

**Primo Fagotto con obbligo del secondo e seguenti**

W.A. Mozart: Concerto in Sib K. 191 per fagotto e orchestra (I° e II° movimento)

Esecuzione dei seguenti "a solo" e passi orchestrali:

|                     |                                                                                                |
|---------------------|------------------------------------------------------------------------------------------------|
| W. A. Mozart        | Le nozze di figaro Ouverture<br>Così fan tutte Ouverture e Finale 1°atto<br>Sinfonia "Jupiter" |
| G. Rossini          | Il barbiere di Siviglia<br>La gazza ladra                                                      |
| L. Cherubini        | Medea "Solo il pianto"                                                                         |
| G. Donizetti        | L'elisir d'amore                                                                               |
| G. Verdi            | Requiem<br>Aida                                                                                |
| B. Smetana          | La sposa venduta                                                                               |
| L. van Beethoven    | Sinfonie n. 4 e n. 9<br>Concerto per violino                                                   |
| I. Stravinskij      | La sagra della primavera<br>Pulcinella<br>L'uccello di fuoco                                   |
| P. I. Tschaikowsky  | Sinfonie n.4, n.5 e n.6                                                                        |
| M. Ravel:           | Bolero<br>Concerto in Sol                                                                      |
| D. Sostakovic       | Sinfonia 9                                                                                     |
| G. Mahler           | Sinfonie n.1 e n.9                                                                             |
| N. Rimskij Korsakov | Sheherazade                                                                                    |

Eventuale prova di lettura a prima vista.

La commissione ha la facoltà di far ripetere completamente o parzialmente parti del programma.

# Die Hochzeit des Figaro

## Ouverture

W. A. Mozart  
KV 492

Presto

I. II.

*pp*

5

101

104

112

120

133

135

139

143

156

158

163

214

219

229

235

274

*p*

*f*

Ouverture  
Presto

# Così fan tutte

W. A. Mozart  
KV 588

33

41

79

80

89

143

144

157

161

175

197

202

*p*

1. Akt  
Nr. 14 Arie

Allegro

22

I.

p

25

Nr. 18 Finale des 1. Akts

Allegro

500

I.

p

505

fp

512

fp fp fp fp f

636

p

638

644

f

p

652

Presto

657

683

687

692

# Sinfonie Nr. 41

C-Dur/C major („Jupiter“)

## 1. Satz

Allegro vivace

W. A. Mozart  
KV 551

First movement musical score (Allegro vivace) in C major, 3/4 time. The score is written for a single staff in bass clef. It begins with a first ending bracket at measure 62. The tempo is marked 'Allegro vivace'. Dynamics include piano (p), forte (f), and piano (p). The score includes measures 62, 67, 105, 110, 131, 133, 184, 188, 216, 219, 249, 253, 260, 297, and ends with a repeat sign. The first ending bracket is labeled 'I.' and the second ending bracket is labeled 'I. II.'.

## 2. Satz

Andante cantabile

Second movement musical score (Andante cantabile) in C major, 3/4 time. The score is written for a single staff in bass clef. It begins with a first ending bracket at measure 9. The tempo is marked 'Andante cantabile'. Dynamics include piano (p). The score includes measures 9, 40, and ends with a repeat sign. The first ending bracket is labeled 'I.' and the second ending bracket is labeled 'I. II.'.



4. Satz: Finale  
Allegro molto





Il barbiere di Siviglia  
Roma 1816

G. ROSSINI

Sinfonia Allegro con brio

The musical score consists of three staves. The first staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic and features a series of eighth notes with slurs. The second staff is also in bass clef with the same key signature and time signature, starting with a piano (p) dynamic and containing more complex rhythmic patterns. The third staff is in treble clef with the same key signature and time signature, marked with a 'Solo' instruction and featuring a melodic line with slurs. Dynamic markings include mf, f, and p.



*Allegro* *Marciale*  $\frac{1}{2}$

*Solo* *p* *pp* *Solo*

*Solo* *Allegro (in uno)*

*Andantino* *Solo* *dolce*

*Allegro* *Solo* *Solo*

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of several staves of music. The first staff is marked 'Allegro' and 'Marciale' with a tempo of  $\frac{1}{2}$ . It includes a 'Solo' section with dynamics 'p' and 'pp'. The second staff continues the 'Solo' section. The third staff is a continuation of the previous section. The fourth staff is marked 'Solo' and 'Allegro (in uno)'. The fifth staff is a continuation of the previous section. The sixth staff is a continuation of the previous section. The seventh staff is marked 'Andantino' and 'Solo' with the dynamic 'dolce'. The eighth staff is marked 'Allegro' and 'Solo'. The ninth staff is marked 'Solo'. The tenth staff is marked 'Solo'. The piece concludes with a double bar line and a common time signature 'C'.

*Solo*

*Solo*

*Andante*  
*Solo*

*Allegro*  
*p*

*f*

La gazza ladra  
Milano 1817

G. ROSSINI

Sinfonia

Maestoso  $\frac{1}{2}$  marziale.

Allegro

Solo

$p$

$f$

$3$

$3$

$3$

$3$

$3$

$3$

Handwritten musical score on page 19. The score consists of 12 staves. The first two staves are for a piano accompaniment, with the second staff marked "Solo". The remaining ten staves are for a vocal soloist, marked "Alto 3°" and "Vivace". The music is in 3/4 time and G major. A large "X" is drawn over the vocal staves from the third staff to the eleventh staff. The first staff has a "y" marking above a slur. The second staff has a "Solo" marking above a slur. The third staff has a "Vivace" marking above a slur. The eleventh staff has a "f" marking below it.

Medea=aria  
Parigi 1797

L.M. CHERUBINI  
Firenze 1760  
Parigi 1842

II° Alto

*Andantino*  
*Solo*  
*p*

*trm.*

*cresc.*

*Solo*

2

musical score page 21, featuring 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc...*, *sf p*, *p*, *opp.*, *f*, and *Tutti*. A *Solo* section is marked in the final staff.

Elisir d'amore "una furtiva lacrima,"  
Milano 1832

G. DONIZETTI  
Bergamo 1797-1848

*Larghetto*  
*Solo*  
*p*

*cresc.*

*sostenendo* *poco rall. p*

*cresc.* *Maggiore*

*Solo*

Messa di Requiem  
1874

G. VERDI

Largo  $\text{♩} = 100$  (in G)

The musical score is written for a large ensemble, likely a string orchestra or a full orchestra. It consists of nine staves of music. The key signature is G major (one sharp, F#). The time signature is 4/4. The tempo is marked 'Largo' with a metronome marking of  $\text{♩} = 100$  (in G). The dynamics range from *pp* (pianissimo) to *p* (piano). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is characterized by sweeping melodic lines and dense harmonic textures. The score is arranged in a traditional format with multiple staves, suggesting a large ensemble or a full orchestra.

The musical score consists of six staves. The first five staves are in bass clef and contain complex, fast-moving melodic lines with many beamed sixteenth and thirty-second notes. The sixth staff is in treble clef and features a more sustained melody with triplets. Above the sixth staff, the tempo marking "Poco meno mosso" and the instruction "Solo" are written. Below the sixth staff, the dynamic marking "p" (piano) is present, followed by a crescendo line labeled "cresc." with a dashed line underneath it.

Verdi

AIDA

Aida  
Cairo 1871

G. VERDI

Andantino  $\text{♩} = 116$

Solo  $p$

1. Solo

cresc.  $mp$  espress.

espress.

Allegro agitato  $\text{♩} = 100$

Solo  $ppp$

$f$

Meno agitato  $\text{♩} = 100$

Solo  $dim.$

Allegretto  $\text{♩} = 96$

$p$

Grave  $\text{♩} = 66$

Solo  $ten.$   $mp$

Andante  $\text{♩} = 72$

cantabile

Poco più vivo ♩ = 100  
Solo  
ppp

Andante mosso ♩ = 92  
Solo  
pp

Allegro giusto ♩ = 100  
Solo  
ppp cantabile dolcissimo

Andante assai sostenuto ♩ = 76  
Solo  
pp con espress.

Allegro vivo assai ♩ = 92  
Solo  
mf

Andante sostenuto ♩ = 63  
Solo  
pp

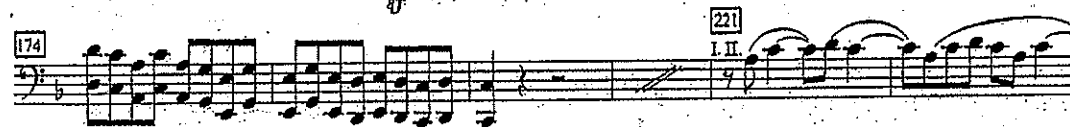
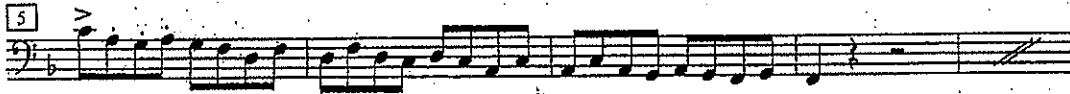
rell.

# Die verkaufte Braut

Ouverture

Bedřich Smetana

Vivacissimo



Sinf. n° 4 in Si<sup>b</sup> Magg. op.60  
1806

L.van BEETHOVEN

I. Tempo *Allegro vivace*  $\text{♩} = 80$

*2 soli*  
*pp* *stacc.*

*Solo*  
*p*

*Solo*  
*p dolce*

*Solo*  
*f* *p*

*Solo*  
*p*

*Solo*  
*p*

*Solo*  
*p dolce*

*Solo*  
*f* *p*

Musical score for a Trio section. It consists of three staves. The top staff has a melodic line with a slur and a *sf* (sforzando) marking. The middle and bottom staves are piano accompaniment, with *p* (piano) and *cresc.* (crescendo) markings. The key signature has two flats, and the time signature is 2/4.

Allegro ma non troppo  $\text{♩} = 80$

IV. Tempo  
Finale

Musical score for the final section, marked 'IV. Tempo Finale'. It consists of five staves. The top staff is marked 'Solo' and *p*. The second and third staves are also marked 'Solo'. The fourth staff has *p dolce* and 'Solo' markings. The fifth staff has *pp*, *ff*, and *ff stacc.* markings. The key signature has two flats, and the time signature is 2/4.

# BEETHOVEN *Sinfonia*

III. Tempo *Adagio molto e cantabile*  $\text{♩} = 60$  *Solo* *Andante moderato*  $\text{♩} = 63$  *Solo* *espress. cresc.*

*morendo* *Adagio* *Solo* *p* *cresc.* *p*

IV. Tempo *Allegro assai*  $\text{♩} = 80$  *p*

*p* *Allegro assai* *cresc...* *p dolce Solo*

*cresc...* *f* *f*

Concerto per Violino e orch.  
in Re Magg. op. 61  
1806

L. van BEETHOVEN

*Allegro ma non troppo*

*Solo*  
*dolce*  
*rit... a tempo*

*rit... a tempo*  
*f*

*dim.*  
*p*  
*rit... a tempo*  
*Solo*  
*pp*

*Larghetto*  
*Solo*  
*p dolce*  
*cresc.*

*Rondo*  
*f*  
*Solo*  
*p*

*Solo*  
*p*  
*a tempo*  
*Solo*  
*dolce*

Measures 1-3 of the musical score for 'L'Espresso' by Debussy. The music is in 3/4 time, key of D major, and features a piano accompaniment. The first staff shows a melodic line with a crescendo leading to a piano (p) dynamic. The second staff includes the word 'dolce' and a piano (pp) dynamic. The third staff continues the melodic line with a piano (p) dynamic.

Coriolano = Ouverture op.62  
1807

L.van BEETHOVEN

Allegro con brio  $\text{♩} = 112$

*p cresc....*

*stacc.*

*f*

*ff*

*Solo*

*ff*

*p*

*cresc....*

*Solo*

*ff*

*p*

*sempre f e stacc.*



# Introduzione

# Le Sacre du Printemps

Igor Strawinsky

Lento  $\text{♩} = 50$ . tempo rubato

I. solo *ad lib.*

① poco accel. a tempo

poco accel.

② ③ Più mosso  $\text{♩} = 66$

*p* *f*

*très en dehors*

*f* *sim.* *mf*

⑧

⑫ Tempo I

*come prima*

# Pulcinella-Suite

## 3. Satz: Scherzino

Allegro [♩ = 80]

Igor Strawinsky

I. (36) (38) *mf* *tr* *tr*

(41) *Meno mosso* [♩ = 80] *tr* *tr*

I. (52) *Solo* *mf* *poco più f* *tr*

## 5. Satz: Toccata

Allegro [♩ = 104]

(69)

I. (69) *mf* *sempre stacc.*

*stacc.*

## 6. Satz: Gavotta con due variazioni

Variazione II a

Allegro piuttosto moderato ♩ = 88

(81) *accompagnando*

(82) II. *accompagnando*

I. (83) II.

L'uccello di fuoco - balletto  
Parigi 1910

I. STRAWINSKY  
Orianiensbaum 1882

BERCEUSE

Andante ♩ 60



# Sinfonie Nr. 4

## 1. Satz

f-Moll/F minor

Peter I. Tschaikowsky  
op. 36

Moderato con anima  $\text{♩} = 80$

in movimento di Valse

35 *I. f f espr.*

38

41 *cresc.*

44 *ff*

47 *mf dolce*

104 *I.*

105

109 *rit. Meno mosso*

*p dim.*

127 I. II. *p*

130

133 1 209 I. *p*

211 *p*

224 *p*

294 Moderato assai, quasi andante *p*

297 *p*

## 2. Satz

Andantino in modo di canzone [ $\text{♩} = 60$ ]

274 I. *pp* (cantabile)

280 *espress.*

288 9 *pp* morendo

# Sinfonie Nr. 5

e-Moll/E minor

## 1. Satz

Allegro con anima (♩ = 104)

Peter I. Tschaikowsky  
op. 64

3 41 I. pp

45

320 pp

326 p

I. II. 487 ff p

492 cresc.

497 f cresc.

502

507 fff

523 I. p

527 pp pp pp

535 ppp ppp

## 2. Satz

Moderato con anima [ $\text{♩} = 92$ ]

71 I. *mf* 9

74 *f* 9

85 *ff* 9

## 3. Satz: Valse

Allegro moderato [ $\text{♩} = 138$ ]

18 I. *p*

23 *mf* 8 Klar.

37 I. *dolce*

45 *mf* *f*

53 *f* *p* *cresc.*

60 *f* *p cresc.*

67 *f*

98 *p* *mf* 1

102 *p* *mf*

# Sinfonie Nr. 6

h-Moll/B minor („Pathétique“)

Peter I. Tschaikowsky  
op. 74

## 1. Satz

Adagio [♩ = 52]

7

I. *pp* < *p* < *mp* < *sf* < *p*

V

*pp* < *p* < *mp* < *sf*

## 4. Satz

Adagio lamentoso [♩ = 52]

4. I. II. *affrettando*

rall. *mf* > *p* *mp* *mf* *cresc.*

11. *ff* < *f dim. poco a poco* *mp* < *p* *Andante* (♩ = 69)

17. *pp* < *mp* < *pp* *mf* < *p* *mf* < *p* *Adagio poco meno che prima* (♩ = 60)

25. *pp* *pp cresc.* *espressivo* *f* < *ff*

32. *dim.* *p* < *p* < *pp*

Concerto per pianof. e orch.  
1931

M. RAVEL

*Meno vivo*

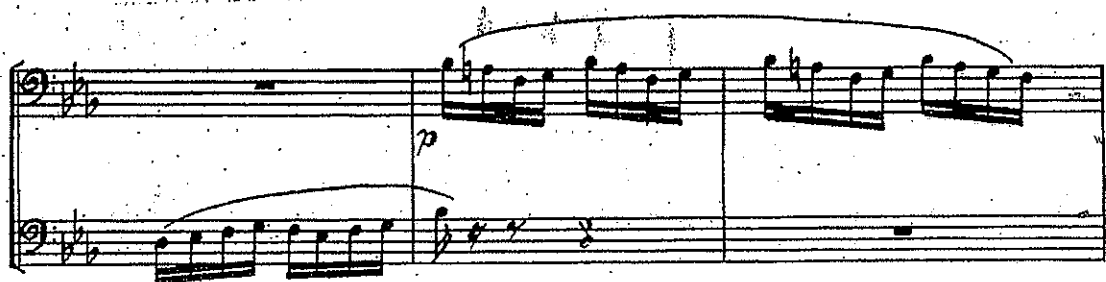
*mf*

*Andante*

*Presto*

*p*

The image displays a page of musical notation for a piano and orchestra concert. It consists of four systems of staves. The first system is marked 'Meno vivo' and 'mf', featuring a piano melody with a slur. The second system is marked 'Andante' and shows a piano melody with a slur. The third system is marked 'Presto' and 'p', featuring a piano melody with a slur. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.



Bolero  
Parigi 1928

M. RAVEL

Mod. assai  $\text{♩} = 76$  Solo.

The musical score consists of four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It includes the tempo marking 'Mod. assai' and the tempo indicator  $\text{♩} = 76$ . A 'Solo.' marking is placed above the first staff. The music is written in a single melodic line with various ornaments and slurs. The second staff continues the melody with similar ornamentation. The third staff features a more complex rhythmic pattern with triplets and slurs. The fourth staff concludes the section with a final melodic phrase. The overall style is characteristic of Ravel's Bolero, with its emphasis on melody and orchestration.



# Sinfonie Nr. 9

Es-Dur/E<sup>b</sup> major

D. Schostakowitsch  
op. 70

## 4. Satz

Largo  $\text{♩} = 84$

9 I. Solo

*f espress*

*p* *f* *mf dim.* *p*

Viola

*pp* *p* *f* *p cresc.*

23

*f* *morendo* *p*

27

*pp* *pp*

## 5. Satz

Allegretto  $\text{♩} = 100$

*p*

7

13

19

Sinfonia n° 1  
1888

G. MAHLER  
Kaisert 1860  
Vienna 1911

Largo Solo

(C. basso solo) *pp*

Sinfonia n° 9

MAHLER

IV. ADAGIO.

Sehr langsam und noch zurückhaltend A tempo (Molto adagio) Solo Straffer im Tempo

2 8 *pp* langsam *f*

15 Fließend 1 Etwas drängend (unmerklich)

28 Plötzlich wieder sehr langsam (wie zu Anfang) und etwas zögernd

6 *p* espress. 5

Sheherazade op. 35  
1888

N. RIMSKY-KORSAKOV  
Nowgorod 1844  
Petroburgo 1908

Andantino  $\text{♩} = 112$  capriccioso, quasi recitativo

*dolce espress.*

*fit. assai*

Moderato recitando lento *Solo* *lunga* *a tempo*

*p stringendo e cresc.* *poco rit. dim. a tempo*

*lento* *lunga* *p stringendo e cresc.* *poco rit. dim. p*

*lento* *lunga* *stringendo e cresc.*

Allegro molto ed animato  $\text{♩} = 152$

*rit. molto e dim.*