

AUDIZIONI PER CONTRABBASSO DI FILA CON OBBLIGO DELLA QUINTA CORDA

2026

I PROVA - eliminatoria in forma anonima

- Esecuzione del 1° movimento (con cadenza di H.K. Gruber - ed. Doblinger) del Concerto per contrabbasso e orchestra di K.D. von Dittersdorf;
- A scelta della commissione: esecuzione di passi d'orchestra tra quelli richiesti per la prova finale.

II PROVA - eliminatoria in forma anonima

- Esecuzione dell'*Elegia* in re per contrabbasso e pianoforte di G. Bottesini;
- A scelta della commissione: esecuzione di passi d'orchestra tra quelli richiesti per la prova finale.

III PROVA - finale in forma palese

- Esecuzione dei seguenti passi d'orchestra:

J.S. Bach	<i>Concerto per violino in mi maggiore - II movimento</i>	p.4
L.V. Beethoven	<i>Sinfonia n°5 - III movimento - Scherzo e trio</i>	p.6
	<i>Sinfonia n°9 – IV movimento - Recitativo</i>	p.8
J. Brahms	<i>Sinfonia n°1 – estratti I movimento</i>	p.9
W.A. Mozart	<i>Sinfonia n°41 – I-II- IV movimento</i>	p.12
R. Strauss	<i>Don Juan - estratti</i>	p.15
G. Verdi	<i>Falstaff – 3° Atto – parte I, Allegro agitato</i>	p.20
	<i>La forza del destino - Sinfonia</i>	p.21
	<i>La traviata – 1° Atto – Stretta dell'introduzione</i>	p.22
	<i>Otello – 4° Atto - Adagio</i>	p.23

R. Wagner	<i>Die Walküre – 1° Atto – 1° scena</i>	p.24
G. Mahler	<i>Sinfonia n°2 – I movimento</i>	p.26
G. Rossini	<i>Il Barbiere di Siviglia – Sinfonia</i>	p.28

N.B.: tutto il programma dovrà essere eseguito con accordatura d'orchestra

Violoncello e Basso

2. Adagio

4

sempre piano

4

7

10

⊖

14

18

23

A

4

Violoncello e Basso

Musical score for Violoncello e Basso, measures 32-54. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). The music consists of a single melodic line with various rhythmic patterns and articulations. Measures 32-36 show a sequence of eighth notes with accents and slurs. Measure 37 features a dynamic marking 'B' in a box, indicating a forte section. Measures 38-43 continue with eighth-note patterns and accents. Measures 44-46 show a more complex rhythmic pattern with slurs and accents. Measures 47-50 feature a sequence of eighth notes with slurs and accents, ending with two measures marked with 'V' for fortissimo. Measures 51-53 continue with eighth-note patterns and slurs. Measure 54 concludes the passage with a final note and a double bar line.

L.V. Beethoven: *Sinfonia n°5*

Contrabasso

Allegro (♩. = 96)

pp *poco ritard.* **a tempo**

10 *sf* *poco ritard.* **a tempo** 1

20 *f* *f*

29 *sf*

39 *sf sf sf dim. pp*

48 *poco ritard.* **a tempo** *pp*

57

66 *cresc.* *f*

75 *ff*

85 *sf sf sf*

95 **A** *sf dim. pp* 3 *pizz.* 3 14

Contrabasso

223 VI. I *(cresc.)* arco *cresc. - - - - f*

131 *ff* *p*

140 *f*

147

155 1. 2.

161 *f*

168

175

184

192 **B** *f*

199 *dim.* *p*

206 *sempre più p*

213

L.V. Beethoven: *Sinfonia n°9*

Contrabbasso

Presto $\text{♩} = 66$
4 Fag. I

f Selon le caractère d'un Recitativ mais, in tempo.

12 *dimin.* *p* *f*

Allegro ma non troppo $\text{♩} = 88$
1-8 2 3 4
pp

25

34 5 6 7 8 **Tempo I**
f ff

43 *ritard.* *poco adagio* **Vivace** **Tempo I**
dimin. 8 *f*

59 *dimin.* **Adagio cantabile** **Tempo I**
p

69 *cresc.* *ff*

Allegro assai $\text{♩} = 80$ **Tempo I**
3 *f f*

87 *sf*

Symphonie Nr. 1

(C moll)

Kontrabaß

Johannes Brahms, Op. 68

Un poco sostenuto

f pesante

p

cresc.

f

A

ff

sf

ff

ff

più f pesante

B

ff

p

cresc.

f

sf

C

pizz.

p

arco

p

pizz.

p

dim.

D

3

Kontrabaß

Hr. III

125 arco *p cresc.* *f* *p* 17 Klar. I

151 *ppp* *p* pizz. *pizz.* *cresc.* *ff* arco **E**

162 *sf* *sf* *ff*

171 *ff*

180 *ff*

188 *ff* *sf* 1. || 2.

197 **F** *pp sempre* *pp*

209 *dim.*

219 1 pizz. *p* *cresc.*

229 **G** arco *f* *ff*

239 *f* *ff* 1

250 1

260 *ff* *ff* 1 1

Kontrabaß

H

14

Viol. I

269 *mf* *p dim.* *pp*

293 *pp* *poco a poco cresc.*

313 *ff*

322

331 *sf* *ff*

338 *ff* *L* *3*

347 *f* *ff* *1* *ff*

355 *f* *più f* *pizz.*

366 *M pesante* *p*

374 *p* *dim.*

381

387 *N* *3*

Detailed description: This is a page of a musical score for the Contrabass part of a symphony. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 12 staves of music, numbered 269 to 387. The music features a variety of dynamics, including *mf*, *p dim.*, *pp*, *sf*, *ff*, *f*, *p*, and *più f*. There are also performance instructions such as *poco a poco cresc.*, *pizz.*, and *pesante*. The score includes several first endings, marked with letters H, I, K, L, and N in boxes. Measure 331 has a red bracket highlighting a specific passage. Measure 347 has a red bracket highlighting another passage. The page number 14 is located at the top center, and the instrument name 'Kontrabaß' is at the top left. The Violin I part is indicated at the top right.

132 *coll'arco* *f*

138

142

148

This block contains four staves of musical notation for the bassoon part, measures 132 to 148. The music is in a key with one flat and a 3/4 time signature. It features a series of eighth-note patterns with various articulations, including slurs and accents. A dynamic marking of *f* (forte) is present at the beginning. The word *coll'arco* is written above the first staff. Red brackets are placed on the left side of the first staff and the right side of the fourth staff.

59

64 *f* *p* *f*

68 *ff*

72 *p* *f* *p*

75

This block contains five staves of musical notation for the bassoon part, measures 59 to 75. The music continues with eighth-note patterns and slurs. Dynamic markings include *f*, *p*, *ff*, and *f p*. Red brackets are placed on the right side of the first staff and the right side of the fifth staff.

Basso

Molto Allegro

4 *p*

11

17

28 *V*

30 *f* 10 *Yo.* *p*

48 *p* *f*

58 *tr.* *2* *V*

67 *V*

78 *p*

88 *f*

Basso

95 *f*

Musical notation for measures 95-104. Measure 95 is marked with a red bracket on the left and a forte (*f*) dynamic. The notation includes various note values, rests, and accidentals.

105

Musical notation for measures 105-111. The notation includes various note values, rests, and accidentals.

112

Musical notation for measures 112-117. The notation includes various note values, rests, and accidentals.

118

Musical notation for measures 118-124. The notation includes various note values, rests, and accidentals.

125 *sf sf*

Musical notation for measures 125-138. Measures 125 and 126 are marked with *sf* dynamics. The notation includes various note values, rests, and accidentals.

139

Musical notation for measures 139-145. The notation includes various note values, rests, and accidentals.

146 *p*

Musical notation for measures 146-157. Measure 146 is marked with a piano (*p*) dynamic. The notation includes various note values, rests, and accidentals.

158 *p*

Musical notation for measures 158-160. Measure 158 is marked with a piano (*p*) dynamic. The notation includes various note values, rests, and accidentals.

161

Musical notation for measures 161-169. The notation includes various note values, rests, and accidentals.

170 *f*

Musical notation for measures 170-177. Measure 170 is marked with a forte (*f*) dynamic. The notation includes various note values, rests, and accidentals.

178

Musical notation for measures 178-184. The notation includes various note values, rests, and accidentals.

Richard Strauss Don Juan, Op.20

BASSO

Allegro molto con brilo.

ff *pizz.* *arco* *mf* *ff* *arco* *pizz.* *ff* *ff* *ff* *pp* *ff* *pp* *ff* *pp* *ppp* *pp* *pp* *p* *cresc.* *dim.* *pp* *poco cal.*

tranquillo *molto vivo* *rapidamente*

1 *2* *3* *4* *5* *6* *1* *2* *1* *2*

8 *4* *5*

E *p* *cresc.* *dim.* *pp*

Basso

poco a poco più vivente

p cresc. f cresc. p cresc.

espr. f mf espr. f

molto appassionato string. un poco più lento

cresc. fff

poco calando Tempo vivo poco sostenuto calando Tempo vivo poco string.

dim. Vcllo. 3 mf dim. Vcllo. 3

divisi a tempo molto vivace pizz. H

mf cresc. ff ff

arco I pizz.

arco ff

calando K a tempo 1 pizz. 4 a tempo arco

f dim. pp pp f

3 1 Die Hälfte con sordino 1 poco rit.

pp vierfach geteilt

pp

Basso

pp cresc.

dim. pp pizz. 2 arco pp

p pp pizz. 3

arco pp pp string senza sordino

a tempo Corno in F pizz. ff Corno 0

rapidamente arco ff

ff espr. string. V

a tempo giocoso pizz. mf

G. Verdi: Falstaff

ATTO III

Allegro agitato $\text{♩} = 112/4$

molto stacc. e ppp

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a series of eighth notes with a dynamic marking of *pp* at the end.

Musical staff 2: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a series of eighth notes with a dynamic marking of *p* at the end.

Musical staff 3: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a series of eighth notes with a circled annotation *poco cresc.* below it.

Musical staff 4: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a series of eighth notes with a dynamic marking of *sempre cresc.* at the end.

Musical staff 5: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a series of eighth notes with a dynamic marking of *ff e sempre stacc.* below it.

Musical staff 6: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a series of eighth notes with a dynamic marking of *ff* below it.

Musical staff 7: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a series of eighth notes with a dynamic marking of *ff* below it.

Musical staff 8: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a series of eighth notes with a dynamic marking of *ff* below it.

Giuseppe Verdi (1813-1901)

LA FORZA DEL DESTINO (1862)

SINFONIA

Allegro brillante $\text{♩} = 120$

The image shows the first movement of Giuseppe Verdi's Symphony No. 5, 'La Forza del Destino'. The score is written for a single bass clef staff in the key of D major (two sharps) and 3/4 time. The tempo is 'Allegro brillante' with a metronome marking of 120 quarter notes per minute. The music begins with a dynamic marking of *mf e staccato*. The first line of music features a series of eighth notes with slurs and accents. The second line continues with similar rhythmic patterns, ending with a *mf* marking. The third line shows a change in texture with more complex rhythmic figures and accents. The fourth line continues with similar patterns, including slurs and accents. The fifth line concludes the excerpt with a final flourish and a double bar line.

STRETTA DELL'INTRODUZIONE

13 *ALL.° VIVO*

The musical score consists of five staves of music in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff contains measures 1 through 9, with measure numbers 1-9 written above the notes. The dynamics are marked *p* at the beginning and *cresc.* towards the end. The second staff begins with a *pp* dynamic marking enclosed in a red box. The third staff has a *cresc.* marking. The fourth staff has an *a poco* marking. The fifth staff begins with a *sino* marking, followed by an *a* marking, and ends with a *ff* dynamic marking enclosed in a red box. Measure 14 is boxed at the end of the fifth staff.

Giuseppe Verdi

OTELLO

ATTO IV

Adagio $\text{♩} = 80$

con sordina

Ob. soli $\text{♩} >$

un po' marcato

più marcato f

ppp *morendo*

un po' più marcato e cresc.

p f *staccate*

cresc. ff

8. Die Walküre

C. BASS

R. WAGNER

Stürmisch.
Tempestuoso.

The musical score is written for C. Bass and consists of ten staves. The tempo is marked "Stürmisch. Tempestuoso." The key signature has one flat (B-flat). The music is characterized by rapid sixteenth and thirty-second note passages, often with slurs and fingerings (1, 2, 5, 6). Dynamic markings include *f* (forte), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). The score includes various musical notations such as slurs, accents, and fingering numbers. The piece concludes with a final *p* marking and a bracketed end of the score.

Symphonie Nr. 2

Gustav Mahler
(1860–1911)

1. Satz

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck

wild sf *sf* *accel.* *a tempo*

1 *ff* 1 *ff* *ff* *sf* *f*

6 *immer wuchtig** *mf*

9 *ff* *ff* *f*

12 *p subito* *f* *p* *f* *p*

15 *f* *p* *f* *mf* *p*

18 *ppp* *pp sempre*

21 *fp*

24 *fp*

27

*) get. zus.

Kb.

30 *fp* *mf*

34

37 *ff* *pp* *ff* *molto cresc.*

42 **2** *ff* *p* *fp* *p* *fp* *pp* *(p) sf* *pp*

47 **3** Im Tempo nachgeben *(p) sf* *pp* *pp*

51 *ppp*

55 *pp* *molto cresc.* *ff* *fff*

63 **4** Wie zu Anfang *fff* *sf* *ff* *dim.* Più mosso subito *vorwärts* *)

67 a tempo (poco più mosso) *pp* *fp* *fp*

70 *fp* *fp* *f* *f* **5**

*) forward

G. Rossini

IL BARBIERE DI SIVIGLIA - Sinfonia

Allegro con brio

10

sim.

stacc.

fp f sfp f ff pp

sim.

ff pp

17

Più mosso

ff sf sf sf sf sf sf

sf stacc.

18

sf sf

sf sf sf sf sf

sim.

sf sf