

AUDITIEPROGRAMMA

NEDPHO/CvA ORKESTACADEMIE 2020

**CONTRABAS**

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**Voordrachtwerken:**

I<sup>e</sup> deel (zonder cadens) uit een concert naar keuze:

Dittersdorf

Vanhal

Koussevitzki

Bottesini nr. 2

**Orkestwerken:**

W. A. Mozart                      Symfonie nr. 40: deel 1 en 4

L. v. Beethoven                      Symfonie nr. 5: deel 3

G. Verdi                              Otello: solo 4<sup>e</sup> acte

R. Strauss                              Ein Heldenleben: fig. 9 en fig. 77

Basso

(1. und 2. Fassung)

W. A. MOZART

Sinfonie in g/G minor

KV 550

Molto Allegro

I

1. Fassung: Vollendet Wien, 25. Juli 1788  
2. Fassung: Entstanden Wien, um 1768-1791

114 *V*  
*f*

118 *V*

123

129

134

191 *f*

195 *V* *V* *V*

201 *V* *V*

208 *p*

214 *sf*

Allegro assai

IV

Musical score for Bassoon, measures 49-234. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegro assai". The score is divided into systems, with measure numbers 49, 54, 60, 153, 158, 165, 174, 182, 191, 199, 229, and 234 indicated at the beginning of their respective lines. Dynamics include piano (p), forte (f), and fortissimo (ff). Articulation marks such as accents (V) and slurs are present. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, flats, naturals). The piece concludes with a final cadence at measure 234.

# Fünfte Symphonie

Violoncello e Basso

L. van Beethoven. Op. 67

## III

Allegro  $\text{♩} = 96$

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

14 *poco rit.* *a tempo* *f* *Corni* *V* *ff* *V*

27 *f* *V* *V* *V* *sf* *sf*

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

55 *cresc.*

68 *f*

82 *sf* *sf* *sf* *sf*

96 *dimin. pp* *A* *unis.* *arco* *ff* *V*

137 *unis.* *p* *f* *V* *ff*

147

158 1. 2. *f*

166 *ff*

# Otello

Giuseppe Verdi  
(1818-1901)

## 4. Akt

Poco più mosso

Soli  
*legato*

un poco marc. più marc.

*f* *ppp morendo*

*stacc.*

*p* *f un poco più marc. e cresc.* *cresc.*

*ff*

Detailed description: This is a page of a musical score for Giuseppe Verdi's opera Otello, Act 4. The score is written for a solo voice part, indicated by the 'Soli' instruction. It consists of five staves of music. The first staff begins with the tempo marking 'Poco più mosso' and the performance instruction 'legato'. The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The second staff features a dynamic of 'f' (forte) followed by 'ppp morendo' (pianissimo, decrescendo). The third staff includes a 'stacc.' (staccato) instruction. The fourth staff starts with a piano 'p' dynamic and includes the instruction 'f un poco più marc. e cresc.' (forte, a little more marked and crescendo), followed by 'cresc.' (crescendo). The fifth and final staff ends with a fortissimo 'ff' dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

# Ein Heldenleben

Contrabässe

Richard Strauss, Op.40

Handwritten musical score for Contrabasses, measures 9-11. The score is written on three staves. The first two staves are for the Contrabass (C1) and the third is for the Piano. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various dynamic markings and performance instructions.

Measures 9, 10, and 11 are indicated. The score includes dynamic markings such as *ff*, *fff*, *cresc.*, and *ff*. Performance instructions include *geteilt* (divided) and *ff* (fortissimo). The piano part shows a *ff* *cresc.* marking. The score is heavily annotated with handwritten notes, including slurs, accents, and dynamic markings.

Handwritten musical score for Contrabasses, measures 17-18. The score is written on two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various dynamic markings and performance instructions.

Measures 17 and 18 are indicated. The score includes dynamic markings such as *ff* and *ff*. The score is heavily annotated with handwritten notes, including slurs, accents, and dynamic markings.