



**PROGRAMMA DI CONCORSO PER SECONDO CONTRABBASSO CON OBBLIGO DEL PRIMO E DELLA
FILA**

TUTTE LE PROVE DEL CONCORSO DOVRANNO ESSERE ESEGUITE CON L'ACCORDATURA DA
ORCHESTRA

ELIMINATORIA

(DA ESEGUIRSI CON ACCORDATURA DA ORCHESTRA, LA MINORE)

G. Bottesini: concerto n. 2 in Si minore per contrabbasso e orchestra. Primo e secondo movimento con cadenza.

FINALE

H. Fryba – Primo movimento – Preludio, da Suite in stile antico in sei movimenti per contrabbasso solo

PASSI D'ORCHESTRA:

J. S. Bach: Concerto n. 1 per violino in Mi maggiore (secondo movimento, adagio)

W. A. Mozart: Sinfonia n. 35 Haffner (quarto movimento)

W. A. Mozart: Sinfonia n. 40 (primo movimento)

L. Van Beethoven: Sinfonia n. 5 (scherzo)

L. Van Beethoven: Sinfonia n. 7 (primo movimento)

F. Mendelssohn: Sinfonia n. 4 Italiana (primo e quarto movimento)

LETTURA A PRIMA VISTA DAL PIU' AMPIO REPERTORIO

ORCHESTRA
SIN
FO
NICA
DI SANREMO

PASSI D'ORCHESTRA

J.S. Bach — Violin Concerto in E Major

4

Basso

Adagio
sempre piano

5

9

14

19

25

34

39

43

47

51

54

A

4

B

Violoncello und Kontrabaß

MENUETTO

f *p*

f *p* *f*

TRIO

p *p*

p *ffp* *cresc.* *p*

p *Men. d.c.*

FINALE

p **Presto**

f

ff *ff* *ff* *p* *fp*

41 *fp* *fp*

49 *f* 3

59 **B** *fp* *fp* *fp* *fp*

65 *fp* *fp* *f* *sfp* *sfp* *p*

74 *sfp* *p*

83 *f* *p*

91 *f* *p* *f*

98 *p* *f* *p* *f*

106 **C** *p* *fp*

115 *fp* *fp*

123 **D** 3

Detailed description: This page of a musical score for Violoncello and Kontrabaß (Cello and Double Bass) contains measures 41 through 123. The music is written in a single staff with a bass clef and a key signature of one sharp (F#). The score is divided into measures by bar lines. Measure numbers are placed at the beginning of each line. Dynamic markings such as *fp* (fortissimo piano), *f* (forte), *p* (piano), *sfp* (sforzando piano), and *sf* (sforzando) are used throughout. There are four section markers labeled **B**, **C**, and **D**. Measure 49 features a triplet of eighth notes. Measure 123 features a triplet of eighth notes. The notation includes various note values, rests, and slurs.

Violoncello und Kontrabaß

134 *p*

142

151

160

168

177 *sf sf p sf sf*

189 *fp f*

202 *fp fp fp fp fp fp*

210 *f sf sf p p*

222 *p*

234 *f* F 1

249

256

The musical score consists of ten staves of music in bass clef with a key signature of one sharp (F#). The notation includes various dynamics such as *p*, *sf*, *fp*, and *f*. There are also articulation marks like accents and slurs. A red 'X' is drawn over the end of the final staff (measure 256).

Wolfgang Amadeus Mozart Symphony No. 40

VIOLONCELLO e BASSO

Allegro molto

p

10 *f*

22 *p* *f*

30 *sf sf sf sf sf*

37 *sf*

43 *p* **A** 1 4

57 *cresc. - - - - - f*

65 *sf p* 1

73 *p f* **B**

80 *p f* 1

88

94 3

Detailed description: This page contains the musical score for the Violoncello and Bass parts of the first movement of Mozart's Symphony No. 40. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with the tempo marking 'Allegro molto'. The first staff (measures 1-9) starts with a piano (*p*) dynamic. The second staff (measures 10-19) features a first ending bracket and a forte (*f*) dynamic. The third staff (measures 22-29) shows a dynamic shift from piano (*p*) to forte (*f*). The fourth staff (measures 30-36) is marked with five *sf* (sforzando) accents. The fifth staff (measures 37-42) is marked *sf*. The sixth staff (measures 43-56) includes a first ending bracket labeled 'A' and a piano (*p*) dynamic. The seventh staff (measures 57-64) features a crescendo marking (*cresc.*) leading to a forte (*f*) dynamic. The eighth staff (measures 65-72) starts with a sforzando (*sf*) dynamic and ends with a piano (*p*) dynamic and a first ending bracket. The ninth staff (measures 73-79) includes a second ending bracket labeled 'B' and a dynamic shift from piano (*p*) to forte (*f*). The tenth staff (measures 80-87) starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic and a first ending bracket. The eleventh staff (measures 88-93) continues the melodic line. The final staff (measures 94-98) ends with a first ending bracket and a third ending bracket labeled '3'.

VIOLONCELLO e BASSO

106

114 *f*

120

126

131 **C**

136 Viol. I *f* Vcll.

143 Bassi *f*

144

160 **D** Viol. I *p*

173 *f*

183 *p* *f*

192

197

Detailed description: This page of a musical score for Violoncello and Bass from Mozart's Symphony No. 40, measures 106 to 197. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features several staves of music. Measure 106 starts with a piano (*p*) dynamic. Measure 114 begins with a forte (*f*) dynamic. Measure 131 contains a circled letter 'C'. Measure 136 includes staves for Violin I (Viol. I) and Violoncello (Vcll.), with a forte (*f*) dynamic. Measure 143 includes a staff for Basses (Bassi) with a forte (*f*) dynamic. Measure 160 contains a circled letter 'D' and a 4-measure rest for Violin I (Viol. I) with a piano (*p*) dynamic. Measure 173 has a forte (*f*) dynamic. Measure 183 has a piano (*p*) dynamic followed by a forte (*f*) dynamic. Measure 197 ends the page.

VIOLONCELLO e BASSO

204

210

215

222

229

242

249

254

262

269

276

282

291

VIOLONCELLO e BASSO

Allegro assai

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *p* (piano) and *f* (forte). The second staff includes a *Vell.* (Vivace) marking and a *p* dynamic. The third staff features a *Bassi* marking and a *p* dynamic. The fourth staff also has a *Bassi* marking and a *p* dynamic. The fifth staff is marked with *p*. The sixth staff is marked with *f*. The seventh staff is marked with *f*. The eighth staff includes a boxed letter **A**, the number 13, and a *Viol. I* marking. The ninth staff is marked with *p* and includes a boxed letter **B**. The tenth staff is marked with *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

VIOLONCELLO e BASSO

112 *f*

119

125 *f*

131 *p* 2

141 [C] 6 Viol. II *f*

155

161 1

169 [D]

176

183 Vcll. *p*

191 Bassi *f*

198 *f f f* 1

Detailed description: This page of a musical score for Violoncello and Bass, measures 112 to 198. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features several dynamic markings: *f* (forte) at measures 112, 125, and 198; *p* (piano) at measures 131 and 183. Performance instructions include 'Viol. II' at measure 141 and 'Bassi' at measure 191. The score contains various musical notations such as slurs, accents, and fingerings (e.g., '1', '2', '3'). Measure numbers 112, 119, 125, 131, 141, 155, 161, 169, 176, 183, 191, and 198 are clearly marked on the left side of the staves. A box labeled 'C' is placed above measure 141, and a box labeled 'D' is placed above measure 169. The piece concludes with a double bar line at the end of measure 198.

VIOLONCELLO e BASSO

207 *p* *f* *p* *f* Vcll. *p*

216 *f* *p* *f* Bassi [E]

225

232

238

247 [F] 13 Viol. I (Ob. Clar.) *p* 1

270 [G] *f*

279 *p*

289 *f*

296

303

Detailed description: This page contains the musical score for the Violoncello and Bass parts of Mozart's Symphony No. 40, measures 207 through 303. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features dynamic markings such as *p* (piano) and *f* (forte). Performance instructions include 'Vcll.' and 'Bassi'. There are also specific fingering or bowing indications like '1' and 'p'. Rehearsal marks are indicated by boxed letters: [F] at measure 247 and [G] at measure 270. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Beethoven — Symphony No. 5

6

Violoncello e Basso

199 Viol. I Più moto $\text{♩} = 116$
p *pp*

208 Vello Cb. *cresc.* - *f*
f

Tempo I 215 Viol. I *p cresc.* *f* *p cresc.* *ff* *cresc.* *f sf* *f sf*
f *cresc. ff* *cresc. f sf* *f sf*

227 *p* *pp* *cresc.* - *cresc.* -

239 *f* *ff* *ff* *p* *ff*

Allegro $\text{♩} = 96$

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

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

27 *f* *sf* *sf*

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

55 *cresc.* -

Beethoven — Symphony No. 5

Violoncello e Basso

7

68 *f*

82 *sf sf sf sf sf*

96 **A** *dimin. pp* Vello Cb. *f > p* pizz. pizz.

109 *f > p* *sempre p*

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

137 unis. *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

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

198 unis. *dimin.* *p*

207 *sempre più p* 8

Beethoven — Symphony No. 5

8

Violoncello e Basso

Fag. I

227 *pizz.* *p* *arco* *pp*

240 *poco rit.* *a tempo* *Vello* *pizz.* *p*

253 *poco rit.* *a tempo* *pp*

264 *sempre pp*

275

286 *sempre pp*

298

309

320 *unis.* *pizz.* *arco* 1 2 3 4 5 6 7 8 9 10 11 12 *ppp*

336 13 14 15 *sempre pp*

349 1 2 3 4 5 6 7 8 9

360 10 11 12 13 14 15 1 2 3 4 5 6 7 8 *cresc.* *attacca*

Allegro $\text{♩} = 84$

374 *Vello* *Cb.* *ff* *ff*

Beethoven — Symphony No. 5

Violoncello e Basso

385 unis.

394 Vello *f* *f* *f* unis. **A** Fag. I

402 Vello
Cb.

409 unis. *ff*

416 Vello
Cb.

423 **B**

432 unis. Viola Vello Viola *p* *fp*

442 unis. *f* *sf* *sf* *più f*

453 1. Vello | 2. Cb.

459 Vello *p*

466 Fag. I

Beethoven — Symphony No. 5

10

Violoncello e Basso

474 Vello *Fag. I* **C**

3 *cresc.* 3 *f*

482

492 *più f*

503 **D** *ff*

511 **E** *sf* *sf* *sempre ff*

518 *unis.*

526 **Tempo I** $\text{♩} = 96$ **6** *Viol. I* *Vello pizz.* *pp*

541 *Viola*

552 *Viola* **17** *Ob. I* *unis. arco* *cresc.*

Symphony No. 7
in A Major, Op. 92

Violoncello u. Kontrabaß

Ludwig van Beethoven

Poco sostenuto $\text{♩} = 69$

1 *f* 1 *f* 1 *f* 1 *f* *p* *dim.* *pp*

12 *cresc.* *ff*

19 *dim.*

23 **A** *p* 5 *pp* Kb Kb *cresc.* *ff*
Vc. Vc.

35 *ff* *ff*

39 *ff* *dim.* *p* pizz.

45 *arco* *pp* *cresc.*

52 **B** *ffp* *fp* Vc. unis. Vc. *p* Fl. I

Vivace $\text{♩} = 104$ 2 unis. *p*

74 *sfp* *sfp* *f > p*

83 *f* *sf* *sf* *sf* *sf* *sf* *ff* *simile*

91

99 *p* *cresc.* *stacc.*

Beethoven — Symphony No. 7

Violoncello u. Kontrabaß

106 **C** *ff* *p*

114 *cresc. f p* *cresc. f*

125 *sf* *p* *dolce* *f* **D**

136 *dim.* *p* *pp* *pp* **1**

144 *cresc. poco a poco* **1** *V*

151 *ff* *pp* *cresc.* **Vc.**

158 **Kb.** *ff* *pp* *cresc. ff* *sf* *sf* **unis.**

168 *sf* *ff* **ten.** **2** **G.P.**

177 *ff* **2** **3** *pp* **G.P.**

188 *cresc.* **1**

196 **2** **3** **4** **5** **6** **f** **F**

203 *ff* **1** **1**

213 **Vc.** **Kb.** *ff* *sf* *sf* **G** **4** **4**

Beethoven — Symphony No. 7

4

Violoncello u. Kontrabaß

224 *unis.* *pp* *V* 1 1 1

233 *cresc. poco a poco* *V*

240

248 *f*

254 *ff* *H*

261

268

273 *più f* *V* 3 3 3 *ff* *I*

279

285

291

297 *Vc.* *Kb.* *pizz.* *arco* *p* *pizz.* *pizz.* *p* *p*

Detailed description: This page of a musical score for the Cello and Double Bass parts of Beethoven's Symphony No. 7, measures 224-297. The score is written in bass clef with a key signature of two sharps (D major). It begins at measure 224 with a *pp* dynamic and a *unis.* (unison) instruction. The music features several first finger (1) markings. At measure 233, there is a *cresc. poco a poco* instruction and a *V* (Violoncello) marking. Measure 248 is marked *f*. Measure 254 is marked *ff* and includes a *H* (Harmonics) marking. Measure 273 has *più f* and *ff* markings, along with *V* and *I* markings and triplet markings (3). The final measure, 297, shows the parts for *Vc.* (Violoncello) and *Kb.* (Kontrabaß) with *pizz.* (pizzicato) and *arco* (arco) markings and a *p* dynamic.

Beethoven — Symphony No. 7

Violoncello u. Kontrabaß

307 *pp* *pp sempre*

317 *cresc.* *ff* *arco* *ff*

321 *unis.* 1 2 3 4 5 *p* *cresc.* *f*

333 *f* *p*

342 1 *dolce* *ff* *L*

349 *Vc.* *Kb.* *dim.* *p* *pp* *pp* 1 1

358 *unis. V* *cresc. poco a poco*

364 *ff* *Vc.* *pp* *cresc.* *ff* *unis.*

371 *pp* *cresc. ff* *f* *f* *M*

380 *ten.* *sf* *ff* 2 *G.P.*

Beethoven — Symphony No. 7

6

Violoncello u. Kontrabaß

389 *p* **1** G. P. *pp*

396 *sempre pp* **N** Kb **1** Vc. *cresc.*

403 **2** **3** **4** **5** *cresc.*

411 **6** **7** **8** **9**

419 **10** *unis.* *più cresc.* *ff*

425 *ff*

431 Vc. Kb

438 *ff* *ff*

444 *unis.*

Allegretto $\text{♩} = 76$

Ob. Violoncello I

ten.

p

1 **1** Violoncello II u. Kontrabaß

ten.

p

11 *pp* *pp*

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

Felix Mendelssohn

Violoncello
und
Kontrabaß

Allegro vivace

pizz. 2 6 arco
f *p*

14 *cresc.* 1 pizz.

22 arco 1 *p* arco 1

31 1 1 1

41 *Bässe* *p* *cresc.*

47 *mf* *f* *ff*

55 *sf* *sf*

65

72 *ff* *sf* *sf* *sf* *sf* *sf*

81 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* 1

92 *p* 1 *p* 1

Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

2

103 *pizz.*



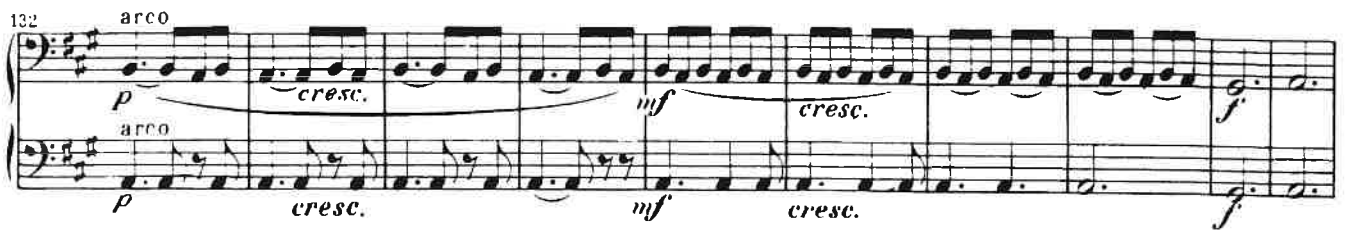
112



122



132 *arco*
p *cresc.* *mf* *cresc.* *f*



142 *p* *f* *p* 1



156 *pp* 1 2 3 4 5 6 *pizz.* *cresc.* *arco*



171 *ff* *cresc.* *ff*



181 *f* *f* *f* 1. *pizz.* *p* *pizz.* 2



195 *arco* 2 3 4 5 6 7 8 1 *pizz.*
p *cresc.* *f* *f*



219 2. 1 1 14



237 *p*



Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

3

244 *sempre pp*

252 *cresc.*

261 *mf cresc. f cresc.*

268 *f*

277 *f ff*

289 *ff*

300

306

318

329 *sf sf sf sf p*

335

347 *pp poco a poco cresc.*

359 *mf cresc. f* *Ve.*

Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

♩

376 *Bässe*



393 **3** **13**



405 *mf pizz.* *f*



414



423 *pizz.* *arco* *cresc.* *p* *cresc.*



430 *f* *f*



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



448 *dim.* **21** *p* **1** *p cresc.* *p cresc.*



Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

478

cresc. *f*

cresc. *f*

Detailed description: This system contains measures 478 to 484. It features two staves in bass clef with a key signature of two sharps (D major). The music consists of rhythmic patterns of eighth and sixteenth notes. Dynamic markings include *cresc.* and *f*.

485

cresc. *ff*

Detailed description: This system contains measures 485 to 490. The music continues with rhythmic patterns. Dynamic markings include *cresc.* and *ff*.

491

p *ff* *1*

p *ff* *1*

p *ff* *1*

Detailed description: This system contains measures 491 to 496. It includes the instruction *p* *più animato poco a poco* and a first ending bracket labeled *1*. Dynamic markings include *f* and *ff*.

504

ff *2* *plz.* *p*

Detailed description: This system contains measures 504 to 510. It includes a second ending bracket labeled *2* and the instruction *plz.* (pizzicato). Dynamic markings include *ff* and *p*.

511

Detailed description: This system contains measures 511 to 521. The music continues with rhythmic patterns.

522

cresc.

Detailed description: This system contains measures 522 to 529. The music continues with rhythmic patterns. Dynamic marking includes *cresc.*

530

cresc. *mf* *arco* *sempre cresc.*

Detailed description: This system contains measures 530 to 549. It includes the instruction *arco* (arco). Dynamic markings include *cresc.*, *mf*, and *sempre cresc.*

530

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

Detailed description: This system contains measures 530 to 554. Dynamic markings include *f*, *cresc.*, *ff*, *f*, and *f*.

545

1 *p*

Detailed description: This system contains measures 545 to 554. It includes a first ending bracket labeled *1*. Dynamic marking includes *p*.

555

1 *cresc.*

Detailed description: This system contains measures 555 to 565. It includes a first ending bracket labeled *1*. Dynamic marking includes *cresc.*

566

f *ff* *ff* *f*

Detailed description: This system contains measures 566 to 578. It includes first ending brackets labeled *1*, *2*, *3*, *4*, *5*, and *6*. Dynamic markings include *f*, *ff*, *ff*, and *f*.

579

f

Detailed description: This system contains measures 579 to 584. Dynamic marking includes *f*.

Mendelssohn — Symphony No. 4

8

Violoncello und Kontrabaß

93 arco *mf*

101 *cresc.* *f* *pp*

115 pizz. 4 arco *p* *p* 1

128 Vc. Bässe *p* *p* *p*

142 1 *p* *cresc.* *sf*

154 *f* *dim.* *p* *cresc.*

166 1 *f* *sf* *sf* *p* *sf*

180 *sf* *p* *p*

193 *p* *dim.* *pp* pizz. *pp* pizz.

202 2 arco 2 10 pizz *p* *pp*

SALTARELLO

Presto

14 *f* *ff* 3 3 9

14 Vc. 3 1 2 3 *p* *simile*

Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

9

18 4 5 *ff*

22

26 *Bässe* *p cresc.* 1 2 3

30 4 5 6 7 *ff*

34 *ff*

38

42 *f*

46

51 *ff* *p*

59 *ff* 1 1

70 *f* *pizz.* *p* *cresc.* 3

82 *arco* *f* *ff* 3 1 1 *ff*

89 *simile* *ff* 3 3

94

99 *f* 10

Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

10

115 *pp*

120 *pp*

125

130

135

140

145 *p*

150

155 *p* *cresc.* *cresc.* *f*

167 *f*

173 *f*

178 *ff* *simile*

182 *ff*

186

Detailed description: This page of a musical score for Violoncello and Kontrabaß covers measures 115 to 186 of Mendelssohn's Symphony No. 4. The score is written in bass clef with a key signature of one flat (B-flat major or D minor). It begins at measure 115 with a *pp* dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *pp*, *p*, *f*, and *ff*. Performance instructions such as *cresc.* and *simile* are present. Fingerings (1, 2, 3, 4) and accents are indicated throughout the piece. The score concludes at measure 186.

Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

11

194

p
fp

199

205

cresc. *cresc.* *più f* *sempre cresc.*
cresc. *cresc.* *più f* *sempre cresc.*

214

220

225

230

235

242 Vc. Bässe

dim. *p*

248

354

pp *cresc.* *f*