



Fondazione  
**ARENA DI VERONA\***

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**CONTRABBASSO di fila** :

- a) K.D. von DITTERSDORF: Concerto in mi maggiore per Contrabbasso – I movimento con cadenza e II movimento senza cadenza (è richiesta accordatura d'orchestra, sol – re – la – mi )
- b) esecuzione dei seguenti passi:
- |                   |   |
|-------------------|---|
| L. van BEETHOVEN: | Sinfonia n. 5 in do minore op. 67 – III movimento                     |
| L. van BEETHOVEN: | Sinfonia n. 9 in re minore op.125 – recitativo                        |
| G. VERDI:         | Aida – Atto IV (estratti – vedi pubblicazione on line)                |
| G. VERDI:         | Otello – Atto IV (solo contrabbassi)                                  |
| G. VERDI:         | Nabucco – Atto I (estratti – vedi pubblicazione on line)              |
| G. VERDI:         | La Traviata – Atti I, II, III (estratti – vedi pubblicazione on line) |
- c) Lettura a prima vista.

**PRIMO OBOE con obbligo del terzo oboe e della fila**

- a)
- |             |  |
|-------------|--|
| W.A. MOZART | Concerto per oboe e orchestra in do maggiore KV 314 (I e II movimento senza cadenze) |
| R. SCHUMANN | Tre Romanze op.94 per oboe e pianoforte (Romanza n. 1 “Nicht schnell”)               |
- b) Esecuzione dei seguenti passi d'orchestra:
- |                  |   |
|------------------|---|
| L. van BEETHOVEN | Fidelio (Atto II – aria di Florestano)                                |
| J. BRAHMS        | Concerto per violino e orchestra in re maggiore op. 77 (II movimento) |
| F. MENDELSSOHN   | Sinfonia n. 3 in la minore op. 56 (II movimento)                      |
| G. MAHLER        | Das Lied von der Erde (VI Der Abschied)                               |
| M. RAVEL         | Le tombeau de Couperin (Prélude)                                      |
| G. ROSSINI       | La scala di seta (Overture)   |
| R. STRAUSS       | Don Juan TrV 156 op. 20   |
| I. STRAWINSKY    | Pulcinella Suite (II Serenata, VI Gavotta e Variazione I)             |
| G. VERDI         | Aida (Atto I, II, III)  |
| G. VERDI         | Nabucco (Overture)  |
- c) Lettura a prima vista.

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*Sarà d'obbligo per tutti i Candidati avvalersi del Pianista che la Fondazione metterà a disposizione nei giorni d'esame.*

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**Commissione giudicatrice**

La Commissione giudicatrice, costituita nel rispetto delle modalità previste dal C.C.N.L. per il personale dipendente dalle Fondazioni Liriche e Sinfoniche,

- potrà, a suo insindacabile giudizio, chiedere al Candidato l'esecuzione di tutta o parte della prova d'esame o interrompere la prova del Candidato in qualsiasi momento lo ritenga opportuno;

# L.V. BEETHOVEN

## 5<sup>o</sup> SINFONIA

### CONTRABAJO

Allegro  $\text{♩} = 96$   
unis.

*pp* *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo*  
Corni  
*f*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc.*

# segue

## Violoncello e Basso

68 *f*

82 *sf sf sf sf sf*

96 **A** *dimin. pp* Vello Cb. *pizz. pizz.*

109 *f > p* *sempre p*

122 *cresc.* unis. *arco* *f* *ff* Vello Cb.

137 unis. *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello Cb. **B** *f* *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8



# Beethoven — Symphony No. 9

Violoncello e Contrabasso

17

149

153

Presto  $\text{♩} = 96$

Logai

11

Fag.

22

Fag.

Allegro ma non troppo  $\text{♩} = 88$

1

2

3

4

5

6

7

8

Tempo I

unis.

ritard.

poco Adagio

Vello. *Vivace* *pizz.*

Tempo I

Vello arco

Adagio cantabile

56 C-B.

Tempo I Allegro

65

Allegro assai  $\text{♩} = 80$

Tempo I Allegro

76

Fag. I

84

Fag.

START

*cresc.*

**I. Tempo**

*f*

*f*

**Tempo doppio - Lo stesso movimento**

1

1

J

*ff*

VUOTA

VUOTA

SORDINA

CONTRA BASSO

G. VERDI

AIDA

42

# SCENA DEL GIUDIZIO

Andante mosso

K Soli con SORDINA

The first staff of music is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with the dynamic marking *p leggero*. The melody consists of a series of eighth notes, mostly beamed in pairs, with a few quarter notes. A long slur covers the entire staff.

The second staff of music continues the melody in the same bass clef, key signature, and time signature. It features a triplet of eighth notes marked with a '3' below them. The staff concludes with a few eighth notes and a final quarter note. A long slur covers the entire staff.

# OTELLO

## Contrabbasso

**POCO PIÙ MOSSO** ♩ = 80  
**I SOLI CONTRABASSI A 4 CORDE - CON SORDINA**

**U** legato  
4<sup>a</sup> Corda  
3<sup>a</sup> C.  
2<sup>a</sup> C.  
1<sup>a</sup> C.  
TUTTI  
un po' marcato

più marcato **f** **dim.** **morendo** **PPP**

**X** **p**

**VIOLONG.<sup>i</sup>**  
**BASSI**  
Un po' più marcato e cres.  
staccate  
**f** **cres.** **ff**  
4<sup>a</sup> C. 3<sup>a</sup> C. 2<sup>a</sup> C. 1<sup>a</sup> C.  
**3**  
**LEVARE LE SORDINE**

Giuseppe Verdi (1813-1901)

## NABUCCO (1842)

ATTO I

Allegro (*in 2*)

Musical score for the first system, consisting of six staves of bass clef music in 2/4 time. The music features various dynamics including forte (*f*), piano (*p*), and fortissimo (*ff*), along with accents and slurs.

Allegro

Musical score for the second system, consisting of five staves of bass clef music in 2/4 time. The music is marked fortissimo (*ff*) and features complex rhythmic patterns with triplets and slurs. A diagonal line is drawn across the entire system.



# Nabucco

## Atto I

17

Allegro agitato (in 2)



segue



Giuseppe Verdi (1813-1901)

LA TRAVIATA (1853)

ATTO I

Allegro vivo (in 2)  $\text{♩} = 88$

pp *cresc.*  
*poco a poco*  
*cresc.* *ff*

The first system of music for Act I consists of four staves of bass clef notation. The first staff begins with a piano piano (*pp*) dynamic and a *cresc.* marking. The second and third staves continue the melodic line with a *poco a poco* instruction. The fourth staff concludes the system with a *cresc.* marking and a fortissimo (*ff*) dynamic.

ATTO II

Allegro  $\text{♩} = 80$

*p*  
*pp*  
*ff*

The second system of music for Act II consists of four staves of bass clef notation. The first staff begins with a piano (*p*) dynamic. The second staff continues with a piano piano (*pp*) dynamic. The third and fourth staves conclude the system with a fortissimo (*ff*) dynamic.

# TRAVIATA

Allegro  $\text{♩} = 104$

pp *ecc.*

This section consists of two staves of music in bass clef, 2/4 time. The first staff begins with a piano (*pp*) dynamic and a tempo marking of *Allegro* with a quarter note equal to 104. The music features a series of eighth notes with a slight upward inflection. The second staff continues the pattern, ending with a dynamic marking of *mf*.

Allegro  $\text{♩} = 138$

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

This section consists of five staves of music in bass clef, 3/4 time. It begins with a piano (*pp*) dynamic and a tempo marking of *Allegro* with a quarter note equal to 138. The music is characterized by frequent triplets. The dynamics fluctuate between *pp*, *mf*, and *p* throughout the section.

## ATTO III

Allegro assai mosso  $\text{♩} = 144$

*ff*

This section consists of four staves of music in bass clef, common time. It begins with a fortissimo (*ff*) dynamic and a tempo marking of *Allegro assai mosso* with a quarter note equal to 144. The music features a series of eighth notes with accents, and includes some chromatic passages.

Allegro moderato  $\text{♩} = 112$

pp

This section consists of one staff of music in bass clef, common time. It begins with a piano (*pp*) dynamic and a tempo marking of *Allegro moderato* with a quarter note equal to 112. The music features a series of eighth notes with a slight upward inflection.