

ACCADEMIA NAZIONALE
DI SANTA CECILIA
Fondazione

Concorso pubblico internazionale per il seguente ruolo

Primo Contrabbasso con obbligo della fila e della quinta corda

2026

- G. Bottesini Concerto n. 2 per contrabbasso
- K.D. Dittersdorf Concerto n.2 per contrabbasso
- F.J.Haydn Sinfonia n.31 (solo)
- G.Verdi Otello (solo)
- G.Mahler Sinfonia n.1 (solo)
- S.Prokof'ev Il luogotenente Kize (solo)
- I.Stravinskij Pulcinella (solo)
- D.Milhaud La création du monde (solo)
- A.Ginastera Variaciones concertantes (solo)
- J.S.Bach Concerto per violino BWV 1042
- W.A. Mozart Sinfonia n.40
- W.A. Mozart Sinfonia n.41
- L. van Beethoven Sinfonia n.5
- L. van Beethoven Sinfonia n.7
- L. van Beethoven Sinfonia n.9
- J. Brahms Sinfonia n.1
- J. Brahms Sinfonia n.2
- G. Mahler Sinfonia n.2
- G. Mahler Sinfonia n.5
- R. Strauss *Don Juan*
- R. Strauss *Ein Heldenleben*
- A. Bruckner Sinfonia n.7
- D. Šostakovič Sinfonia n.5

GIOVANNI BOTTESINI

(1821–1889)

Konzert
für Kontrabass und Orchester
h-moll

Concerto
for Double bass and Orchestra
in B minor

herausgegeben von / edited by
Klaus Trumpf

Kontrabass



BREITKOPF & HÄRTEL

WIESBADEN · LEIPZIG · PARIS

Edition Breitkopf 8530

Printed in Germany

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.*

29 *cresc.* *sf*

32 *p* *cresc.*

35 *f*

39 *p* *cresc.* *f*

43 *p* *cresc.*

46 *robusto* *sf* *sf*

49 *sf* *p*

52 *sf* *f*

55 *f*

1 *f*

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* *III* *sf* *sf* *sf* *f*

91 *Cadenza*

97 *sf* *f*

99 *f* *f* *f*

101 2)

103

107 3)

110 *vibrato*

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

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

122 *f* *p*

124 *cresc.*

126 *f*

im Autograph notiert / noted in the autograph

2) 101

3) 107

4) 118

57 *dim.* *sf* *p* *V* *poco rall.* *dim.*

63 0 4 *rall.*

Allegro

16 *p*

22 *p*

28 *V*

33 *p*

39 *cresc.*

44 *f* *dim.*

49 *p*

54 *f* *f*

60 *sf* *sf*

67

sf

73

p sf p

80

p f

86

sf f

92

p

97

p

103

sf

109

p cresc.

115

f p

120

f

125

p

130

p

135

6)

140

145

V *f* *p*

150

155

cresc. *f*

160

dim. *p*

165

cresc. *f*

170

animando 1

178

sf *sf*

183

sf I

187

cresc. *f*

6)
138

192

198

204

208

212

216

220

225

229

234

240

Kontrabaß-Solo

KARL DITTERS VON DITTERSDORF

Konzert in E-Dur

(Tischer-Zeitz)

B. SCHOTT'S SÖHNE · MAINZ

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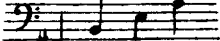
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ED 2473

Kontrabaß-Solo

Konzert in E-Dur

Bearbeitet und herausgegeben von
Franz Tischer-Zeitz

Stimmung: 

I

Karl Ditters von Dittersdorf
1739-1799

Allegro moderato



mf

f

⑤

mf

Flag.
p

f

⑥

mf

⑦

mf *cresc.*

mf

⑧

Flag.
p

mf

cresc. *f*

Cadenza

f *p* *rit.* *p* *rit.* *mf* *tr* *f* 10

II

Adagio

8 ① 4 Viol. I ② *pp* *mf* *espr* *p* *tr* ③ 1 *mf* *f*

First staff of music in bass clef with a key signature of one sharp (F#). It features a triplet of eighth notes, a piano (*p*) dynamic marking, and a slur over a group of notes.

Second staff of music, starting with a circled number 4. It contains sixteenth-note patterns with a '6' marking below the staff.

Third staff of music, featuring a *rit.* (ritardando) marking, a piano (*p*) dynamic, and a *a tempo* instruction. It includes triplet markings and slurs.

Fourth staff of music, continuing with triplet markings and slurs.

Fifth staff of music, including a *tr* (trill) marking and a forte (*f*) dynamic marking.

Sixth staff of music, labeled 'Cadenz' (Cadenza), starting with a piano (*p*) dynamic and a long slur.

Seventh staff of music, featuring a *rit.* marking and '6' markings below the staff.

Eighth staff of music, with *6 rit* and *rit.* markings.

Ninth staff of music, featuring triplet markings and slurs.

Tenth staff of music, with a forte (*f*) dynamic followed by a piano (*p*) dynamic.

Eleventh staff of music, starting with an *accel.* (accelerando) marking and ending with a circled number 8.

III

Allegro

8 ① 8 ② 16 ③

f *p*

mf dolce *ten*

ten. *f* ④

p

⑤ *p*

f ⑥

mf *f*

p

p

tr ⑦ 3 Flag. *p*

⑧ 3 *f*

f

p

cresc.

f f p

⑨ 12

f *p*

⑩ *p dolce espr.* *ten.*

ten. *f* *p*

f *p* Flag.

⑪

f

⑫ *mf etwas belebter*

f

f *pizz.*

Kadenzen zu K.D.v. Dittersdorfs Konzert

1. Satz

Heinz Karl Gruber

Allegro moderato

Contrabbasso

1 *f* *p* *mf*

6 *f* *meno* *accel.* *meno* *p* *rit.* *Ic.* *Ic.*

9 *p* *a tempo* *cresc.* *accel.*

12 *a tempo* *f* *Lentando* *a tempo*

16 *cresc.* *meno* *mf > p* *f >* *cresc.*

19 *a tempo* *f* *rit.* *meno accel.*

23 *a tempo* *meno* 3

26 *a tempo* *meno* *rit.* 10

2. Satz

41 *Adagio*

p *f*

45 *a tempo*

molto rit. *pp* *f*

48 *ff* *mf*

50 *rit.* *f* *pp*

dim.

53 *mf* *ff*

55 *p*

57 *pp*

59 *rit.* *mf* *p* *pp*

SYMPHONY 31

'Horn Signal'

JOSEPH HAYDN
(1732-1809)

The musical score is written in G major and 2/4 time. It consists of five staves of music. The first staff begins with a horn signal marked with a 'V' and a fermata. The second staff starts at measure 5 and includes a trill marked with a '*' and a fermata. The third staff starts at measure 9 and includes a triplet marked with a '3'. The fourth staff starts at measure 13 and includes a sixteenth-note run marked with a '6'. The fifth staff is a short fragment starting with a '*' and a fermata.

Mahler — Symphony No. 1 in D Major

6

Contrabass.

III. Satz.

Feierlich und gemessen, ohne 'zu schleppen.

1 (Pauken)
pp *p* mit Dämpfer

2

3 Nur eine Hälfte.
pizz. 1 2 3 4

Alle Dämpfer ab *pp*

Prokof'ev, II
luogotenente Kize

II
ROMANCE

2

15 *Andante*

Solo *con sord.* Solo *mp*

Altri Div. *pp*

Violino *mf*

Violoncello *mf*

16 *senza sord.* *tutti non div.* *mf*

17 *div.* *unis.* *pp*

18 *pizz.* *p*

19 *arco* *Allegretto (Poco meno del doppio movimento)* *div.* *unis.* *p*

20 *div.* *unis.* *div.* *p*

CONTRABBASSO

PULCINELLA (Ouverture dal balletto)

Pergolesi-Strawinsky

Vivo

ff

6 *fff* *sempre simile*

14 *simile* *glissando*

21

27

34 *très fort (détaché)*

41 *(dolce)*

47 3

55 4

La Création du Monde

$\text{♩} = 62$

Darius Milhaud

The musical score consists of ten staves of music, all in bass clef. The first staff begins with a dynamic marking of *p* and includes a triplet of eighth notes. The second staff features a key signature change to one sharp (F#) and includes a dynamic marking of *mp*. The third staff continues with *mp*. The fourth staff has a dynamic marking of *mf*. The fifth staff also has a dynamic marking of *mf*. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *mf*. The eighth staff has a dynamic marking of *mf*. The ninth staff has a dynamic marking of *mf*. The tenth staff concludes with a dynamic marking of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Variazioni Concertante

Var XI

per orchestra da camera

Adagio molto espressivo ♩ = 56

Alberto Ginastera

Cbasso Solo

p

mf

♩ = ♩ Poco precipitato

rall.. a tempo

mf

p dolce

cedendo

pp

J. S. BACH CONCERTO PER VIOLINO

Violoncello e Basso

164 *f*



Musical staff 164-167. Measure 164 starts with a forte (*f*) dynamic. The staff contains a series of eighth and sixteenth notes.

168 *p*



Musical staff 168-170. Measure 168 starts with a piano (*p*) dynamic. The staff contains a series of eighth and sixteenth notes.

171 *f* *p* *f*



Musical staff 171-173. Measure 171 starts with a forte (*f*) dynamic, measure 172 with piano (*p*), and measure 173 with forte (*f*). The staff contains a series of eighth and sixteenth notes.

2. Adagio *sempre piano*



Musical staff 174-177. The section is marked "2. Adagio" and "sempre piano". Above the staff are handwritten fingering notations: "V R V" and "V R V". The staff contains a series of eighth and sixteenth notes.

4



Musical staff 178-180. Measure 178 starts with measure number 4. The staff contains a series of eighth and sixteenth notes.

7



Musical staff 181-183. Measure 181 starts with measure number 7. The staff contains a series of eighth and sixteenth notes.

10



Musical staff 184-186. Measure 184 starts with measure number 10. The staff contains a series of eighth and sixteenth notes.

14



Musical staff 187-190. Measure 187 starts with measure number 14. The staff contains a series of eighth and sixteenth notes.

18



Musical staff 191-194. Measure 191 starts with measure number 18. The staff contains a series of eighth and sixteenth notes.

23



Musical staff 195-198. Measure 195 starts with measure number 23. The staff contains a series of eighth and sixteenth notes.

VOLONCELLO e BASSO

This page contains the musical score for the Violoncello and Bass parts of Mozart's Symphony No. 40, measures 106 through 197. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, slurs, and dynamic markings such as *f* (forte) and *p* (piano). Measure numbers 106, 120, 128, 181, 186, 148, 164, 180, 178, 183, 192, and 197 are clearly marked at the beginning of their respective staves. A large 'X' is drawn across the staves from measure 148 to 180, indicating a section that is crossed out or replaced. Above the staff for measure 186, the text "Viol. I" and "Vcll." is present, and above the staff for measure 148, the text "Bassi" is present. A circled 'O' is located above the staff at measure 181, and a circled 'D' is located above the staff at measure 180. The score concludes with a double bar line and repeat dots at measure 197.

W.A. MOZART SINF. N° 41

Basso

3

88

88

92

97

1 pizz. p

104

111 coll'arco f

116

2 pizz. p

124

132 coll'arco f

138

142

148

8

Molto Allegro

4

11

17

23

30

48

58

67

78

83

p *f* *pp* *ff*

sempre

V

Beethoven — Symphony No. 5

6

Violoncello e Basso

100 Viol. I *Più moto* $\text{♩} = 116$
p *pp*

208 Vcllo
Cb. *cresc.* *f*

216 *Tempo I* $\frac{4}{4}$ Viol. I
p cresc. *f* *p cresc.* *ff* *cresc.* *f* *ff* *cresc.* *f* *ff*

227 *p* *pp* *cresc.* *cresc.*

230 *f* *f* *ff* *ff* *p* *ff*

Allegro $\text{♩} = 88$
unis. *pp* *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo* *Coml* *f*

27 *f* *sf* *sf*

43 *sf* *dimin. pp* *pp* *poco rit.* *a tempo* *pp*

56 *cresc.*

Beethoven — Symphony No. 5

Violoncello e Basso

66 *f*

62 *sf*

96 [A] *dimin. pp* *Vollo* *Ob.* *pizz.* *pizz.*

108 *f > p* *Vollo* *sempre p*

122 *cresc.* *unis.* *arco* *ff* *Vollo* *Ob.*

137 *unis.* *f*

147

158 1. 2. *f*

166

176 1 2 3 4 5 6

188 [B] *Vollo* *Ob.* *f*

198 *unis.* *dimin.* *p*

207 *sempre più p* 8

Symphony No. 7
in A Major, Op. 92

Violoncello u. Kontrabaß

Ludwig van Beethoven

Poco sostenuto ♩. 68 1

f 1 *f* *f* *f* *p* *dim.* *pp*

12 *cresc.* *ff*

19 *dim.*

23 [A] 5 Kb Kb *p* *pp* *cresc.* *ff*

Vo. Vo

35 *ff* *ff*

39 *dim.* *p* *pizz.*

45 *arco* *pp* *cresc.*

52 [B] *ff* *fp* *Vo.* *unis.* *Vo.* *FLI* 5

68 *Vivace* ♩. 104 2 *unis.* *p*

74 *sf* *sf* *f* *p*

83 *f* *sf* *sf* *sf* *sf* *sf* *ff* *simile*

91

99 *p* *cresc.* *stacc.*

Beethoven — Symphony No. 7

Violoncello u. Kontrabaß

106 **C** *ff* *p*

114 *cresc.* *f* *p* *cresc.* *f*

125 *sf* *p* *1* *V* *dolce* *f* **D**

136 *dim.* *p* *pp* *pp* *1*

144 *1* *V* *cresc. poco a poco*

161 *ff* *pp* *resc.* *resc.* **E** *Va.*

169 *Kb.* *unis.* *ff* *pp cresc. ff* *sf* *sf*

168 *ten.* *sf* *ff* *2* *3* *G.P.* *2*

177 *ff* *pp* *2* *3* *G.P.*

188 *1* *cresc.*

196 *2* *3* *4* *5* *6* *f* **F**

203 *1* *ff* *1*

213 *Vc.* *Kb.* **G** *ff* *sf* *sf* *sf* *4* *4*

Beethoven — Symphony No. 7

4

Violoncello u. Kontrabaß

224 *unis.*
pp

233 *cresc. poco a poco*

240

248 *f*

254 **H**
ff

261

268

273 *pizz.* *ff*

279

285

291

297 *Vo.* *pizz.* *arco*
p *p*
Kb. *pizz.* *pizz.*
p *p*

The musical score consists of ten staves of music. The first nine staves are for the Violoncello u. Kontrabaß. The tenth staff is for the Piano (Vo. and Kb.). The score is heavily crossed out with a large 'X' that spans across all staves. The music includes various dynamics such as *pp*, *f*, *ff*, *pizz.*, and *arco*. There are also performance instructions like *unis.*, *cresc. poco a poco*, and *pizz.*. The key signature is one sharp (F#) and the time signature is 4/4. The measures are numbered from 224 to 297.

Sinfonie Nr. 9 d-Moll

L. van Beethoven, op. 125

Legni
f

dim. *p* *f*

Tempo I *f* *ff*

ritard. poco Adagio *V*

dim.

Tempo I *f* *ff*

Tempo I Allegro *dim.* *p* *f*

Allegro assai *crusc.* *f* *ff*

Fas. I *Fas. I* *f* *ff*

T^o I Allegro *ff*

f *ff*

Johannes Brahms Symphony No. 1 in C Minor, Op. 68

BASS

Un poco sostenuto

f pesante

11 *p*

19 *ff*

42 *più f*

53 *ff*

63 *più f pesante*

74 *f*

83 *ff*

91 *dim.*

100 *pizz. p* *arco p* *pizz. p* *dim.*

107

114 *3*

Allegro

Ob. I

Viol. I

cresc.

8

A

B

C

D

Brahms — Symphony No. 1 in C Minor

2

BASS

Hr. III

arco
cresc. *f* *p* 17
Klar. I

154 *ppp* *p* pizz. *cresc.* *ff*

162 *sf* *sf* *ff*

171 *ff*

180 *ff*

188 1. 1 || 2. *ff* *sf*

197 *pp sempre* *pp*

209 *dim.*

219 1 pizz. *p* *cresc.*

229 *f* *ff* arco

239 *f* *ff*

260 *ff* *ff*

260 *ff* *ff*

Brahms — Symphony No. 1 in C Minor

BASS

8

269 *mf* *p dim.* *pp* **H** 14 Viol. I

293 *pp* **I** *poco a poco cresc.*

303

313 **K** *ff*

322

381 *sf* *sf* *ff*

399 *ff* **L** 3

847 *f* *ff* *ff*

855 *f* *piu f* *pizz.*

365 **M** *pesante* *p*

374 *p* *dim.*

381

387 **N** 3

Detailed description: This page of a musical score for the Bass part of Brahms' Symphony No. 1 in C Minor, measures 269-387. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features various dynamics including *mf*, *p dim.*, *pp*, *poco a poco cresc.*, *sf*, *ff*, *f*, *piu f*, *pizz.*, *p*, and *dim.*. Performance markings include *pesante* and *pizz.*. There are several boxed letters (H, I, K, L, M, N) and numbers (14, 3, 1, 3) indicating specific measures or sections. A large 'X' is drawn across the lower half of the page, crossing out measures 381 through 387.

Brahms — Symphony No. 1 in C Minor

BASS

7

96 *sf sf ff*

106 *sf sf sf p* 1. 2. *pizz.*

112 *dim. p* 8 Vcl. *pizz. pp*

130 *orbac.*

138 *f* 5 *arco* *p espr.* *fp* *poco a poco p dim.*

164 *p dolce* 3 3 3 2 3 *p*

Adagio *p fp dim. pizz. p*

8 *string. poco a poco* *cresc.* *a tempo* *arco p*

16 *pizz. p* *string. molto* *a tempo* *arco p*

22 *dim. p* *cresc. molto* *ff* *dim. p* *dim.*

28 *p* *p cresc.* *sf sf sf sf dim.* *pp* **B** Più Andante

34 *dim.* *pizz.* 4

Brahms — Symphony No. 1 in C Minor

BASS

157 *sf* *f* **G** *p* *p* 3

166 *f*

178

181 **H** 1 *pizz.* *largamento* *mp*

191 *sf*

199 **I** *p*

207 *p* *creso.*

212 *p* *creso.*

219 **K** *arco* *animato* *sf* *sf* *sf*

225 *sf* *sf* *sf*

231 *sf* *sf* *sf*

239 *sf* *sf* *sf*

241 **L** *pizz.* *p*

Detailed description: This page of a musical score for the Bass part of Brahms' Symphony No. 1 in C Minor, measures 157-241. The score is written in bass clef with a key signature of two flats (C minor). It features various dynamics including *sf* (sforzando), *f* (forte), *p* (piano), *mp* (mezzo-piano), and *sfz* (sforzando). Performance instructions include *largamento* (slowing down), *pizz.* (pizzicato), *arco* (arco), and *animato* (with animation). The score is divided into sections marked with letters G, H, I, K, and L. Section G (measures 157-166) includes a triplet of eighth notes. Section H (measures 181-191) begins with a first ending bracket and a *pizz.* instruction. Section I (measures 199-207) features a *p* dynamic. Section K (measures 219-239) is marked *arco* and *animato*, with multiple *sf* markings. Section L (measures 241) ends with a *pizz.* instruction and a *p* dynamic. The score includes numerous slurs, accents, and dynamic hairpins throughout.

Brahms — Symphony No. 1 in C Minor

10

BASS

246 *p* *dim.* *poco cresc.* *pdim.* 1

255 arco *sf*

261 **M**

267 *sf* *sf* *sf* *sf* *sf* *sf*

275 *ff marc.*

281 **N** *ff* *p dim.*

289 *p cresc.* *f* *calando* *dim.* *animato* *dim.* *p*

302 *dolce* *cresc.* *f* *p*

311 *cresc.* *f* *mf* **O**

320 *legato* *dim.* *p marc.* *cresc.*

329 *f* *sf* *sf*

338 *sf* *sf* *f* *sf* *sf* *sf* *p* 1 **P** 3 3 3 3 3 3 3

Johannes Brahms Symphony No. 2 in D Major, Op. 73

Kontrabaß

Allegro non troppo

13

36

59

60

78

89

98

108

116

124

p

dim.

pizz.

arco

p

cresc.

sf

p

arco

pizz.

p

arco

cresc.

A

B

C

D

E (*quasi ritenente*)

sf ben marcato

sf marcato

Pk. Vcl. u. Pos. Klar. Viol. I

Brahms — Symphony No. 2 in D Major

Kontrabaß

132 *ff* *poco f espr.* *M* *V*

142 *allegro.*

152 *-ff* *F* *pizz.* *p*

161 *dim.* *3*

178 *1* *1* *arco* *1.*

179 *2.* *1* *2* *3* *4* *5* *6* *p sempre*

189 *7* *1* *2* *3* *4* *5* *6* *allegro.*

200 *f* *1* *2*

212 *marc.* *piu f*

219 *G* *3* *Vcl.* *ff* *sempre*

230 *2* *ff* *marc.*

248 *ff* *3*

Brahms — Symphony No. 2 in D Major

8

Kontrabaß

160 Klnr. I pizz. 2 3 4 5 6 7 8
p *dim.*

176 Fl. *v* pizz. 3 3 *dim.*

190 *Poco a poco* 1 **E** Tempo primo 3 pizz. 1
Viol. I *mf*

201 1 3 *p*

214 2 **F** Ob. *v* 4 pizz. *pp*

228 2 *poco sost.* 2 arco pizz. *p*

Allegro con spirito
p sotto voce

8 *pp*

16 *dim.*

A 28 *f* *sf* *sf*

28 *sf*

Brahms — Symphony No. 2 in D Major

Kontrabaß

10

Vcl. pizz. *p cresc.* Vcl. arco *p cresc.*

182 [F] *f* *p* *pp sempre* *p sotto voce*

188 [G] *pp sempre*

196 [H] 10 Fl.

192 *pizz.* *arco* *f marc.* *sf* *sf* *sf* *sf*

190 *marc.* *cresc.* *ff*

204 [I] *Tranquillo* 14 [K] *Sempre più tranquillo* Viol. I 8 Viol. I

238 *pp sempre più* *pp*

244 *in tempo* *pp*

251 [L] *pp sempre*

Detailed description: This is a page of a musical score for the double bass part of Brahms' Symphony No. 2 in D Major. The page contains ten staves of music, numbered 10, 182, 188, 196, 192, 190, 204, 238, 244, and 251. The music is written in bass clef with a key signature of two sharps (D major). The score includes various performance instructions such as 'Vcl. pizz.', 'Vcl. arco', 'p', 'pp sempre', 'p sotto voce', 'f marc.', 'sf', 'ff', 'Tranquillo', 'Sempre più tranquillo', 'in tempo', and 'pp sempre più'. There are also dynamic markings like 'f', 'p', 'pp', 'sf', and 'ff'. The score is divided into sections marked with letters in boxes: [F], [G], [H], [I], [K], and [L]. A 'Fl.' (Flute) part is indicated at measure 196. The page ends with a double bar line at measure 251.

Brahms — Symphony No. 2 in D Major

Kontrabaß

258

264 *f sempre più f*

270

276 *sf sf sf sf* **M** *largamente* *poco f*

288 *cresc.* *p* *cresc.*

294 *f sf sf*

308 *f*

309 *sf sf p f*

317 *ben marc.*

325 **N** *cresc.* *Vcl. pizz.* *Vcl. arco* *p cresc.* *p cresc.*

344 *f* *più f*

349 *ff* **O** 6

Detailed description: This page of a musical score for the Contrabass part of Brahms' Symphony No. 2 in D Major, measures 258 to 349. The score is written in bass clef with a key signature of two sharps (D major). It features various dynamic markings such as *f*, *sf*, *poco f*, *cresc.*, *p*, *ben marc.*, *Vcl. pizz.*, *Vcl. arco*, *più f*, and *ff*. Performance instructions include **M** *largamente* and **N**. The score is divided into measures 258, 264, 270, 276, 288, 294, 308, 309, 317, 325, 344, and 349. A large 'X' is drawn across the middle of the page, and a diagonal line is drawn from the bottom left towards the top right.

Gustav Mahler
Symphony No. 2 in C Minor

Contrabass.

I.

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

wild *sf* *fff* *1* *fff* *ff accel.*

a tempo *f* *mf* *immer wichtig*

ff *ff* *f*

p subito *f* *p* *f* *p*

goth. *unisono* *f* *mf* *p*

ppp *sempre pp*

fp *3* *3* *3* *3*

fp *mf* *3* *3*

sempre cresc. *tremol.* *ff* *pp molto cresc.*

N.B. SI RICHIEDERANNO LE DUE PARTI (INTERNI e ESTERNI)
Mahler — Symphony No. 2 in C Minor

12

36 *arco* *Contrabass.*

geth. ff *ff arco* *p* *sempre p* *pp*

37 *Vorwärts.* *ff*

unis. *sempre ff* *f* *f*

38 *geth.* *ff* *pp*

17 *unis.* 39 *ff*

40 *Sehr getragen.* *pp*

41 *1^{te} Hälfte* *ppp*

geth. *ppp* *sempre pp* *sempre pp*

369 (18) *Klagend* *zurückhaltend* *ppp meno mosso*

379 *dim.* *mf* *dim.*

385 *Griffbrett* *streng im Tempo* *ppp dim.* *ppp* *verlöschend*

393 (19) *Griffbrett* *streng im Tempo* *ppp dim.* *verlöschend* *schwer*

399 *pp* *collegno* *pp* *9* *pizz.* *sf*

G. MAHLER SINF 5 2

Stürmisch bewegt. Mit größter Vehemenz
rit. *a tempo* rit. *a tempo*

5 *ff* *ff* *sempre ff*

12 *ff* *ff* *sempre ff*

18 *ff* *sempre ff*

27 *sf* *ff* *ff* *sf* *sf* *sf*

* Diese Vorschläge sind stets glissando 3024 (mit einem Finger gleitend) auszuführen.

744 ⑨ Tempo I subito

Streng im Takt

Musical staff 1 (measures 744-750) with dynamics *fff* and *ff*. Includes handwritten '22' and a large diagonal slash.

150

Musical staff 2 (measures 150-155) with dynamics *ff*. Includes handwritten '7' and 'N'.

155

Musical staff 3 (measures 155-161) with dynamics *ff* and *f*. Includes handwritten 'V' and 'N'.

161 ⑩

10 pizz.

arco

⑪ drängend

Musical staff 4 (measures 161-182) with dynamics *ff*, *p*, *f*, *dim.*, *p*. Includes handwritten '3' and '2'.

182

Langsam, aber immer $\frac{2}{2}$

Musical staff 5 (measures 182-214) with dynamics *ppp*, *rit.*, *Vell.*. Includes handwritten '3', '2', and '21'.

214 ⑫ Tempo moderato

pizz.

Musical staff 6 (measures 214-222) with dynamics *p*. Includes handwritten '1'.

222

breit gestrichen arco cresc.

unis. pizz.

Musical staff 7 (measures 222-229) with dynamics *p*, *pp*. Includes handwritten '1', '3', and 'geteilt'.

229

⑬ arco

von hier an nicht

Musical staff 8 (measures 229-236) with dynamics *f*, *pp subito*. Includes handwritten 'V' and 'N'.

236

mehr schleppen

Musical staff 9 (measures 236-241) with dynamics *sf*, *p subito sf*. Includes handwritten 'V'.

241

poco rit.

⑭ Tempo

Musical staff 10 (measures 241-255) with dynamics *p*, *sf*, *mf*. Includes handwritten '8' and '2'.

255

unmerklich belebend

Musical staff 11 (measures 255-302) with dynamics *p*, *ff*. Includes handwritten '1' and 'A'.

3 II/
Scherzo

Kräftig, nicht zu schnell
poco rit. a tempo pizz. Nicht eilen

2 1 2 p

10 2 1 2

20 2 p sempre pizz. arco. wichtig

28 v n v n ff dim. pp ff v

34 n v ff f dim. p cresc.

40 2 7 n S dim. p

52 7

64 1 pizz. 1

nicht eilen

72 arco 3 pizz. arco pizz.

78 arco v n f (pp) f pp

84 8 2 v 4 p p

100 v p sf p

30241

LHoff/Peters

389 (13) nicht eilen pizz. *p* 2 pizz. *p* *rit.* 2

419 (14) *tempo* *p* arco *p = f* *molto rit.* *pp*

427 2 pizz. *a tempo molto moderato* *pp* allmählich bewegter, ins Tempo I übergehend *ppf* *cresc.*

438 arco *f* *cresc.* *mf* *ff*

447 (15) *tempo I* *ff roh* *sf* 2 1 4 *ff* *sf*

454 2 *ff* *sf* *ff* *sf*

460 nicht schleppen *sf* *ff*

466 *ff*

472 *fff* (16) 3

479 *f* *ff*

485 heftig drängend *ff*

490 (17) *poco rit. a tpa* 1 2 pizz. *p* arco *p* pizz. *p* arco *p* 2

95 *Grazioso* *pizz.*
f pp

103 *arco* *pizz.*
pp

110 *gottell* *pizz.*
f p

116 *arco* *pizz.* *rit 2*
p f

136 5 *a tempo* *subito* *arco*
ff p f p ff

149 *f* *p* *f* *p*

153 *fp* *molto f* *sf* *p*

161 *sf* *p* *ff* *sempre* *lo stesso tempo* *mf non legato*

169 *sempre mf*

173

177 7 *ff non legato*

Contrabasso

poco a poco più vivente
p cresc. f p cresc.

espr. f mf espr. f

molto appassionato string.
oresso. un poco più lento fff

poco calando Tempo vivo G poco sostenuto calando Tempo vivo poco string.
dim. Voello. 3 mf dim. Voello. 3

divisi a tempo molto vivace H pizz.
mf oressc. > > ff ff

arco I pizz.

arco ff

calando K a tempo 1 pizz. 4 a tempo arco f
1 ff dim: pp pp f

1 Die Hälfte con sordino 1 poco rit.
f pp pp 4 pp 1

pp vierfach getellt
pp

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Material Nr. 203p

Ein Heldenleben

Contrabässe

Richard Strauss, Op.40

Lebhaft bewegt

1 zusammen

2 pizz. cresc.

arco

ff

mf

pp

cresc.

dim.

ff

Contrabässe

Etwas langsamer

zurückhalt. 19 n Dämpfer weg

dim. 1

Wieder etwas langsamer

accelerando bis

fest im gewonnenen, lebhaften Zeitmass

20

Erstes Zeitmass (lebhaft bewegt)

22

viel ruhiger

1

1 mit Dämpfer

beinahe doppelt so schnell

23

poco calando

24

Wieder sehr ruhig

beinahe doppelt so schnell

25

Wieder sehr ruhig

(getragen)

voll Sehnsucht

viel lebhafter

26

sehr ruhig doppelt so schnell

3 2

27

Wieder etwas ruhiger

allmählich wieder lebhafter

poco rit.

28

Wieder langsamer

poco acceler.

10

cresc.

*) bedeutet: von einem Ton zum andern schleifen (portamento) F. E. C. L. 5204

VII. SYMPHONIE E-DUR

Anton Bruckner

1. SATZ

Allegro moderato

9 10 10 20 3 2. VI. A div. pp

26 30 p pp p poco a poco cresc.

37 40 dim. pp

44 50 C Brühig 7 F

50 60 p mf p

65 70 dim. pp cresc. p poco a poco cresc.

73 C cresc. sempre dim.

80 p mf

89 *pizz.* 90 *pp* *p* *mf*

96 *f* 100 *D* *arco* *pp*

106 110 *poco a poco cresc.*

113 *etwas belebend* *ff*

120 *ritenuto* *C* *ruhig* *a tempo* *pp*

125 *pp*

128 *cresc.* *f* 130

131 *p* *pp*

134 *f*

137 *cresc. sempre*

140

ff

G

143

cresc.

ff

149

150

pizz.

pp

pp

157

160

165 H Ruhig

170

180

ritard.

1. Ob. K

I a tempo arco

p

188

190

3 K

mf cresc.

200

201

f

dim. p

mf

dim.

210

pp poco a poco cresc.

cresc.

L ruhig

220

pp

f

223

f

pp

227

230

dim.

ppp

molto animato

M

2

235 *ff* 240

243 *fff* 250

251 *pp* 280 6 1

266 270 4 10 280 1 0 9 290 8 Va.] 300 1

303 P *pp* 310 *pp* sempre

309 3

319 Q c 1 320 9. 1.2. Vl. (pizz.) 1. 1.2. Vl. 1 P

328 330 *cresc.* *mf* *dim.* *p* *cresc.*

333 R 340 *mf* *dim.* *p* *dim.* *pp* *poco a poco cresc.*

342 *ff* *dim.*

350 etwas gedehnt a tempo *pp* poco a poco cresc. *cresc. sempre*

359 breiter 360 *ff* *dim.* *pp* ruhig

365

368

371

374

377

380

383

386

391 W Sehr feierlich

413 X Sehr ruhig; nach und nach etwas schneller

Allegretto

423

433 Z

199 200

p *pp*

205 *ppp* *arco* *pp cresc. sempre* 210 *pp* *dim.*

215 *ppp* *pizz.*

3. SATZ (Scherzo)

Sehr schnell

pp

7 10 *mf* *dim.* *pp*

15 20 *mf* *cresc.*

23 *f* *p* 30 *A*

31 *mf* *f*

39 40 *B* *p poco a poco cresc.*

47 *div.* 50 *f cresc. sempre* *ff*

76 80
mf cresc. *f*

Musical staff 76-80: Bass clef, key signature of two sharps (F# and C#). The staff contains a melodic line with various accidentals. A box labeled '80' is placed above the staff. Dynamics include *mf cresc.* and *f*.

83 90
dim. sempre *pp dim. sempre* *pp* arco

Musical staff 83-90: Bass clef, key signature of two sharps. The staff contains a melodic line with various accidentals. A box labeled '90' is placed above the staff. Dynamics include *dim. sempre*, *pp dim. sempre*, and *pp*. The instruction *arco* is written above the staff.

92 *cresc.* *ff* *immer markig gestrichen* *schwer*

Musical staff 92-96: Bass clef, key signature of two sharps. The staff contains a melodic line with various accidentals. A box labeled '92' is placed above the staff. Dynamics include *cresc.* and *ff*. The instruction *immer markig gestrichen* is written above the staff. A large 'F' is written above the staff. The instruction *schwer* is written above the staff.

97 *markig* *schwer* 100

Musical staff 97-100: Bass clef, key signature of two sharps. The staff contains a melodic line with various accidentals. A box labeled '100' is placed above the staff. Dynamics include *markig* and *schwer*.

101 *ff marc. sempre* G

Musical staff 101-104: Bass clef, key signature of two sharps. The staff contains a melodic line with various accidentals. A box labeled '101' is placed above the staff. Dynamics include *ff marc. sempre*. The letter 'G' is written above the staff.

105

Musical staff 105-107: Bass clef, key signature of two sharps. The staff contains a melodic line with various accidentals.

108 *fff marc.* 110 *P*

Musical staff 108-112: Bass clef, key signature of two sharps. The staff contains a melodic line with various accidentals. A box labeled '110' is placed above the staff. Dynamics include *fff marc.* and *P*. The letter 'H' is written above the staff.

113 *poco a poco cresc.* *f* I

Musical staff 113-118: Bass clef, key signature of two sharps. The staff contains a melodic line with various accidentals. Dynamics include *poco a poco cresc.* and *f*. The letter 'I' is written above the staff.

119 *f* *f* 120 *f*

Musical staff 119-120: Bass clef, key signature of two sharps. The staff contains a melodic line with various accidentals. A box labeled '120' is placed above the staff. Dynamics include *f* and *f*.

STAND 1

Symphony No. 5

Contrabasso

I

D. Shostakovich, Op. 47

Moderato

dim. p

1

2 1 pizz. arco dim.

3 6 4 7 5 3 6 7 7 5 8 4

pp p V 9 1 2 3 4

5

10

11

pizz. 1 12 10 13 2

div. arco pp 2 pp 14 11

Contrabasso

15 (div.)
pp

(div.)

16

17 unis. pizz.
f

18

19 poco animando

20 3

(pizz.) 21 1 1 5

f Allegro non troppo

22 arco ff

23

24

25

Contrabasso

23 2

24

25

26

poco stringendo

27 Poco sostenuto pizz. 1 ff

28

29 arco.

30

poco stringendo 31 fff

32 2

33 div. unis.

34

35

36 ritenuto Largamente fff

IN

