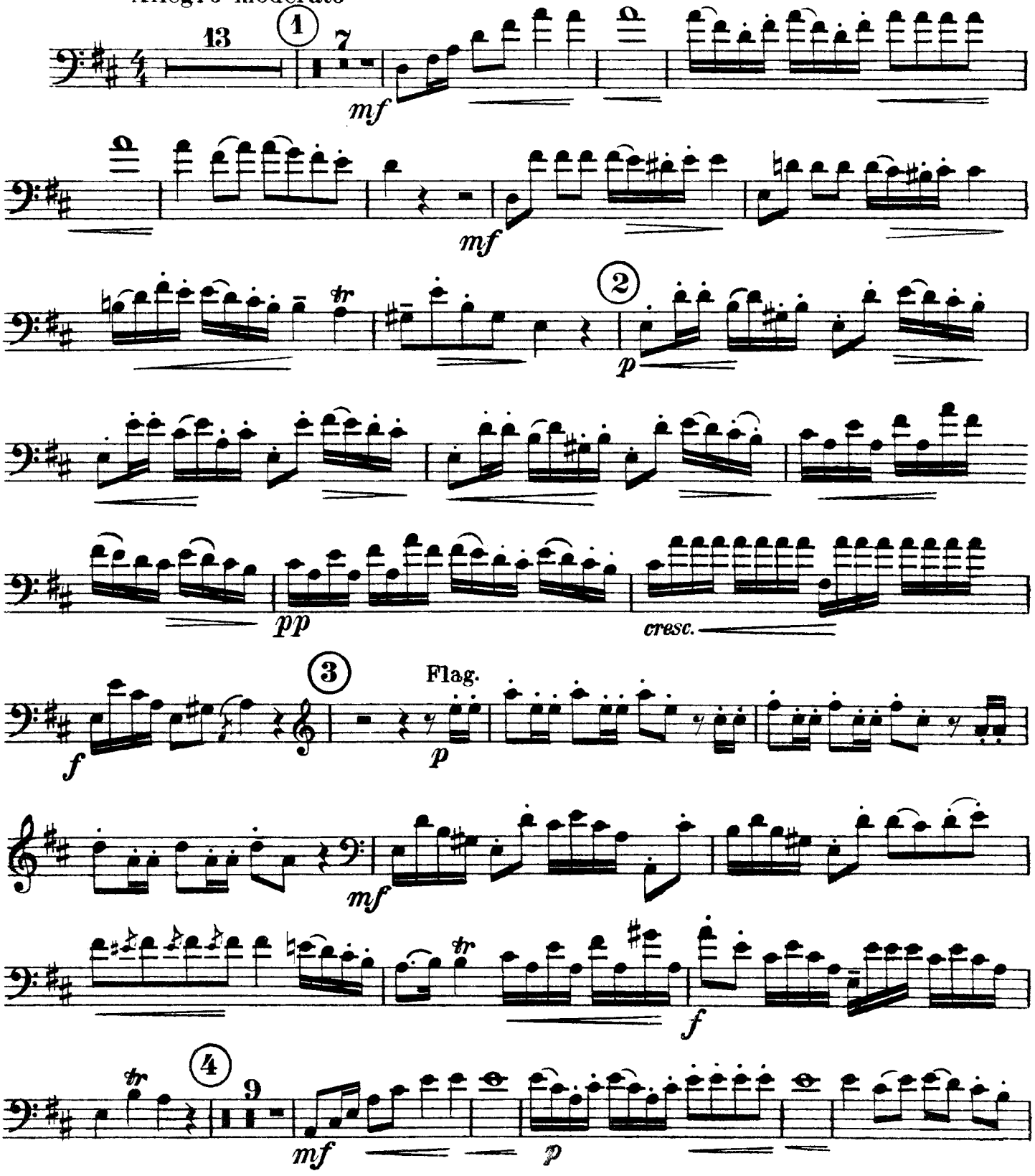
Bearbeitet und herausgegeben von
Franz Tischer-Zeitz

Stimmung:

I

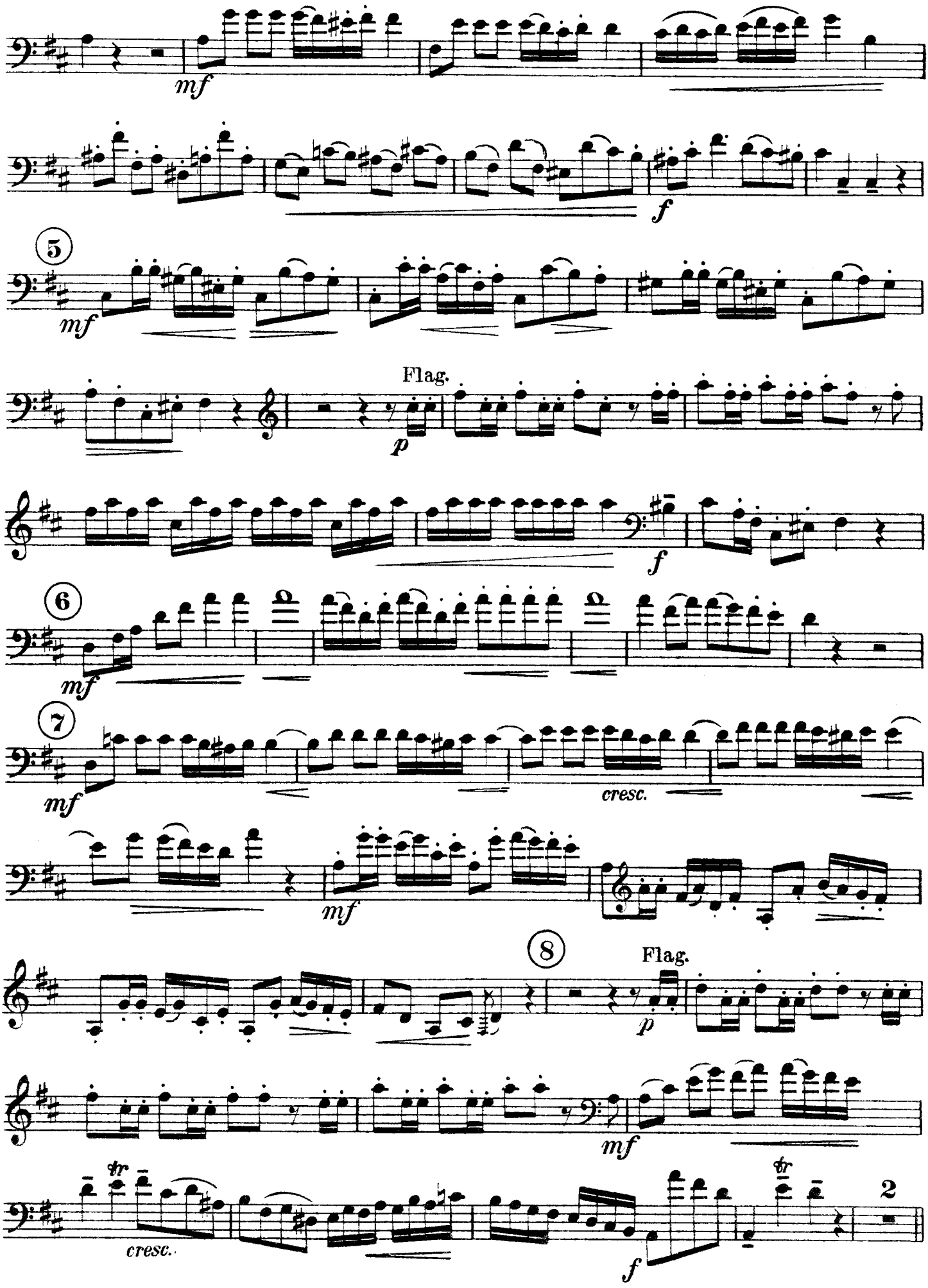
Karl Ditters von Dittersdorf
1739-1799

Allegro moderato



© B. Schott's Söhne, Mainz, 1938

Das widerrechtliche Kopieren von Noten ist gesetzlich verboten und kann privat- und strafrechtlich verfolgt werden.
Unauthorised copying of music is forbidden by law, and may result in criminal or civil action.


mf
f
5
mf
Flag.
p
f
6
mf
7
mf
cresc.
mf
8
Flag.
p
mf
tr
cresc.
f
tr
2

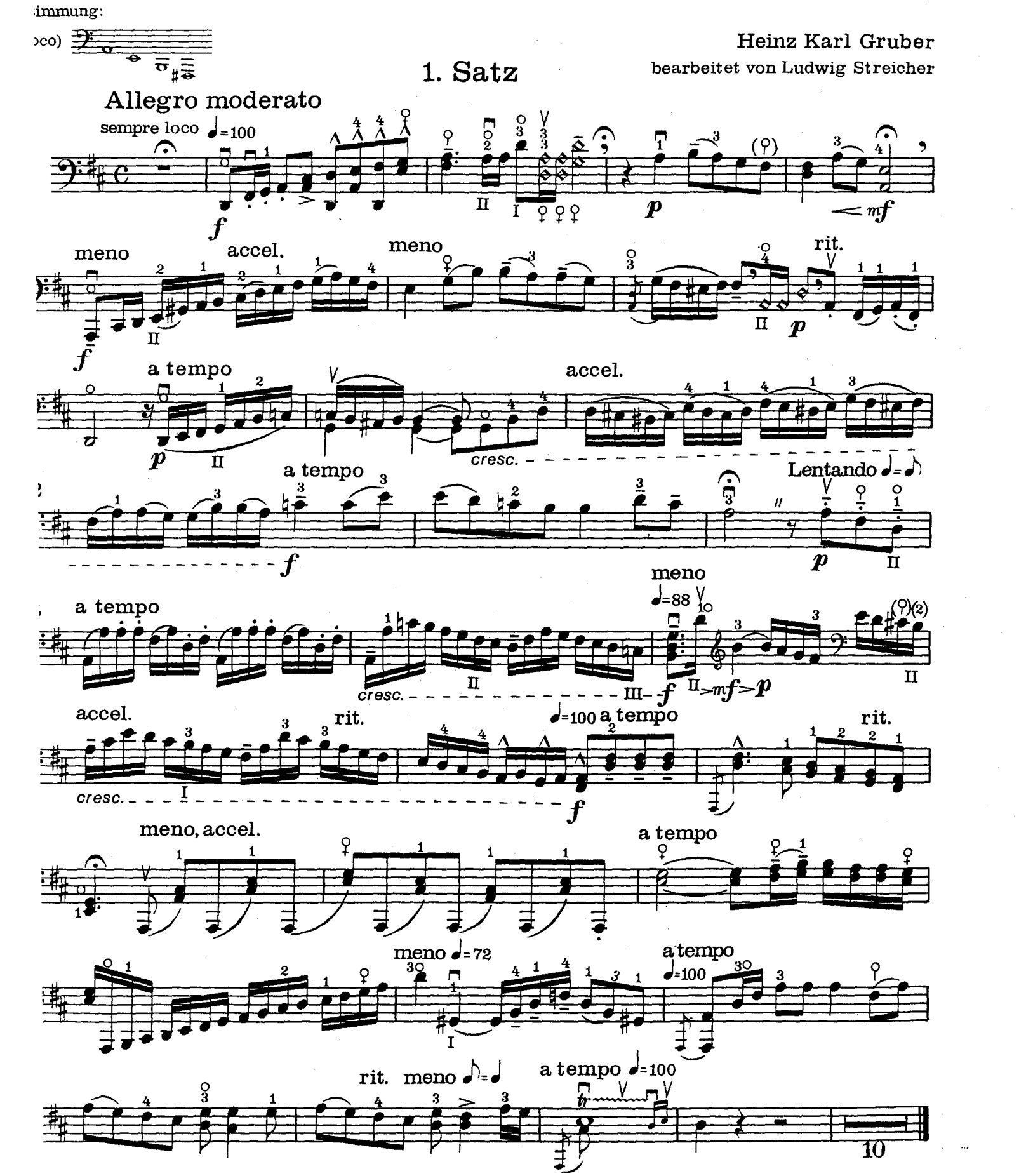
Bitte bei Aufführungen die Namen der Autoren im Programm nennen!

Kadenzen zu K. D. v. Dittersdorfs Konzert

für Kontrabaß und Orchester in E

Heinz Karl Gruber
bearbeitet von Ludwig Streicher

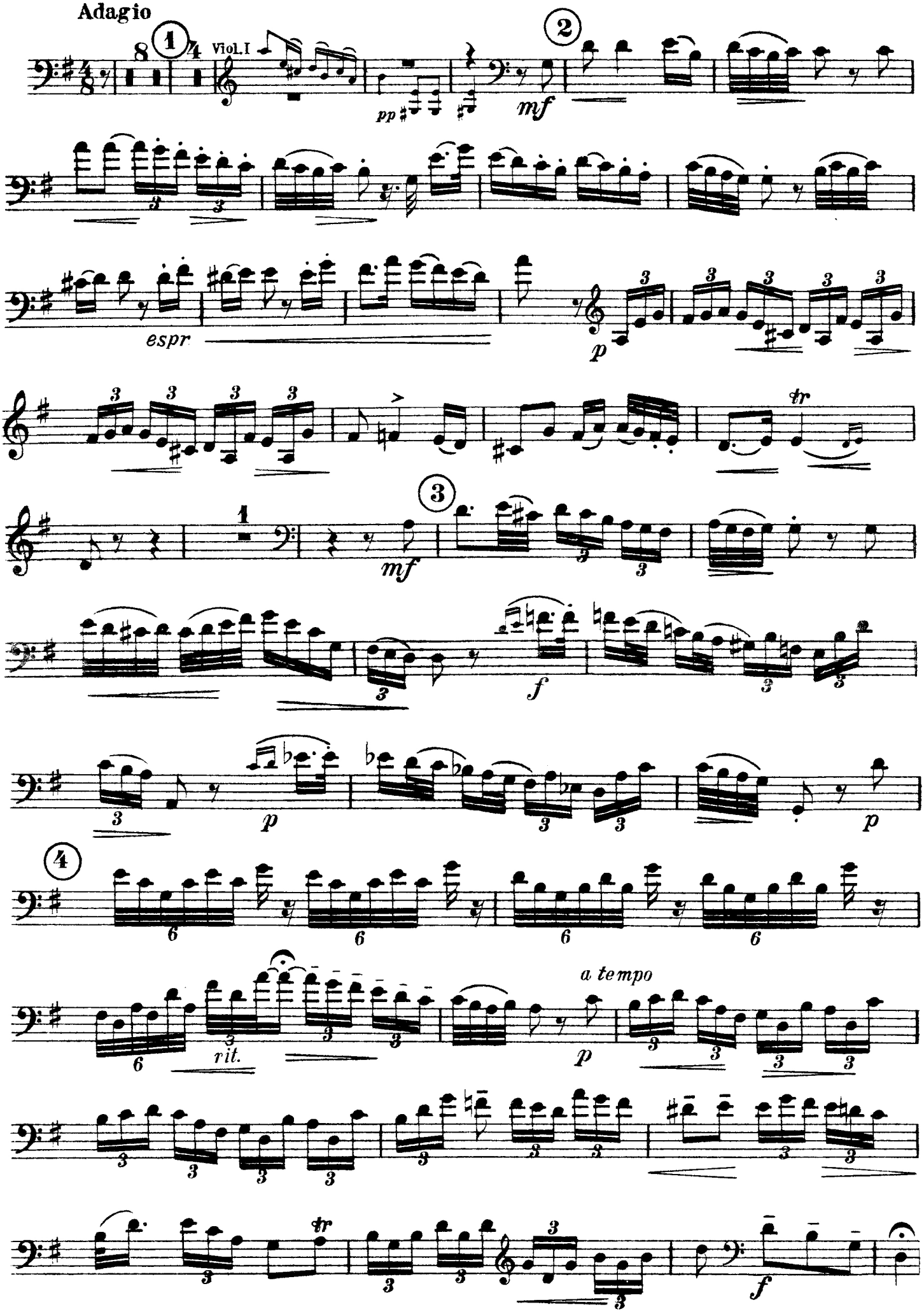
1. Satz



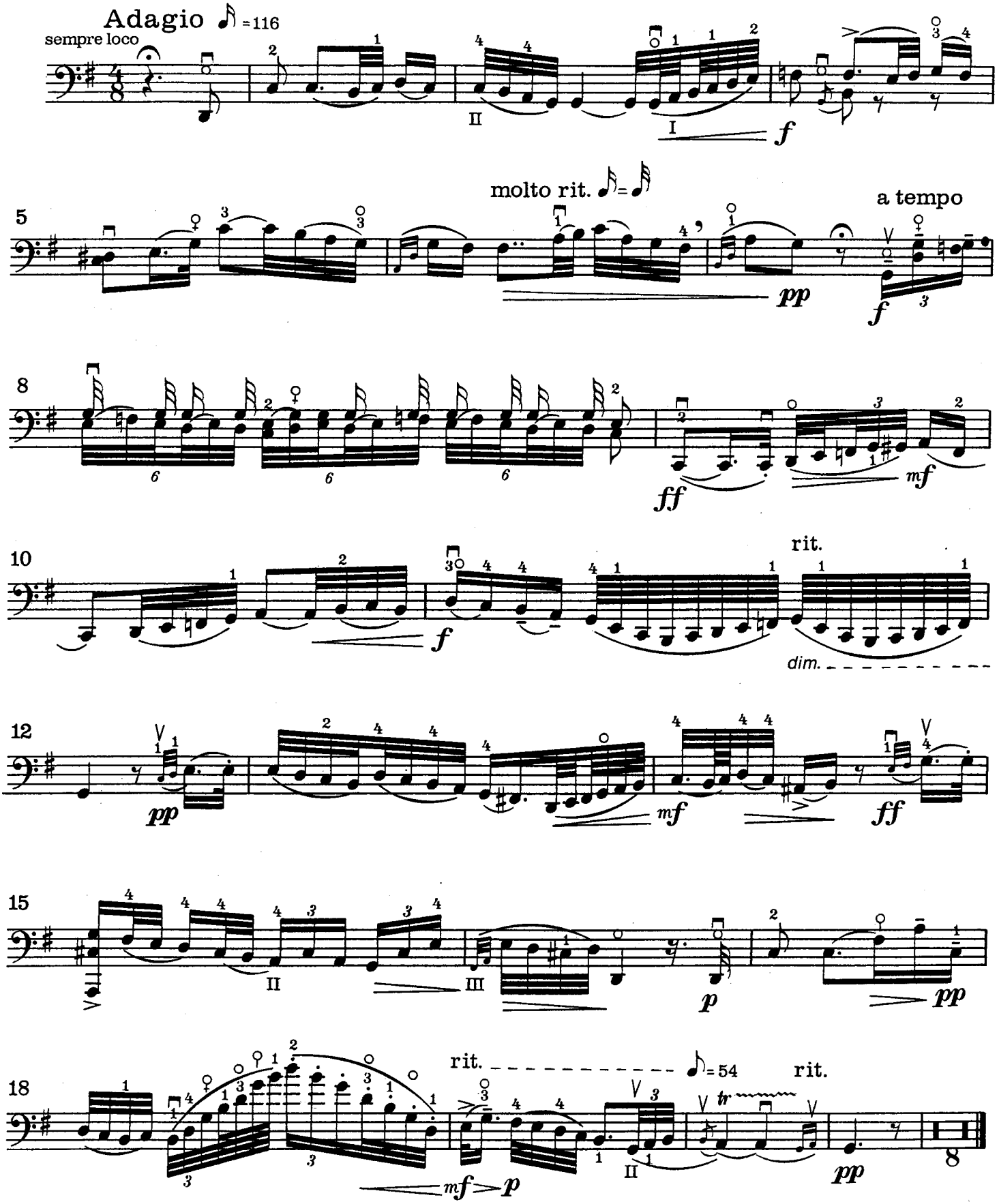
Copyright 1978 by Ludwig Doblinger (Bernhard Herzmansky) K.G., Wien, München

II

Adagio



2. Satz



Basso

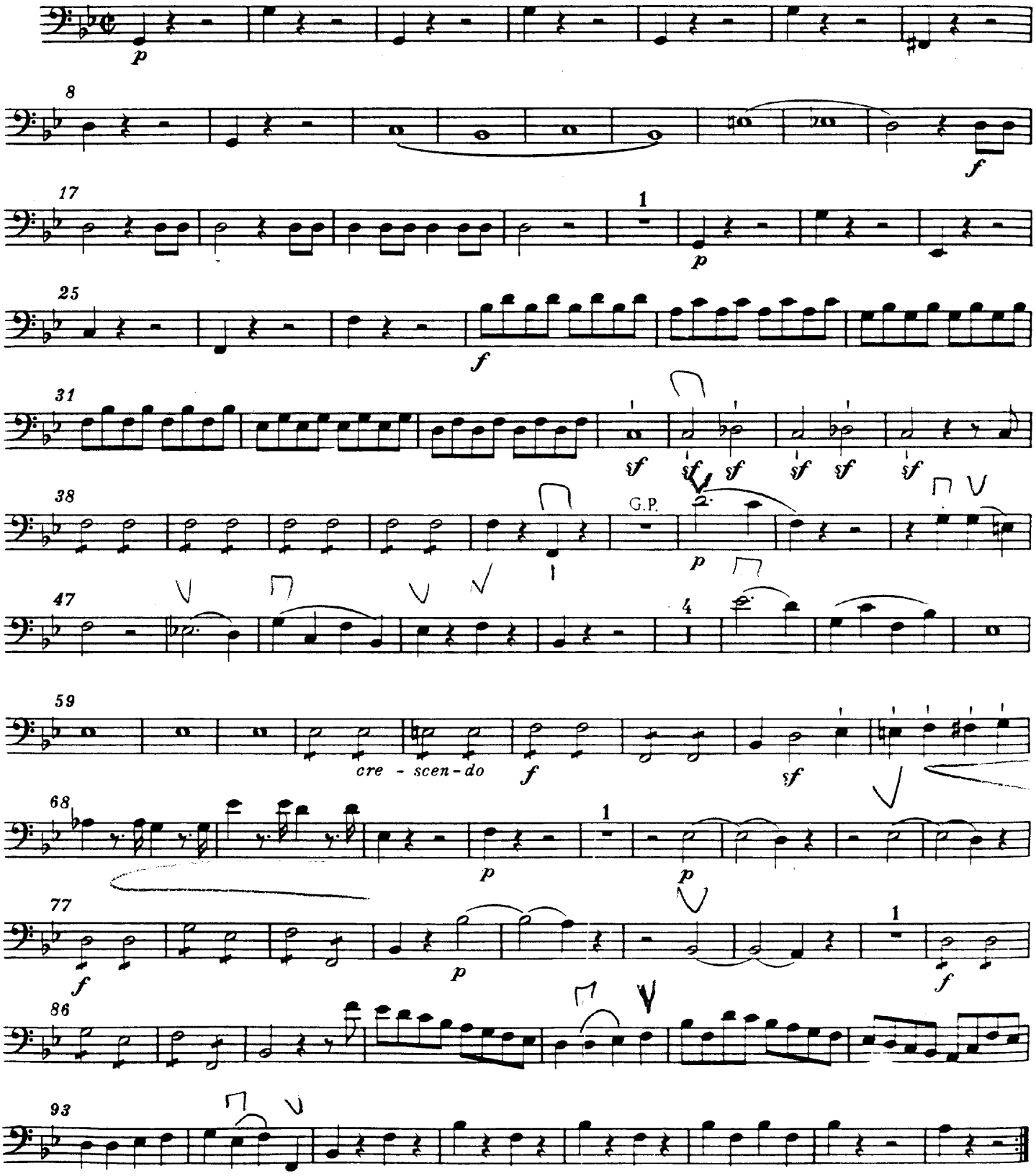
W. A. MOZART

Sinfonie in g/G minor

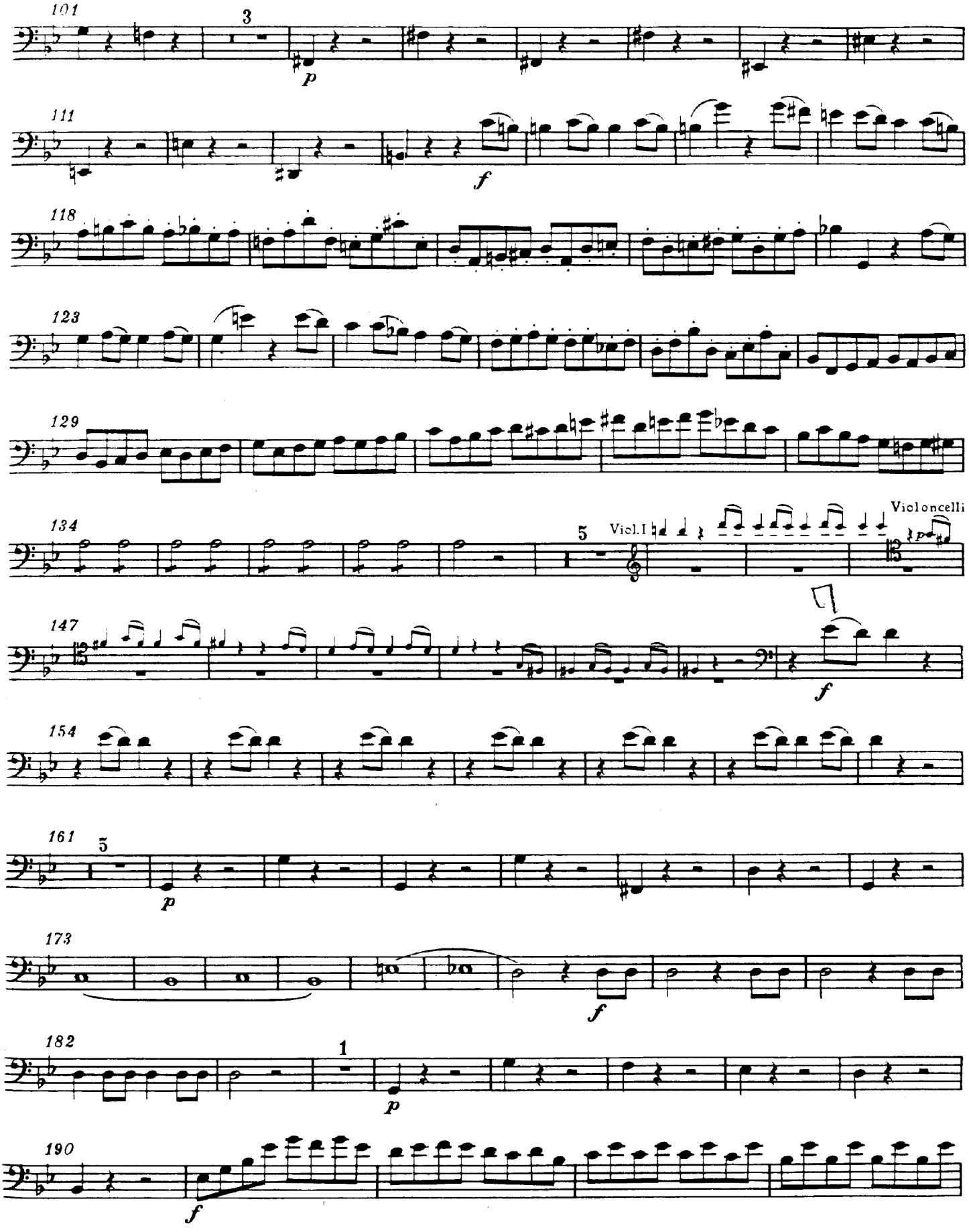
KV 550

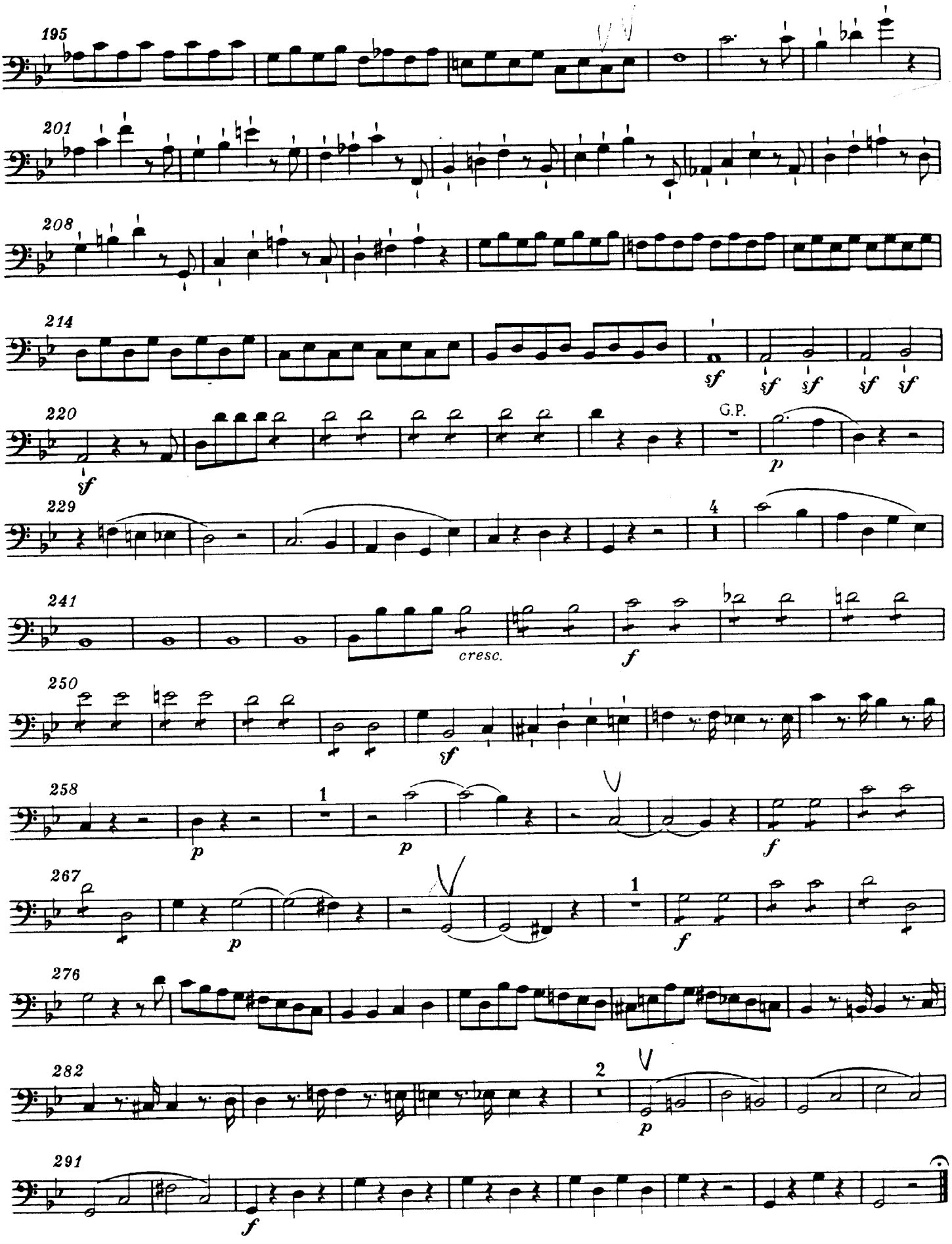
I

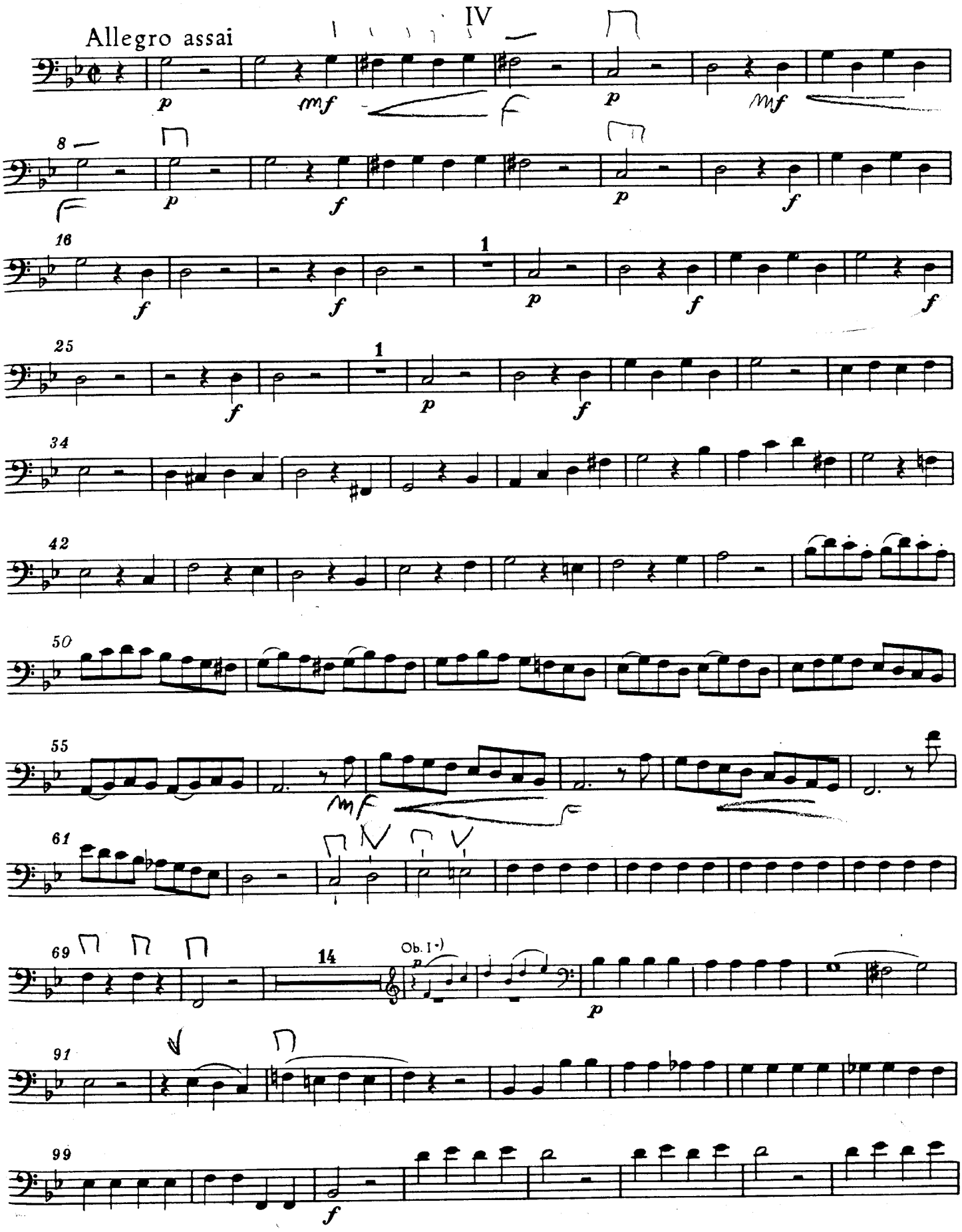
Molto Allegro



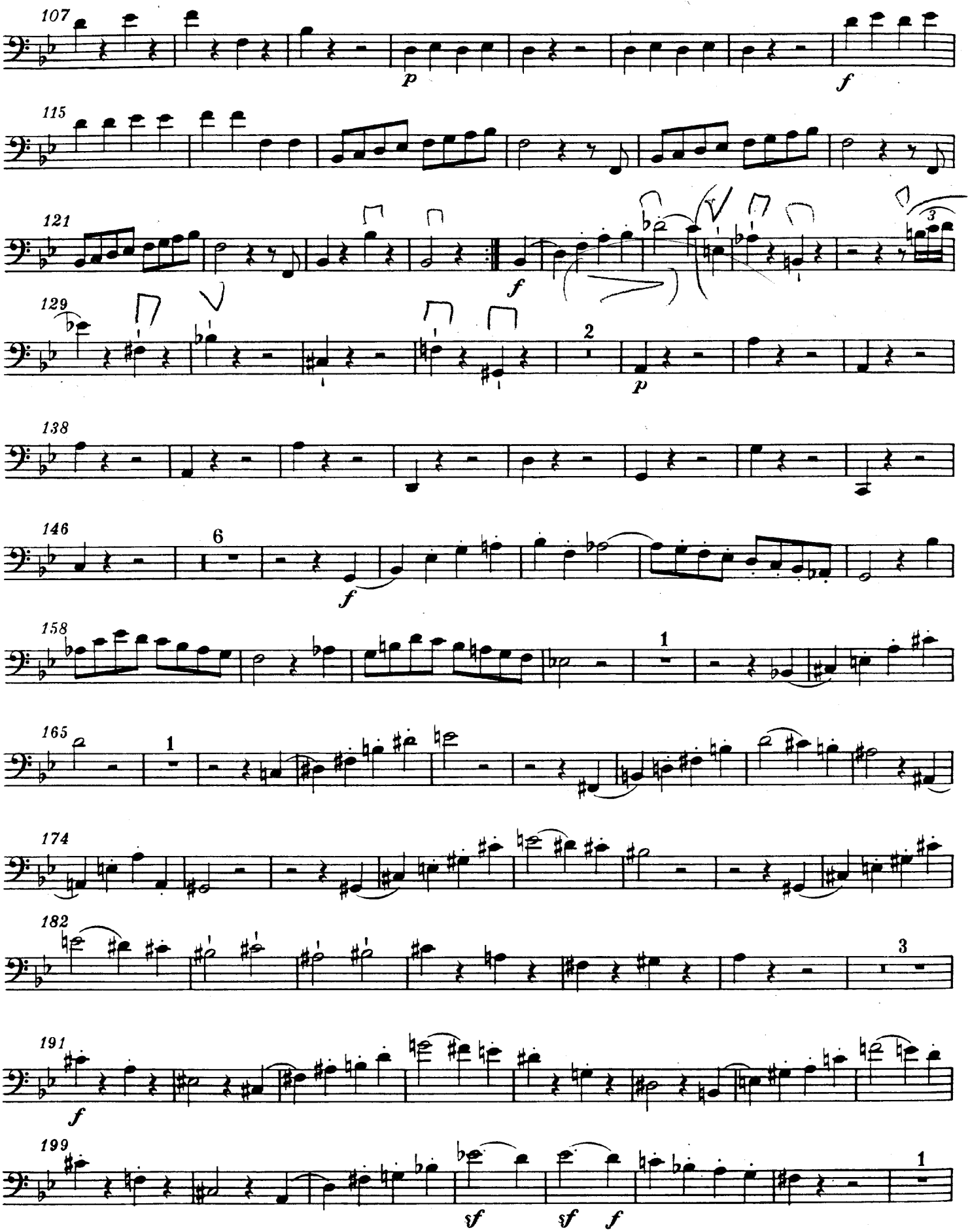
Basso

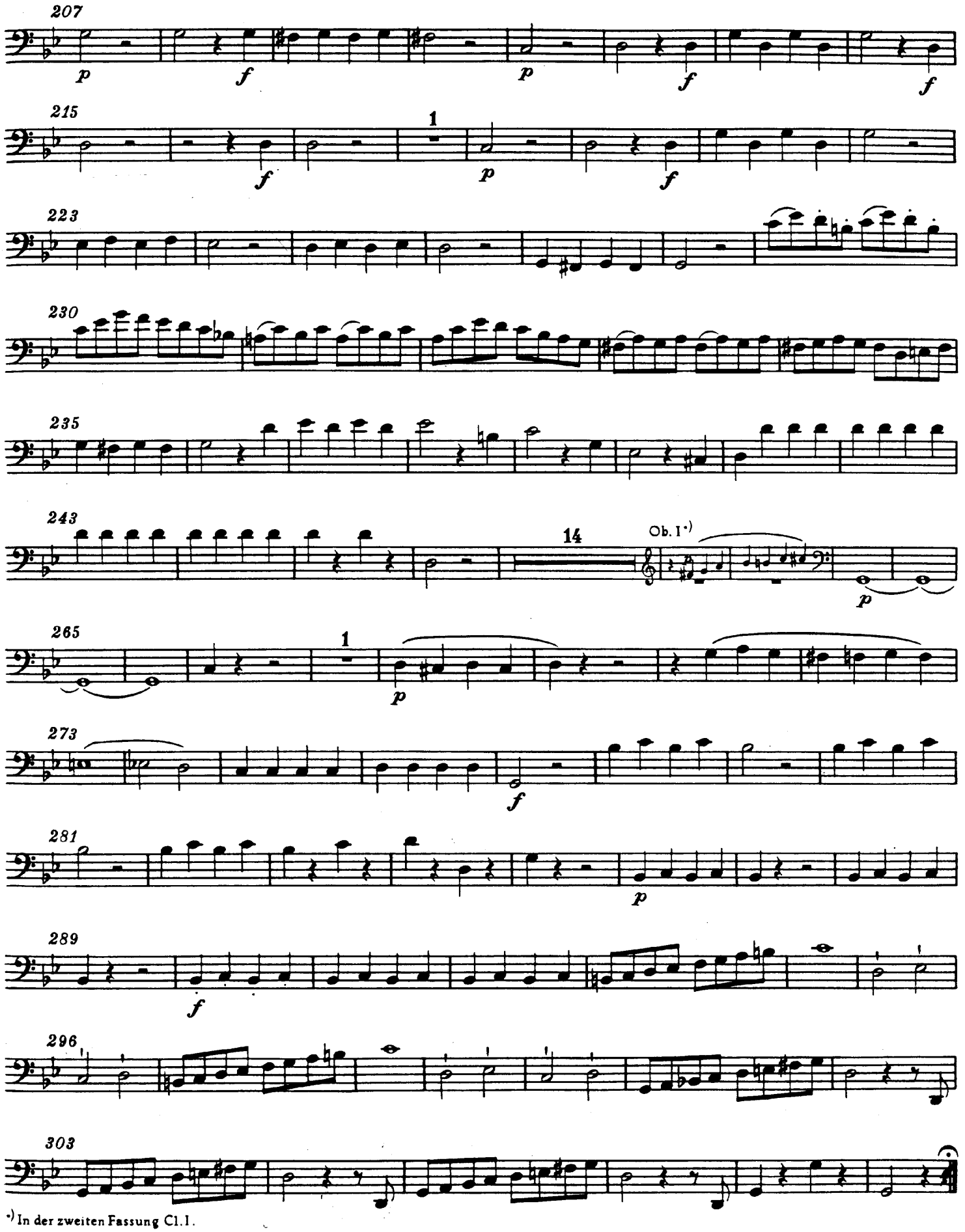

101
3
p
111
f
118
123
129
134
5
Viol.I
Violoncelli
p
147
f
154
161
5
p
173
f
182
1
p
190
f


195
201
208
214
sf
220
sf
G.P.
p
229
4
241
cresc.
f
250
sf
258
1
p
p
f
267
p
1
f
276
282
2
p
291
f



*) In der zweiten Fassung Cl. I.


107
p
f
115
121
f
129
2
p
138
146
6
f
158
1
165
1
174
182
3
191
f
199
sf
sf
f
1



*) In der zweiten Fassung Cl. I.

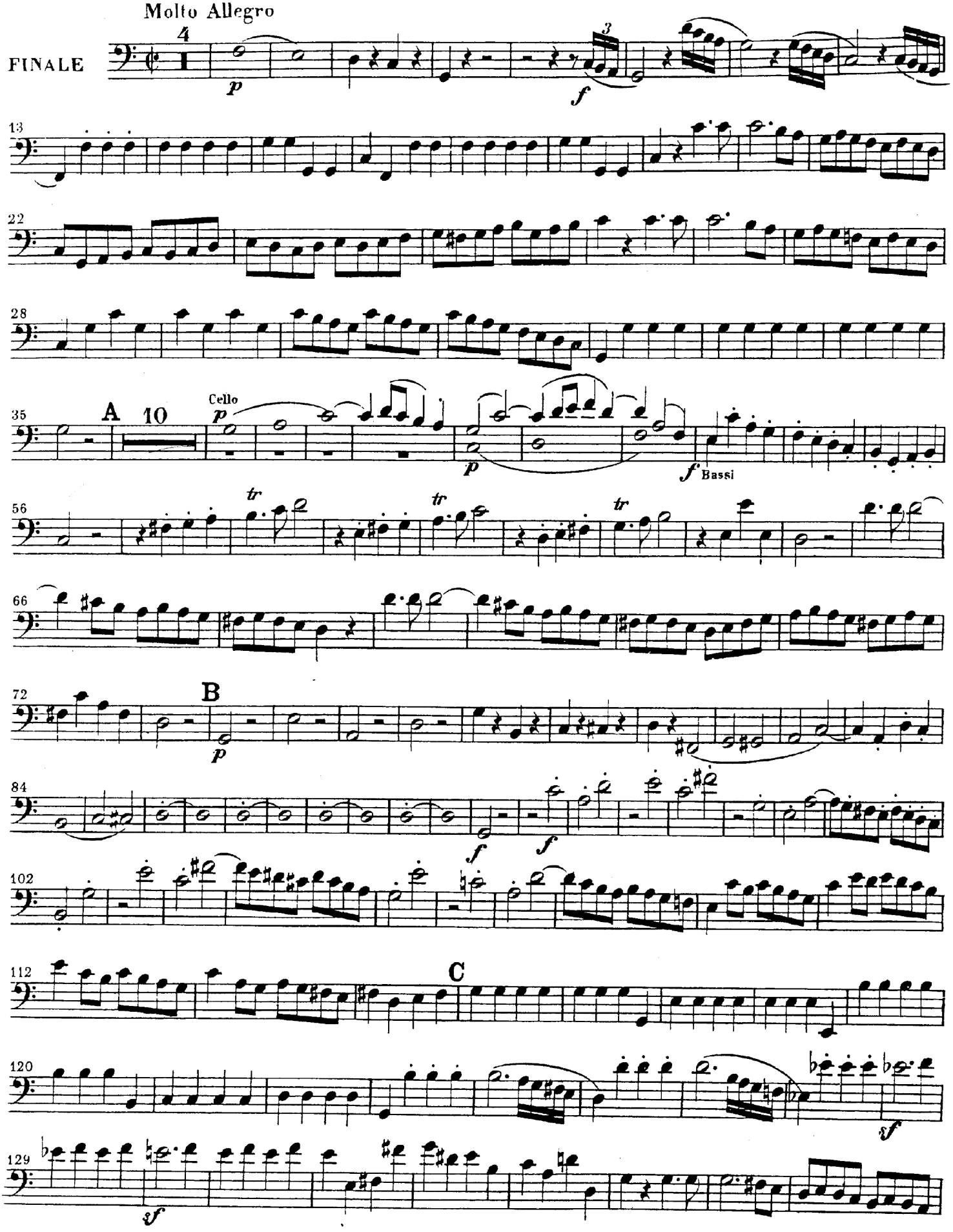
Symphonie Nr. 41

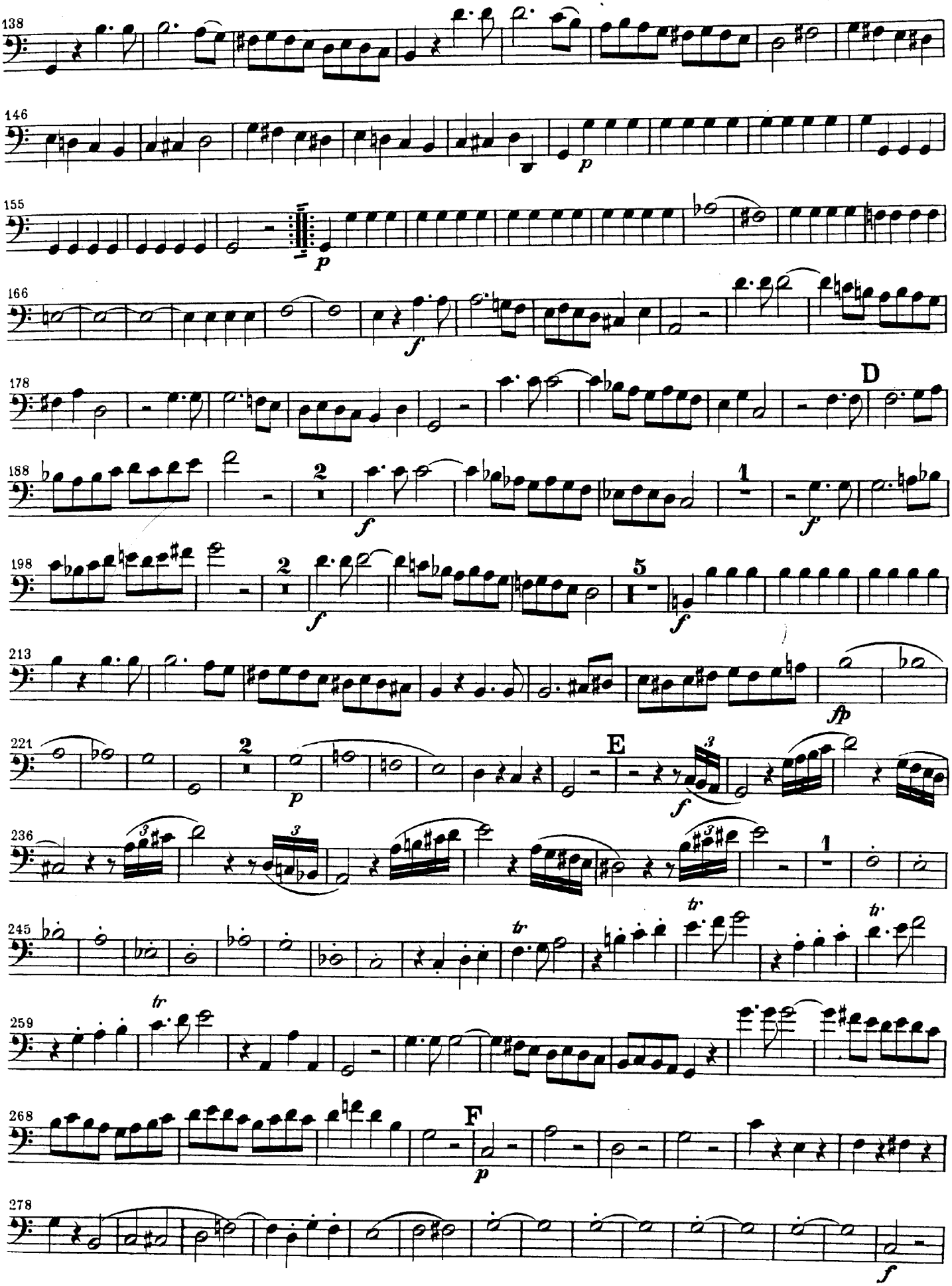
VIOLONCELLO e BASSO

W. A. Mozart, K/V. 551

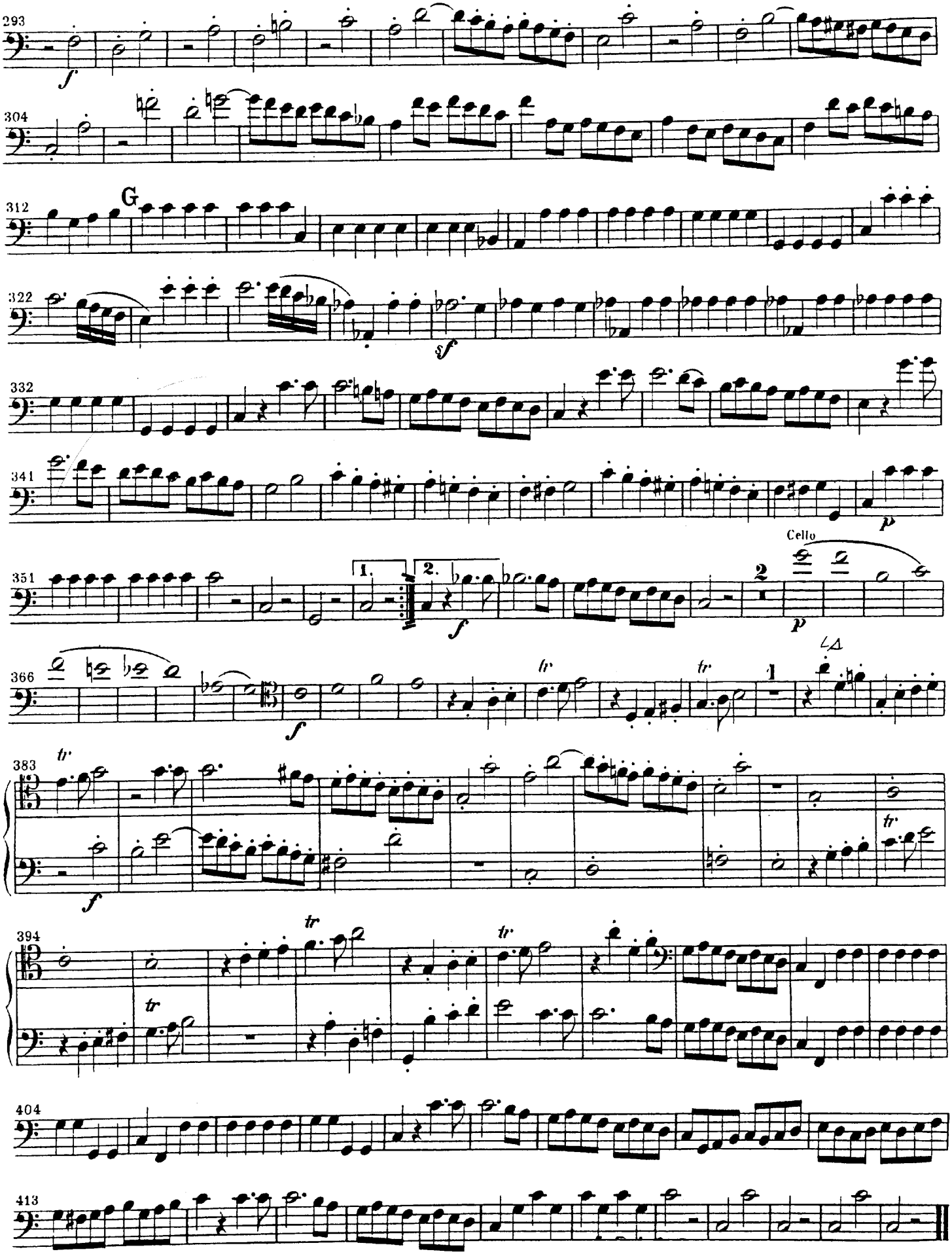
Molto Allegro

FINALE

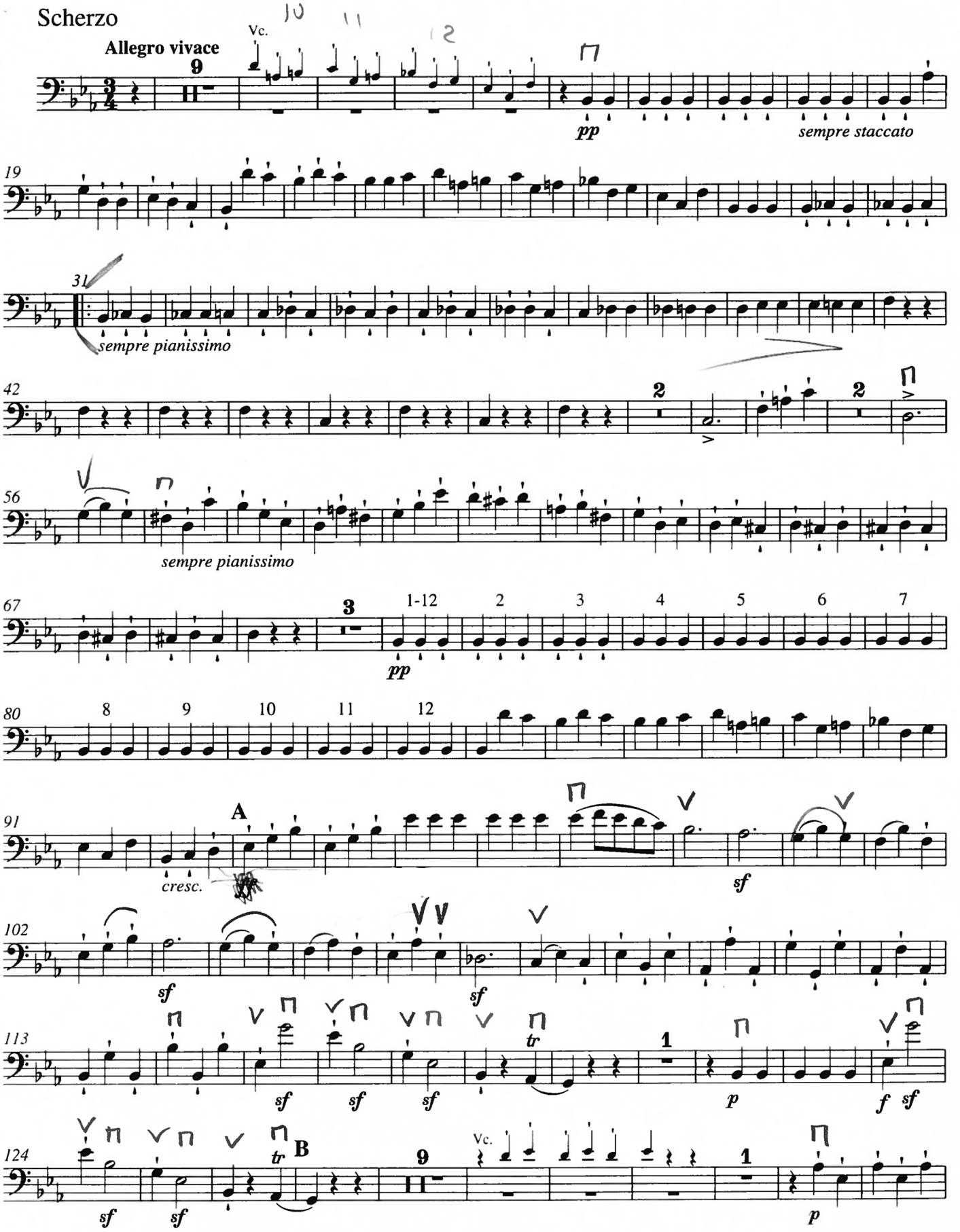


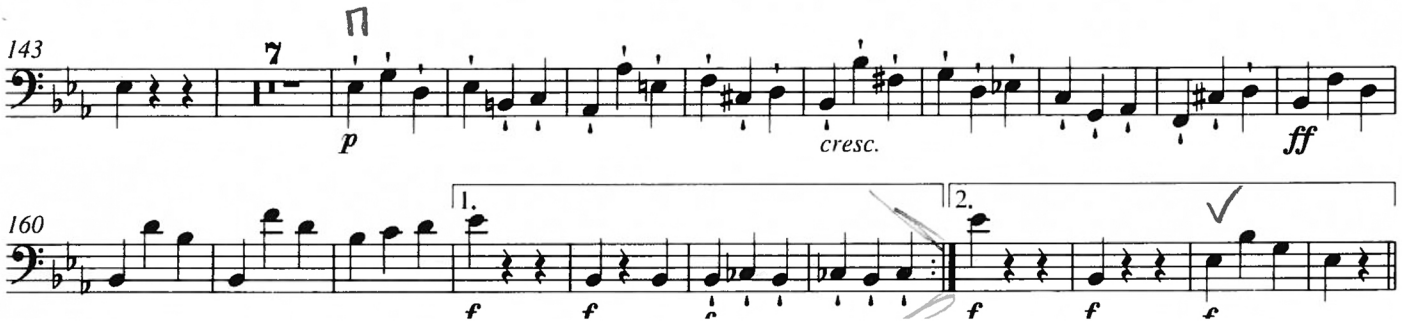

138
146
155
166
178
188
198
213
221
236
245
259
268
278
D
E
F
p
f
fp
tr

VIOLONCELLO e BASSO



BEETHOVEN
Sinfonia n.3



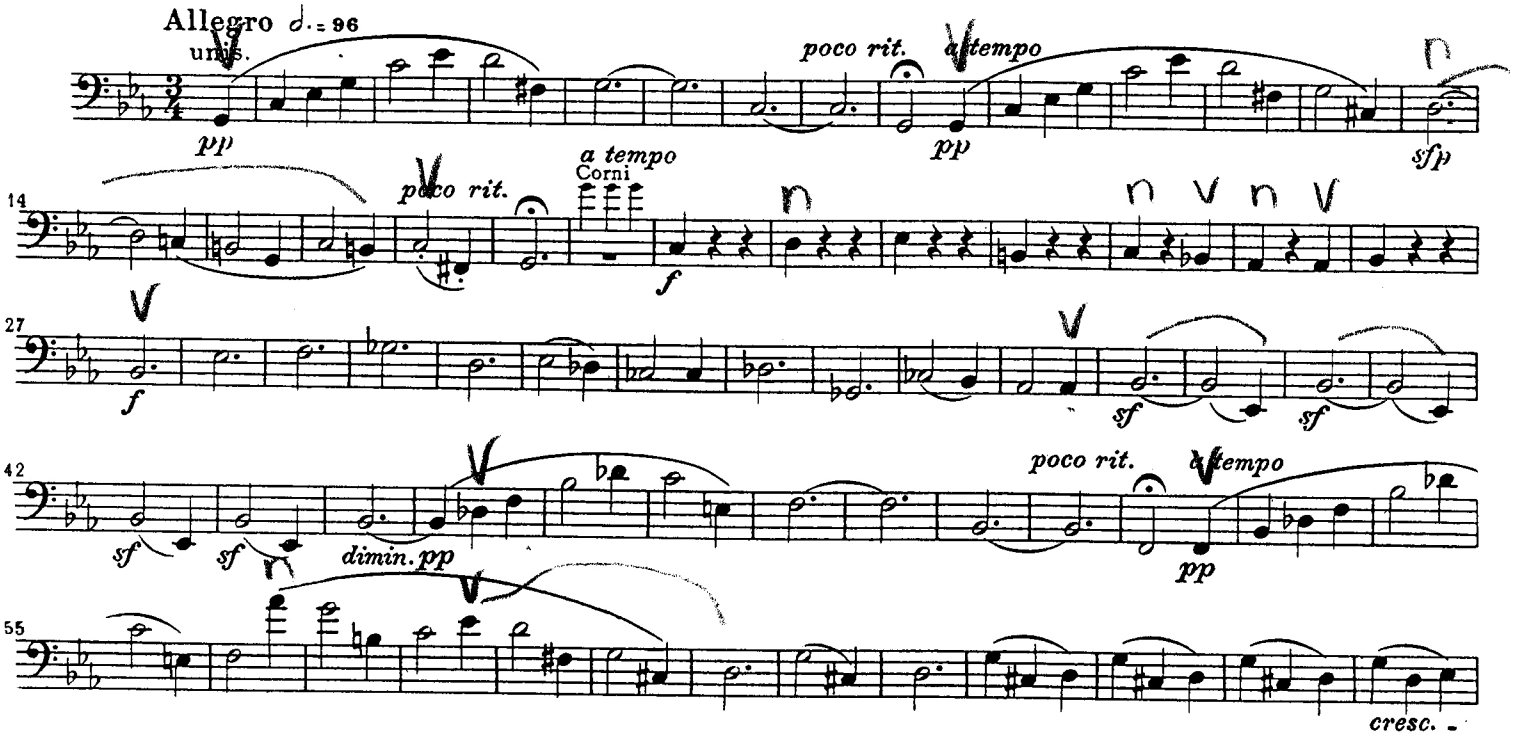

143
7
p
cresc.
ff
160
1.
2.
f
f
f
f
f
f

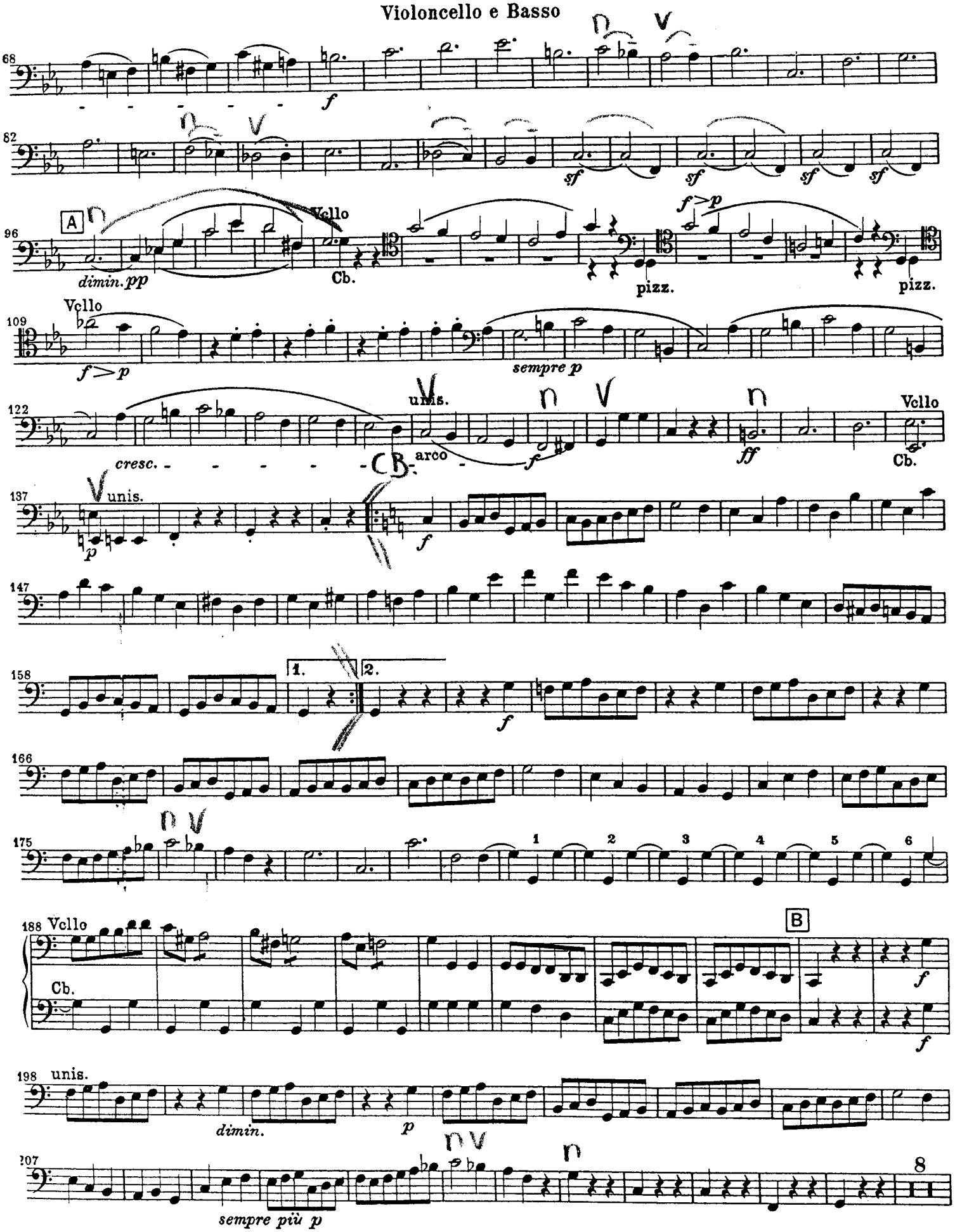
Symphonie Nr. 5

c-moll

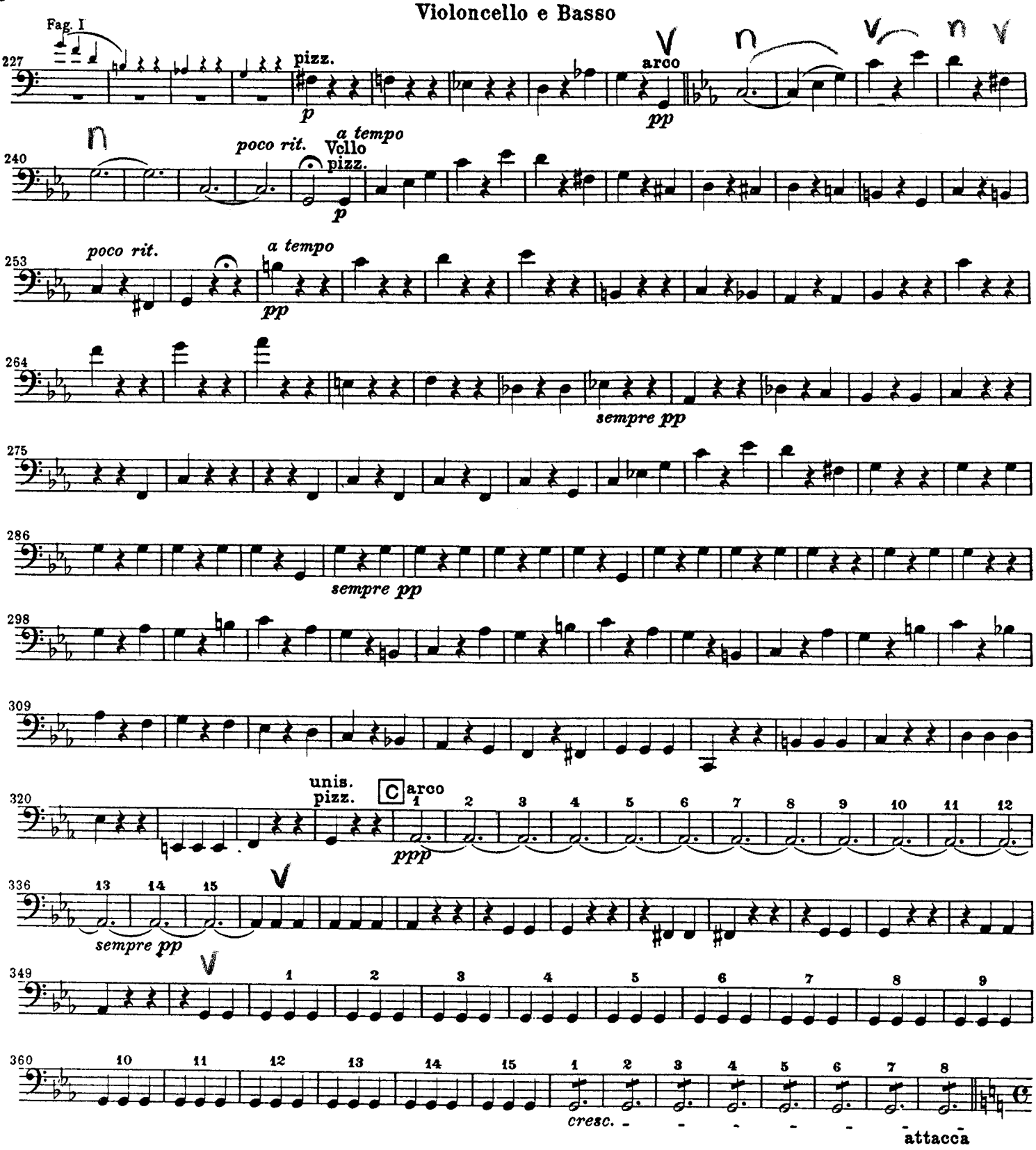
Violoncello und Kontrabaß

Ludwig van Beethoven op. 67




68
f
82
sf
sf
sf
sf
96
A
dimin. pp
Vcllo
Cb.
pizz.
f > p
pizz.
109
Vcllo
f > p
sempre p
122
unis.
cresc.
arco
f
ff
Vcllo
Cb.
137
unis.
p
f
147
158
1.
2.
f
166
175
1
2
3
4
5
6
188
Vcllo
Cb.
B
f
f
198
unis.
dimin.
p
207
sempre più p
8

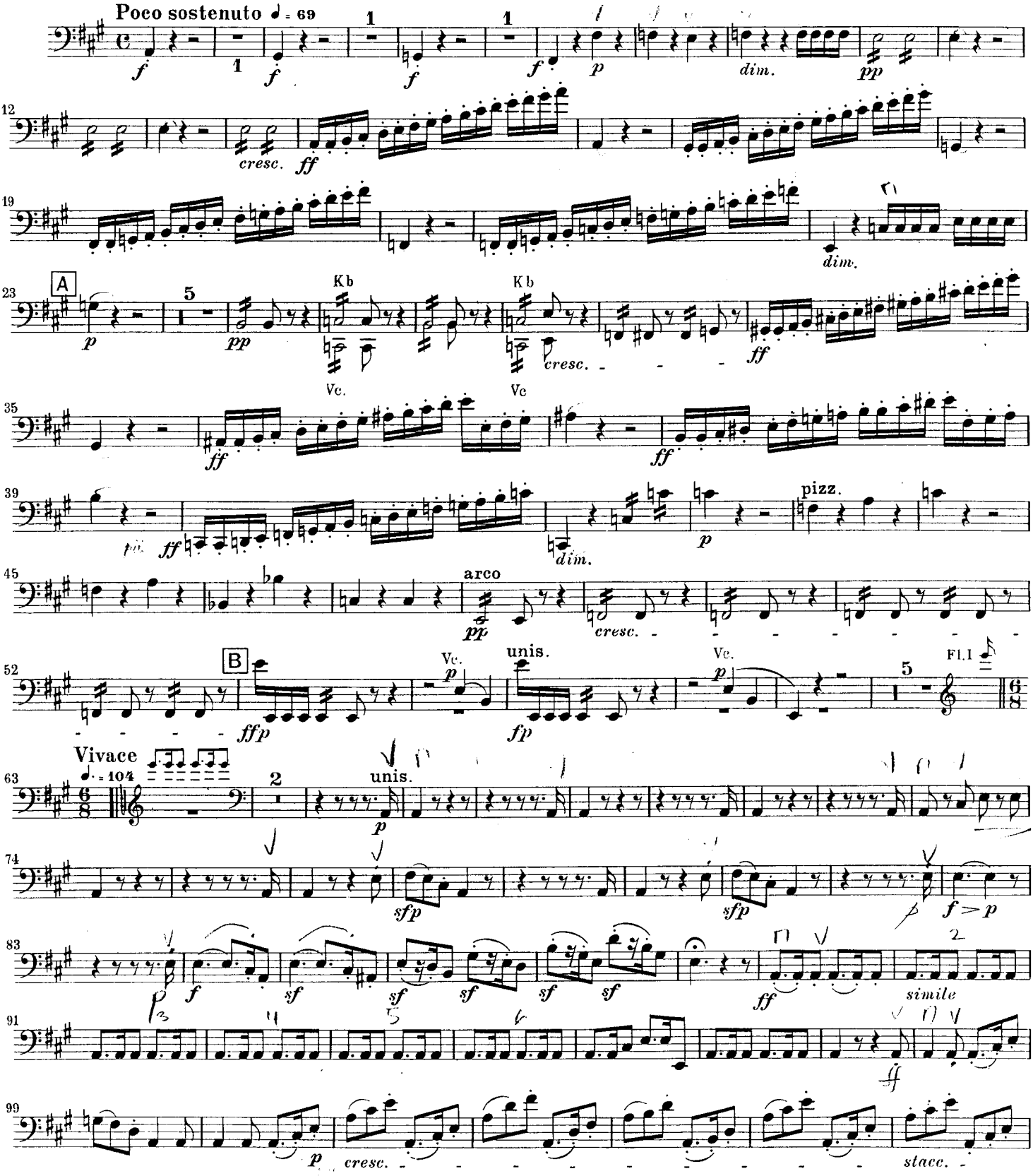
Violoncello e Basso

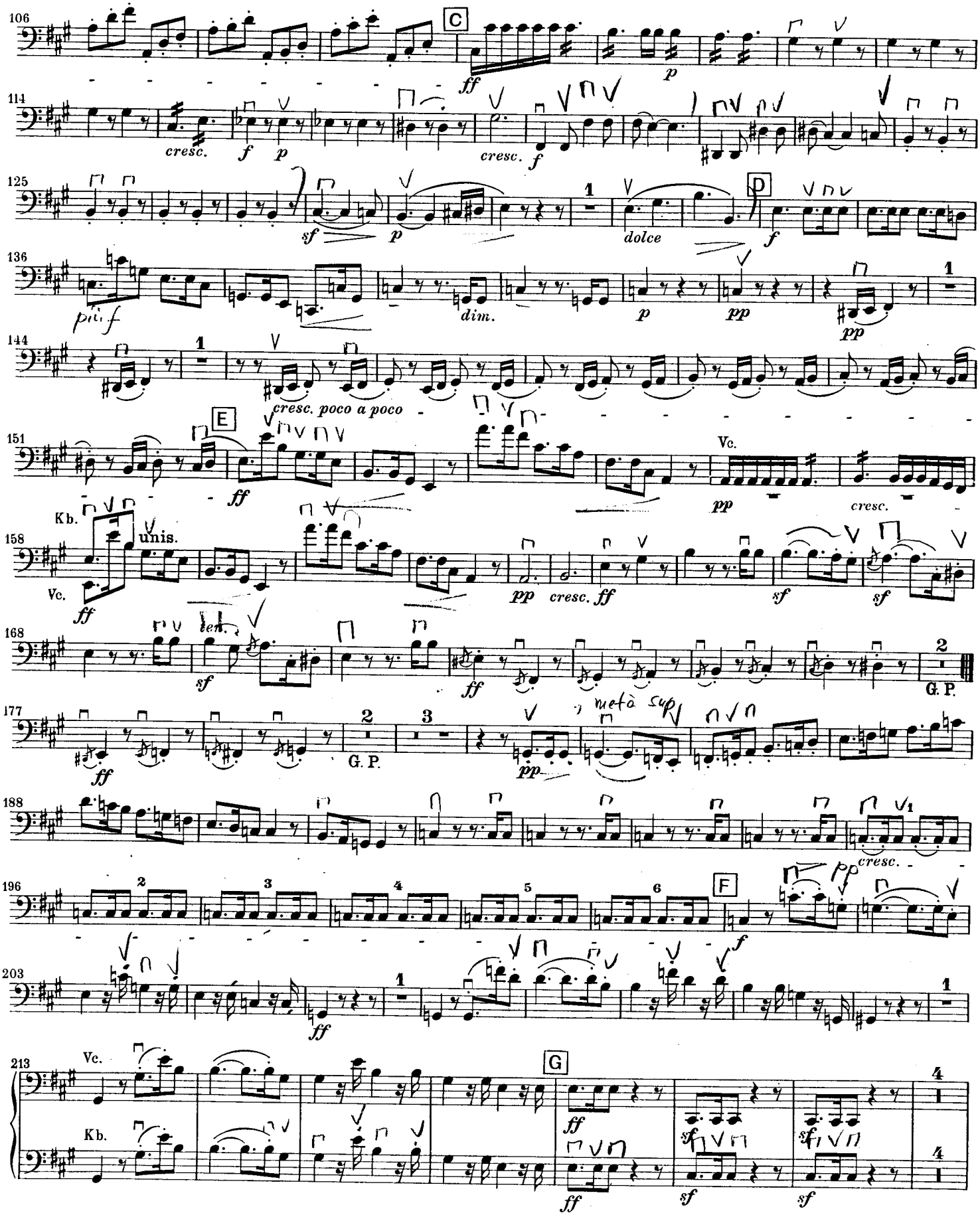


Sinfonie Nr. 7 A-Dur

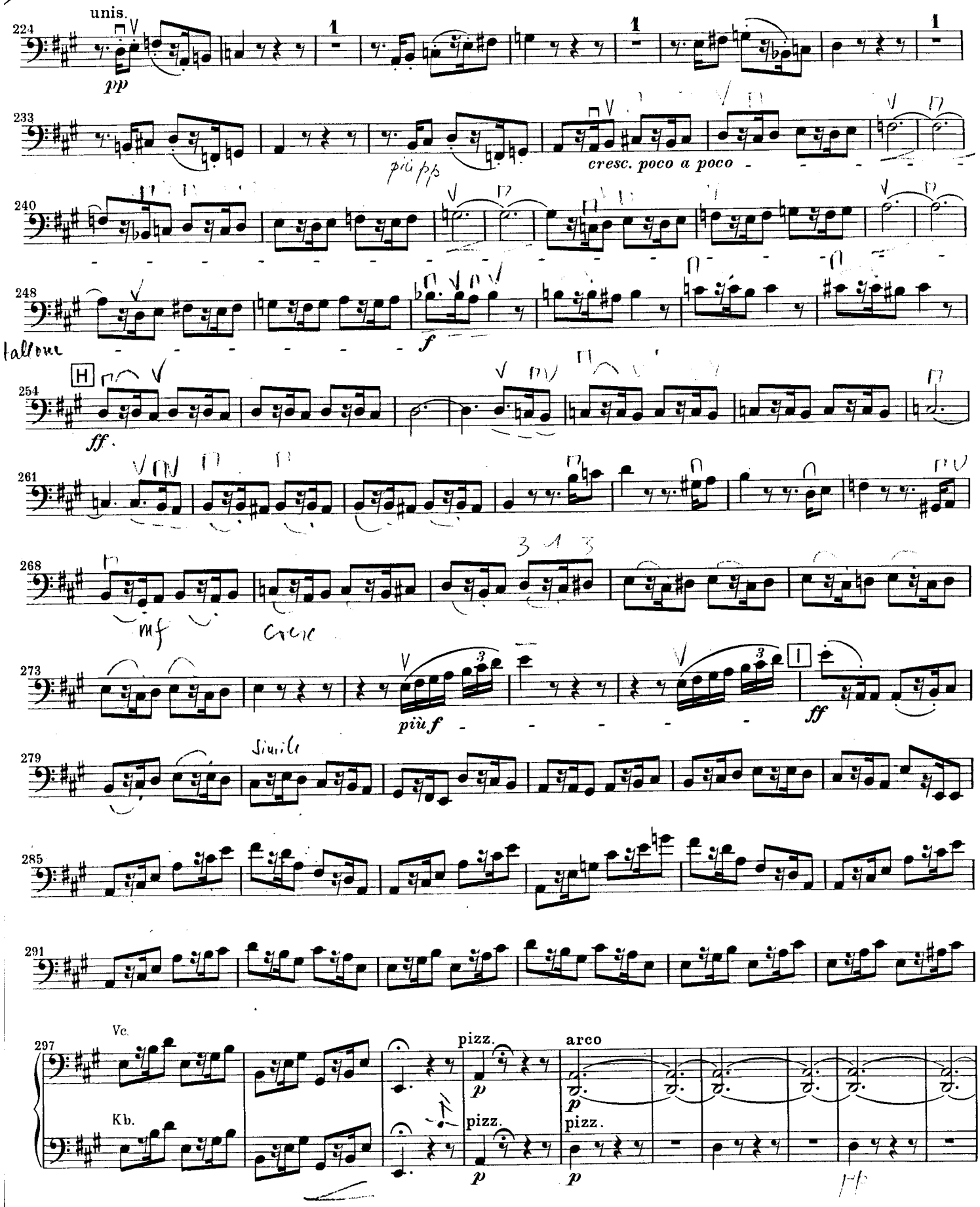
Violoncello u. Kontrabaß

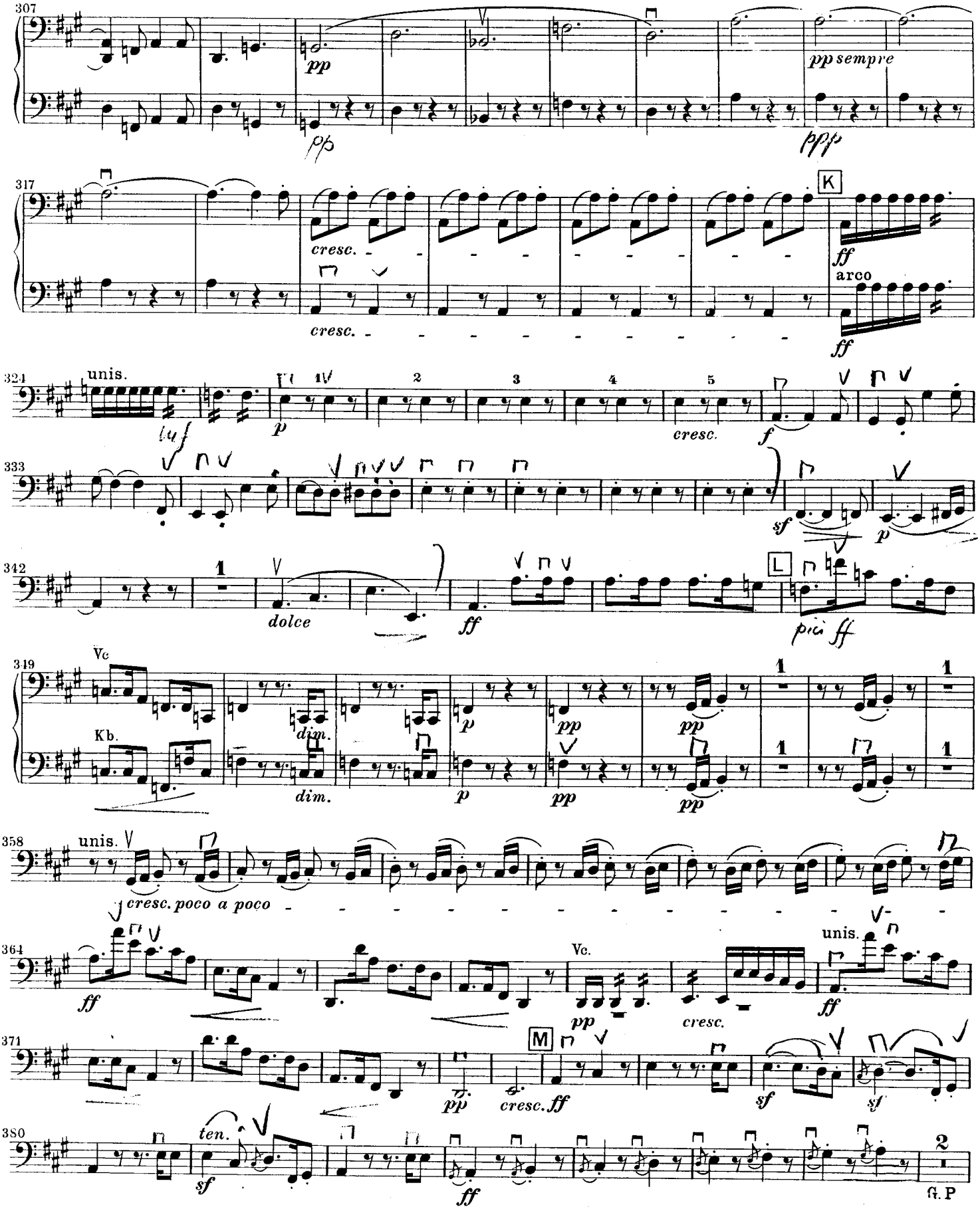
L. van Beethoven, op. 92




106
C
ff
p
114
cresc.
f
p
cresc.
f
125
sf
p
1
dolce
D
f
136
poi f
dim.
p
pp
pp
144
1
cresc. poco a poco
E
151
ff
Vc.
pp
cresc.
Kb.
158
unis.
Vc.
ff
pp
cresc. ff
sf
sf
168
sf
ff
2
G. P.
177
ff
2
G. P.
3
pp
188
cresc.
196
2
3
4
5
6
F
f
203
ff
1
1
213
Vc.
Kb.
G
ff
sf
sf
4
4
ff
sf
sf

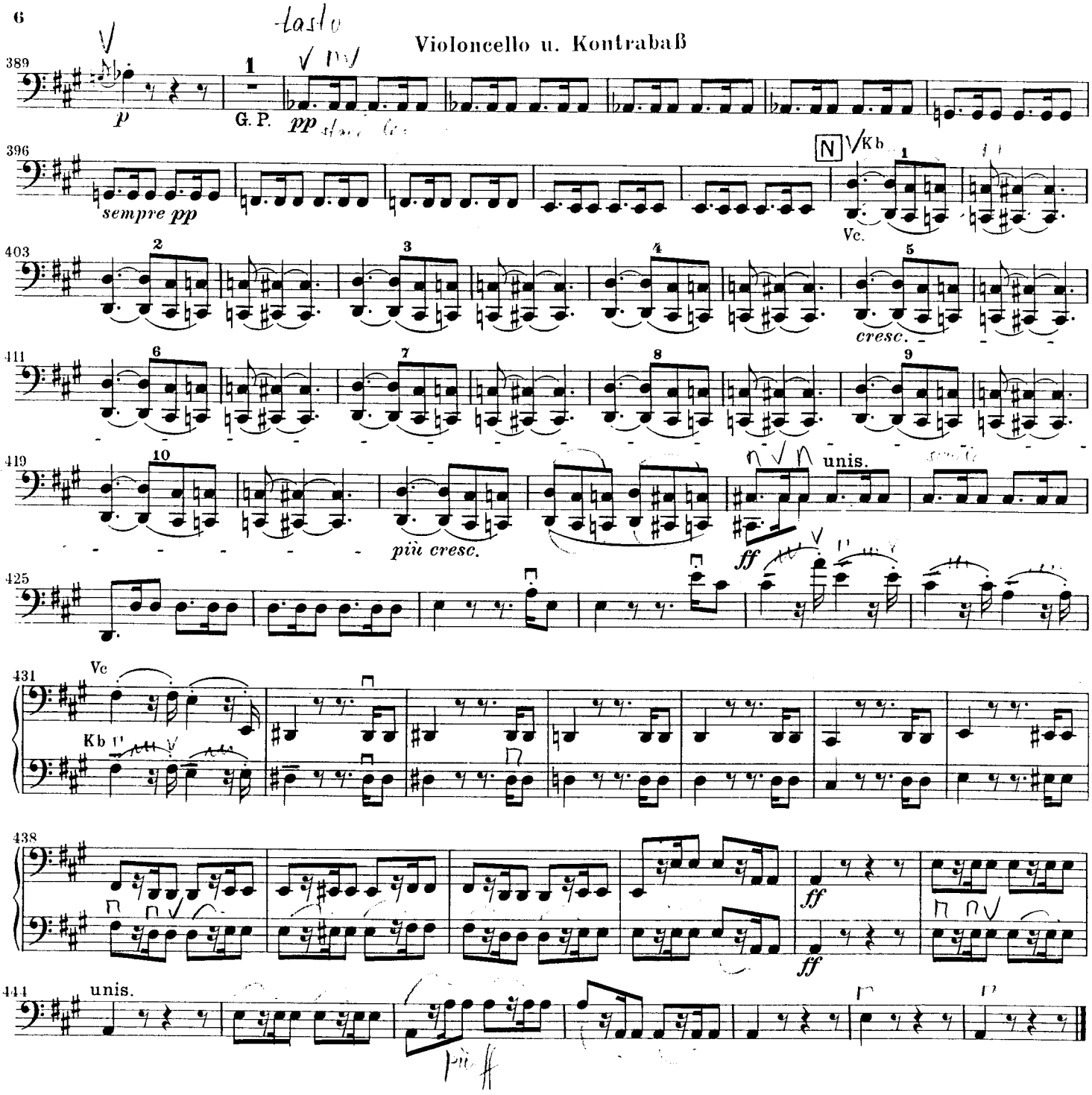
Violoncello u. Kontrabaß




307
pp
pp sempre
317
cresc.
K
ff
arco
324
unis.
p
cresc.
f
333
sf
p
342
dolce
ff
L
349
Vc
Kb.
dim.
p
pp
358
unis.
cresc. poco a poco
364
ff
Vc.
pp
cresc.
unis.
371
M
pp
cresc. ff
sf
380
ten.
sf
ff
G.P

V. S.

Violoncello u. Kontrabaß

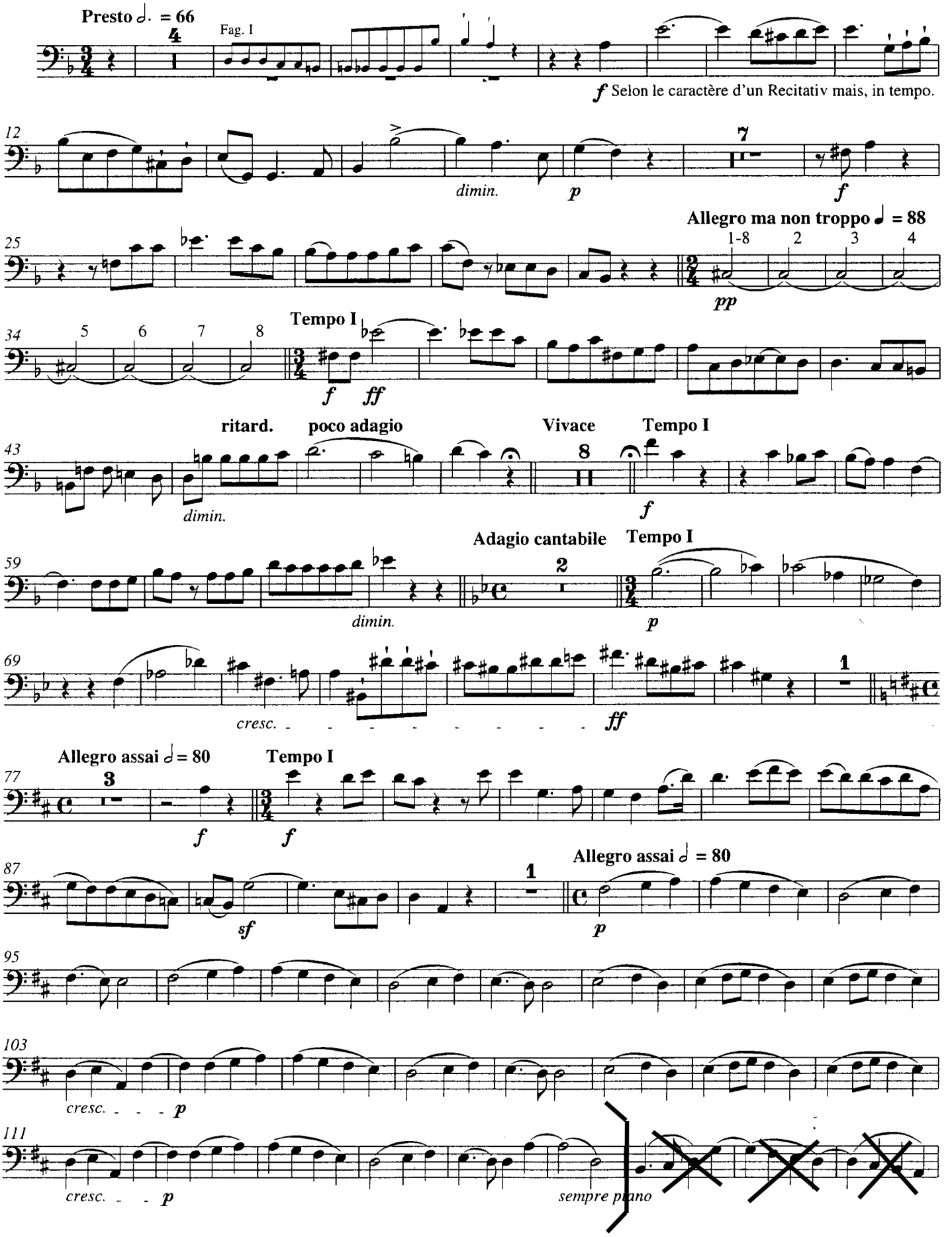


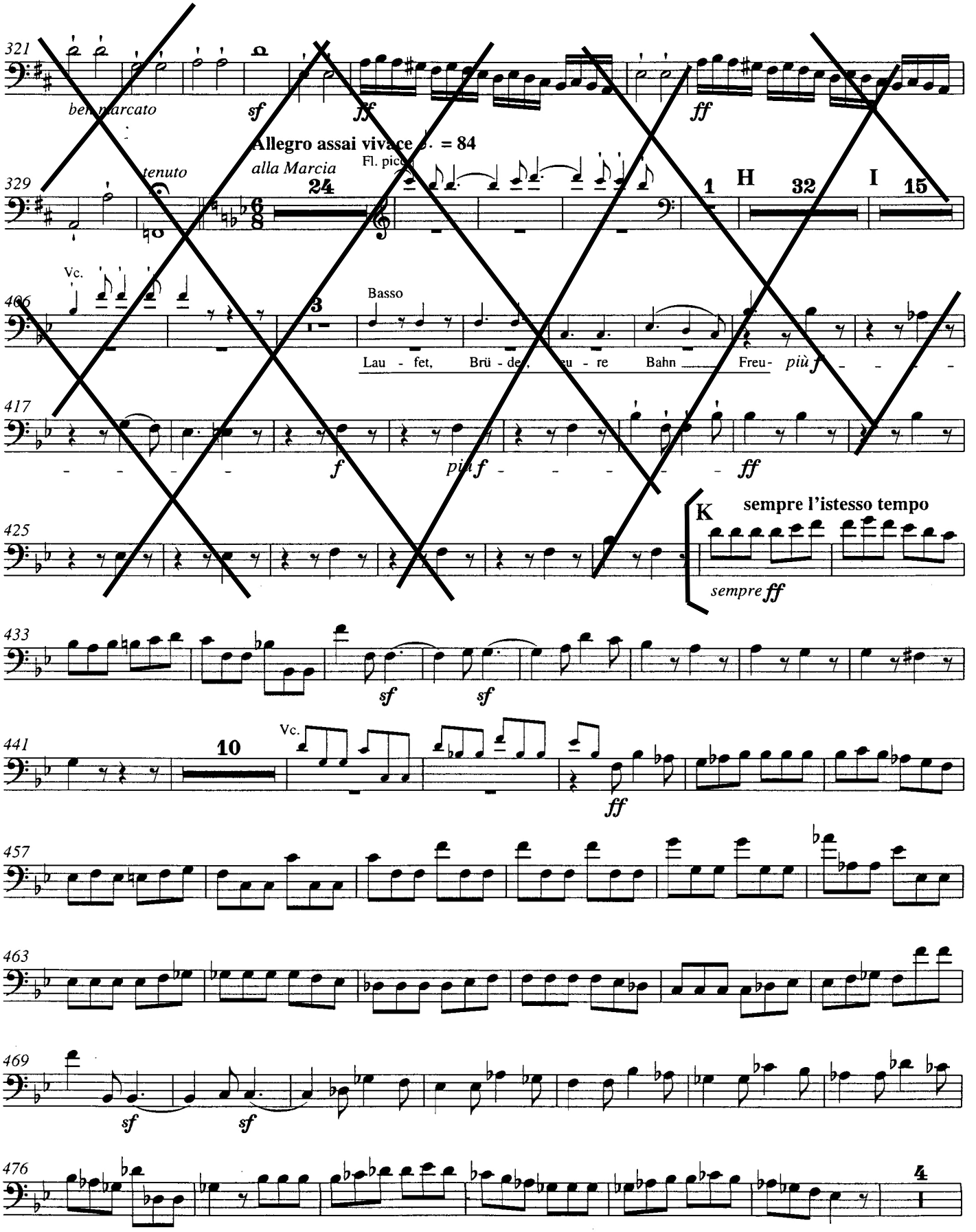
Symphony No. 9 in D minor

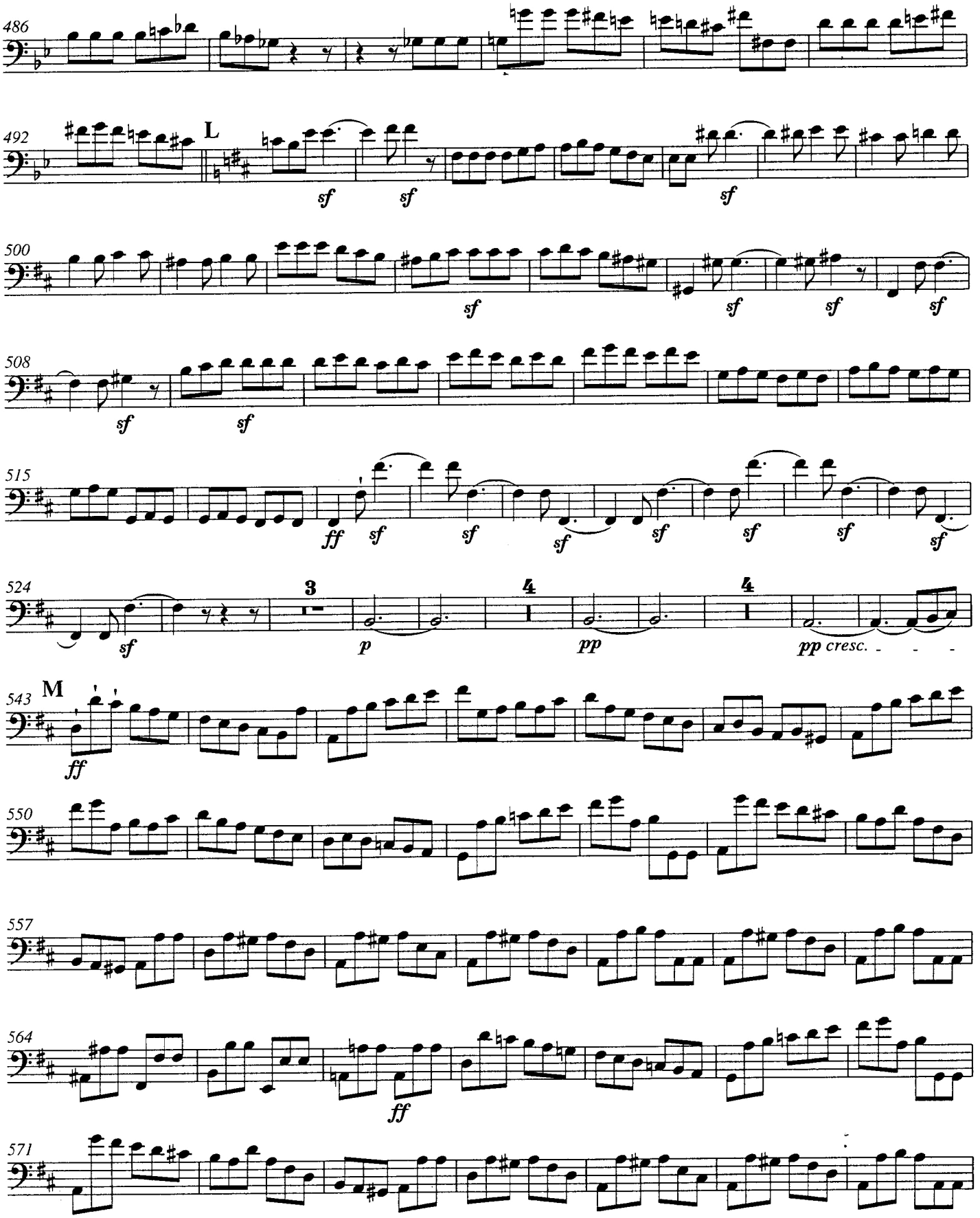
op. 125

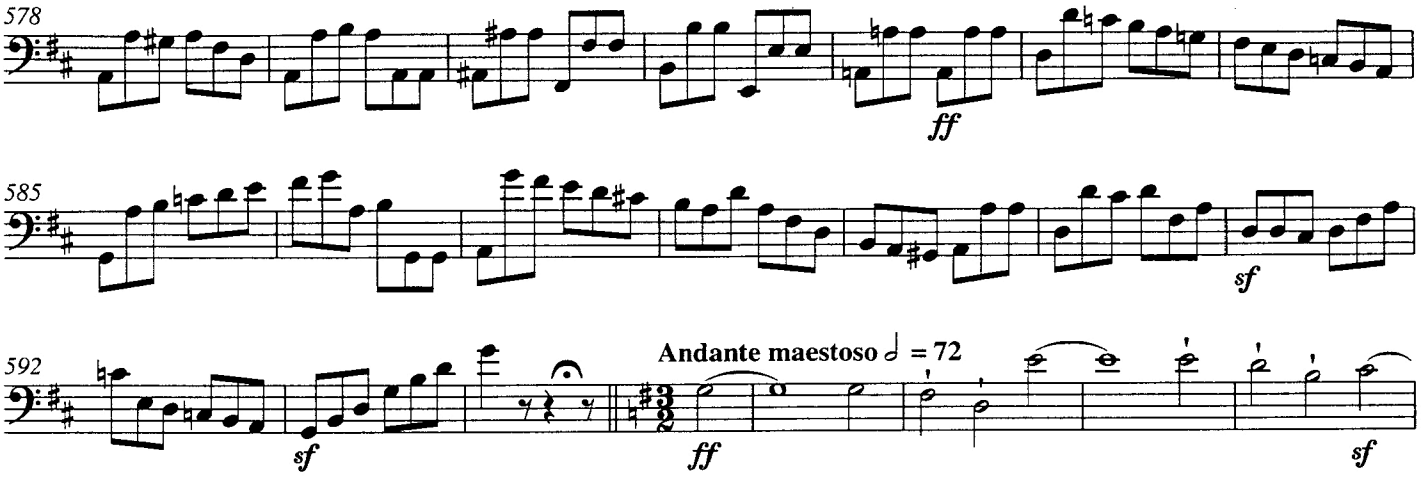
Contrabbasso

L. van Beethoven




321
ben marcato
sf
ff
ff
Allegro assai vivace ♩. = 84
alla Marcia
Fl. picc.
tenuto
329
24
1
H
32
I
15
Vc.
406
3
Basso
Lau - fet, Brü - der, eu - re Bahn Freu-
più f
417
f
più f
ff
425
K
sempre l'istesso tempo
sempre ff
433
sf
sf
441
10
Vc.
ff
457
463
469
sf
sf
476
4


486
492
L
sf
sf
sf
500
sf
sf
sf
sf
508
sf
sf
515
ff
sf
sf
sf
sf
sf
sf
sf
524
sf
3
p
4
pp
4
pp cresc.
M
543
ff
550
557
564
ff
571

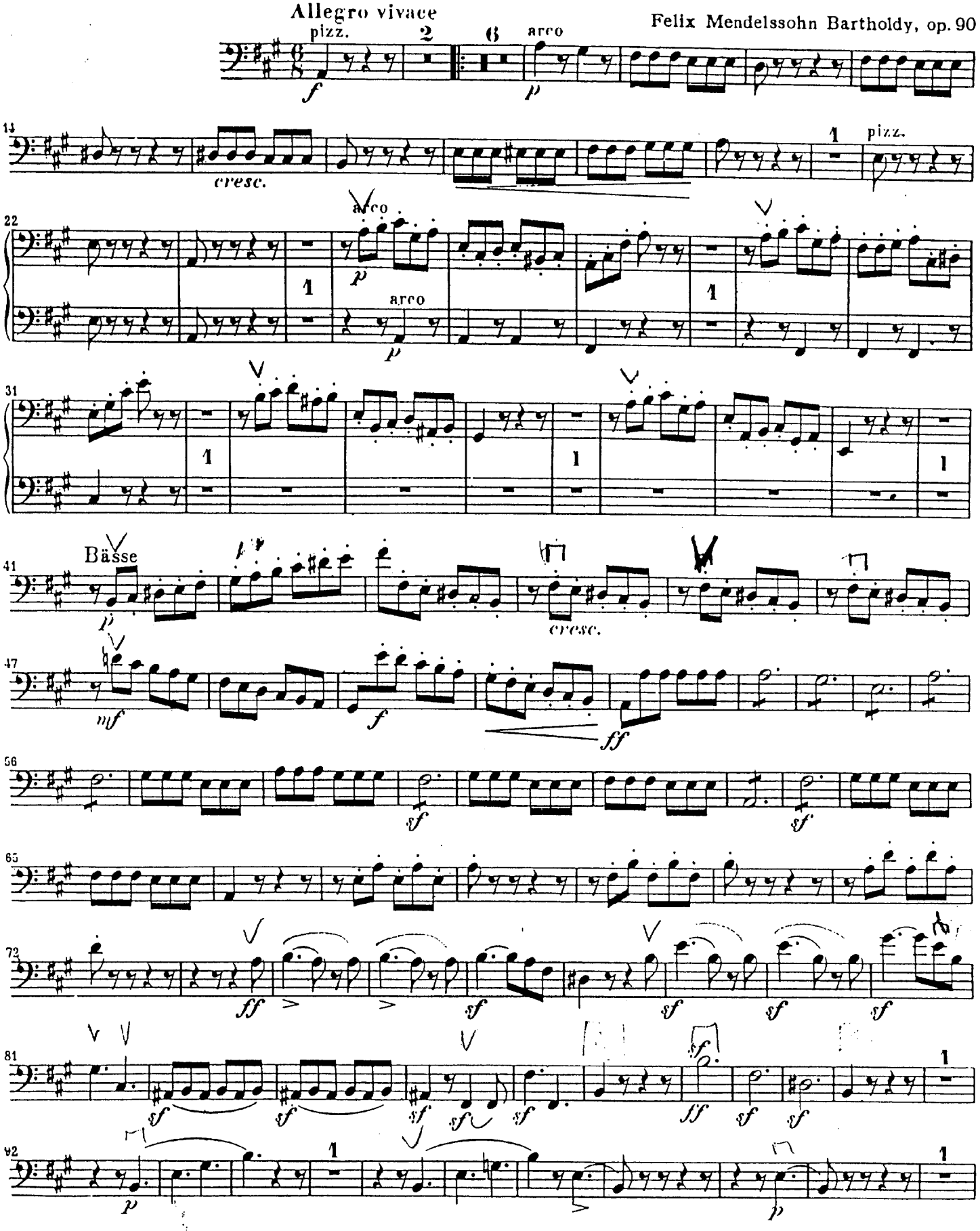

578
ff
585
sf
592
sf
Andante maestoso 𝅗𝅥 = 72
ff
sf

Symphonie Nr. 4

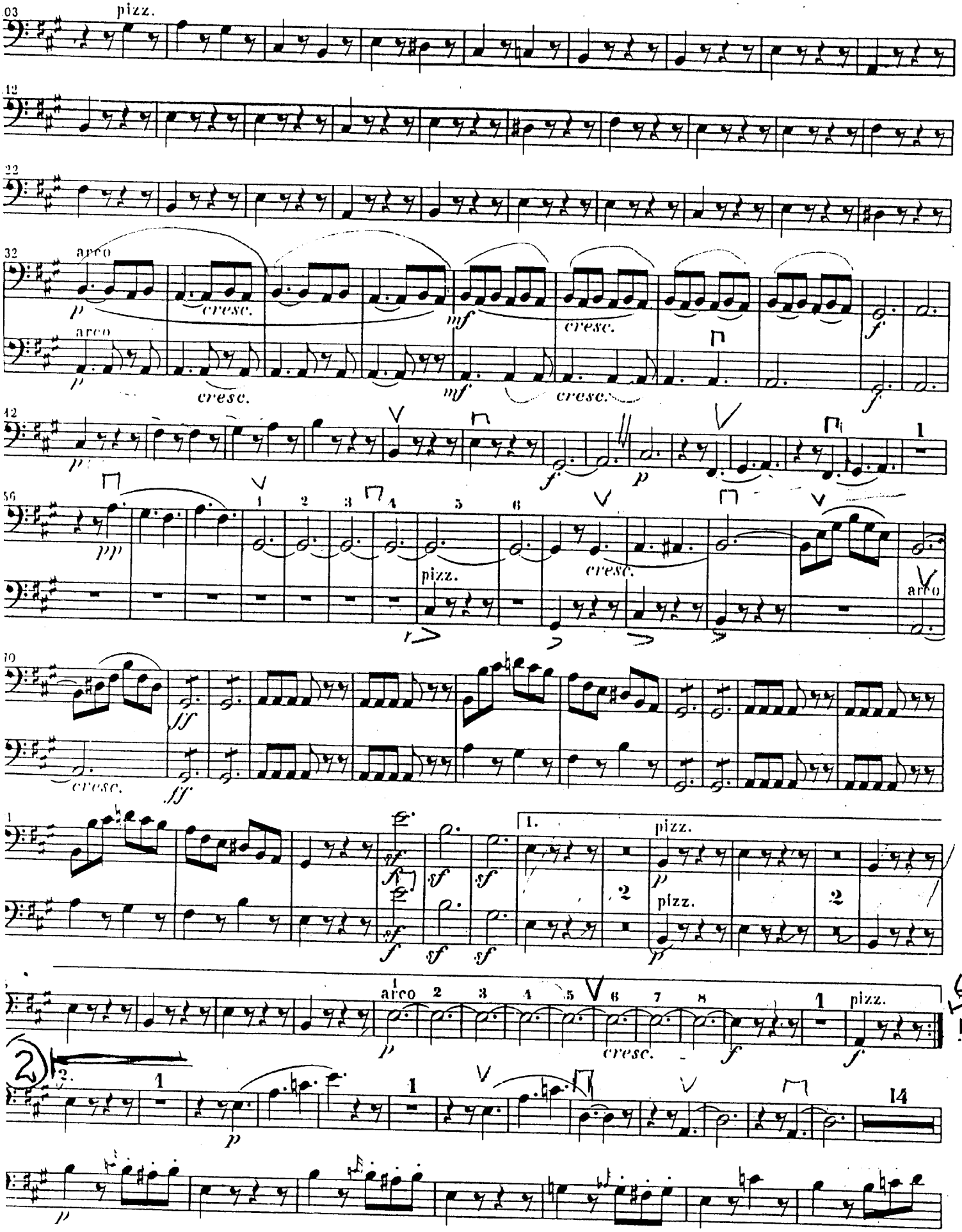
~~Violoncello~~ u. Kontrabaß

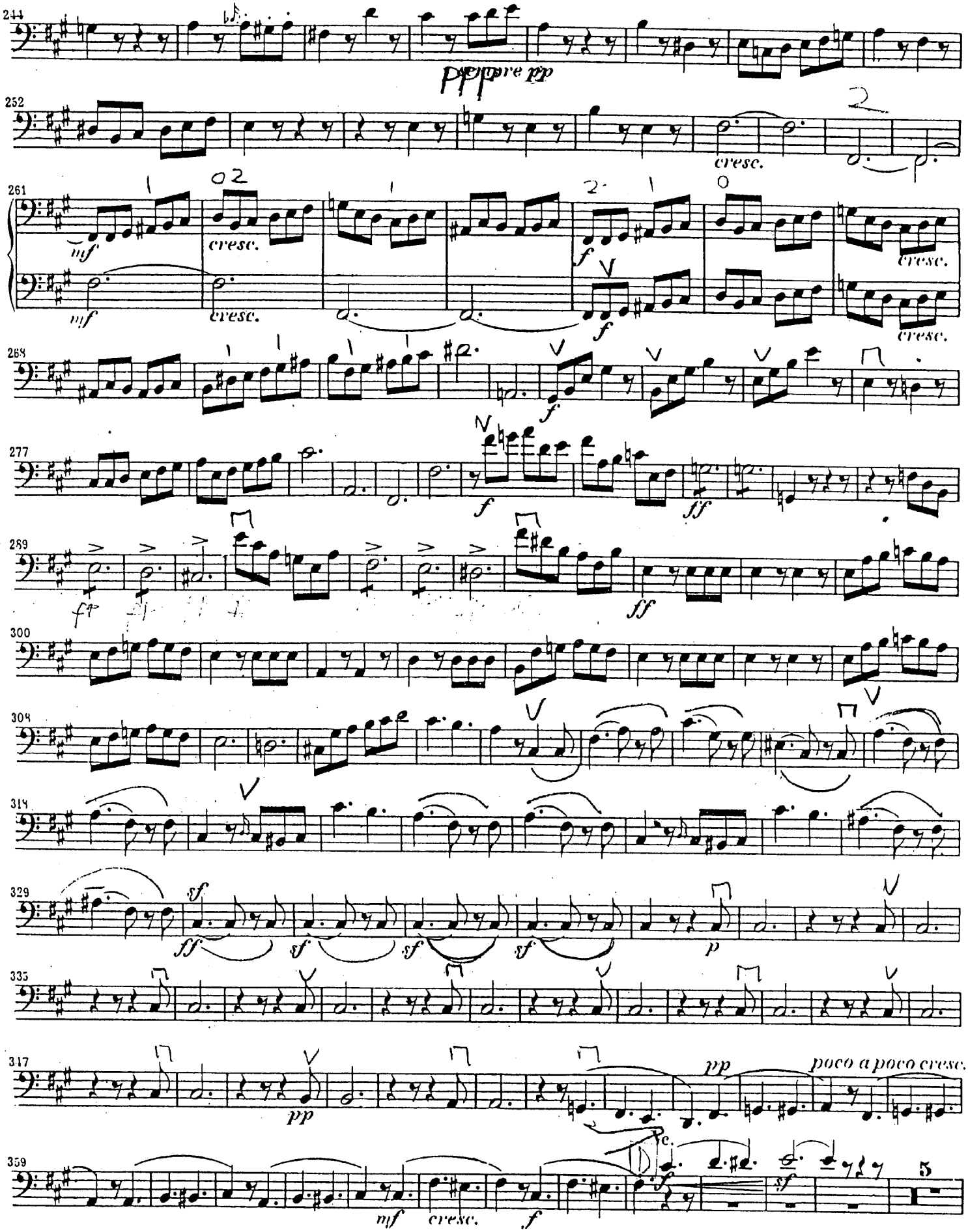
Allegro vivace

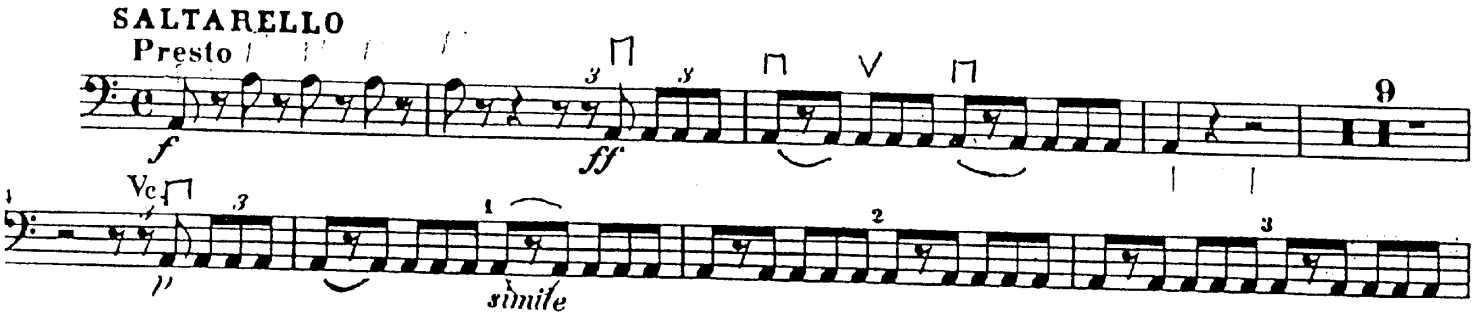
Felix Mendelssohn Bartholdy, op. 90

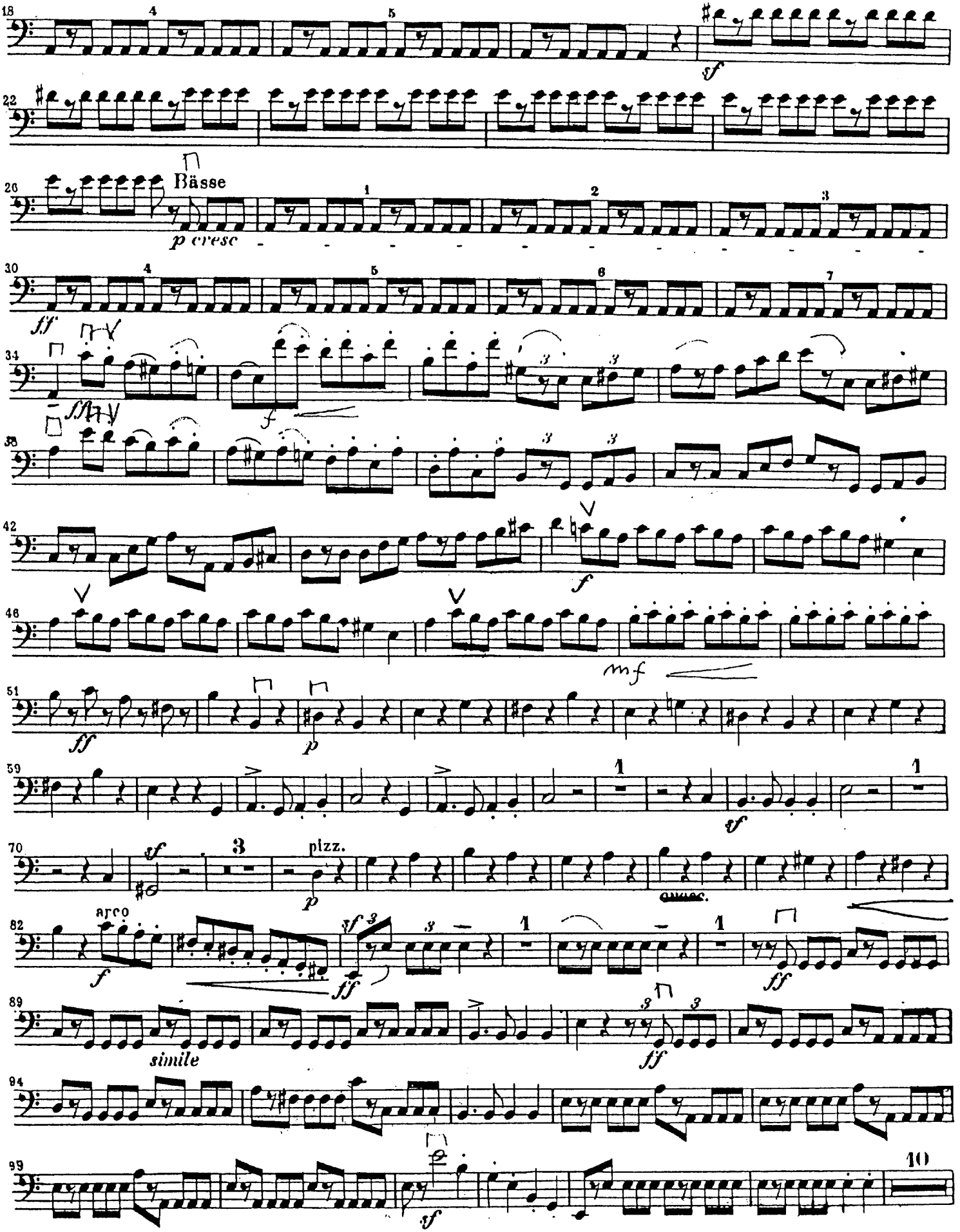


Violoncello u. Kontrabaß

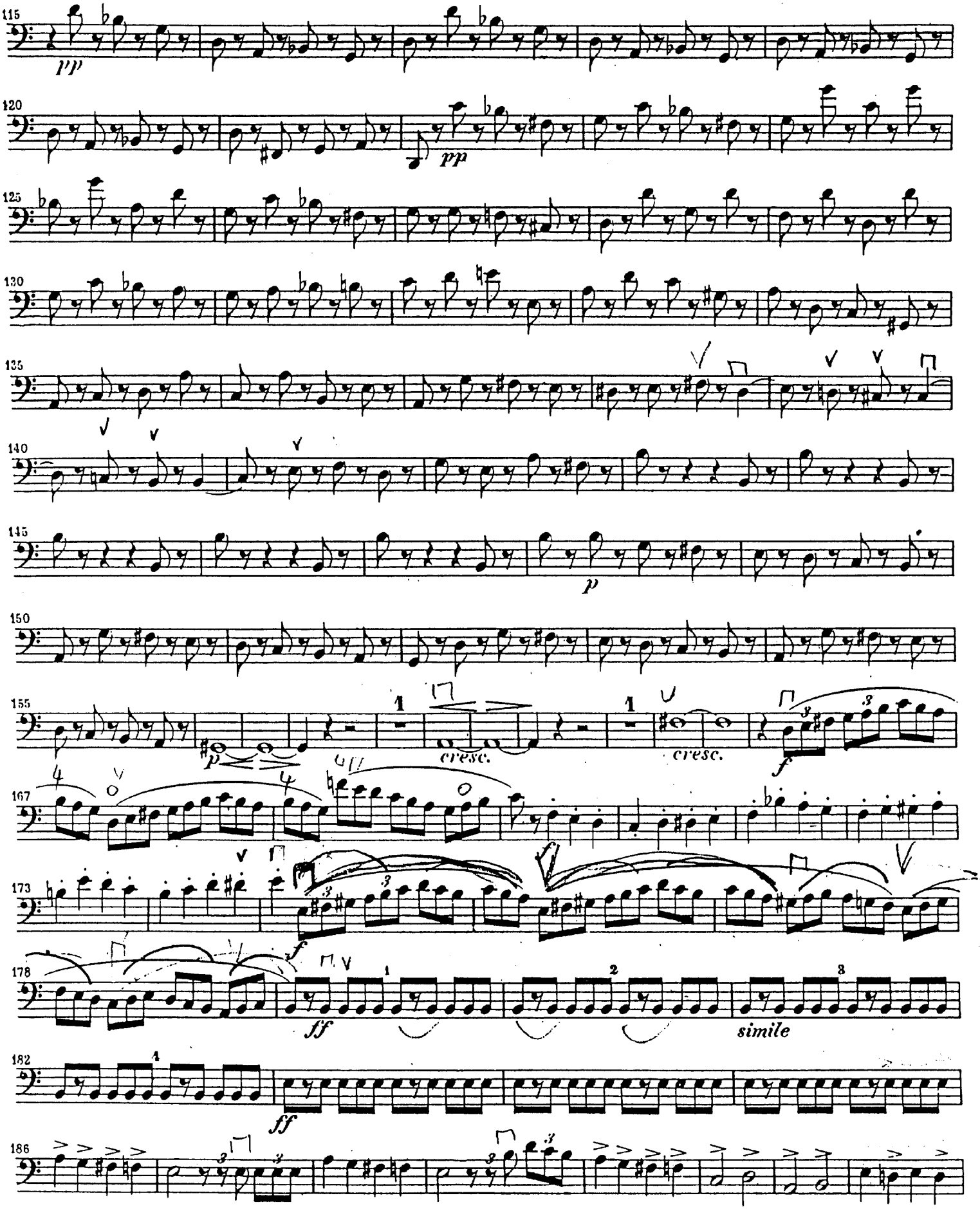


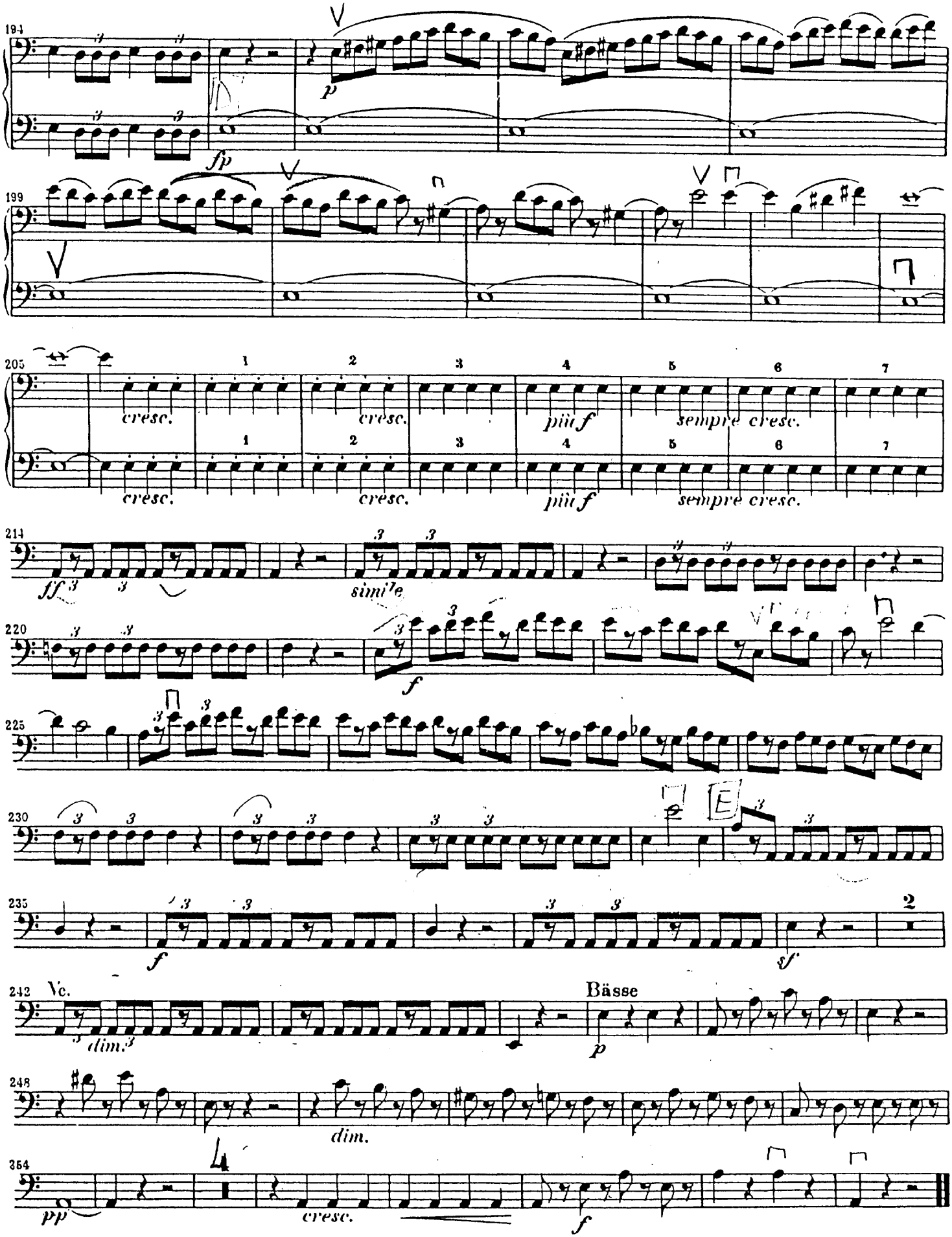

244
sempre pp
252
cresc.
261
mf
cresc.
f
cresc.
268
f
277
f
ff
289
ff
300
308
318
329
sf
ff
sf
sf
sf
p
335
347
pp
pp
poco a poco cresc.
359
mf
cresc.
f
sf
5


SALTARELLO
Presto
f
ff
9
Vc
p
simile


Bässe
p cresc
sf
ff
f
mf
pizz.
arco
simile
10

Violoncello u. Kontrabaß

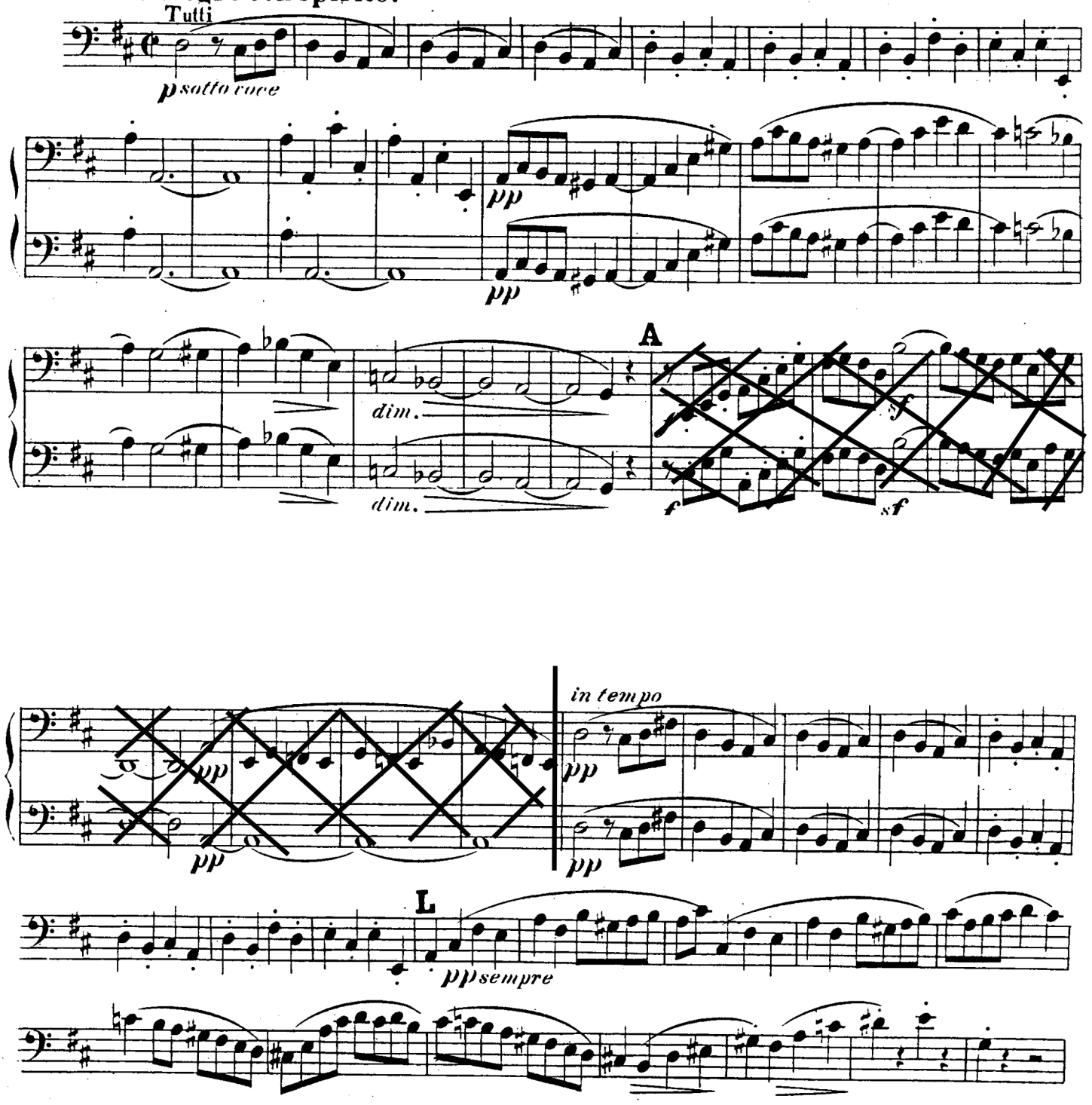



194
p
fp
199
205
cresc.
piùf
sempre cresc.
214
ff
simile
220
f
225
230
235
f
ff
242
Vc.
dim.
Bässe
p
248
dim.
254
pp
cresc.
f

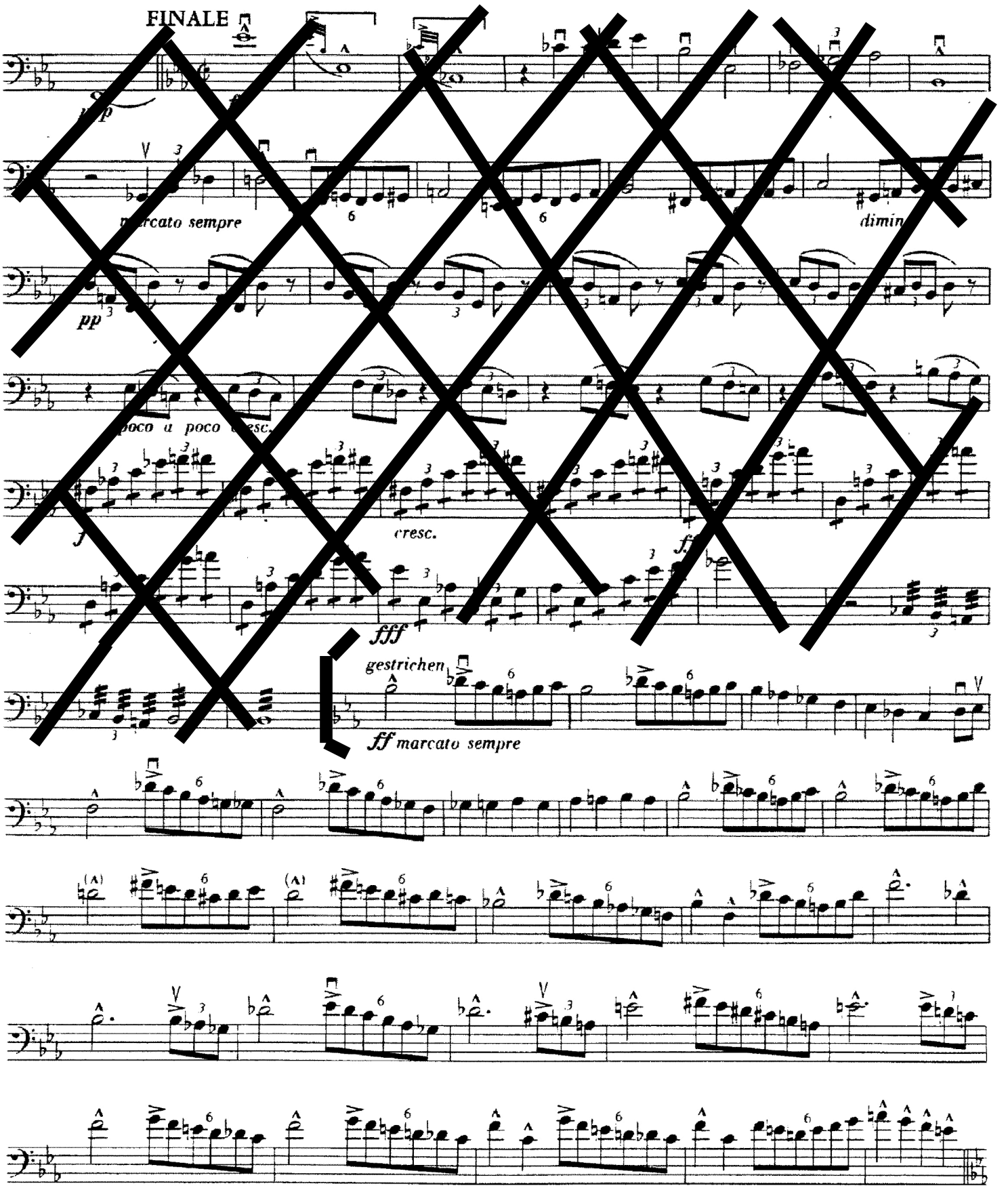
J.BRAHMS
Sinfonia n.2

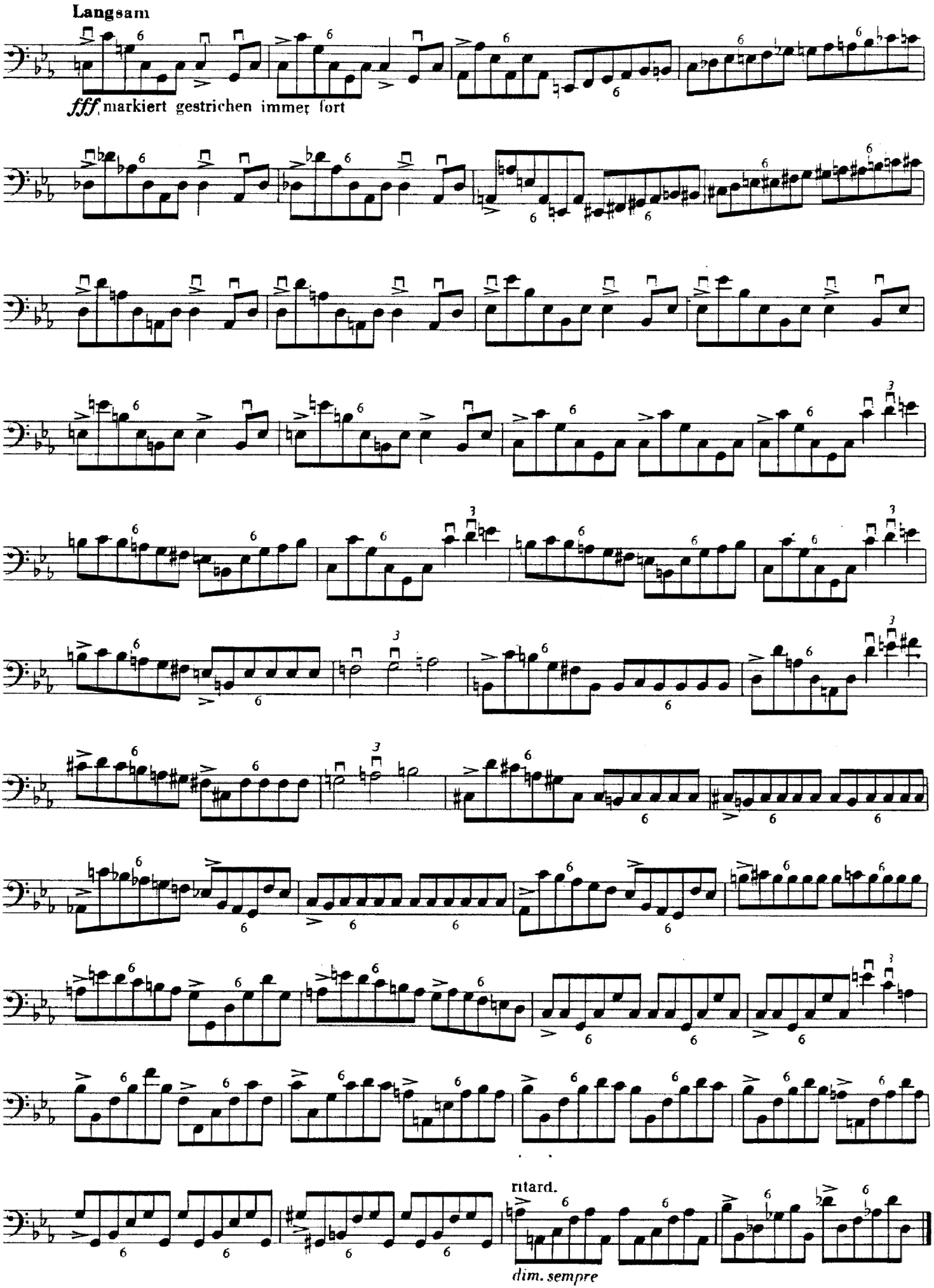
Violoncell und Contrabass.

FINALE.
Allegro con spirito.



A.BRUCKNER - SINFONIA N.4

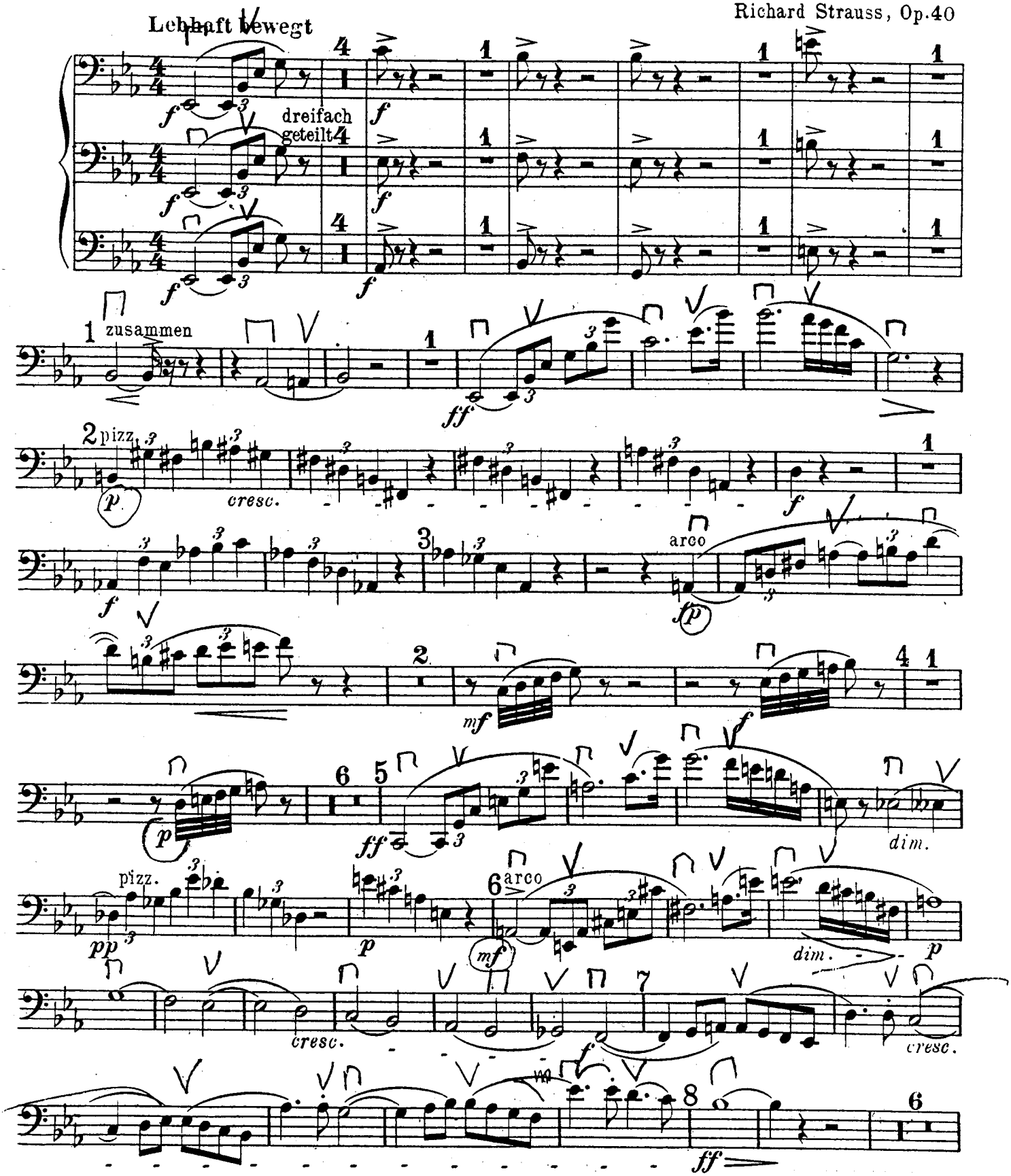



Langsam
fff markiert gestrichen immer fort
ritard.
dim. sempre

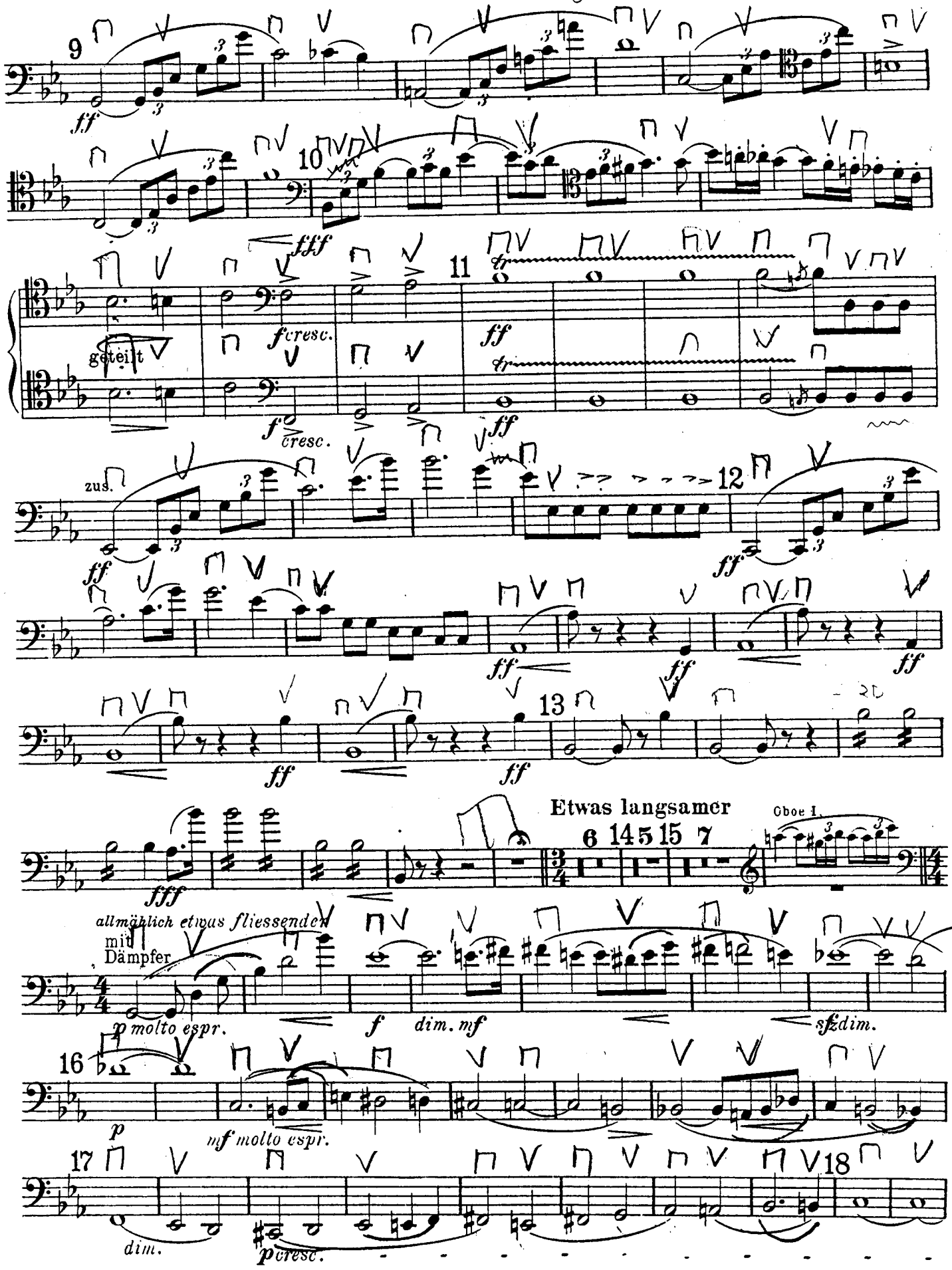
Ein Heldenleben

Contrabässe

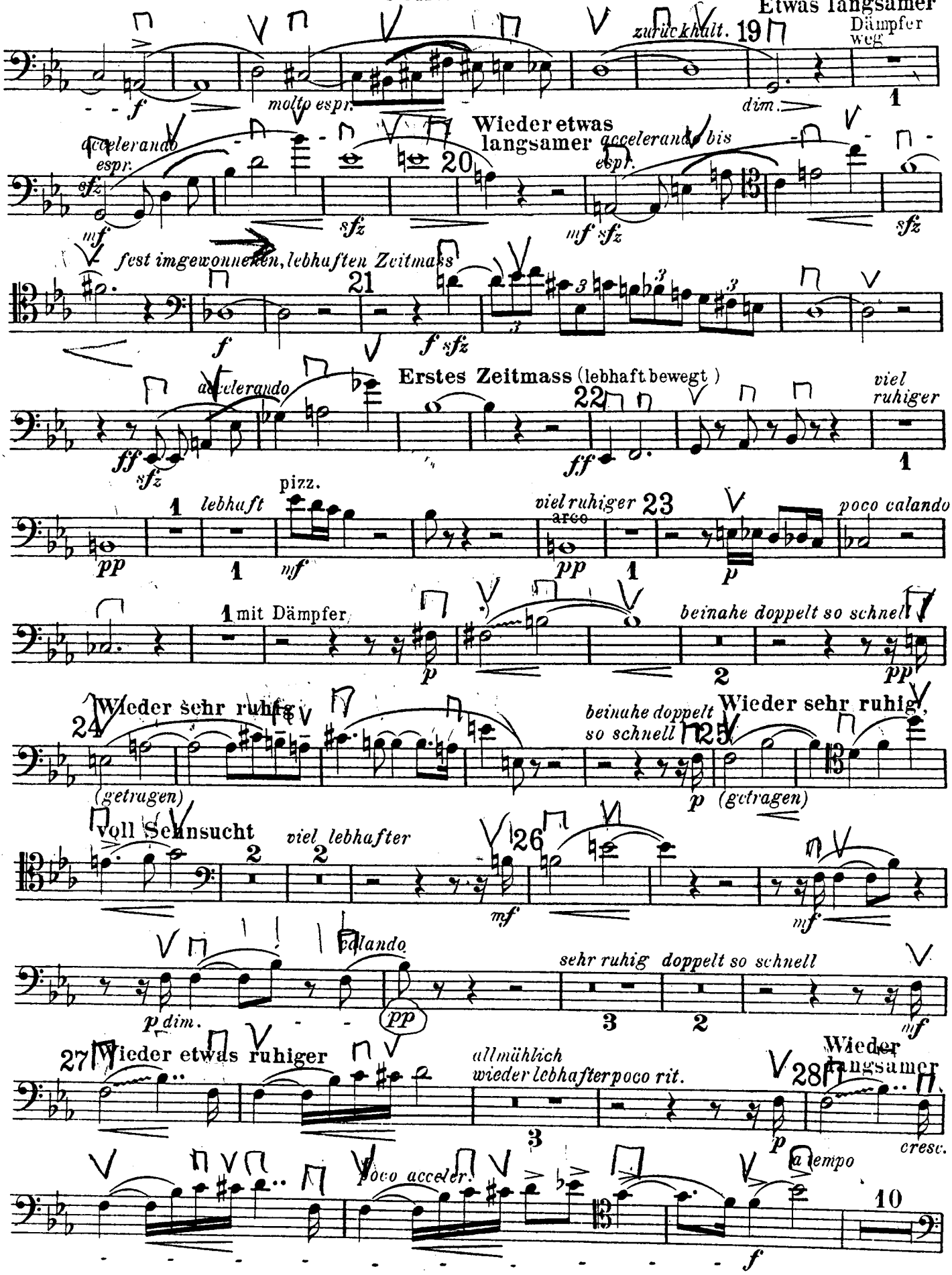
Richard Strauss, Op.40



Contrabässe

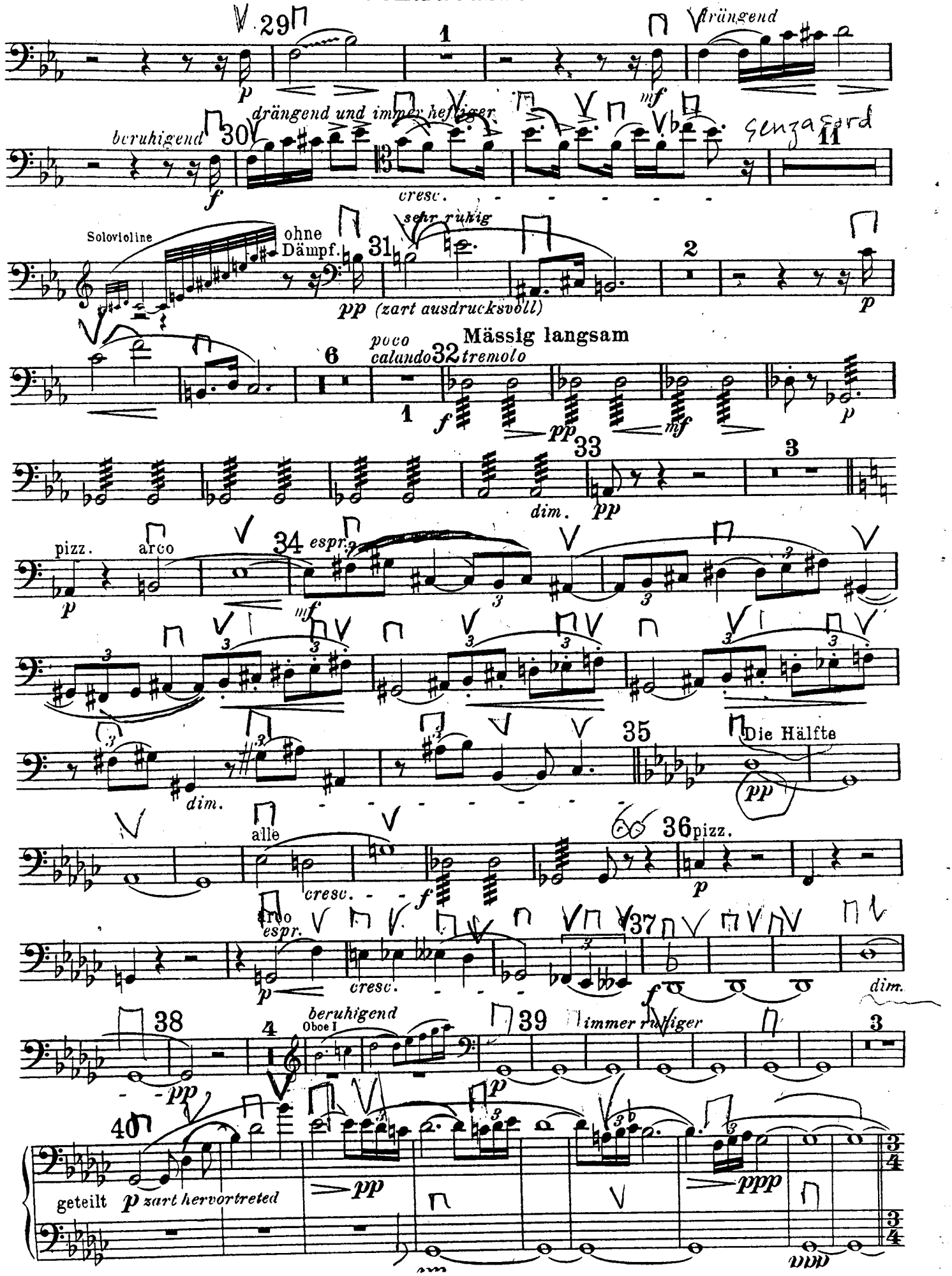


Contrabässe



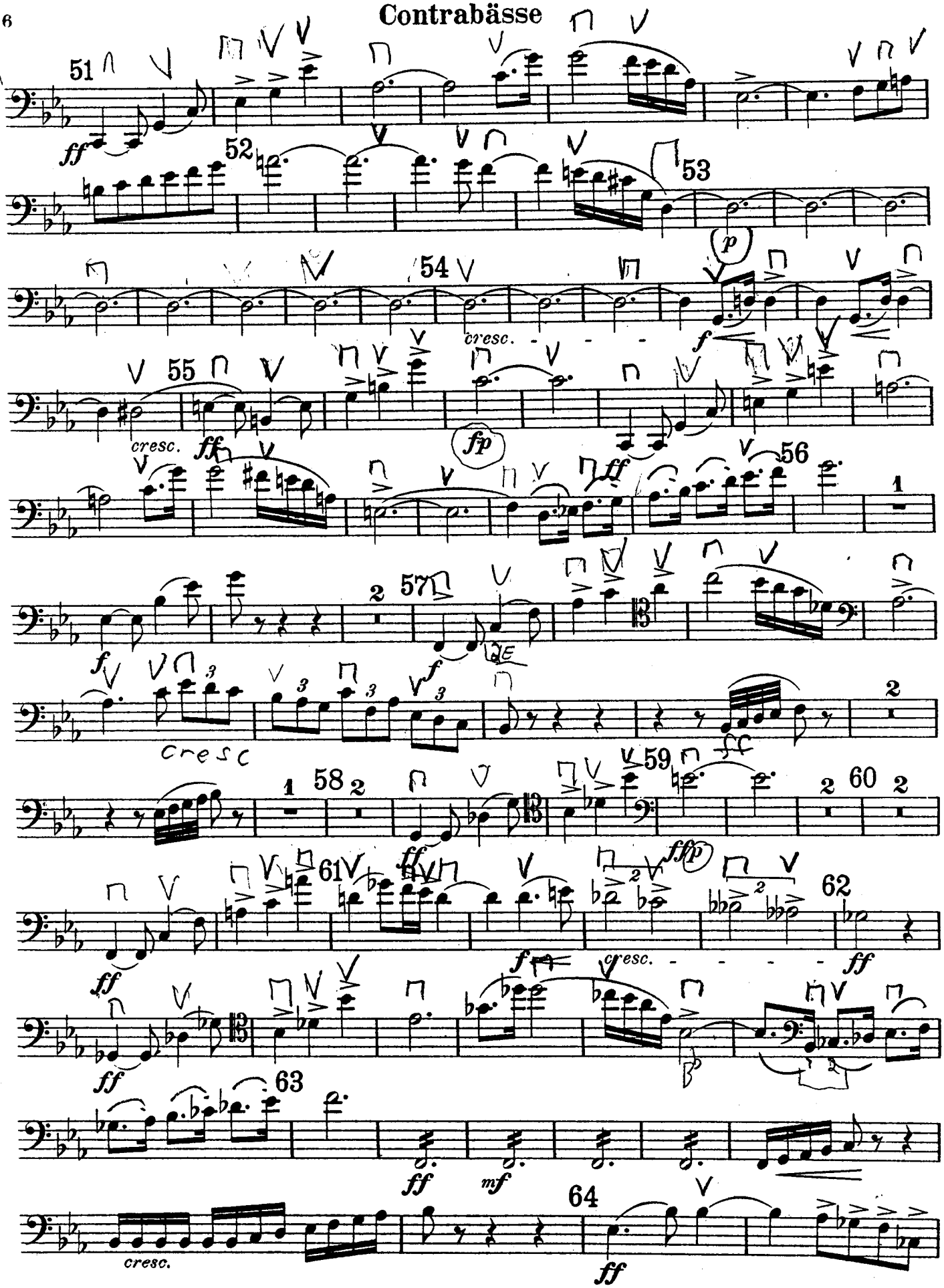
*) ~~~ bedeutet: von einem Ton zum andern schleifen (portamento)

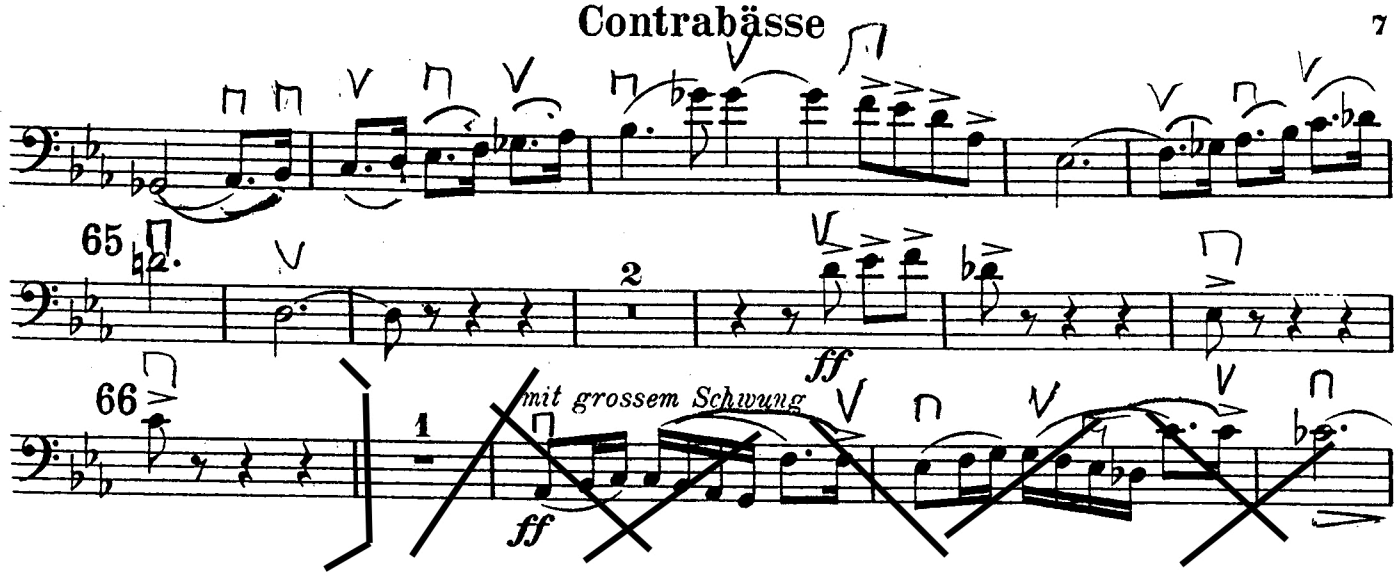
Contrabässe



SEGUE >>>

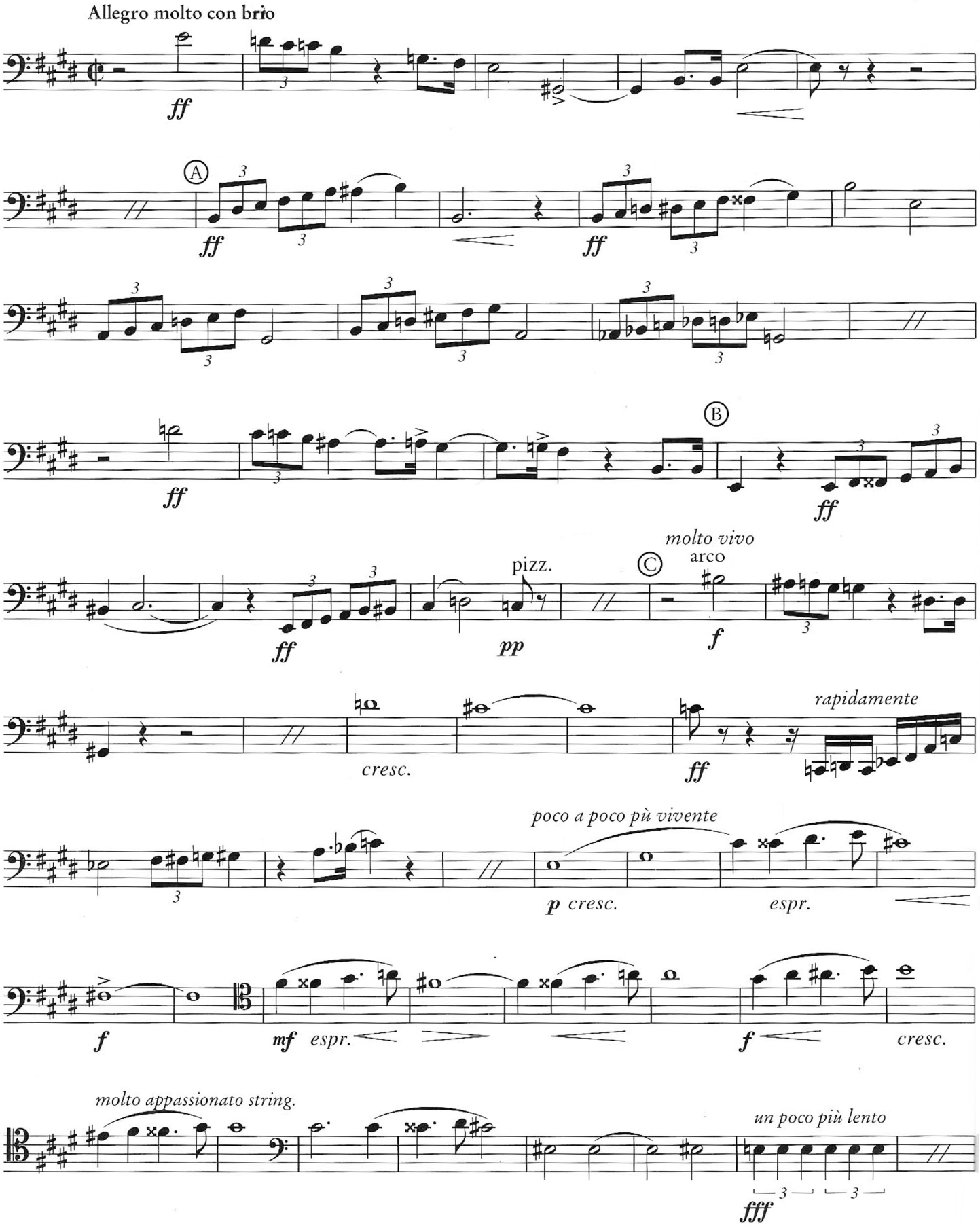
Contrabässe

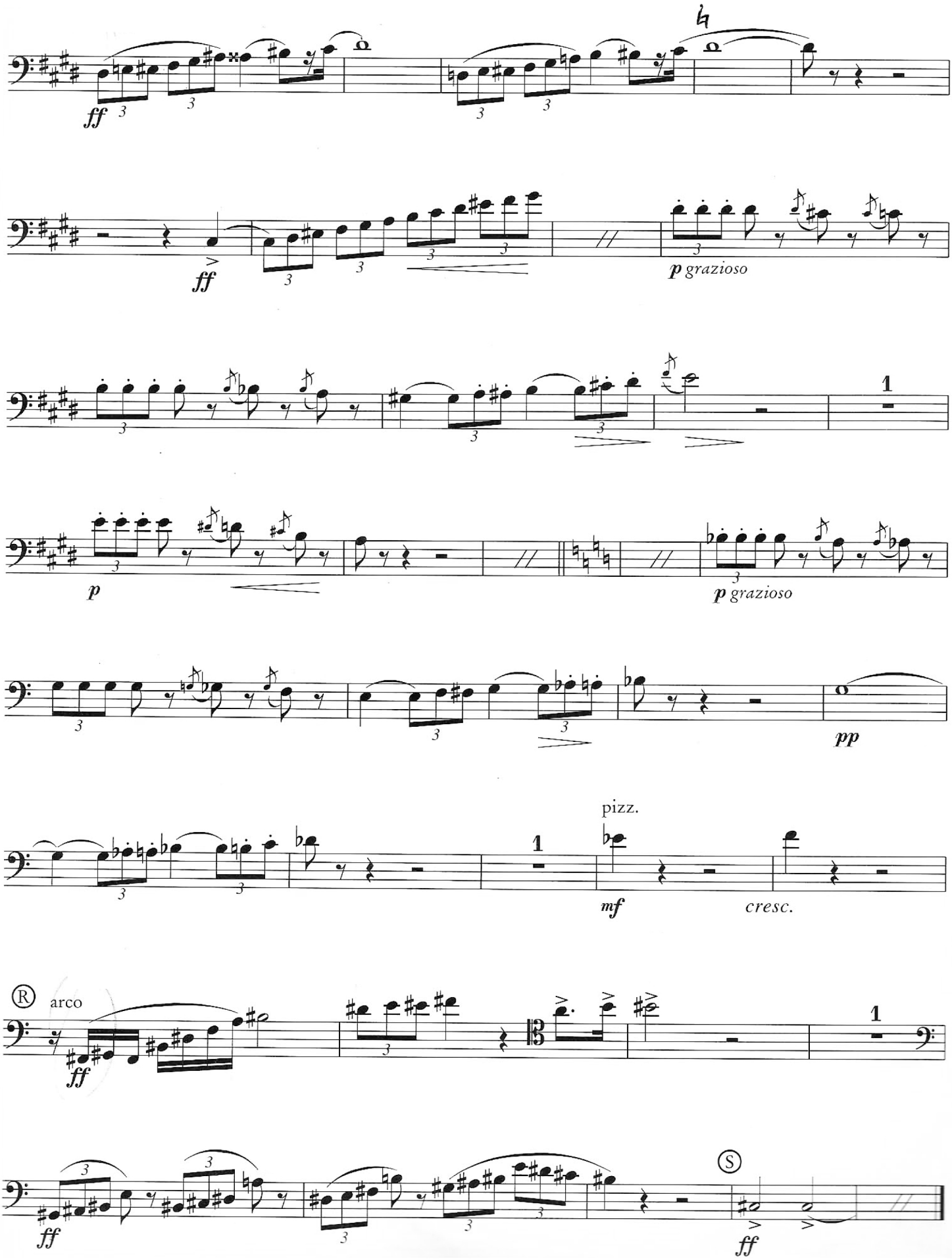



65
66
2
1
ff
mit grossem Schwung
ff

Don Juan

Richard Strauss
op. 20

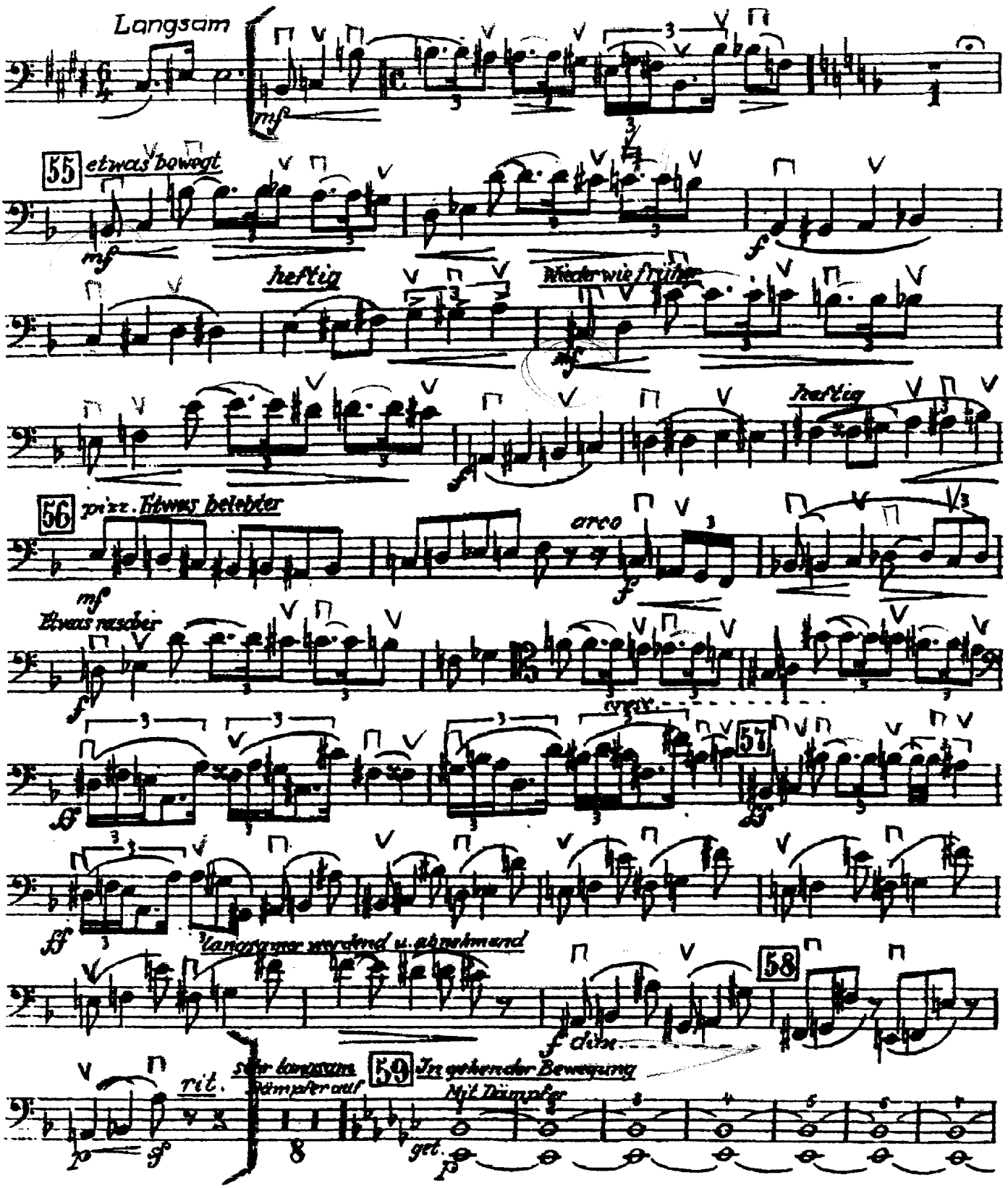



ff
ff
p grazioso
p
p grazioso
pp
pizz.
mf
cresc.
R
arco
ff
S
ff
ff

Arnold Schoenberg

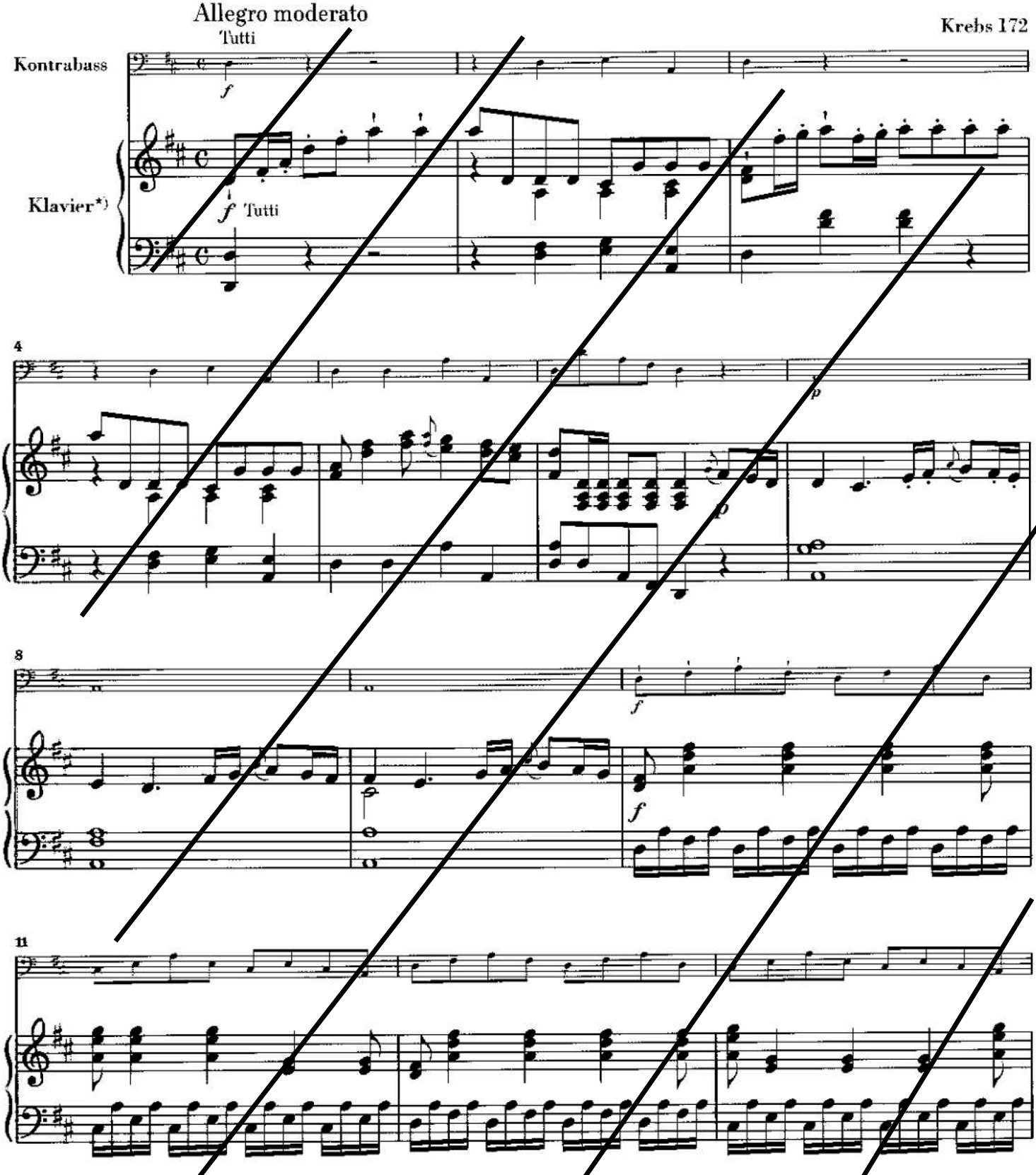
Pelleas and Melisande, Op. 5

Kontrabaß



KONZERT „E-dur“

Komponiert um 1767

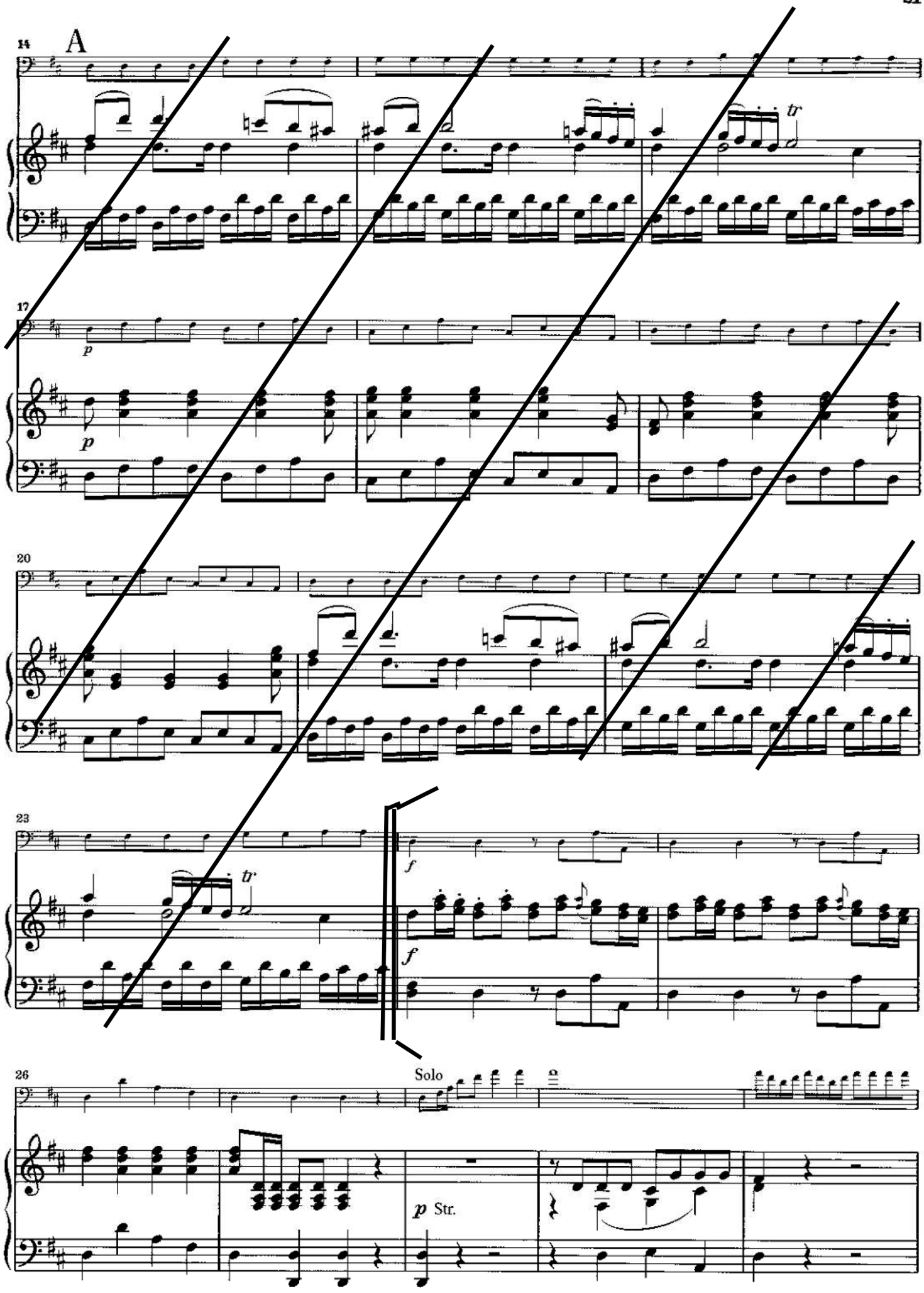


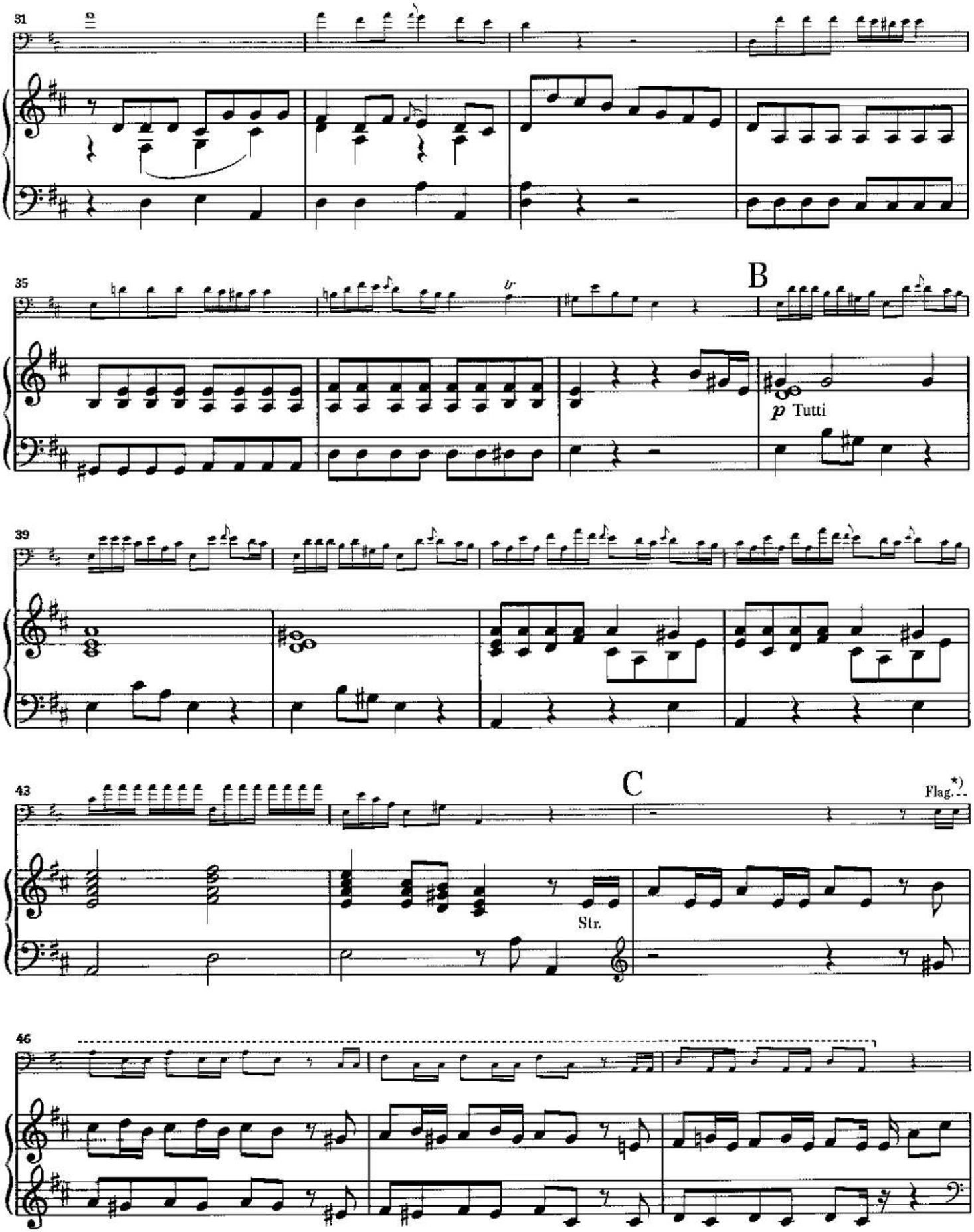
*) Klavierpartitur in E-dur siehe S. 2.

*) For piano score in E major see p. 2.

*) Pour la partie de piano en Mi majeur, cf. p. 2.

Vervielfältigungen jeglicher Art sind gesetzlich verboten.
© 2005 by G. Henle Verlag, München

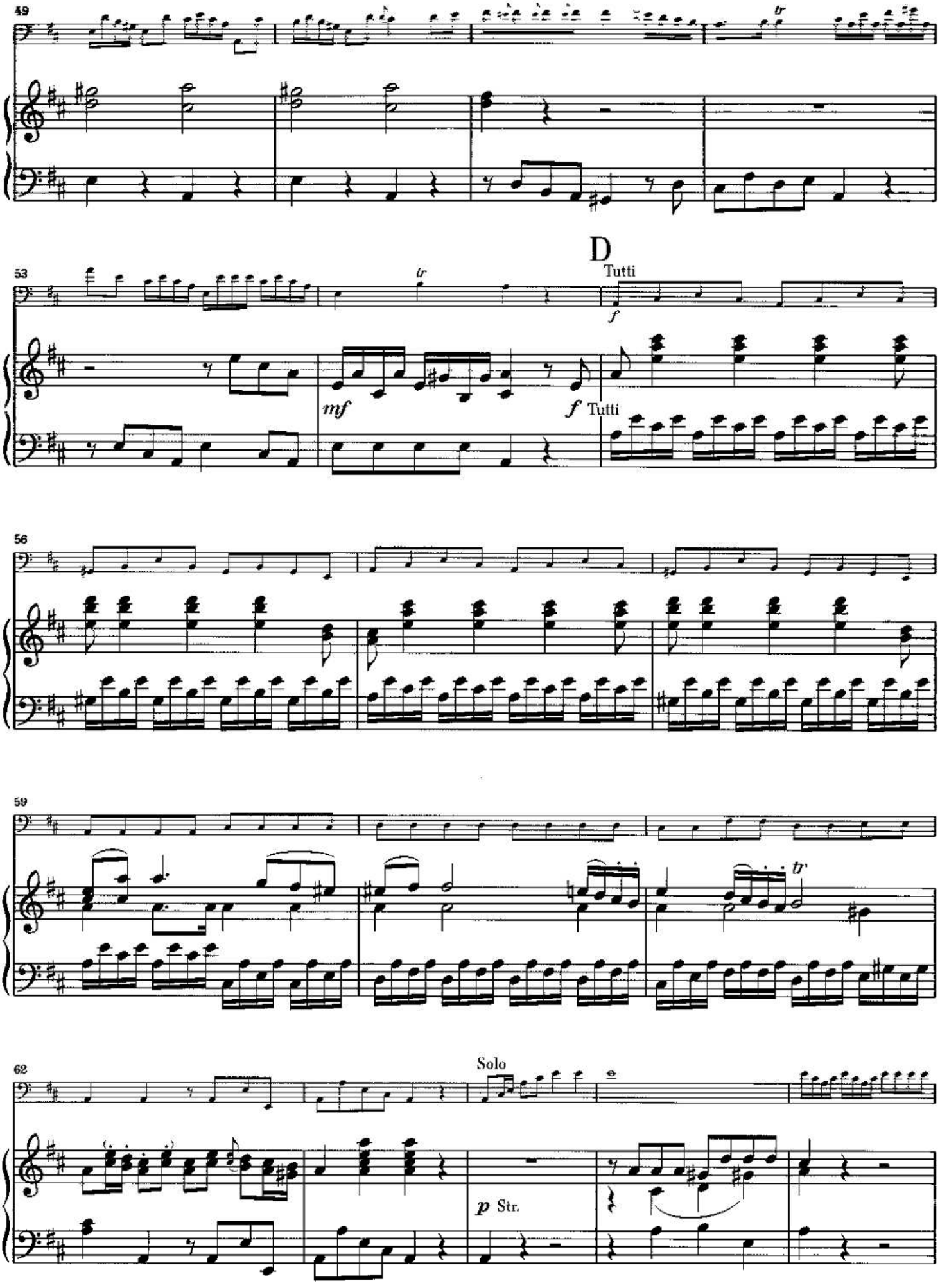

14
A
tr
17
p
p
20
23
tr
f
f
26
Solo
p Str.

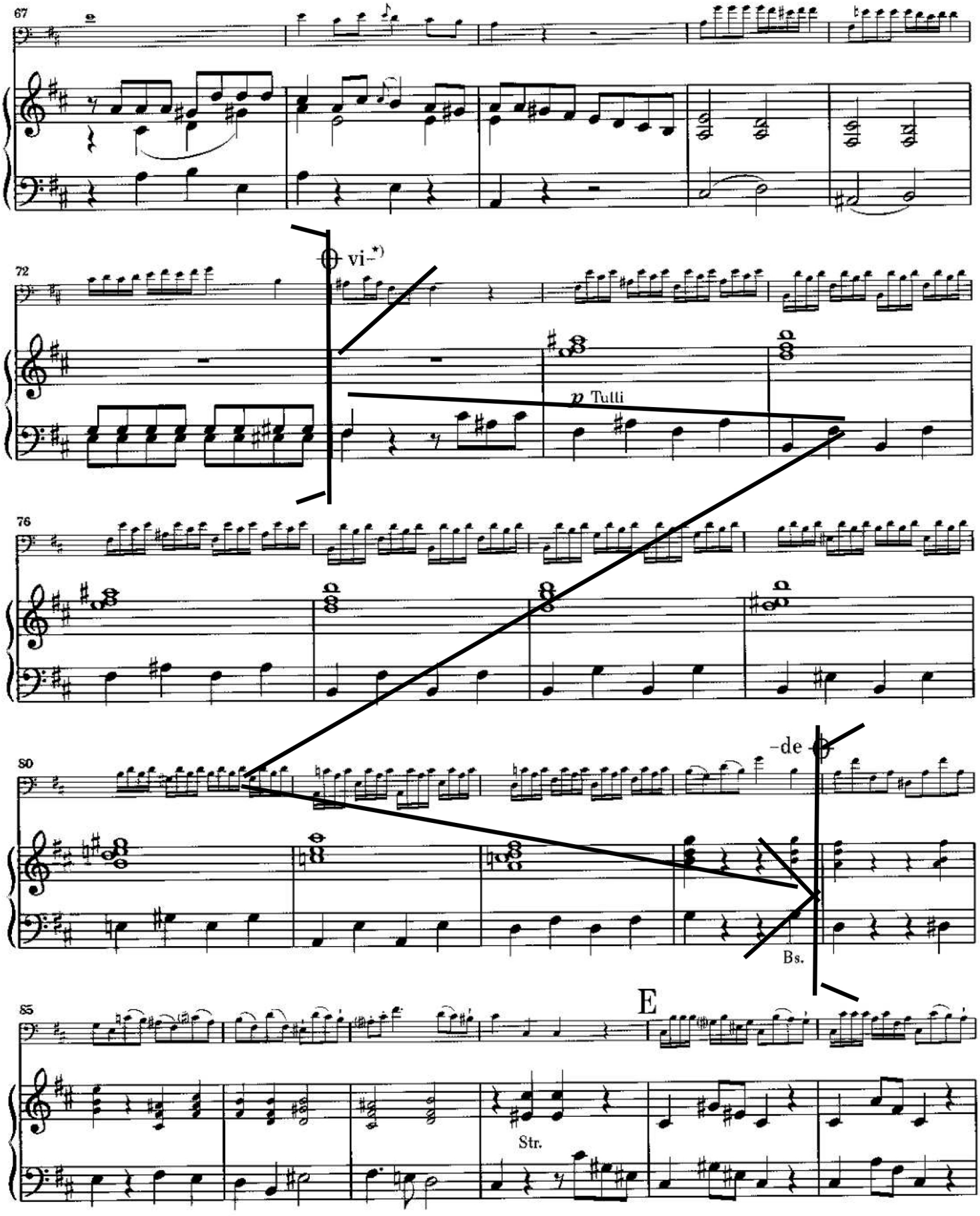


*) Flageolett-Klang ist zwei Oktaven höher (auch T. 93ff und T. 125ff). Die Griffschrift der Quelle deutet auf Ausführung in tiefer Lage hin (Wiener Stimmung)

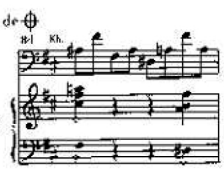
*) The sound of the harmonics is two octaves higher (same in M. 93ff and M. 125ff). The fingering notation of the source suggests it was executed in low position (Viennese tuning).

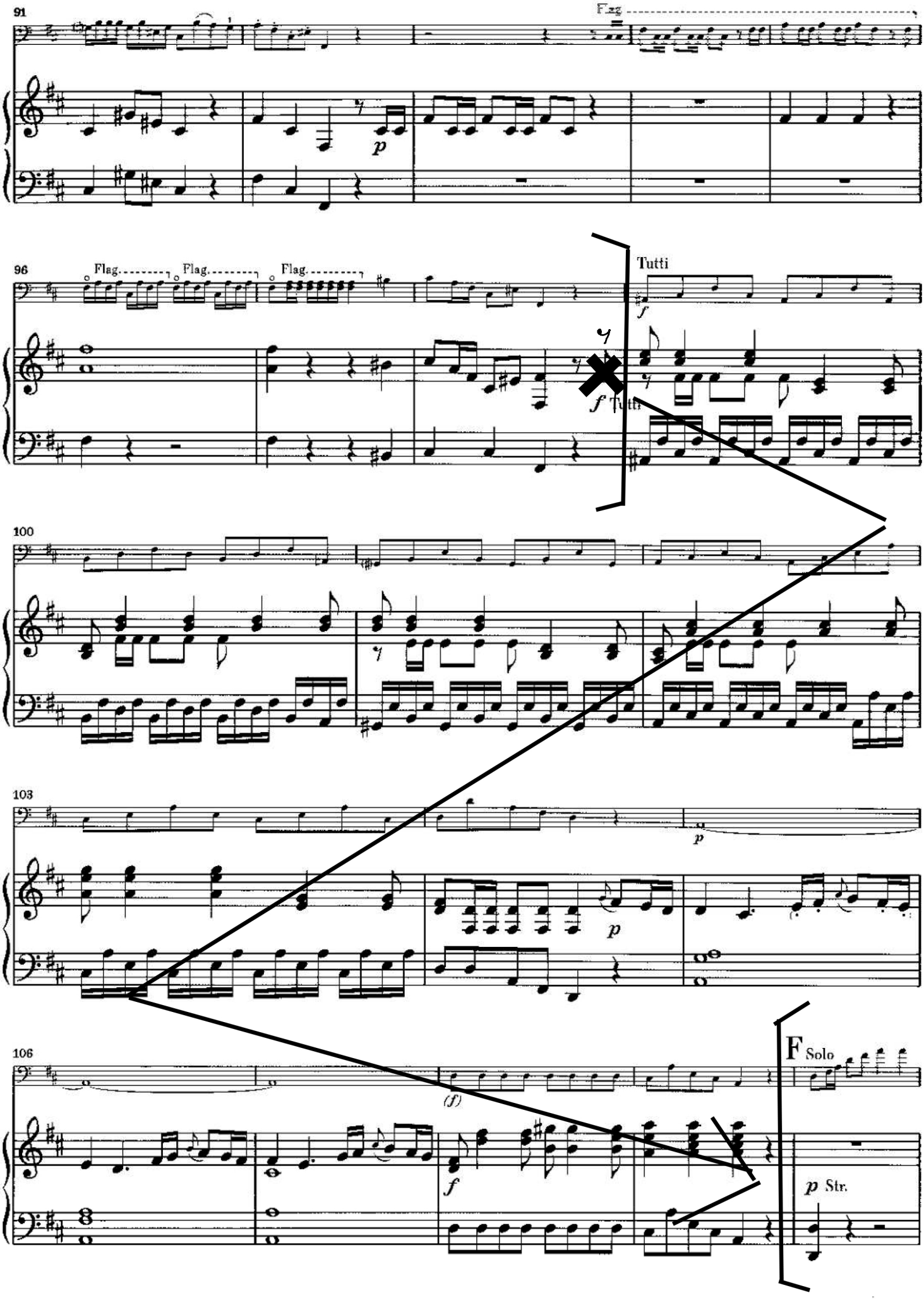
*) Les harmoniques sonnent deux octaves plus haut (idem à M. 93ff et M. 125ff). Les doigtés originaux suggèrent une exécution dans les positions basses (accord viennois).

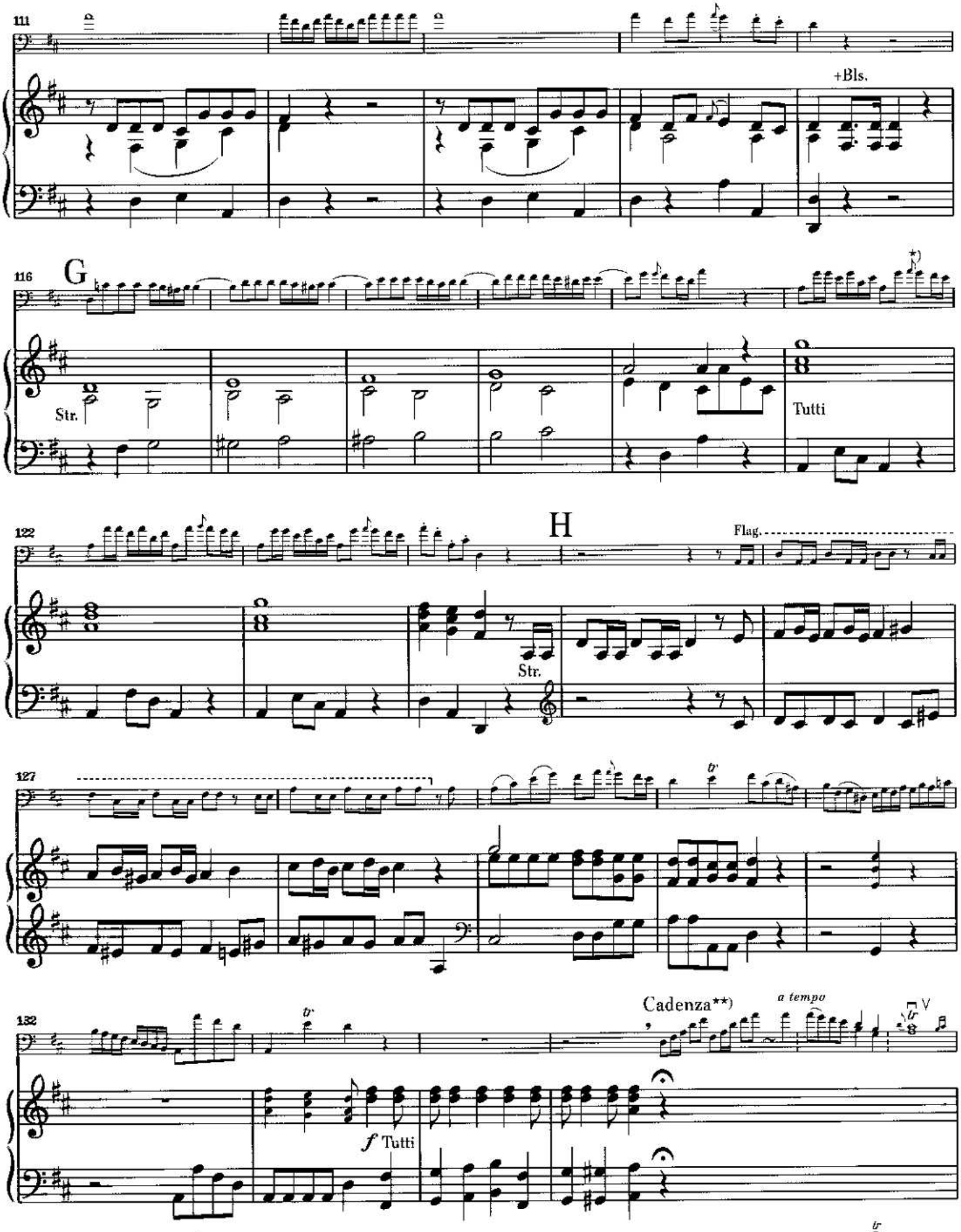

49
tr
D
53
Tutti
f
tr
mf
f Tutti
56
59
tr
62
Solo
p Str.



*) Im Erstdruck von der Quelle abweichende Kürzung (*vi– –de*) und geänderter Takt 84:
The first edition departs from the source by introducing a cut (*vi– –de*) and altering M. 84:
La première édition se différencie de l'original par l'introduction d'une coupure (*vi– –de*) et un changement à M. 84:

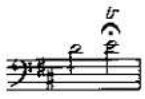


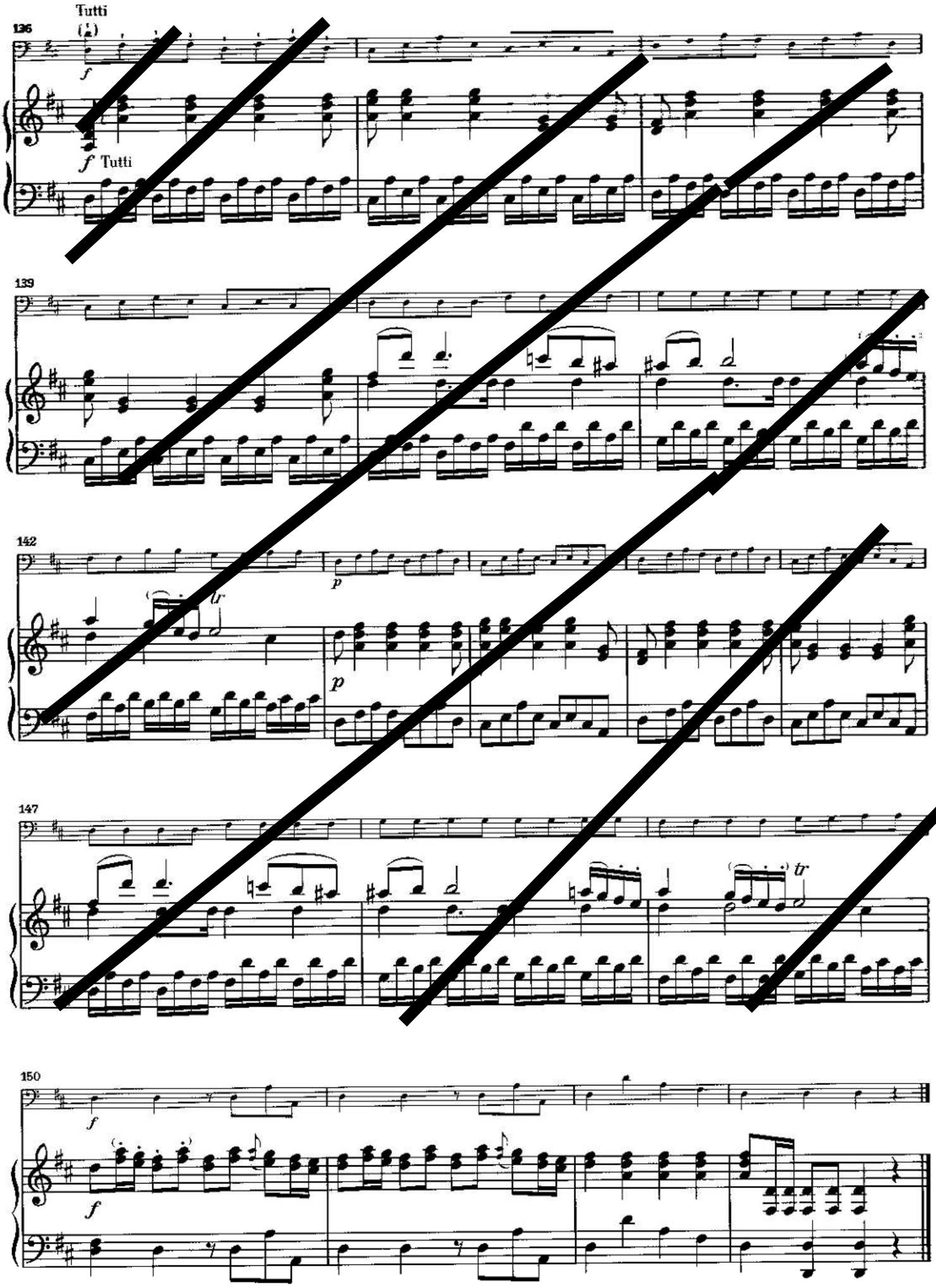

91
Flag.
p
96
Flag.
Flag.
Flag.
Tutti
f
f Tutti
100
103
p
p
106
(f)
f
F Solo
p Str.

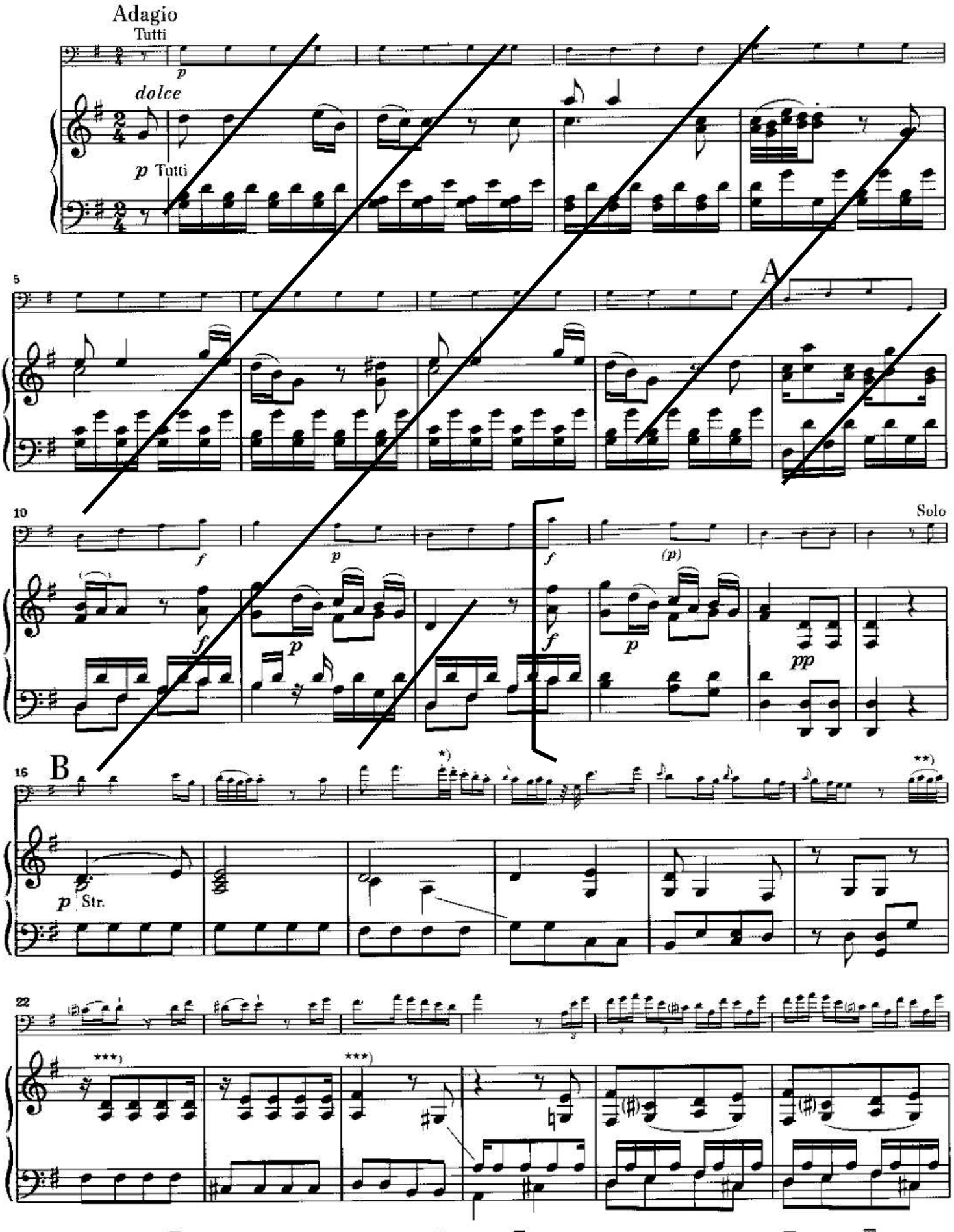


*) Vorschlag in der Quelle als 𝅘𝅥𝅯 notiert (auch T. 122).
Appoggiatura written as 𝅘𝅥𝅯 in the source (same in M. 122).
Appoggiature écrite 𝅘𝅥𝅯 dans l'original (idem à M. 122).

**) Kadenzvorschlag des Herausgebers. In der Quelle T. 135:
Editor's suggestion for cadenza. M. 135 in source reads:
Suggestion de l'éditeur pour la cadence. Dans l'original, M. 135 est transcrit comme suit:



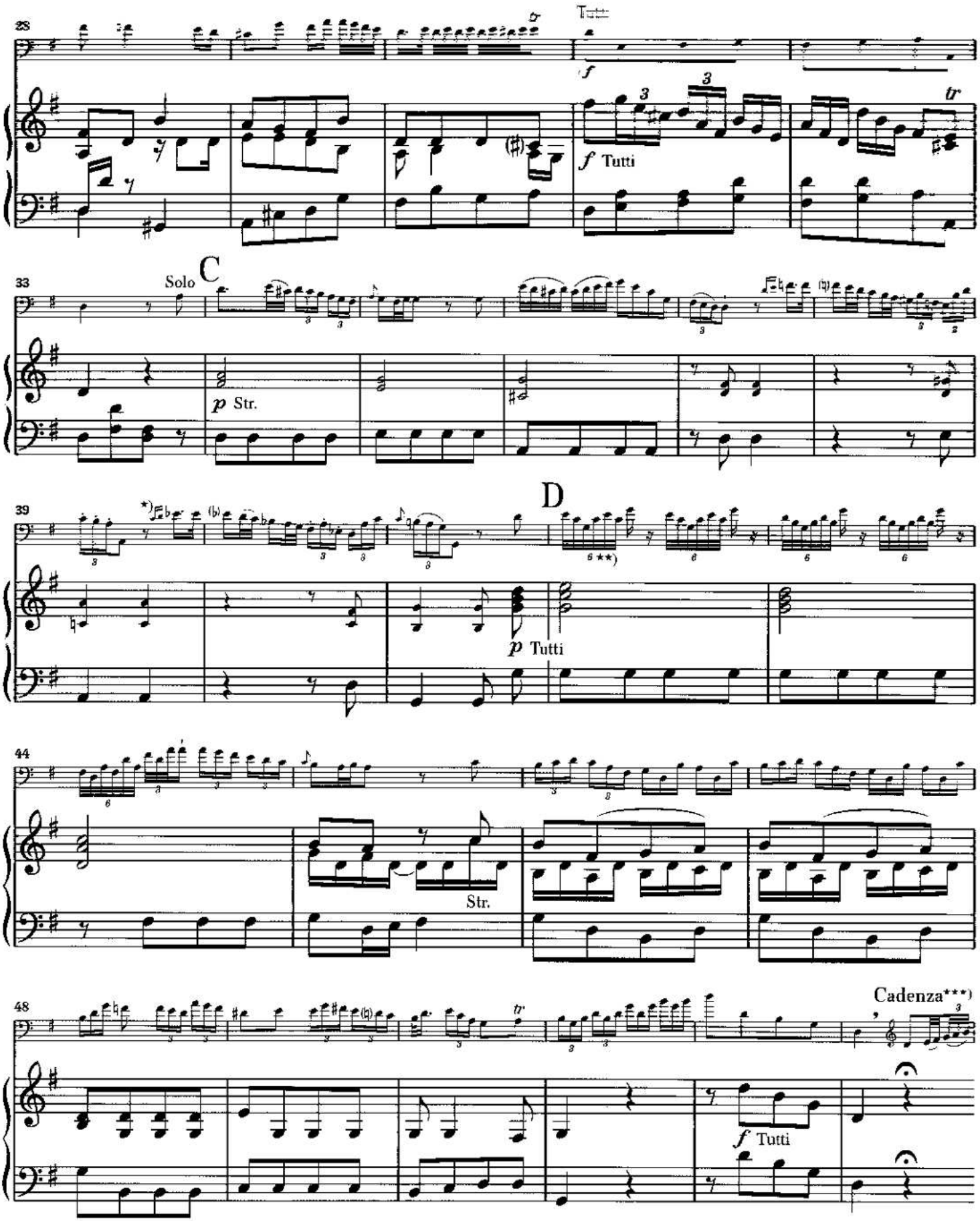

Tutti
136
f
f Tutti
139
142
p
p
tr
147
tr
150
f
f



*) In der Quelle 𝅗𝅥 statt 𝅘𝅥 notiert.
**) In der Quelle irrtümlich bereits hier cis.
***) Oberstimme in der Quelle irrtümlich e.

*) Source gives 𝅗𝅥 instead of 𝅘𝅥.
**) Source mistakenly places c♯ here.
***) Source mistakenly has e in upper voice.

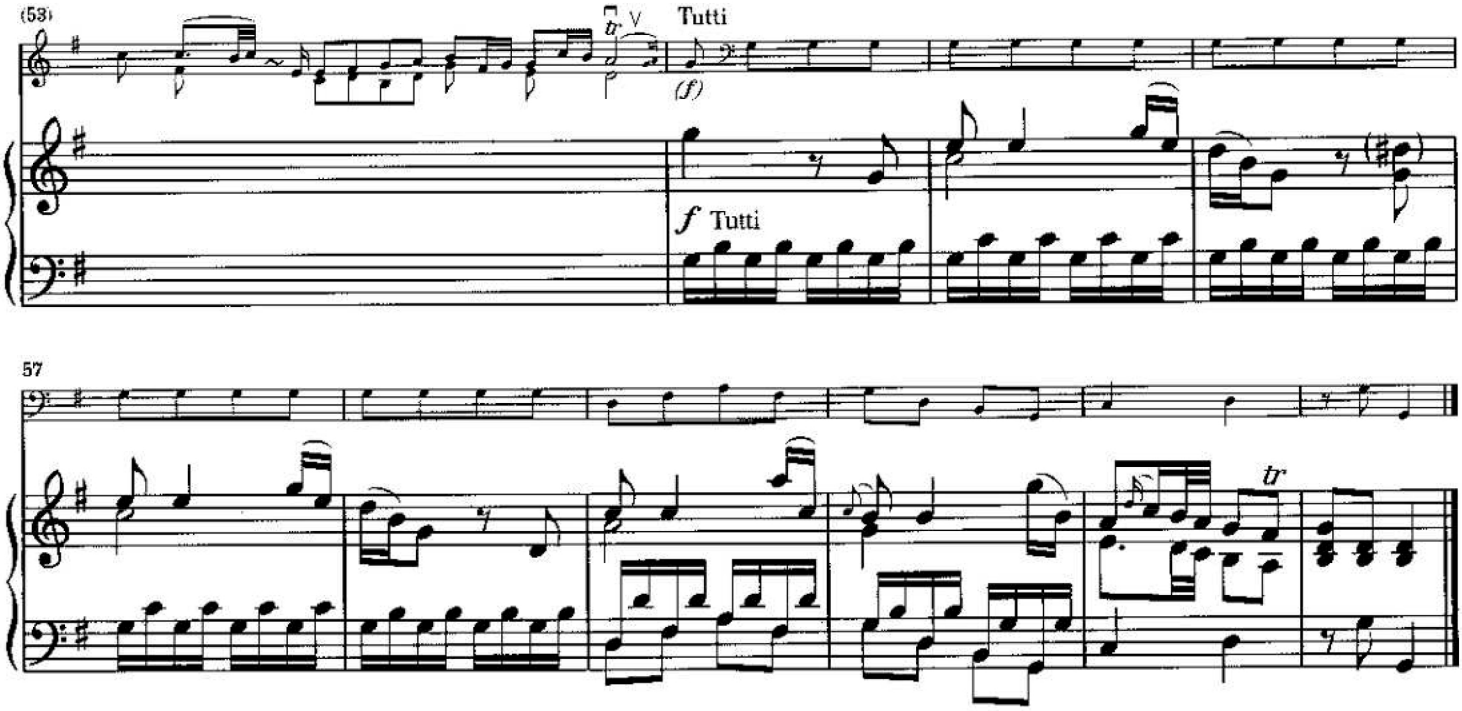
*) L'original indique 𝅗𝅥 au lieu de 𝅘𝅥.
**) L'original indique ici *do*♯ par erreur.
***) L'original indique par erreur un *mi* dans la voix supérieure.



*) Vorschlagsnoten in der Quelle wohl irrtümlich *d* und *e*.
Source gives appoggiatura notes as *d* and *e*, probably by mistake.
L'original donne *ré* et *mi* comme notes d'appoggiature, probablement par erreur.

**) Sextolen in der Quelle zusätzlich durch Bogen gekennzeichnet (bis T. 44).
Source marks sextuplets with additional slur (to M. 44).
L'original indique des sextuplets avec une liaison additionnelle (jusqu'à M. 44).

***) Kadenzvorschlag des Herausgebers. In der Quelle T. 53:
Editor's suggestion for cadenza. M. 53 in source reads:
Suggestion de l'éditeur pour la cadence. Dans l'original, M. 53 se lit:


(53)
Tutti
(f)
f Tutti

57