



TEATRO DELL'OPERA DI ROMA

PROGRAMMA CONCORSO VIOLONCELLO DI FILA

J. S. Bach – Suite III in do maggiore per violoncello solo, BW 1009:

- Sarabanda
- Giga

F. Servais – 6 Capricci, op.11 – N.2, Allegro con moto

J. Brahms – Sonata per violoncello in mi minore, op.38 – I movimento, Allegro non troppo

F. J. Haydn – Concerto per violoncello in re maggiore, op.101 (Ed. Shott, Maurice Gendron)
I movimento con cadenza, Allegro moderato

Esecuzione dei seguenti passi d'orchestra

J. Brahms *Sinfonia n.2 in re maggiore, op.73: Il movimento, Adagio non troppo*

P. I. Čajkovskij *Sinfonia n.6 in si minore, op.74: Il movimento, Allegro con grazia*

L. van Beethoven *Sinfonia n.5 in do minore, op.67:*
- II movimento, Andante con moto
- III movimento, Allegro
Sinfonia n.7 in la maggiore, op.92:
- II movimento, Allegretto
- III movimento, Presto

F. Mendelssohn-Bartholdy *Sinfonia n.4 in la maggiore, op.90: IV movimento, Saltarello. Presto*
Sogno di una notte di mezza estate, op.61: N.1, Scherzo

R. Strauss *Salomé (sia violoncello A che B):*
- dal N.84 al N.87, compreso
- dal N.295 all'ottava battuta di N.297

G. Rossini *Il barbiere di Siviglia: Finale I, da due battute prima di N.97 fino alla fine*

G. Verdi *I vespri siciliani:*
- dalla lettera D alla lettera E
- dalla seconda battuta di lettera H fino a lettera L
Rigoletto: Finale Atto I, N.2, Vivace
Messa da Requiem: N.3 Offertorio, dall'inizio fino a bat.62, compresa

Eventuale lettura di passi a prima vista del repertorio lirico-sinfonico a scelta della Commissione.

J. Brahms - Sinfonia n.2

Violoncell

Adagio non troppo

poco f espr.

6

12 *poco f* *dim.* *p* *dim.* **A** Fl. I 4

23 *p* *dim.* *p cresc.*

29 *f* *p* 3 3

B *L'istesso tempo, ma grazioso* *dim.* *pizz.* *p* *pp*

38 *arco* *pp* *dim.* *pp* *cresc.* *f* *pizz.* *p*

42 *arco* *f* *f* *dim.* *p* *pp* *p espr.*

47 *p cresc.* **C** *f* *poco f*

50 *cresc.* *f* *poco f*

52 *cresc.* *f*

Violoncell

54 *f* *p* *dim.* **D** 12 *p* *cresc.* *f* *p* *dim.* **E** 12 *p* *cresc.* *f* *p* *dim.* *dolce* *dim.* *pizz.* *p* *cresc.* *arco* 62 **E** 68 *p* 73 *p* 77 *poco f* *f* *dim.* *p* *dolce dim.* 82 *p* *cresc.* *f* *f* 87 12/8 **F** 92 *f* *f* 96 *pp* *mp* Fl. 1 101 *sf* *sf* *p* *p* *p*

Symphonie Nr. 6

(Pathétique)

h-moll

Peter Iljitsch Tschaikowsky op. 74

II

Allegro con grazia

The musical score consists of six staves of music, numbered 1 through 21. The key signature is one sharp (F#) and the time signature is 5/4. The tempo is marked "Allegro con grazia". The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with *mf* and features a series of eighth notes. The second staff includes a *ff* marking and a section marked "Vgliss.". The third staff continues with *mf*. The fourth staff is marked "sempre mf" and includes a first ending bracket labeled "1.". The fifth staff is marked "mf" and "più f", and includes a second ending bracket labeled "2.". The sixth staff begins with *mf* and ends with a *f* (forte) marking.

Beethoven — Symphony No. 5

Violoncello e Basso

Andante con moto $\text{♩} = 92$

This musical score is for the Violoncello and Bass parts of the first movement of Beethoven's Symphony No. 5. It is written in C minor, 3/4 time, and marked 'Andante con moto' with a tempo of 92 quarter notes per minute. The score is divided into systems, each containing staves for the Violoncello (Cb.) and the Bass (Vcllo).
- **Measures 1-8:** The Cello and Bass play a rhythmic pattern of eighth notes. The Cello part is marked *p dolce pizz.* and the Bass part is marked *p*.
- **Measures 9-22:** The Bass part has a melodic line marked *f* and *p*. The Cello part continues with eighth notes. A *Viol. I* staff is introduced with a melodic line marked *p*, *cresc. f*, *p*, *f*, and *p*.
- **Measures 23-34:** The Cello part is marked *pizz.* and *ff*. The Bass part is marked *ff* and *sempre ff*. A section marked **A** *arco* begins.
- **Measures 35-47:** The Bass part has a melodic line marked *sf*, *sf*, *pp*, and *sempre p*. A section marked **1** *Vcllo* begins.
- **Measures 48-56:** The Cello and Bass parts play eighth notes. The Cello part is marked *f*, *f*, *p dolce pizz.*, and *f*.
- **Measures 57-70:** The Bass part has a melodic line marked *Ch.*, *arco*, *cresc.*, *f*, *p*, *cresc. f*, *p*, *f*, and *p*. A *Viol. I* staff is introduced with a melodic line marked *p*, *cresc. f*, *p*, *f*, and *p*.
- **Measures 71-80:** The Cello and Bass parts play eighth notes. The Cello part is marked *pizz.* and *ff*. A section marked **B** *arco* begins.
- **Measures 81-89:** The Bass part has a melodic line marked *unis.*, *sf*, *sf*, and *pp*. A section marked **1** *Viola* and *Vcllo* begins.
- **Measures 90-96:** The Cello and Bass parts play eighth notes. The Cello part is marked *f*, *ff*, *p dolce pizz.*, and *f*.
- **Measures 97-100:** The Cello and Bass parts play eighth notes. The Cello part is marked *f* and *p*. The score ends with a *cresc.* marking.

Beethoven — Symphony No. 5

Violoncello e Basso

102 *pp*

107 *pizz.*
arco
pp

114 **C** *unis. arco*
f

118 *pp*

124 1 2 3 4 5 6 7 8 9 *sempre pp* *f* *p* **Fl. I**

144 1 *Corni*
ff

156 *pizz.*
dimin. *p* **Viola** **Vcllo arco**
pp

166 *unis. pizz.*
Viol. I *cresc.*

176 **E** 3 **Viol. I** *arco*
f *pp* *cresc.* *ff*

186

190 3

Beethoven — Symphony No. 5

Violoncello e Basso

199 Viol. I *Più moto* ♩ = 116

p *pp*

208 Vello

Cb.

cresc. - *f*

Tempo I

215 Viol. I

p cresc. *f* *p cresc.* *ff* *cresc.* *f sf* *f sf*

227

p *pp* *cresc.*

239

f *ff* *p* *ff*

Beethoven — Symphony No. 5

Violoncello e Basso

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.*

Beethoven — Symphony No. 5

Violoncello e Basso

68 *f*

82 *sf sf sf sf*

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

109 Vello *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 Vello Cb. **B** *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

Beethoven — Symphony No. 5

Violoncello e Basso

Fag. I

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

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

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

264 *sempre pp*

275

286 *sempre pp*

298

309

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

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.* *attaca*

L. V. Beethoven - Sinfonia n.7

Violoncello

Allegretto ♩ = 76

Violoncelli I^{mi}

Violoncelli II^{di}

14

27 A.

37

46 B.

cresc. poco a poco ..

cresc. poco a poco

56

Violoncello

66 *f più forte* *f più forte* *ff* *ff* C.

76

84 *dimin.* *dimin.*

92 *sempre dimin.* *p* *pizz.* *pizz.*

102 *pp* D 1-12 2 3 4 5 6 7 8 9 10 11

113 12 1-7 2 3 4 5 6 7 3 *pp cresc.*

124 *dimin.* *p* *CRESC* *CRESC*

135 *dimin.* *p* 1-6 2 3 4 5 6 2 *cresc.*

Violoncello

146 arco *f* *ff* *p* *pizz.* E 1

157

168 *cresc.*

180 F 5 Viol. II arco *mp* *dimin.* *p* *ppp* *pianissimo*

195 *sempre pianissimo*

200 *sempre pianissimo* 2

209 G *ten.* *cresc.* *ff*

219 *ten.* 2 *pizz.* *p* 18 2 3 4 5

230 6 7 8 9 10 11 12 13 14 15

240 16 17 18 arco *dimin.* *pp* *ff* *p* *ff* H

252 1 *pizz.* *p*

265 2 arco 2 *f*

L. V. Beethoven - Sinfonia n.7

Violoncello

Presto $\text{♩} = 132$

11 *f* *p* *cresc.* *sf* *sf* *f* *pp*

22 *f* *sf* *pp* Viol. I

42 *ff* *pp* *ff* Viol. I

60 *p* *pizz.* *arco*

74 *cresc.* *arco*

85 *f* *ff* A

97 *p* *pizz.* *arco* *p*

109 *cresc.* *f* *sf* *sf* *sf* *p* *cresc.*

122 *ff*

133 *sf* *sf* *sf*

143 *sf* *sf* *ff* *ff* *p* **31** Assai meno presto $\text{♩} = 84$

Violoncello

181 Fl. I 12 Clar. I, II Ob. I, II

205 *cresc. - - - ff* 1

217 1 *p sempre diminuendo*

231 *ppp* **Prêsto** *f* *p*

242 *cresc. - - - sf sf f*

254 *p sempre piano*

266

278 *p* B 11 Viol. I

298 *pp* *pp* 8 Viol. I

317 *pp* *pp* *p* pizz.

332 *cresc. poco a poco* arco

344 *f* *ff* C

Violoncello

355 *pp* *pizz.* *arco*

366 *p* *cresc.* *f* *sf* *sf* *sf* *p*

379 *cresc.* *ff*

389 *sf*

401 *sf* *sf* *sf* *sf* *ff* *p* **Assai meno presto** 31

441 *Fl. I* 12 *Clar. I, II* *Ob. I, II*

465 *cresc.* *ff* 1

477 *p* *sempre diminuendo* 1

490 **Presto** *ppp* *f* *p*

501 *cresc.* *sf*

512 *sf* *f* *f* *sf*

522 *Viol. I* 11 *pp* *ff* 8

Detailed description: This is a page of a musical score for the Cello part. It contains ten staves of music, numbered 355 to 522. The notation includes various rhythmic values, slurs, and dynamic markings such as *pp*, *p*, *cresc.*, *f*, *sf*, *ff*, *ppp*, and *sf*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), **Assai meno presto**, and **Presto**. There are also rehearsal marks with bar numbers 11, 12, 31, and 8. Some staves have instrument abbreviations like *Fl. I*, *Clar. I, II*, and *Ob. I, II* above them, indicating where other instruments enter or play. The key signature is one flat (B-flat), and the time signature is 4/4.

Violoncello

Viol. I

549 *pp* *ff* *p* *pizz.* 4

565 *cresc.*

576 *arco* *f* *ff* *D*

588 *pizz.* *p* *arco*

602 *p* *cresc.* *f* *sf* *sf* *sf* *p*

616 *cresc.* *ff*

629 *sf* *sf* *sf* *sf* *sf* *V*

641 **Coda** *ff* *p* **Assai meno presto** **Presto** *ff*

Mendelsshon

Sinfonia n°4

SALTARELLO \square \square
Presto

f *ff*

Vc. \square \square

14

1 2 3

simile

Violoncello u. Kontrabaß

18 4 5 *sf*

22

26 *Bässe*
p cresc. 1 2 3

30 4 5 6 7 *ff*

34 *ff* 4 2 3 3

38 4 2 4 3 3

42 *f*

46

51 *ff* *p*

59 *sf* 1 1

70 *sf* 3 *pizz.* *p* *cresc.*

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

89 *simile* 3 3 *ff*

94

99 *ff* 10

Detailed description: This is a page of a musical score for Violoncello or Kontrabaß. The score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music, numbered 18 through 100. The notation includes various rhythmic values, slurs, and dynamic markings such as *sf*, *ff*, *f*, *p*, *cresc.*, *pizz.*, and *arco*. There are also performance instructions like *Bässe* and *simile*. Fingerings are indicated by numbers 1-5 above notes. The score ends with a double bar line and the number 10.

Violoncello u. Kontrabaß

194

199

199

205

214

214

220

225

230

235

242

Vc. Bässe

248

304

MULINELLI C. BASSO.

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

sf *pizz.* *p* *arco* *f* *cresc.* *sf*

cresc. *sf* *cresc.* *sf* *sf* *sempre ff*

H *dim.*

pizz. *pp* *pizz.*

arco *p* *I*

pizz. *arco* *p* *pizz.* *dim.* *dim.*

arco *ppp* *4* *K₁* *ppp*

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

pizz. *L*

3 *15*

VIOLONCELLO e BASSO.

M^{arco} *sf* *p* *cresc.* *sf* *sf* *p* *f*

sf *sf* *p* *p* *V*

N *p* *pizz.*

p *cresc.* *cresc.*

f *f* *f* *O*

The musical score is written for Violoncello and Bass. It consists of six systems of staves. The first system has a single staff with a *M^{arco}* marking and dynamics *sf*, *p*, *cresc.*, *sf*, *sf*, *p*, and *f*. The second system has two staves with dynamics *sf*, *sf*, *p*, and *p*, and a *V* marking. The third system has two staves with a *N* marking, dynamics *p* and *pizz.*, and a *V* marking. The fourth system has two staves with a *p* dynamic. The fifth system has two staves with *cresc.* markings. The sixth system has two staves with dynamics *f*, *f*, and *f*, and a *O* marking.

R. Strauss - Salome

Cello A.

84

1. Pult.

2. Pult.

85

1. Sp.

1. Pult.

2. Sp.

2. Pult.

86

accelerando

1. Sp.

1. Pult.

2. Sp.

2. Pult.

wieder früheres Zeitmass

Alle.

express.

(geteilt)

p

p sfz

sfz

cresc. sfz

87

sehr bewegt
(zusammen)

f

ff

mf

cresc.

f

Cello B.

84 *f*

3. Pult. *ffp* *dim.* 85

4. 5. Pult. *ffp*

2. Pult. 1. Spieler 86 (beide Spieler) *p* *cresc.*

4. 5. Pult. *p* *cresc.*

2. Pult. *acceler.* *f* *dim.* *p* *wieder früheres Zeitmass. (bewegt.)* *psfz* *espr.* *sfz* *cresc. sfz*

4. 5. Pult. *f* *dim.* *p* *psfz* *sfz* *cresc. sfz*

3. Pult. 1. Sp. 87 *sehr bewegt.* *6* *ff* *mf cresc.* *f*

Die übr. *geteilt.* *ff* *6* *f*

Detailed description of the musical score: The score is for Cello B. and consists of several systems. The first system (measures 84-85) features a single staff with a forte (*f*) dynamic. The second system (measures 85-86) is for two players (3rd and 4th/5th positions) and includes dynamics *ffp* and *dim.*. The third system (measures 86-87) is for two players (2nd and 4th/5th positions) and includes dynamics *p*, *cresc.*, *acceler.*, *f*, *dim.*, *p*, *psfz*, *espr.*, *sfz*, and *cresc. sfz*. The instruction *wieder früheres Zeitmass. (bewegt.)* is placed above the staff. The fourth system (measures 87-89) is for two players (3rd and 1st positions) and includes dynamics *ff*, *mf cresc.*, and *f*. The instruction *sehr bewegt.* is above the staff, and *geteilt.* is written above the first staff. The number *6* is written above both staves in the first two measures.

Cello A.

295 arco *immer schneller*
molto cresc.

296 *cresc.*

297 *ff*

1

ff

Detailed description: This page of a musical score for Cello A contains six staves of music. The first staff (bass clef) starts with a double bar line and a box containing the number 295. It features a complex rhythmic pattern with slurs and dynamic markings *p* and *ff*. Above the staff, the word "arco" is written, and the tempo instruction "immer schneller" is written above a slur. Below the staff, "molto cresc." is written. The second staff (treble clef) begins with a dynamic marking of *ff*, followed by *f* and *p*. It contains several triplet markings (indicated by a '3' in a circle) and a slur. A box with the number 296 is placed above the staff, and "cresc." is written below. The third staff (treble clef) starts with a dynamic marking of *sfz* and continues with *ff*. It features a long slur over a series of notes. The fourth staff (treble clef) begins with a dynamic marking of *f* and ends with *fp*. It contains a slur and a box with the number 297. The fifth staff (treble clef) starts with a dynamic marking of *f* and ends with a first ending bracket labeled "1". The sixth staff (bass clef) begins with a dynamic marking of *ff*.

Cello B.

295 arco *immer schneller*
p *molto cresc.* *ff* *f* *p*

296 *cresc.* *sfs* *ff*

297 *f* *fp*

1 *ff*

Detailed description: This page contains five staves of musical notation for Cello B. The first staff (measures 295-296) begins with a box containing the number 295 and the word 'arco'. The tempo marking 'immer schneller' is written above the staff. Dynamic markings 'p', 'molto cresc.', 'ff', 'f', and 'p' are placed below the staff. The second staff (measures 296-297) has a box with 296 and dynamic markings 'cresc.', 'sfs', and 'ff'. The third staff (measures 297-298) has a box with 297 and dynamic markings 'f' and 'fp'. The fourth staff (measures 298-300) has a box with 1 and a dynamic marking 'ff'. The music consists of various rhythmic patterns, including eighth and sixteenth notes, often beamed together, and some triplets. The key signature has one sharp (F#) and the time signature is 3/4.

IL BARBIERE DI SIVIGLIA FINALE I

97

pp

cresc. a poco a poco

The image displays a musical score for the finale of 'Il Barbiere di Siviglia'. It consists of four staves of music, all written in bass clef. The first staff begins with a boxed measure number '97' and a dynamic marking of 'pp' (pianissimo). The music is a continuous sequence of eighth notes, with some measures containing beamed sixteenth notes. The second and third staves continue this rhythmic pattern. The third staff includes the instruction 'cresc. a poco a poco' (crescendo a little by little) positioned below the notes. The fourth staff concludes the passage with the same eighth-note pattern.

musical staff with notes and *rinf.* dynamic marking

musical staff with notes and *f* dynamic marking

musical staff with notes, dynamic markings *ff*, *p*, *ff*, and measure number 98

musical staff with notes, dynamic markings *p*, *ff*, *p*, *ff*, and a triplet ending

musical staff with notes, dynamic markings *p*, *ff*, and the word *segue*

musical staff with notes, dynamic markings *ff*, and a triplet ending

musical staff with notes and dynamic markings *f*, *f*, *f*, *f*

musical staff with notes, dynamic markings *f*, *f*, *f*, *f*, *ff*, *p*, *ff*, and measure number 99

musical staff with notes, dynamic markings *p*, *ff*, *p*, *ff*, and a triplet ending

V 3 V segue
p

ff 3

3 Φ VI-100
f f f f f f f f 3

3

3

3

3 Φ 101-DE

3

3 3

V V

Fine dell' Atto I.

GIUSEPPE VERDI
I VESPRI SICILIANI
SINFONIA

VIOLONCELLO

Largo

The musical score is written for Violoncello in D major (one sharp) and Largo tempo. It consists of six staves of music. The first staff begins with the tempo marking "LARGO" and the dynamic marking "espress.". The music features long, sweeping melodic lines with various articulations, including slurs, accents, and dynamic markings such as *pp*, *f*, and *dim.*. The second staff includes a *pp* marking. The third staff includes *f* and *dim.* markings. The fourth staff includes a *p* marking. The fifth staff includes *pp* and *f* markings. The sixth staff includes a *pp* marking and a *res.* (ritardando) marking. The score is annotated with various performance instructions, including slurs, accents, and dynamic markings, as well as some handwritten notes in parentheses: (V) and (7) above the notes.

H

espress.

f *ff*

rall. 1 *a tempo*

p

Giuseppe Verdi

RIGOLETTO

ATTO I

Vivace (in 1) $\text{♩} = 80$

ppp sottovoce

poco a poco

..... cresc..... sempre

..... cresc..... sempre sino al.....

..... ff

Più mosso

G.Verdi - Messa da Requiem

Nr. 3 Offertorio

Andante mosso (♩ = 66)

p *p* *dolce* *un poco marcato*
ppp *p*
più marcato *f* *ppp*
cantabile
f *p* *dim.*
p *ancora più p* *Sopr. Solo cantabile dolcissimo*
si - gni - fer sen - - ctus -