

# LEITERMEYER

## 12 DIALOGE

für

Violine und Kontrabaß

op. 52



VERLAG DOBLINGER

WIEN

MÜNCHEN

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Für Prof. Ludwig Streicher und seinen Sohn Wolfi

# 12 Dialoge

für Violine und Kontrabaß

Fritz Leitermeyer, op. 52

Scordatura des Kontrabasses:



Der Kontrabaßpart ist um eine Oktave höher zu spielen

## I

♩ = ca. 120

The musical score is divided into four systems, each with a violin staff on top and a double bass staff on the bottom. Measure numbers 5, 10, 15, and 20 are placed at the beginning of their respective systems. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked as approximately 120 beats per minute. Dynamics include forte (f), mezzo-forte (mf), piano (p), piano subitissimo (p sub.), and fortissimo piano (fp). Performance techniques such as pizzicato (pizz.), arco, and sul A are used. Fingerings (1-4) and bowings (V) are clearly marked. The piece concludes with a final double bar line at measure 20.

25

mf f

mf f

$\text{♩} = \text{ca. } 100$

II

p

mf espr.

pespr.

4

f

p

sempref

7

f

10

fp

trem.

p

13

pp

### III

♩ = ca. 160

8

*p cresc.*

*p cresc.*

5

*f*

*pizz.*

*f IV*

8

1 2 1 2 3 4 0 1 1 #

1

*IV*

10

2 3 4 0 1 # 1 b2 b

1 1 2 3 4 0 1 # 2

3 1

*III*

*II*

12

3 4 1 2 1 2 3 4 0 #

1 1

*II*

14

III II

16

dim. p mf p arco V

IV

$\text{♩} = \text{ca. } 112$

pizz. arco p f pizz. vib. f

6

ff pizz. arco p ff f

11

pizz. arco p mf ff pizz. ff

V

tenuto  $\text{♩} = \text{ca. } 80$

*f détaché*

*f détaché*

*p*

*p*

*poco a poco accel.*

*cresc.*

*cresc.*

*f*

*f*

*Tempo I*

*ff*

*pp*

*ff*

*pp*

$\text{♩} = \text{ca. } 120$

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

25

*ff* *p* *pizz.* *pizz.*

# VI

$\text{♩} = \text{ca. } 100$

*p*

8

*mf* *f*

15

*mf* *p*

22

*p*

♩ = ca. 160

# VII

Musical score for VII, measures 1-35. The score is in 4/4 time and consists of two staves: a treble staff and a bass staff. It features various musical notations including dynamics (*f*, *p*, *pp*, *psub.*), articulation (accents, slurs), and fingerings. Measure numbers 8, 14, 21, 28, and 35 are clearly marked. The piece concludes with a pizzicato section starting at measure 35.

\*)+ = pizz. l.H.



41

arco

*f*<sub>4</sub> *p* *ff* *V*<sub>4</sub>

*f* *fp* *ff*

### VIII

$\text{♩} = \text{ca. } 60$  8

*p* sul A *p* 10 1 1 II 1

8

*pp* *p* *f*

16

*p* 1 2 1 *ff*

*f* *pp* 4

23

*f* *mf* *p* pizz. arco

*pp*

1 4 3 1 2 2



52

*Presto possibile*

ff ffz pizz.  $\circ$

$\circ$  = Saite aufschlagen lassen.

X

$\bullet$  = ca. 66

f p p 6 6

f cresc. p sub. cresc. 6 6

f f sul D ff 6 6

p sul D G D 6 6

p 6 6 6 6 6 6

# XI

♩ = ca. 132

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15

*f* *ff* *f* *p* *p* *dim.* *p* *ff* *f* *pp* *pp* *pizz.* *arco* *pizz.* *arco*

III I

# XII

♩ = ca. 80

1  
2  
3  
4

*p espr.* *pp* *p* *fp* *espr.* *fp*

6 *mf*

11 *f* pizz. arco

16 *mf* sul A *fp* sul D-

21 *p* *accel. molto* *cresc.*

27 *ff marc.* *cresc.*  $\text{♩} = \text{ca. } 132$

32 *ff marc.* *fz* sul A