

# СИМФОНИЧЕН ОРКЕСТЪР СЛИВЕН

## #SLIVENSYPHONY

### КОНТРАБАС

#### 1.Едно от следните произведения:

Сергей Кусевицки – Концерт за контрабас и оркестър ор.3 /I част/

Карл Дитерсдорф – Концерт No.1 или 2 за контрабас и оркестър /I част/

Джовани Ботезини – Концерт No.2 за контрабас и оркестър /I част/

#### 2.Оркестрови трудности:

Лудвиг ван Бетовен – Симфония № 3 „Ероика“ /IVчаст/

Волфганг Амадеус Моцарт – Симфония № 35 „Хафнер“ /IV част/

Модест Мусоргски – Равел – „Картини от една изложба“ /VI част/

# Beethoven — Symphony No. 3

16

Violoncello u. Kontrabaß

278

*p* *cresc.*

304

*f*

310

*sf* *ff*

317

**E**

*sf*

330

340

350

**Poco Andante** ( $\text{♩} = 108$ )

*sf* *p* *sf* *cresc.* *sf* *p*

367

*pizz.*

*cresc.* *p*

375

*arco*

*p* *arco*

379

*cresc.* *p* *ff* *cresc.* *p* *ff*

# Beethoven — Symphony No. 3

Violoncello u. Kontrabaß

383 **F**  
*sf sf sf sf sf*

392 **G**  
*sf sf sf p cresc.*

401  
*p cresc. p*

408  
*cresc. cresc. f*

418  
*sempre più f ff ff fp cresc. decresc. p*

1 2 3 4 5 6  
3 6 6 6

428 **Presto** (♩=116)  
*decresc. pp ff*

7 8 9 10 11

436  
*sf sf*

445  
*sf sf sf sf sf sf sf sf*

451  
*sf sf*

457  
*sf sf sf sf sempre più f*

463  
*ff*

Violoncello und Kontrabaß

134 *p*

142 *f*

151

160

168

177 *sf sf p f*

189 *fp f* 3

202 *fp fp fp fp fp fp*

210 *f sfp sfp p p* 1

222 *p* 2

234 *f* F 1

249

256

Detailed description: This page contains the musical score for the Violoncello and Kontrabaß parts of Mozart's Symphony No. 35, measures 134 to 256. The score is written in bass clef with a key signature of one sharp (F#). It consists of 12 staves of music. The first staff (measure 134) begins with a piano (*p*) dynamic and features a melodic line with slurs. The second staff (measure 142) starts with a forte (*f*) dynamic. The third staff (measure 151) continues the melodic development. The fourth staff (measure 160) shows a continuation of the melodic line. The fifth staff (measure 168) features a more rhythmic passage. The sixth staff (measure 177) includes dynamic markings of *sf*, *sf*, *p*, *f*, and *fp*, along with a chordal texture. The seventh staff (measure 189) has *fp* and *f* dynamics and includes a triplet of eighth notes. The eighth staff (measure 202) features a series of sixteenth-note patterns with *fp* dynamics. The ninth staff (measure 210) includes dynamics *f*, *sfp*, *sfp*, *p*, and *p*, with a first ending bracket. The tenth staff (measure 222) has a piano (*p*) dynamic and includes a second ending bracket. The eleventh staff (measure 234) features a forte (*f*) dynamic, a chordal texture, and a first ending bracket. The twelfth staff (measure 249) continues the melodic line. The final staff (measure 256) concludes the passage with a final chord.

# IV. Bydlo

Sempre moderato pesante

Con Sord. div.

*pp* poco a poco *cresc.* simile

38 *(cresc)* Otez les Sourdines progressivement jusqu'à 39

39 *unis. (senza sord.)* *pizz. mf sempre cresc*

40 *arco* 41 *pizz.* *poco dim.*

42 *arco* *fff* *div.* *poco dim.*

43 *sempre dim.* 44 *remettez les sourdines une à une jusqu'à 45*

45 *arco* *sempre dim.* *pizz.* *arco* *pizz.* *arco* *pizz.* *PPP*

tutti con sord. pizz.

# Promenade

46 *Tranquillo* 1. 47 *senza sord.* *arco* *mf*

*f* *pp* *pp*