

**PROGRAMMA DI AUDIZIONE PER FAGOTTO DI FILA CON OBBLIGO DEL PRIMO  
OTTOBRE 2023**

**I PROVA - eliminatoria in forma anonima**

Esecuzione, senza cadenze, del primo e secondo movimento del Concerto per fagotto e orchestra K 191 in si bemolle maggiore di W. A. Mozart.

Esecuzione di passi d'orchestra a scelta della commissione tra quelli richiesti per la prova finale.

**II PROVA - eliminatoria in forma anonima**

Esecuzione della *Bourrée I* e della *Bourrée II* dalla Suite n. 3 in do maggiore per violoncello solo, BWV 1009.

Esecuzione di passi d'orchestra a scelta della commissione tra quelli richiesti per la prova finale.

**III PROVA - finale in forma palese**

Passi d'orchestra:

B. Bartók	Concerto per orchestra	sia la parte del secondo sia la parte del terzo fagotto
H. Berlioz	<i>Symphonie fantastique</i>	III e IV movimento
G. Bizet	<i>Carmen</i>	
J. Brahms	Concerto per violino op. 77	II movimento
P. I. Čajkovskij	Sinfonia n. 4	II movimento
	Sinfonia n. 6	IV movimento
W. A. Mozart	<i>Le nozze di Figaro</i>	Ouverture
M. Ravel	Concerto in sol	sia la parte del primo sia la parte del secondo fagotto
N. Rimskij-Korsakov	<i>Shahrazād</i> op. 35	
G. Rossini	<i>Il barbiere di Siviglia</i>	Ouverture
B. Smetana	<i>La sposa venduta</i>	
G. Verdi	<i>I vespri siciliani</i>	Sinfonia
	<i>Attila</i>	Preludio



①

B. BARTÓK.

CONCERTO X ORCHESTRA

Concerto per orchestra  
1943

B. BARTOK  
Nagyszentmiklos-Ung. 1881  
New York 1945

II. Giuoco delle coppie

Allegretto scherzando  $\text{♩} = 74$

The musical score consists of five systems of staves. The first system is marked *Soli p*. The second system has a *f* marking. The third system has a *p* marking. The fourth system has a *f* marking. The fifth system has a *p* marking and ends with *p stacc.*. Arrows on the left side of the page point to the first staff of each system.

Bartók. Concerto per orchestra

First system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns and dynamic markings such as *mf* and *f*. There are also some handwritten annotations above the notes.

Second system of musical notation, consisting of three staves. It continues the complex rhythmic and melodic lines from the first system, with various dynamic markings and articulation marks.

Third system of musical notation, consisting of three staves. The music concludes with a *stacc.* marking at the end of the system.

Fourth system of musical notation, consisting of three staves. It begins with a *f poco ritard.* marking. The system includes dynamic markings *mf*, *f*, and *p*, along with a *p* marking at the end of the system.



2

66 *colla parte*

70 **Allegro con brio** [♩=80] *f sf sf p*

75 *cresc. - ff - p*

141 *f*

146 *f*

3. Satz  
Szene auf dem Lande

Symphonie fantastique

Hector Berlioz  
op. 14

86 **Adagio** ♩=84 *ff mf ff dim. poco a poco - sf*

89 *p mf ff dim.*

93 *p mf f*

97

100 **poco animato** *f cresc.*

102 **poco animato**





3

# Zwischenspiel Carmen

zwischen 1. und 2. Akt

Allegro moderato [♩ = 108]

Georges Bizet

## 2. Akt Finale

Allegro moderato ♩ = 112

ELOG

Allegretto, quasi andantino [♩ = 100]

118

3. Akt 2. Bild  
 Nr. 25 Chor und Szene  
 Allegro giocoso [♩ = 120]

2

I.

pp legg. p

mf

f

47

I. II.

pp

p

mf

f

Sinfonie Nr. 2  
 D-Dur/D major

Johannes Brahms  
 op. 73

4. Satz  
 Allegro con spirito [♩ = 104]

9

II.

pp

13

I.

pp

4

Brahms J.

Concerto in Re magg. Per Violino e Orchestra

II Fagotto

Adagio  
Tutti

12

22

*p* *mf* *pp* *p* *mf* *p*

*Tutti* *Solo* *ff*

*1* *2* *1*



5

127 III  
p

130

133 1 200 I  
p

211  
p

224  
p

294 Moderato assai, quasi andante  
p

297  
p

SINFONIA NR. 4

P. I. ČAŠKOVSKIJ

2. Satz

Andantino in modo di canzone [♩ = 60]

*limite*

274 I.

pp (cantabile)

espress.

280

288 9  
pp morendo

*pp cantabile*

*espress.*

*morendo*

*in fantasia*

*VLA. still wister*



# Sinfonie Nr. 6

h-Moll/B minor („Pathétique“)

Peter I. Tschaikowsky  
op. 74

## 1. Satz

Adagio [ $\text{♩} = 52$ ]

Measures 1-7. Dynamics: *pp*, *p*, *mp*, *sf*, *p*.

## 4. Satz

Adagio lamentoso [ $\text{♩} = 52$ ]

Measures 4-32. Dynamics: *mf*, *p*, *mp*, *mf*, *cresc.*, *ff*, *f dim. poco a poco*, *mp*, *p*, *pp*, *pp cresc.*, *f*, *ff*, *dim.*, *p*, *p*, *pp*.

Performance instructions: *rall.*, *affrettando*, *Andante* ( $\text{♩} = 69$ ), *Adagio poco meno che prima* ( $\text{♩} = 60$ ), *molto espressivo*.

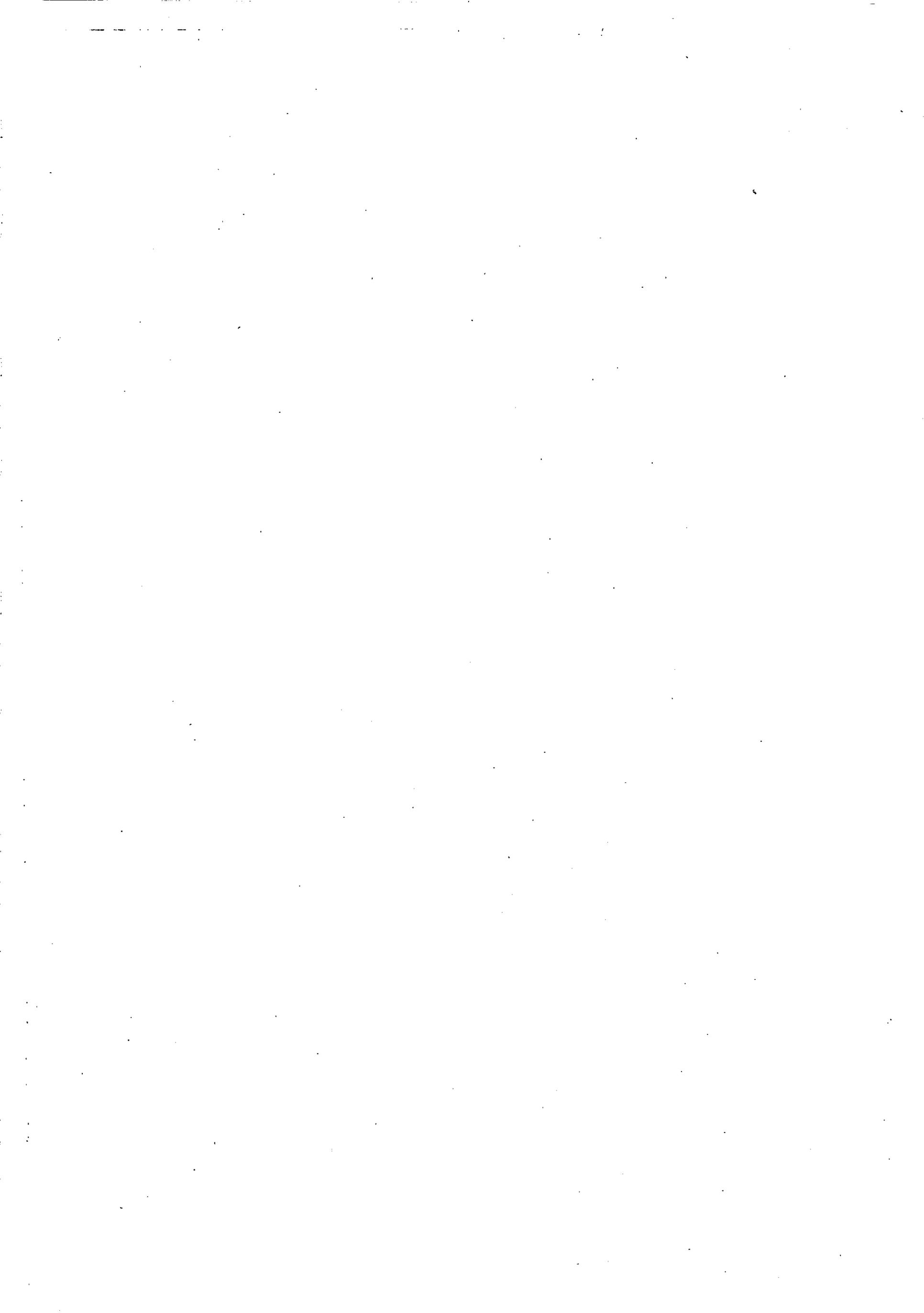
# Othello

## 1. Akt

Allegro agitato  $\text{♩} = 76$

Giuseppe Verdi

Measures 1-3. Dynamics: *pp*, *p*.





7

ACCADEMI NAZIONALE	
S. MARIA	
ADRIANOPOLI	
SINFONICHE	168

Fagotto II

# LE NOZZE DI FIGARO

Opera buffa in vier Akten

KV 492

Wolfgang Amadeus Mozart

Sinfonia

Presto

FAGOTTO II

74 *P* *f* *f* *f* *f*

81 *f*

88 *f*

95 *p* *Fig. I* 19

120 *f* *Fig. I*

127

134 *pp*

141

146 *f*

154 *p*

160 *f* 1-6 2

166 3 4 5 6 6

FAGOTTO II

178 Ob I

186

193

201

208

*fp* *fp* *fp* *fp* *fp* *fp*

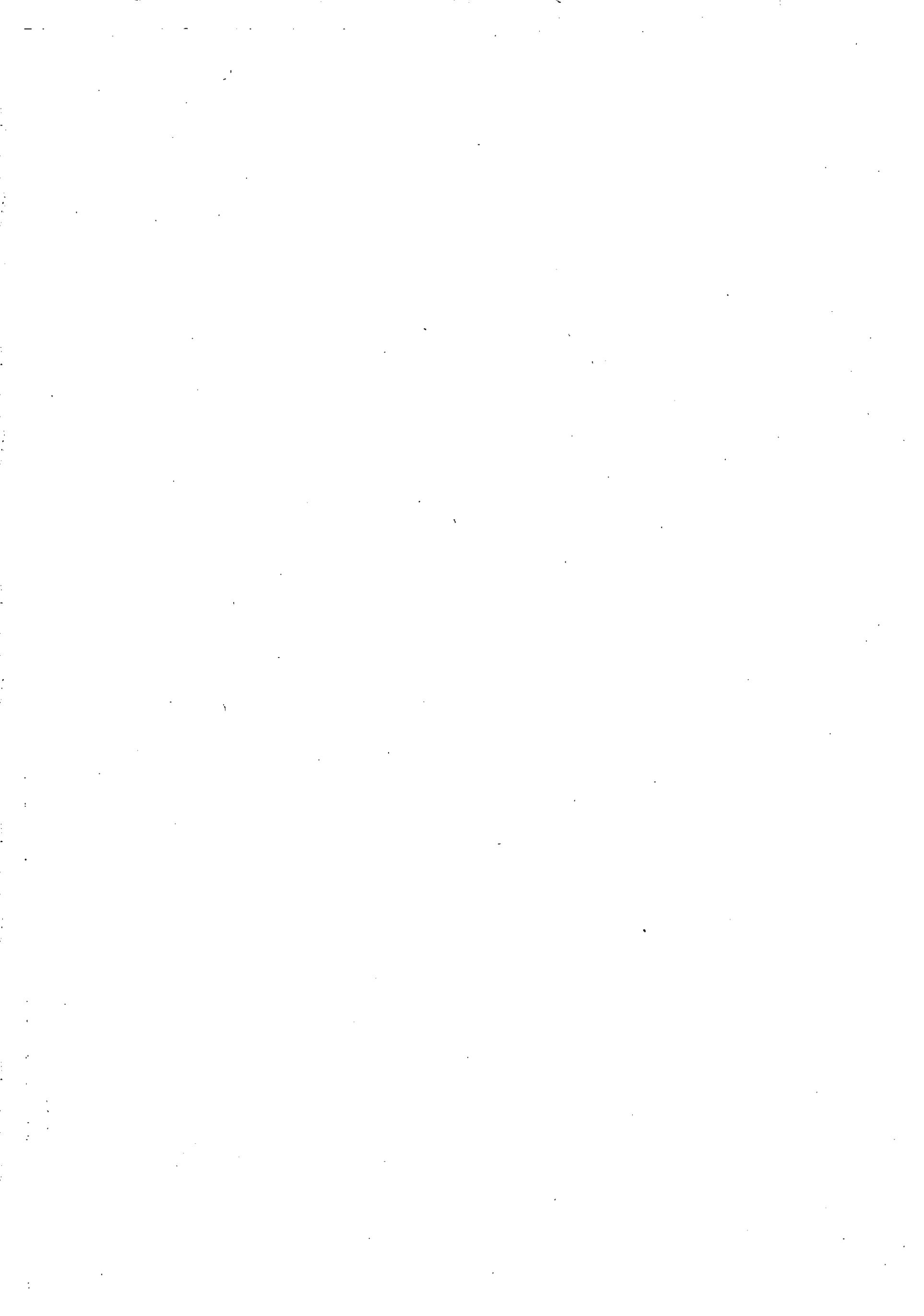
*f* *f* *f*

*f*

*p*

1 3 Fg. I 19

Detailed description: This block contains five staves of musical notation for the second Bassoon (Fagotto II). The first staff (measures 178-185) is in treble clef and features a melodic line with six *fp* (fortissimo piano) dynamic markings. The second staff (measures 186-192) is in bass clef and includes three *f* (forte) markings. The third staff (measures 193-200) is in bass clef and starts with a *f* marking. The fourth staff (measures 201-207) is in bass clef and contains a long melodic phrase. The fifth staff (measures 208-215) is in bass clef and begins with a *p* (piano) marking, followed by first, third, and nineteenth fingering indications, and a first ending bracket labeled 'Fg. I'.



8

M. RAVEL

"CONCERTO PER PIANOFORTE E ORCHESTRA"

Concerto per pianof. e orch.  
1931

M. RAVEL

Andante

Presto

Autorisation DURAND & C.  
éditeurs - propriétaires - PARIS

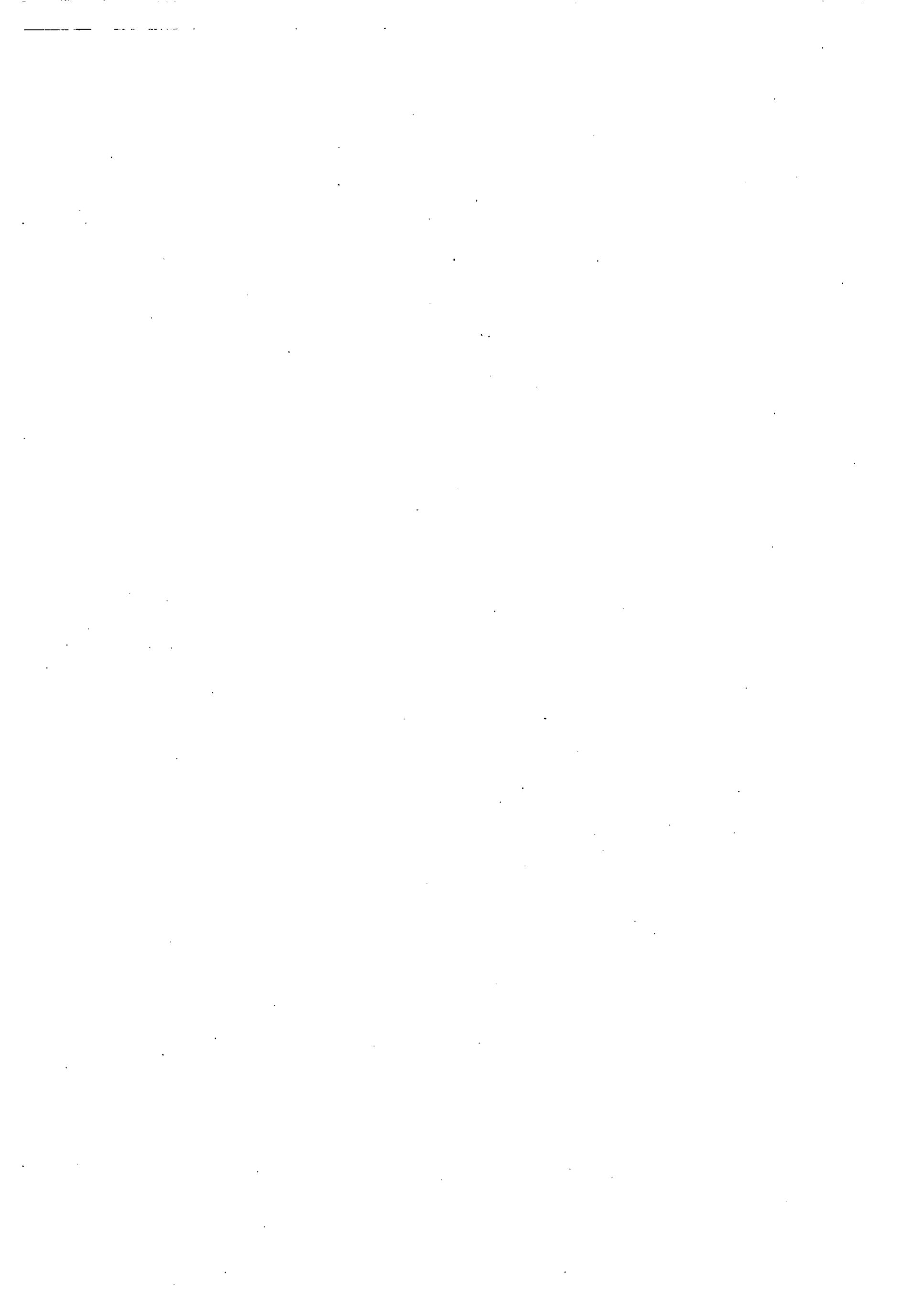
First system of musical notation, consisting of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a melodic line with a long slur over the first two measures. The bottom staff begins with a bass clef and contains a bass line. A dynamic marking of *p* (piano) is placed between the staves in the first measure.

Second system of musical notation, consisting of two staves. The top staff continues the melodic line with a slur. The bottom staff continues the bass line with a slur.

Third system of musical notation, consisting of two staves. The top staff continues the melodic line with a slur. The bottom staff continues the bass line with a slur.

Fourth system of musical notation, consisting of two staves. The top staff contains a melodic line with a slur. The bottom staff contains a bass line with a slur. A dynamic marking of *p* is placed at the beginning of the bottom staff.

Fifth system of musical notation, consisting of two staves. The top staff contains a melodic line with a slur. The bottom staff is mostly empty. The text *ecc. più volte* is written in the right-hand portion of the system.





9

# Rapsodie espagnole

## I. Prélude à la nuit Très modéré ♩=66

Maurice Ravel

*Cadenza ad libitum*

I. 8

II.

*très ralenti* — *long* — *pp*

© 1908 by Editions ARIMA Ltd and DURAND S. A. Editions Musicales, Paris.  
Mit Genehmigung der Verlage.

## 2. Satz Scheherazade

N. Rimsky-Korsakow  
op. 35

*Andantino* ♩=112

I. Solo *capriccioso, quasi recitando*

*dolce ed espress.*

5

11

17

23

*rit. assai* A

Edition Peters

31817

Moderato *chiave recitando SX* *lento* poco rit.

323 I. Solo *lunga*

324 *a tempo* *mf* *lunga* *p cresc.* *lento* *portando* *mf* *lunga* *p stringendo e cresc.*

325 *poco rit.* *a tempo* *lento* *mf* *lunga* *stringendo e cresc.*

327 *rit. molto* *ten.* *M* *sf*

*mf* *sf*

10

# IL BARBIERE DI SIVIGLIA

G. ROSSINI

## Sinfonia

*PIÙ MOSSO*

*ff*

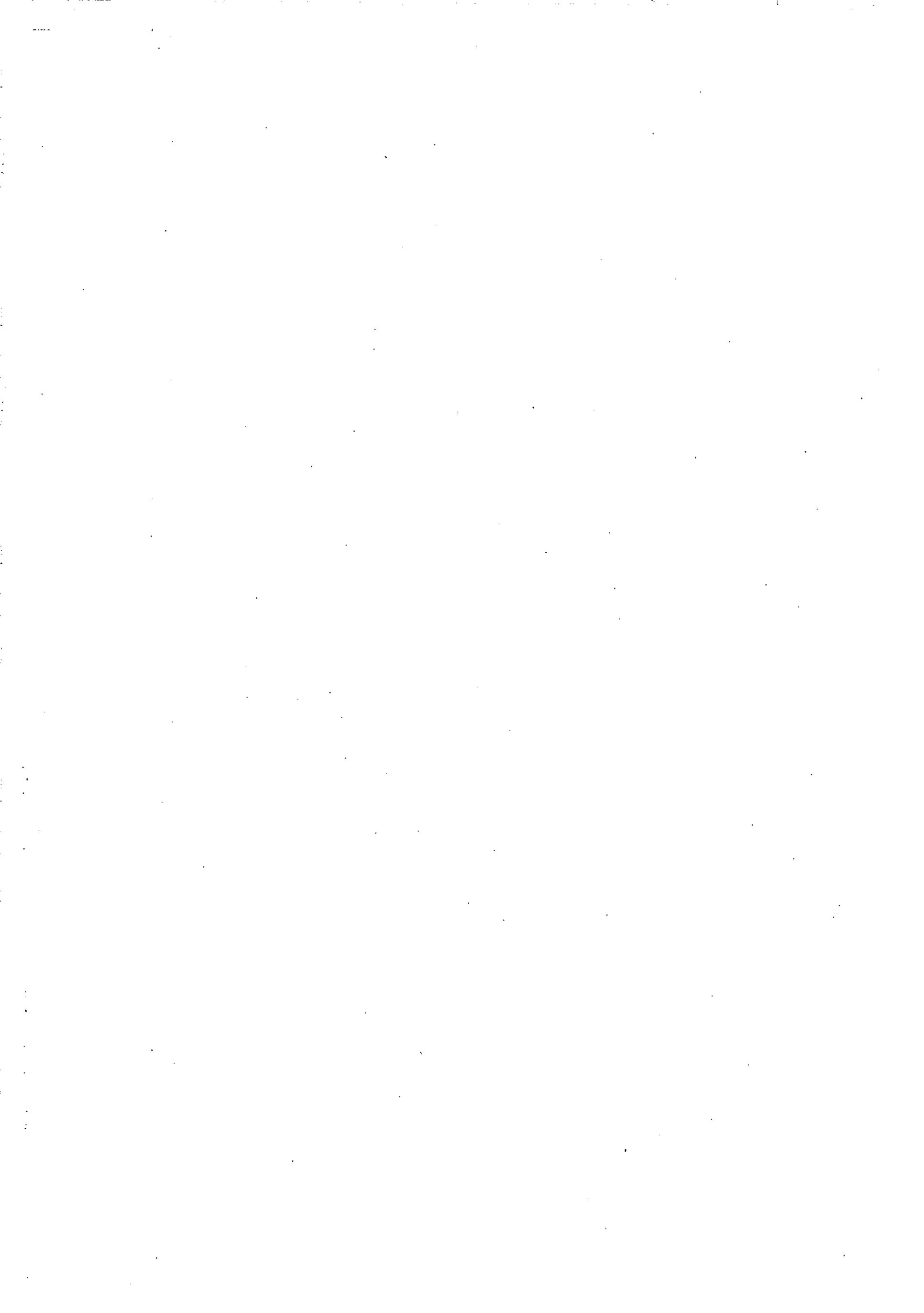
*f*

*f*

*mf*

47569-V-A

*mf*





61 II

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

68 *sf* *sf* *sf* *p* *f*

12

Fagotto II

I VESPRI SICILIANO

SINFONIA

G. VERDI

Largo

The musical score for Bassoon II in Verdi's *I Vespri Siciliani* Sinfonia is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *Largo*. The score consists of seven staves of music. The first staff begins with a common time signature and a key signature of one sharp. The second staff has a circled 'A' above it. The third staff has a circled 'B' below it. Dynamics include *p*, *pp*, and *mf*. The score concludes with a double bar line on the seventh staff.





13

GIUSEPPE VERDI

# A T T I L A

N. 1 - PRELUDIO

FAGOTTO II.

*Largo*  
*P. sottovoce*

## PROLOGO

N. 2 - INTRODUZIONE

*VUOTA*

*Attila* *priva* *ei la sco -*

*priva* *a poco a poco*

*pp*

*cresc.* *mf*

