



Orchestra

Concorso pubblico internazionale per il seguente ruolo:

*Primo Fagotto con obbligo del terzo*

2026

## Passi d'orchestra

- J.S. Bach Suite per orchestra n. 4 in re maggiore BWV 1069: Bourree II

- L.van Beethoven Sinfonia n.4

Concerto per violino in re maggiore

- G. Donizetti Elisir d'amore: "Una furtiva lagrima"

- F.J. Haydn Sinfonia n. 88

Sinfonia n. 90

- W.A. Mozart Le nozze di Figaro, Ouverture

Sinfonia n.41 K551 "Jupiter"

Così fan tutte: Finale 1 atto

- M. Ravel Bolero

Concerto in sol per pianoforte e orchestra

- I. Stravinskij L'oiseau de feu, Berceuse

Pulcinella (suite)

Le sacre du printemps

- D. Šostakovič Sinfonia n. 7

Sinfonia n. 9

- P.I. Čajkovskij Sinfonia n.4

Sinfonia n. 5

Sinfonia n. 6

- N. Rimskij-Korsakov Sheherazade

J.S. Bach 4. Orchestersuite

Bach — Suite No. 4

Fagotto

4 Bourrée I

Musical notation for Bourrée I, Fagotto part, measures 4-17. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. Measure numbers 4, 8, and 17 are indicated at the beginning of their respective lines.

Bourrée II

Musical notation for Bourrée II, Fagotto part, measures 6-23. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. Measure numbers 6, 12, 18, and 23 are indicated at the beginning of their respective lines.

Bourrée I da capo

# Orchester-Probespiel für Fagott

Herausgegeben von Karl Kolbinger und Alfred Rinderspacher

## Sinfonie Nr. 3

Es-Dur/E<sup>b</sup> major („Eroica“)

L. van Beethoven  
op. 55

### 3. Satz: Scherzo

Allegro vivace  $\text{♩} = 116$

206 I. *p dolce sempre legato*

211

## Sinfonie Nr. 4

### 1. Satz

Allegro vivace [ $\text{♩} = 144$ ]

B-Dur/B<sup>b</sup> major

L. van Beethoven  
op. 60

65 I. II. *pp* *staccato*

71 *cresc.*

107 I. *p* 142 *p dolce*

146 221 *p*

223 3 3

233 *p*

348 381 *ff* *p*

416 I. *p dolce* *f* I. II.

425 *p*

### 2. Satz

Adagio [♩ = 72]

59 I. *p*

65 I. *pp* *cresc.* *f* *p*  
II. *pp* *f* *p*

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

### 4. Satz

Allegro ma non troppo [♩ = 80]

184 I. *p dolce*

300 *pp* *ff* 348 *pp* *ff* I. II.

351

140 *f* 148 *ff* *p* *ff*

# Ouverture zu „Leonore“ Nr. 3

L. van Beethoven  
op. 72 b

Adagio [ $\text{♩} = 88$ ]

37 *ff* *p dim.* *pp* 75 *ff* 80 *fp* 330 335

# Violinkonzert D-Dur/D major

L. van Beethoven  
op. 61

1. Satz

Allegro ma non troppo [ $\text{♩} = 120$ ]

18 *dolce* 22 *f* *dim.* *p* 400 402 *pp* 523

2. Satz

Larghetto [ $\text{♩} = 80$ ]

20 *p dolce* 25 *cresc.* *f*

### 3. Satz: Rondo

Allegro [♩=84] 35 I. II. 52 I.

*ff* *p*

53 71 *p*

85 134 *p* *p dolce*

138 7

150 *P dolce*

157 261 *p*

## Fidelio

### 1. Aufzug

#### Nr. 9 Rezitativ und Arie

L. van Beethoven  
op. 72

Adagio [♩=66] 36 I. 6 *p* *mf* *p*

46 2 *p*

53 *cresc.* *p* *dolce* *fp*

59 *fp* *cresc.* *f* *f* 2

12

238

253

259

# Violinkonzert

D-Dur/D major

Johannes Brahms  
op. 77

2. Satz  
Adagio

II.

10

18

75

93

73

f dim.

# Der Liebestrank

2. Akt  
Nr. 19 Romanze des Nemorino  
Larghetto

Gaetano Donizetti

5

9

20

47

## Sinfonie Nr. 90

C-Dur/C major

Joseph Haydn

## 2. Satz

Andante

I.   
*p* *fz* *p* *fz*

7   
*p* *p*

12   
*fz* *p* *f*   
 I. II.   
 73

74   
*f*

## 4. Satz: Finale

Allegro assai

7 I.   
*p*

13   
*f*

19 I. II.   
*f*   
 216

219   
*f*

224   
*f*

# Sinfonie Nr. 88

G-Dur/G major

Joseph Haydn

## 1. Satz

Allegro

25 a2  
*f*

29  
*ff*

37  
*f*

57 a2  
*f*

58 a2  
*ff*

89 a2  
*ff*

91

96

102 a2  
*f*

140 a2

144

149 a2  
*f*

165 a2  
*f*

167 a2  
*f*

258 a2  
*f*

## 4. Satz: Finale

Allegro con spirito

I.  
*p*

74 a2  
*f* [stacc.]



## Die Hochzeit des Figaro

## Ouverture

W. A. Mozart  
KV 492

Presto

I. II. *pp*  
 5 [101] I. *p*  
 104  
 112  
 120 [133] I. II. *f*  
 135 3 [139] *pp*  
 143 [156] *p*  
 158  
 163 [214] I. *p*  
 219 [229]  
 235 [274] I. II. *f* I.

# MOZART - COSÌ FAN TUTTE

18

## 1. Akt

### Nr. 14 Arie

Allegro

22

I.



25



### Nr. 18 Finale des 1. Akts

Allegro

500

I.



505



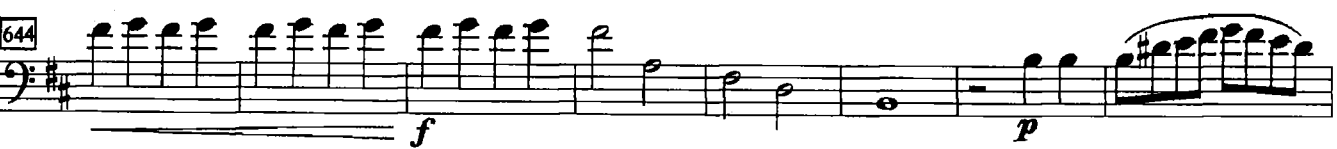
512



638



644



652



Presto

657

683

I. II.



687



692



# Sinfonie Nr. 41

C-Dur/C major („Jupiter“)

W. A. Mozart  
KV 551

## 1. Satz

Allegro vivace

62 I. *p*

67

105 *p*

110 131 *p*

133 184 *p*

188 216 *f* *p*

219 I. *p*

253 *tr*

260

297 *p*

## 2. Satz

Andante cantabile

9 I. *p*

40 I. II. *p*

73 I. *f p* *f p* 3 3 3 3

93 *p* *f*

### 4. Satz: Finale

Allegro molto

87 I. *p* tr.

93 154 3 *p* *p*

163 2 *p*

172 387 396 *f* tr.

## Boléro

Moderato assai ♩ = 76

Maurice Ravel

41 2 I. *mp*

45 3

50 3

54 3

# Klavierkonzert G-Dur

G major

Maurice Ravel

## 1. Satz

Allegramente  
Meno vivo

Musical score for the first movement (1. Satz) of Maurice Ravel's Piano Concerto in G major. The score is in G major and 2/4 time. It features two staves of music. The first staff begins with a circled '9' and a first ending bracket. The second staff continues the melody. Dynamics include *mf* and accents.

## 3. Satz

Presto [ $\text{♩} = 144$ ]

Musical score for the third movement (3. Satz) of Maurice Ravel's Piano Concerto in G major. The score is in G major and 2/4 time. It features two staves of music. The first staff begins with a circled '14' and a first ending bracket. The second staff continues the melody. Dynamics include *f*, *p*, and *mf*.

# Der Feuervogel

Berceuse

Ballettsuite (1945)

Igor Strawinsky

Andante [♩ = 60]

150 I. solo  
*p cant., espressivo*

155 *p espress., cant.*

156

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# Le Sacre du Printemps

Introduzione

Lento ♩ = 50 tempo rubato

Igor Strawinsky

I. solo *ad lib.*

1 poco accel.

a tempo

poco accel.

2

3 Più mosso ♩ = 66

*p*

*poco più f*

très en dehors

*f*

*sim.*

*mf*

8

12 Tempo I

*come prima*

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Edition Peters

## Pulcinella-Suite

## 3. Satz: Scherzino

Allegro [ $\text{♩} = 80$ ]

Igor Strawinsky

I. 36 38 *tr* *tr*

*mf*

Meno mosso  $\text{♩} = \text{♩}$

41 *tr* *tr*

Andantino [ $\text{♩} = 84$ ]

Solo 52 *tr* *tr*

*mf* *poco più f*

## 5. Satz: Toccata

Allegro [ $\text{♩} = 104$ ]

I. 69 70

*mf sempre stacc.* *stacc.*

## 6. Satz: Gavotta con due variazioni

Variazione II a

Allegro piuttosto moderato  $\text{♩} = 88$ 

I. 81 *tr* *tr*

*accompagnando*

82 II. *tr* *tr*

*accompagnando*

I. 83 *tr* *tr*

II.

84

I. II.

I. II.

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## 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

104

I. *mf dolce*

105

109

*rit.* *Meno mosso*

*p* *dim.*

127 I.II  
p

130

133 1 209 I.  
p

211 p

224 p

Moderato assai, quasi andante

294 p

297 p 6

2. Satz

Andantino in modo di canzone [♩ = 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*

487 I. II. *ff* *p*

492 *cresc.*

497 *f cresc.*

502 I. *fff*

507 523 I. *p*

527 *pp* *pp* *pp*

535 *ppp* *ppp*

### 2. Satz

Moderato con anima [♩ = 92]

71 I. *mf* **3** **9**

74 *f* **9**

85 *ff* **9**

### 3. Satz: Valse

Allegro moderato [♩ = 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 I. *p* *mf* **1**

102 *p* *mf*

# Sinfonie Nr. 6

h-Moll/B minor („Pathétique“)

Peter I. Tschaikowsky  
op. 74

## 1. Satz

Adagio [♩ = 52]

Musical score for the first movement of Symphony No. 6, measures 1-7. The score is in bass clef with a key signature of two sharps (D major/B minor) and a common time signature. It features a single melodic line with dynamic markings: *pp*, *p*, *mp*, *sf*, and *p*. A first ending bracket labeled 'I.' spans measures 1 through 7.

## 4. Satz

Adagio lamentoso [♩ = 52]

*affrettando*

Musical score for the fourth movement of Symphony No. 6, measures 4-32. The score is in bass clef with a key signature of two sharps and a 3/4 time signature. It features a single melodic line with various dynamics and articulations. Measure 4 is marked with a first ending bracket labeled 'I. II.' and a 'rall.' marking. Dynamics include *mf*, *p*, *mp*, *mf*, *cresc.*, *ff*, *f dim. poco a poco*, *mp*, and *p*. A section starting at measure 11 is marked 'Andante (♩ = 69)'. Measure 17 is marked 'Adagio poco meno che prima (♩ = 60)'. Measure 25 is marked 'molto espressivo'. Measure 32 is marked 'dim.'. The score concludes with a double bar line.

## 1. Akt

# Othello

Giuseppe Verdi

Allegro agitato ♩ = 76

Musical score for the first act of the opera Othello, measures 1-3. The score is in bass clef with a key signature of two sharps and a common time signature. It features a single melodic line with dynamic markings: *pp* and *p*. The score is divided into sections labeled A, C, F, and J. Section A is marked '2 I.' and section C is marked '1'. Section F is marked '2'. The score concludes with a double bar line.

Shostakovic 7. Simfonia

allarg.

||| /

Handwritten musical notation on a single staff, featuring a series of eighth notes with slurs and accents.

Handwritten musical notation on a single staff, including a measure box labeled '55' and the instruction 'a tempo'.

Handwritten musical notation on a single staff, including measure boxes '56', '57', and '58', and dynamic markings 'ff' and 'pp'.

Handwritten musical notation on a single staff, including measure box '59' and the instruction 'morendo'.

Handwritten musical notation on a single staff, including measure box '60' and the instruction 'Adagio 1=92'.

Handwritten musical notation on a single staff, including the instruction 'solo' and dynamic markings 'p' and 'mf'.

Handwritten musical notation on a single staff, including measure box '61' and dynamic markings 'p' and 'mf'.

Handwritten musical notation on a single staff, including measure box '62' and dynamic markings 'p' and 'mf'.

Handwritten musical notation on a single staff, including measure box '63' and dynamic markings 'p' and 'f'.

Handwritten musical notation on a single staff, including measure boxes '64' and '65', and dynamic markings 'pp' and 'molto rit.'.

Handwritten musical notation on a single staff, including measure boxes '64' and '65', and dynamic markings 'pp' and 'molto rit.'.

Handwritten musical notation on a single staff, including measure box '65' and dynamic markings 'pp'.

Libere telen

# Sinfonie Nr. 9

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

D. Schostakowitsch  
op. 70

## 4. Satz

Largo  $\text{♩} = 84$

10

*f espress*

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

Viola

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

22

23

*f* *morendo* *p*

27

*pp* *pp*

## 5. Satz

Allegretto  $\text{♩} = 100$

*p*

7

13

19

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# Sinfonie Nr. 1

B-Dur/B<sup>b</sup> major („Frühlingsinfonie“)

Robert Schumann  
op. 38

## 1. Satz

Allegro molto vivace  $\text{♩} = 120$

100

*p legg.*

## 4. Satz

Allegro animato e grazioso  $\text{♩} = 100$

173

*p*

# Rapsodie espagnole

## I. Prélude à la nuit

Maurice Ravel

Très modéré ♩=66

I. (8) P

Cadenza ad libitum

II. (8) pp

très ralenti long pp

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Mit Genehmigung der Verlage.

# Scheherazade

## 2. Satz

N. Rimsky-Korsakow  
op. 35

Andantino ♩=112

*capriccioso, quasi recitando*

I. Solo

5

*dolce ed espress.*

11

17

23

rit. assai

A

Moderato, recitando, lento

poco rit.

323 I. Solo *f* *lunga* *p cresc.*

324 *a tempo* *f* *lunga* *p stringendo e cresc.*

325 *lento* *f* *lunga*

326 *a tempo* *f* *lunga* *stringendo e cresc.*

327 *lento* *f* *lunga* *stringendo e cresc.*

rit. molto *ten.* **M** *sf*

# Ouverture Der Barbier von Sevilla

Allegro vivace [♩ = 88]

Gioacchino Rossini

179 I. *p*

184 *Solo* *p*

192 *p*

197 *Più mosso* *f*

229 *f* *sf*

\*) Takt 229–232: Die Achtel werden oft auch sämtlich staccato gespielt.  
 Bar 229–232: All quavers are frequently played staccato.