

Convocatòria de proves d'ingrés per a ocupar la plaça d'Ajuda Solista de Violoncel
Convocatoria de pruebas de ingreso para ocupar la plaza de Ayuda de Solista de Violoncelo
Open competition for the position of Assistant Principal Violoncello

ANNEX – **ANEXO** – APPENDIX

Preselecció en vídeo – **Preselección en vídeo** – Preselection in video

- Concert/**Concierto**/Concert

Haydn, J. Concert en re major op. 101 - 1r moviment (exposició) / **1er movimiento (exposición)** / 1st movement (exposition)

- Passatge de lliure elecció / **Pasaje de libre elección** / Piece of free choice

Audició – Audición – Audition

Fase I – Round I

- Haydn, J.: Concert en re major op. 101 – 1er moviment (exposició i desenvolupament) / **1er movimiento (exposición y desarrollo)** / 1st movement (exposition and development)
 - Passatges orquestrals - **Pasajes orquestrales** - **Orchestral excerpts**

Fase II – Round II

- Concert romàntic de lliure elecció (1r moviment) / **Concierto romántico a elección (1er movimiento)** – A Romantic concert to be chosen by every candidate (1st movement)
 - Bach, J.S.: Suites - Un preludi a escollir/**Un preludio a escoger** – A prelude of the candidate's choice
 - Haydn, J.: Concert en re major Op.101 – 2on moviment / **2º movimiento** / 2nd movement
 - Passatges orquestrals - **Pasajes orquestrales** - **Orchestral excerpts**

Fase III – Round III (*facultativa – optional*)

- Passatges orquestrals + qualsevol fragment de les rondes anteriors / **Pasajes orquestrales + cualquier fragmento de las rondas anteriores** / **Orchestral excerpts + any fragment from the previous rounds.**
- Lectura a primera vista (música de cambra) / **Lectura a primera vista (música de cámara)** / **Sight reading (chamber music)**

Relació de passatges orquestrals – Relación de pasajes orquestales – Orchestral excerpts list

W. A. Mozart Don Giovanni Atto I, Nr. 12

L. V. Beethoven Sinfonie Nr. 5 c-Moll op.67 2. Satz

J. Brahms Simfonia núm. 2 en Re major, op. 73 1r mov.

G. Puccini Tosca Atto III

G. Rossini Guglielmo Tell Obertura

R. Strauss Ariadne auf Naxos, op. 60 Arie der Zerbinetta

G. Verdi Missa de Rèquiem Nr. 3, Offertorio

G. Verdi Rigoletto Atto II, Nr. 9

B. Smetana Die verkaufte Braut Ouvertüre (fins compàs 143/ hasta cs. 143 / until bar 143)

R. Strauss Don Juan op. 20

R. Wagner Lohengrin, Acte 3, escena 3 Lebhaft (fins núm. 44 d'assaig)

CONCERT CLÀSSIC / CONCIERTO CLÁSICO / CLASSICAL CONCERTO
1er moviment / 1er movimiento / 1st movement

Konzert
für Violoncell und Orchester
von

JOSEPH HAYDN.

Bearbeitet, neu instrumentiert und mit Kadenzen versehen
von

F. A. GEVAERT.

Klavierauszug.

Allegro moderato.

Tutti

Violoncello solo
(oder Viola).

Pianoforte.

The musical score is written for Violoncello solo (or Viola) and Piano. It begins with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro moderato' and the dynamics start with 'p' (piano). The Violoncello part features a melodic line with some 'sostenuto' markings. The Piano part provides harmonic support with arpeggiated figures and chords, marked 'dolce' and 'p'. The score is divided into four systems. The first system shows the initial entry of both instruments. The second system continues the development, with 'rinf.' (rinforzando) markings appearing in both parts. The third system features more complex textures, including 'sf' (sforzando) accents. The fourth system concludes with a section marked 'A' and 'dolce', where the piano part has a more prominent melodic role.



First system of musical notation. The top staff (treble clef) contains a melody with eighth and sixteenth notes. The bottom staff (bass clef) contains a rhythmic accompaniment with eighth notes. A *cresc.* marking is present in the right-hand part of the system.



Second system of musical notation. The top staff features a melody with a *p* (piano) dynamic marking. The bottom staff has a more complex accompaniment with a *f* (forte) dynamic marking in the middle section.



Third system of musical notation. Both the top and bottom staves feature dense, rapid passages with a *f* (forte) dynamic marking throughout the system.



Fourth system of musical notation. The top staff begins with a *p* (piano) marking and ends with a *f* (forte) marking. The bottom staff also shows a *p* marking in the beginning and a *f* marking towards the end.



Fifth system of musical notation. The top staff contains a series of chords and rests. The bottom staff features a melody with eighth notes and rests.

B Solo
p cantabile

p

Tutti C
f

mf
p

pp
cresc.
mf

Tutti D
mf

Solo
mf
p

p
f

V. A. 2239.

cresc. *cresc.* *f* **E** Tutti

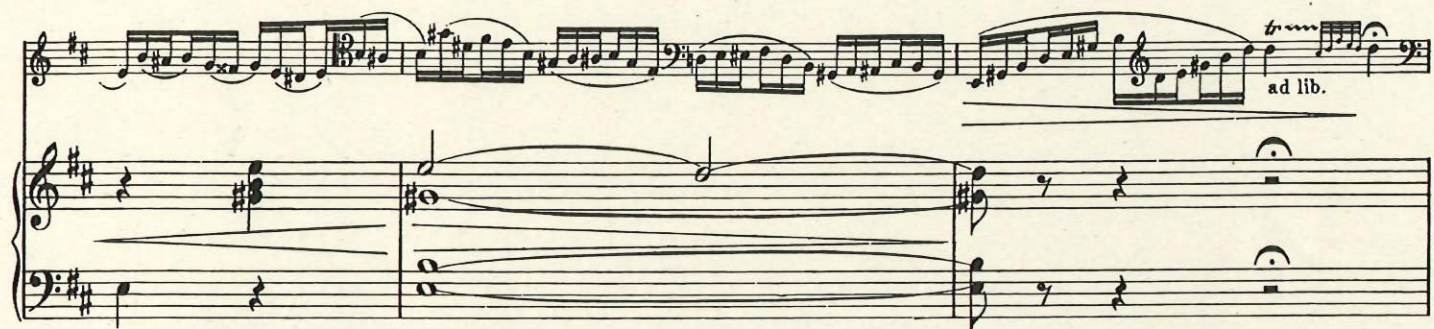
Solo *p con anima* *p*

piu f *ten.* *ten.*

F *mf* *p* *cresc.* *rinf. poco* *pp*



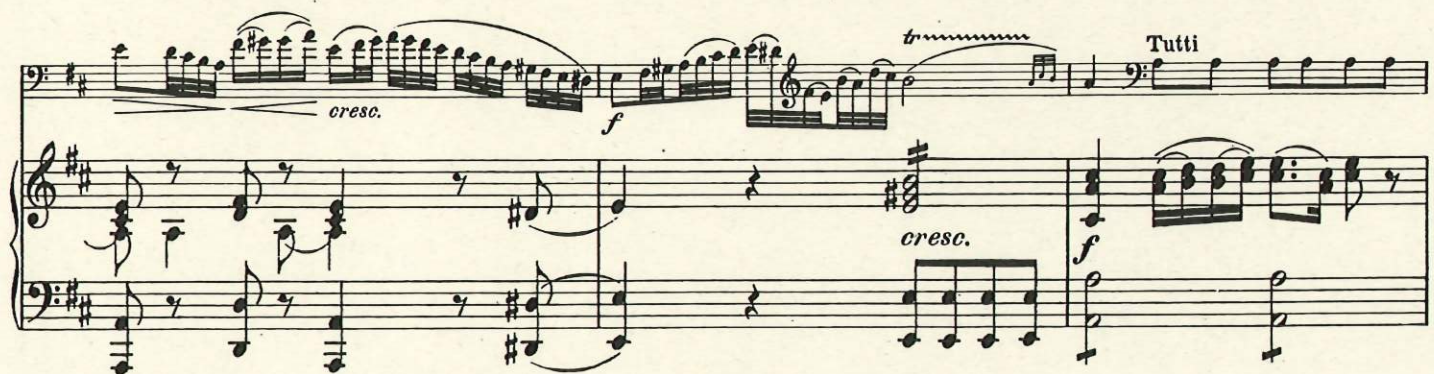
First system of musical notation. The top staff (bass clef) contains a continuous melodic line with various ornaments and trills. The bottom staff (treble and bass clefs) contains a piano accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). The word *cresc.* (crescendo) appears in the piano part. The word *rinf.* (rinfacciato) appears in the piano part.



Second system of musical notation. The top staff continues the melodic line. The bottom staff features a piano accompaniment with a *trm* (trill) and *ad lib.* (ad libitum) marking. The word *cresc.* (crescendo) appears in the piano part.



Third system of musical notation. The top staff continues the melodic line. The bottom staff features a piano accompaniment with a *p* (piano) marking. The word *cresc.* (crescendo) appears in the piano part.



Fourth system of musical notation. The top staff continues the melodic line. The bottom staff features a piano accompaniment with a *cresc.* (crescendo) marking. The word *f* (forte) appears in the piano part. The word *Tutti* appears in the piano part.



Fifth system of musical notation. The top staff continues the melodic line. The bottom staff features a piano accompaniment with a *p* (piano) marking. The word *rinf.* (rinfacciato) appears in the piano part.

This page of musical notation is for a piano solo, indicated by the word "Solo" at the top right. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef staff containing a melodic line and a bass clef staff with a supporting line. The second system continues the melody in the treble and adds a more active bass line. The third system features a complex, rapid melodic passage in the treble. The fourth system shows a change in texture with a more rhythmic bass line. The fifth system concludes the page with a final melodic flourish in the treble and a sustained bass line. Dynamic markings include *mf* (mezzo-forte), *f* (forte), *p* (piano), and *G* (grace note). The page number "7" is located in the top right corner.

Solo

mf

f

mf

f

p

G

p

mf

f

p

Musical score for a piano piece, page 8. The score is in D major and 2/4 time. It consists of five systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings include: *p*, *cresc.*, *f*, *mf*, *H*, *cresc.*, *f*, *pp*, *rinf.*, *pp*, *cresc.*, *f*, *ten.*, *sf*, *ten.*, *ppp*, *rinf.*



First system of musical notation. The top staff (treble clef) begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The bottom staff (bass clef) begins with a pianissimo (*pp*) dynamic, followed by a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. Both staves include the marking *ten.* (tension) in the middle. The system concludes with a pianissimo (*pp*) dynamic.



Second system of musical notation. The top staff features a first ending bracket labeled **I** and the marking **Tutti**. The bottom staff begins with a fortissimo (*f*) dynamic. The system concludes with a fortissimo (*f*) dynamic.



Third system of musical notation. The top staff (treble clef) contains a melodic line with various dynamics. The bottom staff (bass clef) contains a rhythmic accompaniment with a fortissimo (*ff*) dynamic.



Fourth system of musical notation. The top staff (treble clef) begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) and a fortissimo (*f*) dynamic. The bottom staff (bass clef) begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) and a fortissimo (*f*) dynamic.



Fifth system of musical notation. The top staff (treble clef) contains a melodic line with various dynamics. The bottom staff (bass clef) contains a rhythmic accompaniment with a fortissimo (*ff*) dynamic.

Solo

p *ten.* *pp*

più f

K *mf*

p *cresc.* *mf*

pp *rinf.* *p*

Tutti *pp* *Solo* *dolce*

Tutti *Solo* *Tutti* *dolce* *rinf.*

Solo *mf* *cresc.* *p* *cresc.*

pp

Tutti *Solo* *Cadenza* *ff*





First system of musical notation. The top staff contains a continuous melodic line with a *cresc.* marking. The bottom staff is empty.



Second system of musical notation. The top staff contains a continuous melodic line with a *cresc.* marking. The bottom staff is empty.



Third system of musical notation. The top staff begins with a *ff* marking and contains a melodic line. The bottom staff is empty.



Fourth system of musical notation. The top staff contains a melodic line with a *f* marking. The bottom staff is empty.



Fifth system of musical notation. The top staff contains a melodic line. The bottom staff is empty.

Tutti



The first system of musical notation features a bass staff at the top and a grand staff (treble and bass) below. The bass staff begins with a *ff* dynamic marking. The grand staff starts with a *f* dynamic marking. The music is in 2/4 time and D major. The first system contains two measures.



The second system of musical notation continues the piece. The bass staff has a *p* dynamic marking, while the grand staff has a *f* dynamic marking. The music is in 2/4 time and D major. The second system contains two measures.



The third system of musical notation concludes the piece. The bass staff has a *p* dynamic marking, while the grand staff has a *f* dynamic marking. The music is in 2/4 time and D major. The third system contains two measures.

Don Giovanni

1. Akt, Nr. 12, Arie
Andante grazioso
Solo

Wolfgang Amadeus Mozart
KV 527



25 

30

The first system of the musical score for 'The Swan' is written in bass clef with a key signature of one flat (B-flat). It consists of five measures. The first measure contains a half note G2, a half note A2, and a half note B2, all beamed together. The second measure contains a half note C3, a half note D3, and a half note E3, all beamed together. The third measure contains a half note F3, a half note G3, and a half note A3, all beamed together. The fourth measure contains a half note B3, a half note C4, and a half note D4, all beamed together. The fifth measure contains a half note E4, a half note F4, and a half note G4, all beamed together. The dynamics *sfp* are written below the first and second measures. The system is marked with a '30' in a box at the beginning.

[illegible]

40

Exercise 40: Bass clef, 2/4 time. The exercise consists of five measures. The first four measures each contain a pair of eighth notes beamed together, with a slur over the pair. The notes are: G2, A2; A2, B2; B2, C3; C3, D3. The fifth measure contains a pair of eighth notes beamed together, with a slur over the pair. The notes are: D3, E3. The exercise ends with a double bar line.

45

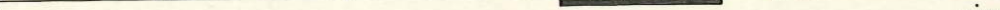
Exercise 45 is a bass clef piece consisting of a single line of music. It features a sequence of eighth notes, grouped by slurs, moving across the staff. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138

50

55

59 *cresc.* *f* 61

The musical score for the bass line of 'The Rose Tree' is shown. It begins at measure 59 with a bass clef and a key signature of one flat (B-flat). The melody starts on a low note and rises in a series of eighth notes, marked with a 'cresc.' (crescendo) and a 'f' (forte) dynamic. A slur covers the first six measures. After a double bar line, the key signature changes to C major (no sharps or flats). The melody continues with eighth notes, marked with a '61' in a box. A slur covers the final four measures.

62  *simile*

65

Musical notation for exercise 65, bass clef. The exercise consists of a continuous sequence of eighth notes across five measures. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G1



* Die Streichung der Takte 78-85 ist von Mozart für die "Wiener Fassung" vorgenommen worden (Vgl. NMA, Serie II, Werkgruppe 5, Band 17, S. 171 f).

Sinfonie Nr. 5
c-Moll / C minor

Ludwig van Beethoven
op. 67

2. Satz

Andante con moto ♩ = 92

p dolce

[6] *f p f p*

[49] *p dolce*

[54] *f p cresc. f p*

[98] *p dolce*

[101]

[104] *pp*

[114] *f*

[117]

[120]

Sinfonie Nr. 2

D-Dur / D major

1. Satz

Allegro non troppo

Johannes Brahms

op.73



Tosca

51

3. Akt

4 Violoncelli soli

Giacomo Puccini

Andante lento

I *p dolce sostenuto e legato* *ppp*

II *pp legato* *pp*

III *pp legato* *ppp*

IV *pp legato* *ppp*

dolce e legato *rit.*

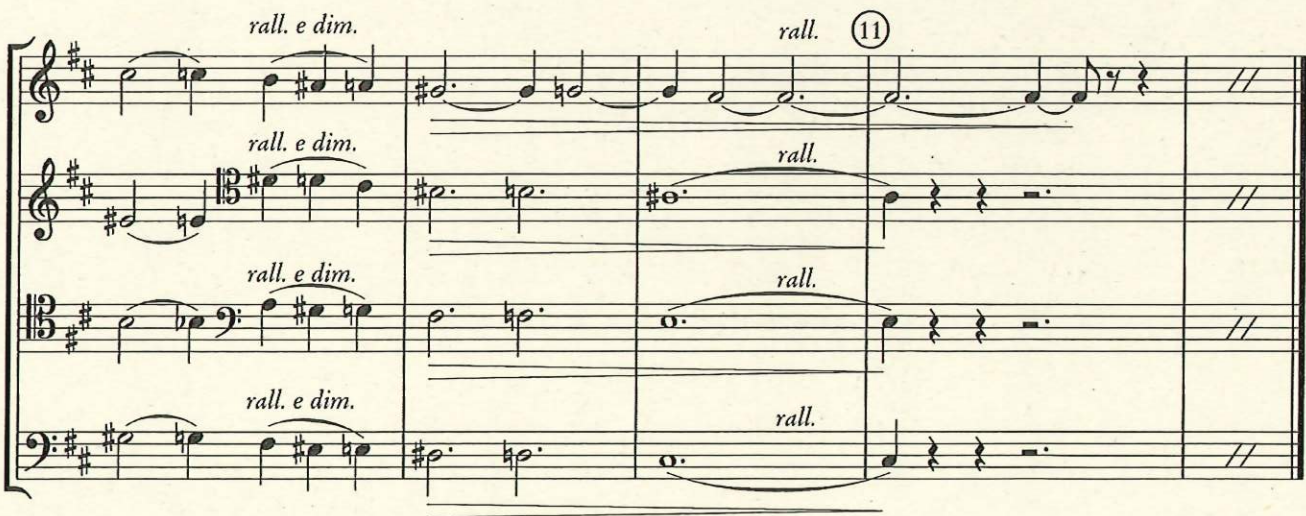
p *f* *Meno* *p dolcissimo espressivo*



First system of a musical score in G major (one sharp). It consists of four staves. The first three staves are for voices (Soprano, Alto, Tenor) and the fourth is for the basso continuo. The music features a melodic line with various ornaments and a steady accompaniment. Dynamics include *cresc.* and *p*. Tempo markings include *allarg.* and *p*.



Second system of the musical score. It continues the melodic and accompanimental lines. Dynamics include *cresc. ed allarg.*, *f*, *p*, *pp*, and *f*. Tempo markings include *rit.* and *accel.*. The system concludes with a double bar line.



Third system of the musical score, ending with a double bar line. It features a melodic line and a basso continuo line. Dynamics include *rall. e dim.* and *rall.*. A circled number 11 is present above the final measure of the melodic line.

Wilhelm Tell

53

Gioacchino Rossini

Ouvertüre

Andante $\text{♩} = 54$

Solo

espr.

8

2. Vcl.

1

16

dolce

22

1 (A) 1

pp

29

3

3

35

1

tr.

1

43

Ariadne auf Naxos

Arie der Zerbinetta

Rondo Allegro $\text{♩} = 54$

sehr lebhaft

Richard Strauss

op. 60

123

f

tranquillo

p espr.

124

noch ruhiger

zart

3

125

1

p espr.

126

Tempo I

accel.

p cresc. f

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Missa da Requiem

Nr. 3, Offertorium

Giuseppe Verdi

Andante mosso ♩. = 66

The musical score is written for a single melodic line, likely for a vocal soloist or a string instrument. It begins in the bass clef with a 6/8 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante mosso' with a quarter note equal to 66 beats per minute. The score is divided into five systems, each starting with a measure number in a box: 1, 8, 15, 22, and 30. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first system (measures 1-7) starts with a piano (*p*) dynamic. The second system (measures 8-14) ends with a 'dolce' marking. The third system (measures 15-21) includes a 'un poco marc.' (a little more marked) instruction and dynamics of *ppp* and *p*. The fourth system (measures 22-29) begins with 'più marc.' (further marked), features a forte (*f*) dynamic, and ends with a 'dim. ppp' (diminuendo to pianissimo) instruction. The fifth system (measures 30-36) is marked 'cantabile' and concludes with a double bar line. The key signature changes to two flats (B-flat, E-flat) at measure 22.

p *p* *ppp* *p* *un poco marc.* *più marc.* *f* *dim. ppp* *cantabile* *dolce*

Rigoletto

59

2. Akt, Nr. 9, Arie des Rigoletto

Giuseppe Verdi

Meno mosso $\text{♩} = 56$ Solo

pp

115

117

118

120

121

123

124

126

127

129

Bedřich Smetana

Vivacissimo

ff

5 *non legato*

sf

8

sf

12

ff

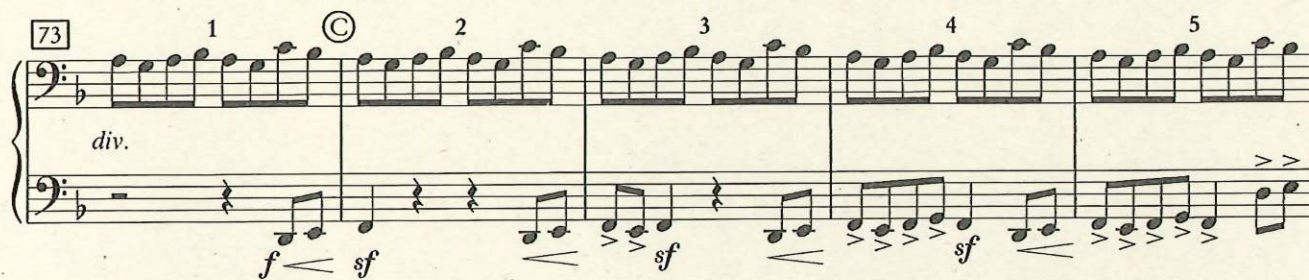
53 (B)

sf

57

sf p subito

61



125



129



133



137



141



Don Juan

23

Richard Strauss
op. 20

Allegro molto con brio $\text{♩} = 84$

ff

ff

f

p

p *cresc.*

ff *rapidamente*

sfz

p espr.

Lohengrin

3. Akt, 3. Szene

Richard Wagner

Lebhaft

p

sempre stacc.

cresc. poco a poco

fp

43

44

SUITE I.

Violoncello.

J. S. Bach.

PRAELUDIUM. (♩ = 84.) (Moderato)

[illegible]

1 4
cre - - - - - scen - - - - - do -

1 4
f pesante
a) *p* *a tempo*

mf 4 4
cre - - - - - scen - - - - -

1 4 3 4
do - - - - - *f*

1 4 1 4
f

1 3 2 4 1 4 0 0
dim. *p*

0 0 0 0
cre - - - - - scen - - - - -

1 1 1 1 *mf* 1 2

dim. 1 *p* cre - - - - -

scen - - - - - do - - - - - *f* 3 1

1 1 4 1 4 4
pesante *ff*

a) Bachausgabe:

SUITE II.

PRAELUDIUM. (♩ = 72 - 69.) (Molto moderato)

III

II

mp

II

poco a poco

cre - - scen - - do

II

mf

III

dim.

IV

III

III

poco a poco

cresc.

mf

dim.

p

(b)

1 *mf* *cresc* *f*
 1 *mp*
 1 *mf* *poco* *a* *poco* *cre* *scen*
 1 *do*
 1 *f*
 1 *ff*
 1 *rit.* *a tempo* *mp* II III
 1 *poco* *a* *poco* *cre* *scen* *do*
 1 *f* *cre* III *scen*
 1 *do* *rit.* *ff* *a tempo*

SUITE III.

PRAELUDIUM. (♩ = 126.) (Allegro maestoso.)

Musical score for a bassoon part, featuring ten staves of music. The notation includes various dynamics (f, mf, p, mp), articulations (accents, slurs), and fingerings (1, 2, 4, 8). The music is written in a key with one sharp (F#) and a common time signature of 3/4. The bottom of the page shows the beginning of a vocal line with the lyrics "poco a poco cre - scen - do".

Musical score for a bass instrument, featuring ten staves of music. The notation includes various dynamics (mf, f, ff, mp, p, sempre piano, ff, f, ff, mf, ff, ff), articulations (accents, slurs, fingerings), and performance instructions (cre, scen, do, pesante). The music is written in a key with one flat and a 2/4 time signature.

Dynamics and performance markings include: *mf*, *f*, *ff*, *mp*, *p*, *sempre piano*, *cre*, *scen*, *do*, *ff*, *f*, *ff*, *mf*, *ff*, *ff*, *pesante*.

Fingerings and articulations are indicated by numbers (1, 2, 3, 4, 5, 8) and slurs.

SUITE IV.

PRAELUDIUM. (♩ = 126.) (Moderato.)

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 (C). The tempo is marked as "Moderato" with a quarter note equal to 126 beats per minute. The score consists of 12 staves of music.

Dynamics and articulation include:

- mf* (mezzo-forte) at the beginning of the first staff.
- f* (forte) at the beginning of the fourth staff.
- p* (piano) at the beginning of the sixth staff.
- sfz* (sforzando) at the beginning of the tenth staff.
- dim.* (diminuendo) in the fifth staff.
- cresc.* (crescendo) at the end of the twelfth staff.

Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The lyrics "cre", "scen", and "do" are written below the notes on several staves, corresponding to the notes C, E-flat, and G.

ff *mp* *cre - - - scen - - - do* *poco rit.*
a tempo
mf *p* *mf* *0* *p*
mf *cre - - - scen - - - do*
f *quasi recitativo* *molto rit.* *p* *tr.* *1*
a tempo *dolce* *mf* *dolce* II III
mf IV *dolce* II *mf* *cre - - - scen - - - do*
fp II *espress.* *dim.*
pp *mf* *pesante* *fp* *cre - - -*
scen - - - do *mf* *cre - - - scen - - - do*
f *p* *rit.* *a tempo* *ff*
ff *molto cresc.* *rit.* *ff*

*) Original:

SUITE V.

Die A-Saite ist nach G
Da aber die herabgestimmte
Notierung in normaler Stim-
mung zu geben.

herunter zu stimmen, sodass alle Noten von der fünften Linie aufwärts einen Ton tiefer klingen, als sie notiert sind.
A-Saite die Sonorität des Instrumentes beeinträchtigt, hat es der Herausgeber unternommen hier auch eine spielbare
mung zu geben.

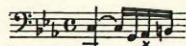
Tune the A-string down to G
so that all the notes, from the fifth line upwards shall sound one tone lower than they are written. As however
the lowered A-string affects the sonority of the instrument, the editor has here introduced a different notation in the normal pitch, and easy to play.

PRAELUDIUM. (♩ = 50.) (Largo.)

Notierung für nach G her-
untergestimmter A-Saite:
Notation for the A-string
tuned down to G:

Notierung in normaler
Stimmung:
Notation in normal pitch:

(♩ = 176.) (Allegro moderato.)

a) Original:  b) Original: 

Edition Peters.

9148

This page contains six systems of musical notation, each consisting of two staves. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (e.g., 1, 2, 3, 4, 0). Dynamics and performance instructions are marked throughout the piece, including *poco*, *cre*, *scen*, *mf*, *f*, *cresc.*, *ff*, and *dimin.*. There are also section markers labeled II, III, and I II. The notation is complex, with many slurs and fingerings indicating a technically demanding piece.

This page contains a musical score for a piece in G major, consisting of two staves of music. The notation includes various dynamics such as *cresc.*, *sfz*, *mf*, *pp*, and *dimn.*, as well as fingerings and articulation marks. The piece is divided into sections by repeat signs and includes a trill (tr) and a mordent (mord) in the final measure. The notation is in a standard musical format with a key signature of one sharp (F#) and a common time signature (C).

31

f

dimin.

p

cresc.

tr

fp

poco a poco cresc.

IV

III

III

III

ff

mf cresc.

rit.

Edition Peters.

9148

SUITE VI.

Für ein Instrument mit 5 Saiten geschrieben:
Written for an instrument with 5 strings:



(nach der „Bach-Ausgabe“ für die von J. S. Bach erfundene „Viola pomposa“).
(according to the „Bach-Ausgabe“ for the „Viola pomposa“ invented by J. S. Bach).

PRAELUDIUM. (♩ = 104.)

^{*)} Die „piano- und forte-Bezeichnungen“ der ersten Zeilen befinden sich auch im Original.
The signs for „piano and forte“ in the first lines are also contained in the original.

This page of musical notation is a complex score for a piano piece, likely a sonata or concerto movement. It features multiple staves, each with its own set of musical notation. The notation includes various musical symbols such as notes, rests, and fingerings. The dynamics are marked with *p* (piano), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), *sfz* (sforzando), *pesante* (heavy), and *rif.* (ritardando). The tempo is marked *al tempo* and *sempre f*. The notation also includes various musical symbols such as notes, rests, and fingerings. The overall style is that of a classical piano score, with a focus on technical skill and musical expression.

*) Dotzauer und Grützmacher:

CONCERT CLÀSSIC / CONCIERTO CLÁSICO / CLASSICAL CONCERTO

2on moviment / 2o movimiento / 2nd movement

Adagio.

Solo

dolce

p

Tutti

cresc.

mf

espressivo assai

Solo

rinf.

mf

p



First system of musical notation. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano part begins with a *p* (piano) dynamic marking.



Second system of musical notation. It features a vocal line in treble clef and a piano accompaniment in grand staff. The word "Tutti" is written above the vocal line. The piano part includes a *f* (forte) dynamic marking.



Third system of musical notation. It features a vocal line in treble clef and a piano accompaniment in grand staff. The word "Solo" is written above the vocal line. The piano part begins with a *p* (piano) dynamic marking.



Fourth system of musical notation. It features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part includes a *pp cresc.* (pianissimo crescendo) marking, followed by a *f* (forte) dynamic marking.



First system of musical notation. The upper staff (bass clef) begins with a *pp* dynamic marking. The lower staff (treble and bass clefs) begins with a *mf* dynamic marking. The key signature is two sharps (F# and C#).



Second system of musical notation. The upper staff (bass clef) has a *mf* dynamic marking. The lower staff (treble and bass clefs) has a *mf* dynamic marking. The key signature is two sharps (F# and C#).



Third system of musical notation. The upper staff (bass clef) is marked *Solo* and *Adagio.* The lower staff (treble and bass clefs) is marked *f*. The key signature is two sharps (F# and C#).



Fourth system of musical notation. The upper staff (bass clef) is marked *Tutti* and *f*. The lower staff (treble and bass clefs) is marked *pp* and *f*. The key signature is two sharps (F# and C#).