

Concert etude
for
two Contrabasses

No. 1

from the music cycle:

" PLAY OF THE THOUGHT "

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Concert etude for two contrabasses No.1

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Con moto, ma lugubre

[A]

Contrabass I

Contrabass II

Cb. I

Cb. II

10

Cb. I

Cb. II

13

Cb. I

Cb. II

poco a poco accel.

f

p

a tempo

36

Cb. I

Cb. II

40

Cb. I

Cb. II

poco a poco accel.

f *p*

44

Cb. I

Cb. II

f *p* *f* *p* *f* *p*

48

Cb. I

Cb. II

D G D G A G E D C E D A D C G D

53

Cb. I

Cb. II

Pochissimo piu mosso

f sf sf sf

f sf sf sf

60

Cb. I

Cb. II

58

16

16

sf sf sf

[B] Allegro impetuoso

Cb. I

Cb. II

62

16

16

p

Cb. I

Cb. II

64

Cb. I

Cb. II

66

99

Cb. I

Cb. II

103

Cb. I

Cb. II

107

Cb. I

Cb. II

poco a poco accel.

f *p*

111

112

Cb. I

Cb. II

f *p* *a tempo*

114

Cb. I

Cb. II

Cb. I 133 *sf sf sf sf sf sf sf sf sf sf*

Cb. II *sf sf sf sf sf sf sf sf*

Cadenza *1sf sf sf sf sf sf sf*

Tempo ad libitum

Cb. I 136 [C] *f f f f f f f f f f*

Cb. I 140 *f f f f f f f f f f*

Cb. I 142 *f f f f f f f f f f*

Cb. I 143 *f f f f f f f f f f*

Cb. I 145 *f p f p f p f p*

lunga

Cb. I 148 *f p f p f p f p*

Cb. I 150 *ff p*

221

Cb. I

Cb. II

224

Cb. I

Cb. II

poco a poco accel.

228

Cb. I

Cb. II

f *p*

a tempo *f* *p*

231

Cb. I

Cb. II

p *f* *p*

234

Cb. I

Cb. II

[D] Scherzando *a tempo*

Cb. I *p* *rall.*

Cb. II *p*

260 *a tempo* *a tempo* *rall.*

Cb. I

Cb. II

266

Cb. I

Cb. II

271 *rall.*

Cb. I

Cb. II

276 *rall.* *rall.* *rall.* *rall.*

Cb. I *a tempo* *a tempo* *a tempo* *a tempo*

Cb. II

Detailed description of the musical score: The score is for two Contrabass parts, Cb. I and Cb. II. It begins at measure 260. Cb. I starts with a piano (*p*) dynamic and a *rall.* marking. Cb. II also starts with a piano (*p*) dynamic. The music is in 3/8 time and features a key signature of two flats. The score includes various dynamics such as *p*, *ppp*, *rall.*, and *a tempo*. There are also accents and slurs throughout the piece. The score is divided into systems, with measures 260-265, 266-270, 271-275, and 276-280. The final system (measures 276-280) has *rall.* markings above the Cb. I staff and *a tempo* markings below the Cb. II staff.

283 *a tempo*

Cb. I

Cb. II

string.

p

288 *rall.* *rall.*

Cb. I

Cb. II

a tempo

292 *rall.* **Candeza #2** **Tempo ad libitum**

Cb. I

Cb. II

a tempo

p *sf p*

297

Cb. II

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

300

Cb. II

303

Cb. II

string.

f

306 *a tempo*

Cb. II

p

346

Cb. I

Cb. II

sf p sf p sf

Detailed description: This system contains measures 346 to 351. It features two staves, Cb. I (treble clef) and Cb. II (bass clef). The key signature is three sharps (F#, C#, G#). The music is characterized by dynamic contrasts between *sf* (sforzando) and *p* (piano). Measure 346 starts with *p* in both parts, followed by *sf* in Cb. I and *f* in Cb. II. The piece concludes with *f* in both parts.

Tempo ad libitum

348

Cb. I

Cb. II

sf p f p dim. E D C p E G

Detailed description: This system contains measures 348 to 353. It features two staves, Cb. I (treble clef) and Cb. II (bass clef). The key signature is three sharps. Measure 348 begins with *sf* in Cb. I and *f* in Cb. II, followed by *p* in both. At measure 349, the tempo changes to *Tempo ad libitum* and the time signature to 2/4. The music continues with *f* in Cb. I and *p* in Cb. II. Measure 350 shows a *dim.* (diminuendo) in Cb. I and a *p* in Cb. II. The system ends with notes E and D in Cb. I, and a chord of C, E, and G in Cb. II.

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