

Prof. Carlos Weiske

PRÉLUDE et ALLEGRO

pour Contrebasse à cordes ou Tuba ut ou Saxhorn basse si b ou Trombone basse et piano

par

E. BOZZA

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PRÉLUDE ET ALLEGRO

pour Contrebasse à cordes ou Tuba Ut ou Saxhorn basse Sib ou Trombone basse et Piano

à Monsieur MOULARD

Professeur de Contrebasse au Conservatoire National de Valenciennes

EUGÈNE BOZZA

Moderato (Calme)

CONTREBASSE
ou TUBA en UT

Moderato (Calme)

PIANO

8

①

f espressivo

①

pp

8

v

②

mf

pp

v

v

mf

rit.

Led.

* Led.

* Led.

③ Allegro maestoso

f marcato

⑧

mf

mf

f

④ *mf* *mf*

sff

mf

cédez

Detailed description: This section of the score, marked 'Allegro maestoso', consists of six systems of music. The first system shows a vocal line with a 'f marcato' dynamic and a piano accompaniment starting with a 'ff' dynamic. The second system continues with 'mf' dynamics in both parts. The third system features a 'mf' dynamic in the piano part. The fourth system includes a 'f' dynamic in the vocal line and 'mf' dynamics in the piano part, with a circled '4' indicating a measure. The fifth system has 'sff' in the piano part and 'mf' in the vocal part. The sixth system concludes with 'cédez' in the vocal line and 'mf' in the piano part.

⑤

⑤ Un peu plus vite

mf dolce \rightarrow *p*

Detailed description: This section, marked 'Un peu plus vite', consists of two systems. The first system shows a vocal line with a dynamic range from 'mf dolce' to 'p' and a piano accompaniment. The second system continues the piano accompaniment with a 'p' dynamic. The piano part features a series of chords with a 'dillo' marking below them.

First system of musical notation, featuring a bass line, a treble line, and a grand staff. The music includes slurs, ties, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, including the instruction "Cédez" and "con 8ª".

⑥ Tempo

Fourth system of musical notation, including the instruction "p Tempo" and "con 8ª".

⑧ Tempo I°

Fifth system of musical notation, including the instruction "ff marcato".

⑧ Tempo I°

First musical staff with notes and dynamics.

Second musical staff with notes and dynamics: *ff*, *p*, *ff*.

Third musical staff with notes and dynamics: *f*. Includes a Tuba part on the right.

Fourth musical staff with notes and dynamics: *mf*. Includes a Tuba part on the right.

Fifth musical staff with notes and dynamics: *f*, *ff*, *mf*. Includes a Tuba part on the right. Tempo markings: **Rubato**, **Lent**, **Allegro**.

Sixth musical staff with notes and dynamics: *mf*. Includes a Tuba part on the right. Tempo marking: **Lent**.

Seventh musical staff with notes and dynamics: *f marcato*. Includes a Tuba part on the right. Tempo marking: **Tempo I!**.

Eighth musical staff with notes and dynamics: *f*. Includes a Tuba part on the right.

Ninth musical staff with notes and dynamics: *pizz.*

Tenth musical staff with notes and dynamics: *mf*.

Eleventh musical staff with notes and dynamics: *f*. Includes a Tuba part on the right. Tempo marking: **arco**.

Twelfth musical staff with notes and dynamics: *mf*, *f*, *mf*. Includes a Tuba part on the right.

First system of musical notation. It consists of three staves: a top staff with a bass clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The top staff contains a melodic line with various articulations and dynamics. Above the staff, the markings "pizz.", "arco", "pizz.", and "arco" are placed above specific notes. A dynamic marking "f" is present below the staff. The middle and bottom staves provide harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing from the first. It features three staves. The top staff has a melodic line with triplets and a dynamic marking "mf". The middle and bottom staves contain harmonic accompaniment with chords and moving lines. A dynamic marking "f" is also present.

Third system of musical notation, starting with a circled number "10" in the top left. It consists of three staves. The top staff has a melodic line with a dynamic marking "f" and "mf". The middle and bottom staves contain harmonic accompaniment with chords and moving lines. A dynamic marking "mf" is present in the middle staff.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a dynamic marking "f" and "pizz.". Above the staff, the markings "rit. Tempo I?" and "pizz." are placed. A "Tuba" part is indicated with a clef and a dynamic marking "ff". The middle and bottom staves contain harmonic accompaniment with chords and moving lines. A dynamic marking "ff" is present in the bottom staff.

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Contrebasse à cordes ou Tuba en Ut
ou Trombone basse

Moderato (Calme)

The musical score is written in bass clef with a 4/4 time signature. It consists of several systems of music, each with a circled number indicating a measure or section. The score includes various dynamics such as *mf*, *f*, *p*, *espressivo*, *marcato*, *molto*, *dolce*, and *cedez*. There are also performance markings like accents, slurs, and breath marks. The piece concludes with a *p* dynamic marking.

① *mf* *mf*

f *espressivo*

② *p*

f marcato

mf *f*

③ All^o mod^o

④ *mf* *mf*

⑤ Un peu plus vite *cedez* *mf dolce*

⑥ *f* *p*

Eugène BOZZA (Nice 1905 – Valenciennes 1991) fit au Conservatoire de Paris de brillantes études : Premiers Prix de violon (1924), de direction d'orchestre (1930), de composition (1934), et Premier Grand Prix de Rome. Il fut chef d'orchestre à l'Opéra-Comique jusqu'en 1948, puis directeur du Conservatoire de Valenciennes. Son catalogue comporte plusieurs opéras, des ballets, de grandes œuvres symphoniques et chorales, mais sa célébrité mondiale repose surtout sur ses nombreuses pièces de musique de chambre pour des formations et des instruments solistes variés, avec une prédilection pour les vents. Ainsi que le souligne Paul Griffiths dans le *New Grove*, l'œuvre de Bozza se caractérise par "la facilité mélodique, l'élégance de la forme, et l'intérêt constant du musicien raffiné pour les possibilités de l'instrument".

Eugène BOZZA, (Nice 1905 – Valenciennes 1991) was a brilliant student at the Paris Conservatoire, winning First Prizes for the violin (1924), conducting (1930), composition (1934), as well as the Grand Prix de Rome. He conducted the orchestra of the Opéra-Comique until 1948; he then became Head of the Conservatoire in Valenciennes. His works include several operas, ballets, large-scale symphonic and choral works. But his worldwide reputation is derived mainly from his many chamber works, written for various instrumental formations with a preference for wind instruments. As Paul Griffiths points out in his article from the New Grove, Bozza's works reveal "...melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities".

Eugène BOZZA (geb. 1905 in Nizza, gest. 1991 in Valenciennes) absolvierte ein glänzendes Studium am Pariser Conservatoire : er wurde mit Ersten Preisen in Violine (1924), Dirigieren (1930), Komposition (1934) und dem Grand Prix de Rome ausgezeichnet. Bis 1948 war er Dirigent an der Opéra-Comique und danach Direktor des Conservatoire von Valenciennes. Sein Werkkatalog umfaßt mehrere Opern, Ballette, große symphonische Werke sowie Chorwerke, doch sein Weltruhm gründet sich hauptsächlich auf die zahlreichen Kammermusikwerke für die unterschiedlichsten Besetzungen und einer Vorliebe für die Blasinstrumente. Wie Paul Griffiths treffend im *New Grove* betont, zeichnet sich Bozzas Werk durch "melodische Einfachheit, formale Eleganz und ein durchgängiges Gespür für die instrumentalen Möglichkeiten" aus.

Eugène BOZZA (Niza 1905-Valenciennes 1991) cursó brillantes estudios en el Conservatorio de Paris : Primeros premios de violín (1924), dirección de orquesta (1930) y composición (1934), así como el Primer Gran Premio de Roma. Fue director de orquesta de la Opera Cómica hasta 1948, y posteriormente director del Conservatorio de Valenciennes. En su catálogo figuran varias óperas, ballets, grandes obras sinfónicas y corales, pero su fama mundial se basó sobre todo en sus numerosas composiciones de música de cámara para formaciones e instrumentos solistas diversos, con cierta predilección por los de viento. Como lo subraya Paul Griffiths en el New Grove, la obra de Bozza se caracteriza por "la facilidad melódica, la elegancia de la forma y el interés constante del músico refinado por las posibilidades del instrumento".