

Per l'esame di CONTRABBASSO DI FILA *con obbligo della 5^a corda*

Esecuzione dei seguenti "passi":

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Eventuale lettura di ulteriori "passi" a prima vista.

Tutte le prove del concorso dovranno essere sostenute con accordatura d'Orchestra (Sol-Re-La-Mi)

BACH: Adagio dal Concerto per violino in Mi magg.

Adagio

sempre piano

5

9

14

19

L. V. BEETHOVEN, SINFONIA N.º 4, FINALE

Contrabbasso

Allegro ma non troppo

Contrabbasso

100b 2. 2 11 Fl., Ob. I 3

123 pp cresc. f sfz

135 f sfz f sfz p

146 4 8 Fl., Ob. I, II D ff

164 V sf sf sf sf

176 5 Vc. f

191 E 1-8 2 3 4 5 6 7 8 2 f p

208 f ff p

221 V sf sf sf sf

230 1 V f f

240 F ff sf sf sf sf ff sf sf sf

264 6

f

274 G 21

p

300 Fag. I 7

ff

309

ff ff sf p

319 8

pp

324 1

pp

330 1 1 1

cresc.

337 H 1 1 2

ff G.P. ff G.P.

347 Viol. II, Vle.

ff

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SYMPHONY No. 5

L. VAN BEETHOVEN, Op. 67
(1770 - 1827)

Allegro $\text{♩} = 96$

The image displays a page of musical notation for the first movement of Beethoven's Symphony No. 5. It consists of ten staves of music, primarily in the bass clef. The tempo is marked 'Allegro' with a quarter note equal to 96 beats per minute. The score includes various dynamic markings such as *pp*, *sf*, *f*, *dim.*, and *ff*. Tempo and performance instructions include *poco rit.*, *a tempo*, and *crec.*. There are also first and second endings indicated by numbers 1 and 2. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.



Siebente Symphonie

Kontrabaß

L. van Beethoven, op. 92

Poco sostenuto $\text{♩} = 66$
cresc. ff

A
p *pp* *ff* *cresc.*
Kb. Vo.

Vivace $\text{♩} = 104$
f *ff* *dim.* *pp* *stacc.* *ff*

cresc. f *p* *cresc. f* *ff* *dolce* *f*
dim. *pp* *ppp* *ppp*

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

un. *lan.* *ff* *ff* *ff* *ff* *2*
Kb. Vo. *G.P.*

10

Vivace ♩ = 104

ff

SYMPHONY No. 1

Un poco sostenuto

JOHANNES BRAHMS, Op. 68

First musical staff with notes and dynamics. Dynamics include *f pesante*.

Second musical staff with notes and dynamics. Dynamics include *f*.

Third musical staff with notes and dynamics. Dynamics include *f più f*.

Fourth musical staff with notes and dynamics. Dynamics include *ff* and *più f pesante*.

Fifth musical staff with notes and dynamics. Dynamics include *ff*, *p*, *cresc.*, and *f*.

Sixth musical staff with notes and dynamics. Dynamics include *f* and *sf*.

Seventh musical staff with notes and dynamics. Dynamics include *f* and *ff*.

Eighth musical staff with notes and dynamics. Dynamics include *pizz.*, *cresc.*, *ff*, and *sf*.

Ninth musical staff with notes and dynamics. Dynamics include *sf* and *ff*.

Tenth musical staff with notes and dynamics. Dynamics include *ff*.

Eleventh musical staff with notes and dynamics. Dynamics include *ff*.

Twelfth musical staff with notes and dynamics. Dynamics include *ff*.

Thirteenth musical staff with notes and dynamics. Dynamics include *ff*.

Fourteenth musical staff with notes and dynamics. Dynamics include *ff*.

Fifteenth musical staff with notes and dynamics. Dynamics include *ff*.

Un poco Allegretto e grazioso
pizz. ppp pp f
cresc. mf
P dolce
ANIMATO
ff marc.

The image shows a page of musical notation for a piece, likely a piano or guitar. It consists of several systems of staves. The first system has a single staff with a bracketed section. The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. The eighth system has two staves. The ninth system has two staves. The tenth system has two staves. The eleventh system has two staves. The twelfth system has two staves. The thirteenth system has two staves. The fourteenth system has two staves. The fifteenth system has two staves. The sixteenth system has two staves. The seventeenth system has two staves. The eighteenth system has two staves. The nineteenth system has two staves. The twentieth system has two staves. The twenty-first system has two staves. The twenty-second system has two staves. The twenty-third system has two staves. The twenty-fourth system has two staves. The twenty-fifth system has two staves. The twenty-sixth system has two staves. The twenty-seventh system has two staves. The twenty-eighth system has two staves. The twenty-ninth system has two staves. The thirtieth system has two staves. The thirty-first system has two staves. The thirty-second system has two staves. The thirty-third system has two staves. The thirty-fourth system has two staves. The thirty-fifth system has two staves. The thirty-sixth system has two staves. The thirty-seventh system has two staves. The thirty-eighth system has two staves. The thirty-ninth system has two staves. The fortieth system has two staves. The forty-first system has two staves. The forty-second system has two staves. The forty-third system has two staves. The forty-fourth system has two staves. The forty-fifth system has two staves. The forty-sixth system has two staves. The forty-seventh system has two staves. The forty-eighth system has two staves. The forty-ninth system has two staves. The fiftieth system has two staves. The fifty-first system has two staves. The fifty-second system has two staves. The fifty-third system has two staves. The fifty-fourth system has two staves. The fifty-fifth system has two staves. The fifty-sixth system has two staves. The fifty-seventh system has two staves. The fifty-eighth system has two staves. The fifty-ninth system has two staves. The sixtieth system has two staves. The sixty-first system has two staves. The sixty-second system has two staves. The sixty-third system has two staves. The sixty-fourth system has two staves. The sixty-fifth system has two staves. The sixty-sixth system has two staves. The sixty-seventh system has two staves. The sixty-eighth system has two staves. The sixty-ninth system has two staves. The seventieth system has two staves. The seventy-first system has two staves. The seventy-second system has two staves. The seventy-third system has two staves. The seventy-fourth system has two staves. The seventy-fifth system has two staves. The seventy-sixth system has two staves. The seventy-seventh system has two staves. The seventy-eighth system has two staves. The seventy-ninth system has two staves. The eightieth system has two staves. The eighty-first system has two staves. The eighty-second system has two staves. The eighty-third system has two staves. The eighty-fourth system has two staves. The eighty-fifth system has two staves. The eighty-sixth system has two staves. The eighty-seventh system has two staves. The eighty-eighth system has two staves. The eighty-ninth system has two staves. The ninetieth system has two staves. The hundredth system has two staves. The hundred and first system has two staves. The hundred and second system has two staves. The hundred and third system has two staves. The hundred and fourth system has two staves. The hundred and fifth system has two staves. The hundred and sixth system has two staves. The hundred and seventh system has two staves. The hundred and eighth system has two staves. The hundred and ninth system has two staves. The hundred and tenth system has two staves. The hundred and eleventh system has two staves. The hundred and twelfth system has two staves. The hundred and thirteenth system has two staves. The hundred and fourteenth system has two staves. The hundred and fifteenth system has two staves. The hundred and sixteenth system has two staves. The hundred and seventeenth system has two staves. The hundred and eighteenth system has two staves. The hundred and nineteenth system has two staves. The hundred and twentieth system has two staves. The hundred and twenty-first system has two staves. The hundred and twenty-second system has two staves. The hundred and twenty-third system has two staves. The hundred and twenty-fourth system has two staves. The hundred and twenty-fifth system has two staves. The hundred and twenty-sixth system has two staves. The hundred and twenty-seventh system has two staves. The hundred and twenty-eighth system has two staves. The hundred and twenty-ninth system has two staves. The hundred and thirtieth system has two staves. The hundred and thirty-first system has two staves. The hundred and thirty-second system has two staves. The hundred and thirty-third system has two staves. The hundred and thirty-fourth system has two staves. The hundred and thirty-fifth system has two staves. The hundred and thirty-sixth system has two staves. The hundred and thirty-seventh system has two staves. The hundred and thirty-eighth system has two staves. The hundred and thirty-ninth system has two staves. The hundred and fortieth system has two staves. The hundred and forty-first system has two staves. The hundred and forty-second system has two staves. The hundred and forty-third system has two staves. The hundred and forty-fourth system has two staves. The hundred and forty-fifth system has two staves. The hundred and forty-sixth system has two staves. The hundred and forty-seventh system has two staves. The hundred and forty-eighth system has two staves. The hundred and forty-ninth system has two staves. The hundred and fiftieth system has two staves. The hundred and fifty-first system has two staves. The hundred and fifty-second system has two staves. The hundred and fifty-third system has two staves. The hundred and fifty-fourth system has two staves. The hundred and fifty-fifth system has two staves. The hundred and fifty-sixth system has two staves. The hundred and fifty-seventh system has two staves. The hundred and fifty-eighth system has two staves. The hundred and fifty-ninth system has two staves. The hundred and sixtieth system has two staves. The hundred and sixty-first system has two staves. The hundred and sixty-second system has two staves. The hundred and sixty-third system has two staves. The hundred and sixty-fourth system has two staves. The hundred and sixty-fifth system has two staves. The hundred and sixty-sixth system has two staves. The hundred and sixty-seventh system has two staves. The hundred and sixty-eighth system has two staves. The hundred and sixty-ninth system has two staves. The hundred and seventieth system has two staves. The hundred and seventy-first system has two staves. The hundred and seventy-second system has two staves. The hundred and seventy-third system has two staves. The hundred and seventy-fourth system has two staves. The hundred and seventy-fifth system has two staves. The hundred and seventy-sixth system has two staves. The hundred and seventy-seventh system has two staves. The hundred and seventy-eighth system has two staves. The hundred and seventy-ninth system has two staves. The hundred and eightieth system has two staves. The hundred and eighty-first system has two staves. The hundred and eighty-second system has two staves. The hundred and eighty-third system has two staves. The hundred and eighty-fourth system has two staves. The hundred and eighty-fifth system has two staves. The hundred and eighty-sixth system has two staves. The hundred and eighty-seventh system has two staves. The hundred and eighty-eighth system has two staves. The hundred and eighty-ninth system has two staves. The hundred and ninetieth system has two staves. The hundred and ninety-first system has two staves. The hundred and ninety-second system has two staves. The hundred and ninety-third system has two staves. The hundred and ninety-fourth system has two staves. The hundred and ninety-fifth system has two staves. The hundred and ninety-sixth system has two staves. The hundred and ninety-seventh system has two staves. The hundred and ninety-eighth system has two staves. The hundred and ninety-ninth system has two staves. The hundredth system has two staves.

Symphonie C dur

(Jupiter - Symphonie genannt)

W. A. Mozart
(Köchel-Verzeichnis No 551)

Finale
Molto Allegro

12

21

31

41

51

61

71

82

97

107

111

123

132

140

149

A 10

B

C

Vic.

p

f

sf

pp

304

G

312

321

330

339

347

f

sf

p

Till Eulenspiegel's Merry Pranks

BASSO

[Till Eulenspiegels lustige Streiche]

Gemächlich.
Die Hälfte

R. Strauss, Op. 28

1. J. J.

ff *cresc.*

5 2 7

ff *dim.* *p*

10 *pizz.* 1 *arco*

ff *pizz.* *ff*

Erstes Zeitmass. (sehr lebhaft)

ff *wütend* *f*

18 *immer lebhafter*

mf *f* *f* *19*

f *cresc.* *ff*


ff

Volles Zeitmass. (sehr lebhaft)

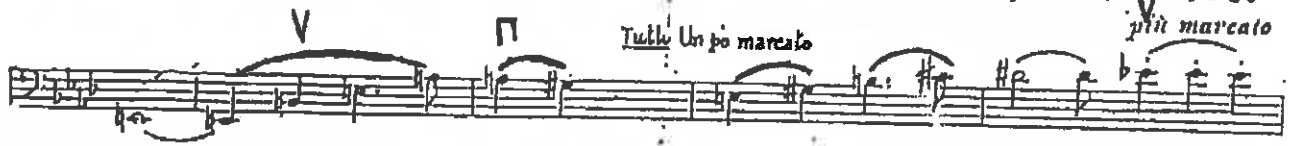
arco
fp
ff
fp
ff
fp
ff
ff
fp
ff
mf cresc.
36
fff
ff
f cresc.
immer ausgelassener und lebhafter
ff
ff
37
ff
ff
ff

VERDI: Otello (atto IV)

V **P**
Contrabassi soli con Sordine
I soli Contrabassi n° 4 Carda.
legato.



Poco, piu mosso, $\text{♩} = 80$
V **P**
piu marcato



V **P** *Tutti Un po marcato*



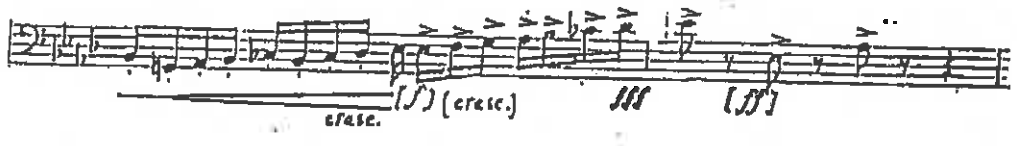
P **V** **P** *morendo*
dim. *ppp* **V**



V **P** **V** **V** **V**
X



V **P** **V** *stacc.* *cresc.*
dim. *un po' marc.*



cresc. *[f] (cresc.)* *fff* *[ff]*

G. VERDI - AIDA

Vllo *AND.te MOSSO* (♩ = 64)

Soli con Sordine

leg.

Con Sordine

ah y chi lo sul va

Giuseppe Verdi (1813-1901)

LA TRAVIATA (1853)

ATTO I

Allergo vivo (in 2) $\text{♩} = 68$

The first section of Act I consists of four staves of music. The first staff begins with a piano (*pp*) dynamic and includes a *cresc.* marking. The second staff continues the melodic line. The third staff is marked *poco a poco*. The fourth staff concludes with *cresc.* and *ff* markings.

ATTO II

Allergo $\text{♩} = 80$

The second section of Act II consists of three staves of music. The first staff begins with a piano (*p*) dynamic. The second staff is marked *pp*. The third staff concludes with a *ff* marking.

Allegro $\text{♩} = 104$

Allegro $\text{♩} = 138$

ATTO III

Allegro assai mosso $\text{♩} = 144$

Giuseppe Verdi (1813-1901)

MESSA DI REQUIEM (1874)

Allegro agitato $\text{♩} = 80$

The image displays a musical score for Giuseppe Verdi's Requiem, specifically the section marked "Allegro agitato" with a tempo of 80 beats per minute. The score is written for a single instrument, likely the bassoon, and consists of five staves. The first staff begins with a dynamic marking of *ff* (fortissimo). The second staff features a complex rhythmic pattern with many sixteenth notes, marked with a *ff* dynamic and a *v* (accents) marking. The third staff continues this rhythmic pattern with similar dynamics. The fourth and fifth staves show a more melodic and rhythmic development, with various dynamic markings and accents throughout. The key signature is one sharp (F#), and the time signature is 4/4.

Giuseppe Verdi (1813-1901)

FALSTAFF (1893)

ATTO I

Allegro vivace $\text{♩} = 120$

A single staff of music in bass clef, 2/4 time. It contains a long melodic line starting with a quarter note, followed by eighth notes, and ending with a half note. The key signature has one sharp (F#). Dynamic markings include *ppp calmo* at the beginning and *pp* near the end. A long slur covers the entire line.

ATTO II

Allegro vivace $\text{♩} = 80$

Two staves of music in bass clef, 2/4 time. The top staff begins with a *ff* dynamic marking and contains a melodic line of eighth notes. The bottom staff contains a rhythmic accompaniment of eighth notes. The key signature has one sharp (F#).

Allegro agitato $\text{♩} = 132$

ppp
ff

Allegro agitato $\text{♩} = 132$

ff

Allegro agitato $\text{♩} = 132$

mp

ATTO III

Allegro agitato $\text{♩} = 112$

molto stacc. e ppp
p

p

p

poco cresc.

sempre cresc.

ff e sempre staco.

ff

Allegro brioso $J=120$

f

Allegro brioso $J=120$

f

Allegro brioso $J=120$

ff

ff

3

ironca

Giuseppe Verdi (1813-1901)

LA FORZA DEL DESTINO (1862)

SINFONIA

Allegro brillante $\text{♩} = 120$

mf e staccato

mf

SYMPHONY No. 4

(Romantic)

I.

ANTON BRUCKNER

Bewegt, nicht zu schnell

ff

gezogen

marc.

ff

ppp

f *ff*

lang gezogen

dimin. *ppp* *poco u poco cresc.* *sempre cresc.*

ff

lang gezogen

fff

II. Andante quasi Allegretto

pp dimin. *f marcato gestrichen* *ff*

lang gezogen

bewegt, doch nicht zu schnell

FINALE

pp *ff* *dimin.* *pp* *dimin.*

marcato sempre *dimin.*

poco a poco cresc.

f *cresc.*

fff

Långsamt

fff *markiert gestrichen immer fort*

ritard.
dim. sempre

Gustav Mahler
Symphony No. 2 in C Minor

Contrabass.

I.

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

wild *sf* *a tempo* *ff accel.* *immer wichtiger*

f *f* *mf*

p subito *geth.* *unisono* *f* *p*

ppp *sempre pp*

fp

fp *mf*

sempre cresc.

ff

MAHLER: Sinfonia N° 2

Sehr langsam beginnend

pp nur die Hälfte

Von hier an allmählich bewegter.

sempre pp

Die andere Hälfte.

pp Strich für Strich *poco a poco cresc.* *ff*

ff *pp* *f*

ff *sempre ff*

molto riten.

fff

The image displays a page of musical notation for Mahler's Symphony No. 2. It consists of several systems of staves. The first system is marked 'Sehr langsam beginnend' and 'pp nur die Hälfte'. The second system is marked 'Von hier an allmählich bewegter.' and 'sempre pp'. The third system contains a large section of music with various dynamics and performance instructions. The fourth system is marked 'Die andere Hälfte.' and 'pp Strich für Strich poco a poco cresc. ff'. The fifth system is marked 'ff', 'pp', and 'f'. The sixth system is marked 'ff' and 'sempre ff'. The seventh system is marked 'molto riten.' and 'fff'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

RICHARD WAGNER.

VORSPIEL
zu der Oper
DIE MEISTERSINGER ZU NÜRNBERG.

PRELUDE
to the Opera
THE MASTERSINGERS OF NUREMBERG.

CONTRABASSO.

mf aber sehr markiert.
(*ma molto marcato*)

f gleichmäßig immer stärker
(*poco e poco più di forza*)

tr nicht sehr gebunden, aber
(*non legato, ma molto*)

mf *tr* *f* *mf*

sehr gehalten
(*sostenuto*)

ff *piuf*

B. W. VI.

CONTRABASSO.

8
L

First staff of music in bass clef. It begins with a circled '8' and a 'L' above it. The music consists of a series of eighth notes. The dynamic marking *piu f* is written below the first few notes, and *ff* is written below the last few notes.

Second staff of music in bass clef, continuing the eighth-note pattern from the first staff.

Third staff of music in bass clef. It features a circled 'M' above the staff with the text "Sehr gewichtig. (Molto pesante.)" and "stacc." below it. The dynamic marking *immer ff (sempre ff)* is written below the staff.

Fourth staff of music in bass clef, continuing the eighth-note pattern.

Fifth staff of music in bass clef, continuing the eighth-note pattern.

Sixth staff of music in bass clef. It includes a circled '2' above the staff and a *piu f* dynamic marking below the staff.

Seventh staff of music in bass clef. It begins with a circled '2' above the staff and a *ff* dynamic marking below the staff.

Eighth staff of music in bass clef. It includes a circled '2' above the staff and a *ff* dynamic marking below the staff.

Ninth staff of music in bass clef. It includes a circled '2' above the staff and a *ff* dynamic marking below the staff.

Tenth staff of music in bass clef. It concludes with a double bar line and the word "Fini." written below the staff.