

## PROGRAMMA DI CONCORSO INTERNO PER VIOLONCELLO DI FILA

### I PROVA - eliminataria in forma palese

Esecuzione del primo movimento del Concerto n. 1 in do maggiore per violoncello ed orchestra, Hob:VIIb:1 di F. J. Haydn con cadenza.

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

### II PROVA - eliminataria in forma palese

Esecuzione del primo movimento di un concerto romantico a scelta del candidato fra il Concerto per violoncello e orchestra in la minore op. 129 di R. Schumann e il Concerto per violoncello e orchestra in si minore op. 104 b. 191 di A. Dvořák.

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

### III PROVA - finale in forma palese

Esecuzione dei seguenti passi d'orchestra:

L. van Beethoven	Sinfonia n. 9	
J. Brahms	Sinfonia n. 2	Il movimento
P. I. Čajkovskij	Sinfonia n. 6	II e III movimento
F. Mendelssohn	Sinfonia n. 4	IV movimento
G. Puccini	<i>Turandot</i>	finale atto I
R. Strauss	<i>Don Juan</i>	
G. Verdi	<i>Requiem</i> <i>I vespri siciliani</i>	Offertorio Sinfonia
R. Wagner	<i>Tristan und Isolde</i>	Preludio

Beethoven — Symphony No. 9  
Violoncello e Contrabbasso

11 *f* *dim.* *p* *Fag.* 2

22 *Fag.* *f*

30 *Allegro ma non troppo*  $\text{♩} = 88$   
*div.* *pp* *pp*

38 *Tempo I* *unis.* *f* *ff* *ritard.* *dim.*

45 *poco Adagio* *Vello.* *Vivace* *pizz.* *p*

56 *Tempo I* *Vello arco* *C.B.* *f* *Adagio cantabile* *dim.* *Fag. I*

65 *Tempo I Allegro* *p* *cresc.* *ff*

75 *Fag. I* *Allegro assai*  $\text{♩} = 80$  *Tempo I Allegro* *f* *f*

84 *f* *Fag.*

# Johannes Brahms

## Sinfonia n.2

The image displays a musical score for Johannes Brahms' Symphony No. 2, consisting of three staves of music. The first staff begins with a double bar line and a left-pointing arrow, indicating a repeat or a specific section. The tempo is marked "Adagio non troppo" and the dynamic is "poco f espr.". The second staff starts at measure 6 and continues the melodic line. The third staff starts at measure 12 and includes dynamic markings "poco f", "dim.", "p", and "dim." with a boxed "A" above the final measure. The score is heavily annotated with handwritten symbols: "V" for accents, "p" for piano dynamics, and various slurs and phrasing marks. The key signature is two sharps (D major) and the time signature is common time (C).

# Symphonie Nr. 6

(Pathétique)

h-moll

Peter Iljitsch Tschaikowsky op. 74

Einzeichnungen für vereinfachte Besetzung von Martin Schmeling

**II**

**Allegro con grazia**

5 *mf* *mf* *f*

9 *mf*

13 *sempre mf*

18 *mf* *più f*

21 *mf* *f*

Symphony No. 4 in A Major  
Op. 90 (Italian)

Felix Mendelssohn

Violoncello  
und  
Kontrabaß

arco  
*p*  
arco  
*p*

1 1 1

+ Bässe  
*p* *cresc.*

*mf* *f*

56  
|||

65  
|||

72  
|||

81  
|||

92  
|||

# Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

4

405

*mf*  
*pizz.*

*f*

This system of music covers measures 405 to 413. It consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It features a melodic line with eighth notes and quarter notes, often beamed together, and includes dynamic markings *mf* and *f*. The lower staff is in bass clef with the same key signature, providing a rhythmic accompaniment of eighth notes. The word *pizz.* (pizzicato) is written above the lower staff in the first measure. There are accents (>) above the first and third measures of the upper staff.

414

This system of music covers measures 414 to 422. It consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It features a melodic line with quarter notes and half notes, often beamed together, and includes dynamic markings *f* and *p*. The lower staff is in bass clef with the same key signature, providing a rhythmic accompaniment of eighth notes. The system concludes with a double bar line and a fermata over the final note.

Mendelssohn — Symphony No. 4  
Violoncello und Kontrabaß

The image shows a page of musical notation for the Violoncello and Kontrabaß parts of Mendelssohn's Symphony No. 4. The score consists of six staves of music, each beginning with a measure number: 30, 34, 38, 42, 46, and 51. The notation is in bass clef and includes various rhythmic values, accidentals, and dynamic markings. The first staff (measures 30-33) starts with a *ff* dynamic and features a sequence of notes with fingerings 4, 5, 6, and 7 indicated above. The second staff (measures 34-37) continues with *ff* dynamics and includes slurs and accents. The third staff (measures 38-41) also features *ff* dynamics and slurs. The fourth staff (measures 42-45) begins with a *f* dynamic. The fifth staff (measures 46-50) continues with *f* dynamics. The sixth staff (measures 51-52) starts with a *ff* dynamic and ends with a double bar line and repeat sign. An arrow points to the final measure of the sixth staff.

CELLI

# TURANDOT

G. Pizzoni

16

*rail.*  
3  
*p espress.*

Div. *mf ben sost. il suono* *cresc.*

UNITI *f*

46 *a tempo, con calma tragica*  
*p tremolo stretto*

*p* *sempre cresc. ... a poco ... a poco*

VIA SORD. *cresc. sempre*

*poco rit.* 47 *p ma con calore crescente*

*sciolte*

*incalz. e cresc. sempre*

*sciolte*

*rall.*

48 *Largamente*

*fff*

*Energico, e movendo*

*Energico, e movendo*

*poco rall. --- a tempo*

*poco rall. --- a tempo*

*poco rall. con forza crescente*

*poco rall. con forza crescente*

Richard Strauss  
Don Juan, Op.20

VIOLONCELLO

*Allegro, molto con brio*

*ff* *pizz.* *arco* *mf* *pizz.* *arco* *ff* *ff* *ff* *ff* *ff* *ff* *pp subito* *tranquillo* *sul ponticello* *p*

5/6  
— 4

# Violoncello

2

*molto Vivo*

*f* *p* *espr.* *p* *cresc.* *rapidamente* *ff* *sfz* *tranquillo*

# OFFERTORIO

VIOLONCELLO E BASSO

G. VERDI

## N° 3.

VIOLONCELLO

AND.<sup>te</sup> MOSSO (♩ = 66)

BASSO

(soli)  
p

13 dolce  
cantabile  
ppp  
un poco marcate

21  
più marcate  
f  
dim.  
ppp

29  
cantabile  
p

Pizz.

Giuseppe Verdi  
I Vespri Siciliani  
Sinfonia

DARCO  
espress.

pp

f dim.

pp

pp f

pp

H

*aspress.*

*f* *ff*

*rall.* **1** *a tempo* *p*

This is a handwritten musical score for a horn part, likely for a concert band or orchestra. The music is written on a single staff in G major (one sharp) and 2/4 time. The score begins with a treble clef and a key signature of one sharp (F#). The piece is marked with various dynamics and articulations. The first section is marked *f* (forte) and *ff* (fortissimo), with many notes having accents and slurs. A section of sixteenth-note runs is marked *rall.* (rallentando) and *a tempo* (return to tempo), starting with a *p* (piano) dynamic. The score includes several slurs, accents, and dynamic markings such as *aspress.* (likely a misspelling of *aspress.* or *aspress.*). There are also some handwritten annotations, including a circled '7' and a '3' over a triplet. The piece concludes with a final cadence.

# Richard Wagner - *Tristano e Isotta* Preludio

Langsam und schmachtend.  
*Lento e languido.*

pp *cresc.* *dim.* *cresc.*

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

*f* *dim.* *p* *poco rall.* *riten.* *a tempo* *f dim.* *dolce* *p*

*dim.* *p* *cresc.* *f* *p* *cresc.* *f* *p dim.* **A 3**

*p* *p* *sf* **Belebend.** *Animando.* *rall.* *molto cresc.* *ff* *dim.*

*a tempo* *2* *f* *p* *f* *f* *1* *p cresc.*

*f* *p* *più f* *ff*

*meno f* *sempre più f* *f*

*f* *più f* **B** *dim.*

*ff* *dim.*

Allmählich etwas zurückhaltend.  
*Il tempo poco a poco riten.*

*f espress.* *più f* *ff* *ff* *dim.* *dim.* *p*

*p* *p* *p* *dim.* *p*

*5* *cresc.* *f* *pp* *pizz.*

Der Vorhang geht auf.  
*The Curtain rises.*