



PROGRAMMA D'ESAME

- CONCERTINO DEI VIOLINI PRIMI CON OBBLIGO DEL PRIMO VIOLINO E DELLA FILA -

CONCERTI

1) I e del II Movimento con cadenze di un concerto a scelta del candidato tra:

W.A. Mozart

Concerto per violino K 216 in Sol maggiore

Concerto per violino K 218 in Re maggiore

Concerto per violino K 219 in La maggiore

2) Due movimenti a scelta tra i seguenti:

J. S. Bach

Adagio e Fuga dalla I Sonata BWV 1001

Grave e Fuga dalla II Sonata BWV 1003

Adagio e Fuga dalla III Sonata BWV 1005

oppure:

Ciaccona dalla partita n. 2 BWV 1004

3) Primo movimento con cadenza di un concerto scelto tra:

L. Van Beethoven: Concerto per violino e orchestra in Re maggiore, op. 61

J. Brahms: Concerto per violino e orchestra in Re maggiore, op. 77

F. Mendelssohn: Concerto per violino e orchestra in Mi minore, op. 64

P. I. Tchaikovsky: Concerto per violino e orchestra in Re maggiore, op. 35

J. Sibelius: Concerto per violino e orchestra in Re minore, op. 47

SOLI

J. S. Bach: Passione secondo Matteo, "Erbarme dich"

L. Van Beethoven: Missa Solemnis

R. Strauss: Vita d'eroe

J. Brahms: Sinfonia n. 1

PASSI D'ORCHESTRA

L. van Beethoven: Sinfonia n. 9 in re minore op. 125, Adagio molto e cantabile dall'inizio fino a battuta 18, da battuta 43 a battuta 58, da battuta 99 fino a battuta 114.

J. Brahms: Sinfonia n. 3 in fa maggiore op. 90, primo movimento fino a battuta 23
J. Brahms: Sinfonia n. 4. Mov. 3. Scherzo. Allegro giocoso. Dall'inizio a F
A. Bruckner: Sinfonia n. 9 in re minore, Adagio, Langsam; feierlich da battuta 77 a battuta 91

G. Mahler: Sinfonia n. 9 quarto movimento, Adagio fino a battuta n.34
G. Mahler: Sinfonia n. 5 , Primo movimento dal n.7 fino a 8 battute prima del n.11; Adagietto
F. Mendelssohn-Bartholdy: Midsummer Night's Dream, Scherzo: fino a 7 battute dopo D
W. A. Mozart: Sinfonia n. 39 in mi bemolle mag. KV 543, IV movimento fino a battuta n.104
S. Prokof'ev: Sinfonia n. 1 in re maggiore op. 25 "Classica" primo movimento fino a cinque battute dopo il n.2, da una battuta prima del n.6 alla quarta battuta del n.8, secondo movimento fino a quattro battute dopo il n.31
R. Schumann: Sinfonia n. 2 in do maggiore. op. 61, Scherzo fino a battuta 97
R. Strauss: Don Juan op. 20 prima pagina
G. Verdi: I Vespri Siciliani Sinfonia dal Prestissimo di lettera M al fine

22

Violino I – Chorus I

36^b. Chori

(Er ist des Todes schuldig / Of death this man is guilty)

36^c.

21 *ff* *marcato*

27

sicht und schlu - gen ihn mit Fäu - sten. Et - li - che a - ber schlu - gen ihn ins An - ge - sicht und spra - chen:
 face and buf - fet - ed Him sore - ly. Oth - ers up - on His face did smite Him with their hands and say:

Evangelista

Da spei - e - ten sie aus in sein An - ge -
 Then spat they on Him, yea, ev - en in His

36^d. Due chori

(Weissage, weissage uns, Christe / Thou Prophet, Thou Prophet, Thou Christ)

31 *sf*

35

f

Rit.

37. Choral

(Wer hat dich so geschlagen / Who was it, Lord, did smite Thee)

7

p

38^a. Evangelista, Ancilla I, II, Petrus

(Petrus aber saß draußen im Palast / Peter sat in the palace court without)

38^b. Chorus

(Wahrlich, du bist auch einer von jenen / Surely thou also art a disciple)

17

orch II

4

38^c. Evangelista, Petrus

(Da hub er an, sich zu verfluchen / And still did he deny with cursing)

22 9

Evang.

31

Cont. Chor. I

f

Und ging her - aus und wei - - - ne - te bit - ter - lich.
 Then he went out and wept bit - ter - ly.

ATACCA

39. Aria (Alto)

(Erbarme dich / Have mercy, Lord)

Violino solo

f

p sempre

4

tr.

3. 2

2

4

4

2

1

3

Handwritten musical score for "The Rose Tree" in G major, featuring a piano and violin arrangement. The score is written on ten staves, with measures 6 through 21. It includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings like "pp" and "f". There are also handwritten annotations in pencil, including fingerings and slurs.

Violino I - Chorus I

Handwritten musical score for Violino I and Chorus I, measures 23 to 41. The score is written on two staves per system, with various musical notations including notes, rests, and dynamic markings.

Measures 23-25: Violino I part features a melodic line with a triplet of eighth notes in measure 24. Chorus I part provides a harmonic accompaniment with sustained notes.

Measures 26-28: Violino I part includes a triplet of eighth notes in measure 26. Chorus I part continues the accompaniment.

Measures 29-30: Violino I part features a triplet of eighth notes in measure 29. Chorus I part continues the accompaniment.

Measures 31-34: Violino I part includes a triplet of eighth notes in measure 31. Chorus I part continues the accompaniment.

Measures 35-37: Violino I part features a triplet of eighth notes in measure 35. Chorus I part continues the accompaniment.

Measures 38-40: Violino I part includes a triplet of eighth notes in measure 38. Chorus I part continues the accompaniment.

Measures 41: Violino I part features a triplet of eighth notes in measure 41. Chorus I part continues the accompaniment.

Handwritten annotations include dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte), as well as fingerings and articulation marks.

44

46

49

52

53

40. Choral

nicht light
 (Bin ich gleich von dir gewichen / Tho' from Thee temptation lured me)

9

mf

f

41a. Evangelista, Judas

(Des Morgens aber / Now when the morning came)

13

Judas

Evang.

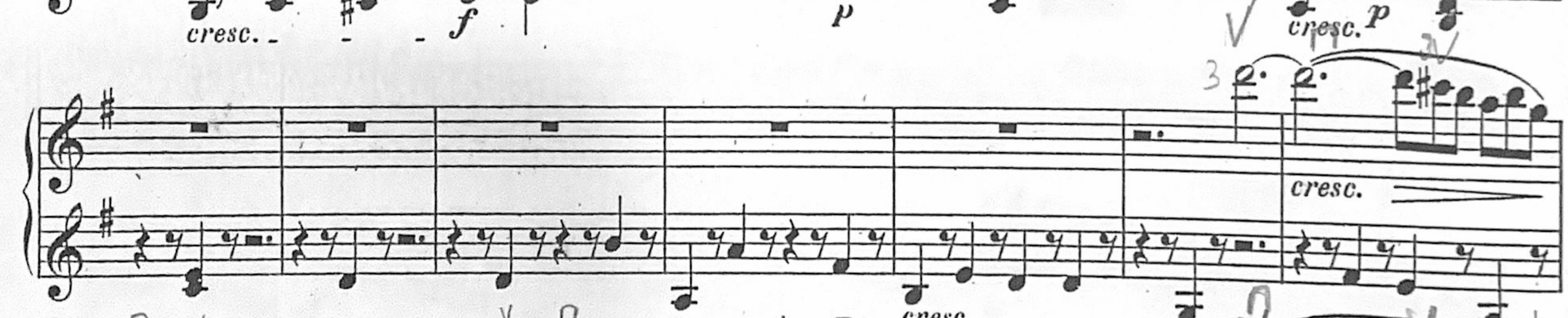
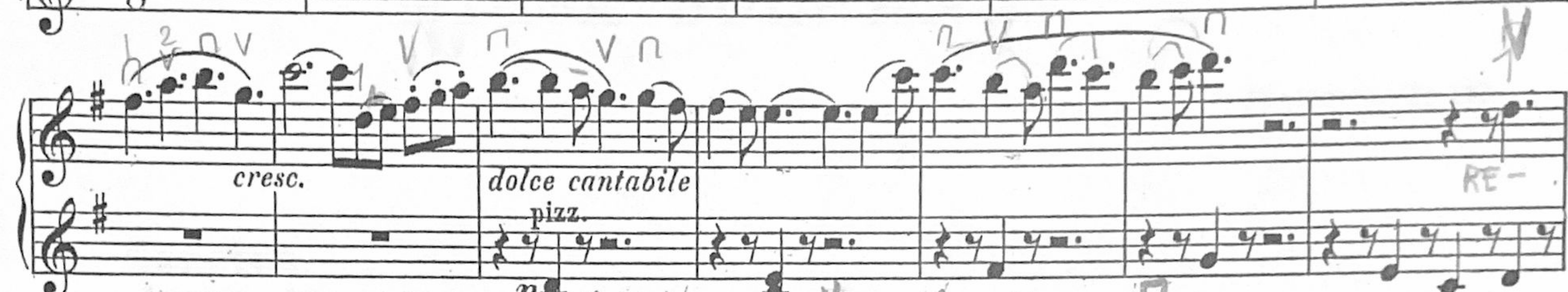
Ich ha-be ü-bel ge-tan, daß ich un-schul-dig Blut ver-ra-ten ha-be.
 An ev-il thing have I done, for in-no-cent blood have I this day be-trayed.

Sie spra-chen:
 They said:

PRELUDIUM.
S¹⁰ Sostenuto ma non troppo.



Andante molto cantabile e non troppo mosso.



This page of a musical score is for a piano and voice ensemble. The key signature is G major (one sharp) and the time signature is 4/4. The piano part is highly technical, featuring numerous triplets, slurs, and dynamic markings such as *f*, *sf*, *dolce*, *pizz.*, *cresc.*, and *arco*. The vocal parts include a Soprano Solo and an Alto, with lyrics in Italian: "no - mi - ne no - mi - ne colla voce". The page is numbered 2888 at the bottom.

W³
a tempo 2.

VIOLINO I. V

Domini qui

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

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

arco *sf* *cresc.* *pizz.* *mf* *p cresc.*

rf *arco* *f* *ff*

ff *dolce*

X² *pizz.* *p* *cresc.* *cresc.* *f*

ben marcato *arco* *f* *sf* *f*

7886

V *Z* *2* *V* VIOLINO *V* I.

This is a handwritten musical score for Violino I and piano accompaniment. The score is written on three systems of staves, each with a treble and bass staff. The key signature is one sharp (F#). The Violino I part is marked with various dynamics and articulations, including *ff*, *pizz.*, *dim.*, *cresc.*, and *f*. The piano accompaniment features a dense texture of sixteenth notes in the right hand and a more rhythmic pattern in the left hand. The score includes numerous handwritten annotations, such as *ff*, *pizz.*, *dim.*, *cresc.*, and *f*, as well as fingerings and slurs. The page number 15 is in the top right corner.

Violine I

Orch. B. 2804

1. Violinen

3

Etwas langsamer

6 14 5 15 8

allmählich etwas fließender

8 16 2

2. Viol.

mit Dämpfer 17

Sor nino
G - Saite

mit Steigerung

zurückh. Etwas
Dämpfer weg 19 langsamer accel.

20 Wieder etwas
langsamer

bis fest im gewonnenen, lebhaften Zeitmass

Erstes Zeitmass (lebhaft bewegt)

Solo

22

geteilt

die übrigen

Soloviol.

Lebhaft

beinghe doppelt so schnell

(heuchlerisch schmachkend)

Wieder sehr
124 ruhig

1. Violinen

Wieder sehr ruhig;
25 voll Sehnsucht

Handwritten notes and markings on the score include:

- 24 3* (top left)
- N.C.* (top left)
- leggero* (top left)
- beinahe doppelt so schnell* (top center)
- leichtfertig* (top left)
- hart, etwas sentimental* (top left)
- viel lebhafter* (top center)
- (übermütig)* (top right)
- cresc.* (middle left)
- dim.* (middle left)
- sehr ruhig* (middle left)
- getragen* (middle left)
- mf* (middle left)
- ff* (middle left)
- ff sehr scharf* (middle right)
- doppelt so schnell* (middle left)
- (spielend)* (middle left)
- dim.* (middle left)
- MISURATO* (middle right)
- wieder etwas ruhiger* (middle right)
- allmählich wieder leb-* (middle right)
- hafter* (bottom left)
- N.C.* (bottom left)
- Wieder langsamer* (bottom center)
- poco accel.* (bottom center)
- tempo* (bottom center)
- immer schneller und rasender* (bottom center)
- (lustig)* (bottom right)
- 7* (bottom left)
- 1* (bottom left)
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- 97* (bottom left)
- 98* (bottom left)
- 99* (bottom left)
- 100* (bottom left)

1. Violinen

(Solo)

plötzlich wieder ruhig und sehr gefühlvoll

dolce

29

drängend

f

(beruhigend)

30

drängend und immer heftiger

ff

(schnell und keifend)

Solovioline

die übrigen

geteilt

ff

pizz.

corda

sfz

sfz

sfz

sfz

fff

2

2

1

3

allmählich nachlassen

dim.

31

sehr ruhig

1

F. E. C. L. 5201

dolce

F. E. C. L. 5204

1. Violinen

Handwritten musical score for Violins 1, measures 34-40. The score is written on three staves. It features complex melodic lines with many accidentals (sharps and naturals) and dynamic markings such as *mf*, *cresc.*, and *dim.*. There are numerous handwritten annotations, including fingerings (e.g., 1, 2, 3, 4), slurs, and breath marks. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast, intricate passage.

Handwritten musical score for measures 35-36. The top staff is marked *Ob.* (Oboe). The bottom two staves show piano accompaniment with dynamic markings like *p*, *pp*, and *cresc.*. The piano part includes complex rhythmic patterns and slurs. There are also handwritten notes like *molto espr.* and *dim.*.

Handwritten musical score for measures 37-40. The score continues with complex melodic and harmonic material. It includes dynamic markings such as *cresc.*, *pp*, and *f*. The notation is dense with many accidentals and slurs. There are also handwritten notes like *molto espr.* and *dim.*.

1. Violinen

36 Solo *espr.* *cresc.* *molto espress. mf cresc.* *mf cresc.*

37 *alle* *f* *ff* *espressivo* *dim.* *p* *beruhigend* *oboe* *molto cresc.*

39 *nicht geteilt* *immer ruhiger* *p* *G-Saite* *1 2 3* *1 4 0 3* *(zärtlich ausdrucksvoll)* *pp*

41 *ppp* *NON VIB* *42 Lebhaft* *3/4*

43 *ppp* *ff* *Etwas breiter* *molto espressivo* *ff*

44 *Wieder lebhaft* *2* *ff* *ff* *mit Steigerung*

45 *dim.* *3* *pp* *f* *1* *p* *f* *(sehr ausdrucksvoll)*

1. Violinen

in 6
Viel bewegter
tremolo
104
dim.
mf 1 2 1⁶

Solovioline 105 *etwas breiter*
die übrigen *pp*
pespress.

Solovioline *ff* *dim.* *p*
107
espr.
molto espr.
cresc.
poco ritard.
pp (immer ruhiger)

Solo Viol.
molto espr.
die übrigen
geteilt
mit Dämpfer
pp

109
cresc.
espr.
pp (he vortretend)

Soloviola
dim.
immer langsamer
Festes Zeitmass *p*
mäßig langsam
die übrigen geteilt
dim.
pp

BEETHOVEN
Sinfonia N°9 (1/2)

Adagio molto e cantabile $\text{♩} = 60$

mezza voce

9

15

cresc. p

Tempo I

16

dolce

50

53

cresc.

57

p

BEETHOVEN
Sinfonia N°9 (2/2)

Handwritten musical score for Beethoven's Symphony No. 9, 2/2 time signature, measures 100-113. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, beams, and slurs. Performance markings include *arco*, *p dolce*, *cresc.*, *dimin.*, and *p*. Measure numbers 100, 102, 105, 107, 109, 111, and 113 are indicated on the left. The score ends with a double bar line and a final flourish.

Symphonie Nr. 3

F-dur

Violine I

Johannes Brahms op. 90

Allegro con brio

Fl. I

f *passionato*

mf *cresc.* *f*

sf *meno* *p*

cresc. *f*

sf *fpf* *pp dolce*

pp *pp*

Klar. I

p *pp*

pizz. *p*

arco *mp espress.* *dim.*

Violine I

Allegro giocoso

Violin I musical score, measures 10 to 109. The score is written in 2/4 time and includes various dynamics, articulations, and performance markings.

Measures 10-18: *ff* (fortissimo), *Allegro giocoso*. Includes a first ending bracket labeled (1).

Measures 19-25: *p* (piano), *cresc.* (crescendo). Includes a section labeled A.

Measures 26-31: *cresc.* (crescendo).

Measures 32-39: *ff* (fortissimo).

Measures 40-47: *p* (piano), *dim.* (diminuendo). Includes a section labeled B.

Measures 48-57: *p* (piano), *dim.* (diminuendo). Includes a section labeled C.

Measures 58-68: *pp* (pianissimo), *arco* (arco). Includes a section labeled D.

Measures 69-78: *pp* (pianissimo), *cresc.* (crescendo).

Measures 79-88: *ff* (fortissimo), *sempre* (sempre).

Measures 89-98: *ff* (fortissimo).

Measures 99-109: *ff* (fortissimo).

Handwritten annotations include various fingerings (1, 2, 3, 4), slurs, and dynamic markings like *ff*, *p*, *pp*, *cresc.*, *dim.*, *arco*, and *pizz.* (pizzicato).

Violine I

11

Handwritten musical score for Violine I, measures 116 to 227. The score includes various musical notations, dynamics, and performance instructions.

Measures 116-127: Handwritten notes "3 1 4" and "3 1" above the staff. Measure 127 has a handwritten "V" above it.

Measures 136-146: Measure 136 has a handwritten "V" above it. Measure 146 has a handwritten "dim." above it.

Measures 158-163: Measure 158 has a handwritten "dim." above it. Measure 163 has a handwritten "ppp" below it. The instruction "pp dim. sempre" is written across measures 158-163.

Measures 174-190: Measure 174 has a handwritten "pizz." above it. The instruction "Poco meno presto" is written across measures 174-190. Measure 190 has a handwritten "Tempo I" above it.

Measures 202-212: Measure 202 has a handwritten "p" below it. Measure 212 has a handwritten "cresc." below it.

Measures 219-227: Measure 219 has a handwritten "9" above it. Measure 227 has a handwritten "G" above it.

Other markings: The score includes various dynamics such as *ppp*, *pp*, *dim.*, *cresc.*, and *ff*. Performance instructions include *arco*, *pizz.*, and *Tempo I*. There are also handwritten notes like "celli" and "ROMBE!".

BRUCKNER - Sinfonia n. 9

1. Violine

22

45

54

59

62

66

69

73

80

87

93

98

© sehr langsam

G-Saite; breit

G1

in 4. 128

G Saite; breit

© etwas bewegter

cresc. nicht sehr!!!

[a tempo]

Tempo wie im Anfange

arco; G-Saite; markig, breit

cresc.

marc.

(G-Saite) gezogen]

cresc. poco

dim.

pp

© marc. sempre

ff

PPP

MAHLER - Sinfonia n. 9

23

1. VIOLINE

IV. ADAGIO

Sehr langsam und noch zurückhaltend

G-Salte - *f* lang gezogen *dim.* *p* *molto espress.* **a tempo (molto adagio)** großer Ton

5 *f* stets großer Ton

10 *morendo* *p subito* *f* *espress.* **Straffer im Tempo**

16 *ff* *p subito ma espress.* *f*

20 *f* *cresc.* *ff* *molto cresc.* **Fließend**

24 *sf* *f* *sf* **Etwas drängend (unmerklich)**

Plötzlich wieder sehr langsam (wie zu Anfang) und etwas zögernd

28 *pp* *ohne Empfindung* **No. VIB** *2. VI.* *Solo* *pp*

33 *despress. molto* *ohne Ausdruck* *pp*

42 *espress.* **Etwas (aber unmerklich) drängend** *stark hervortretend molto espress.* *pp morendo* **2**

MAHLER - Sinfonia n. 5

Violine I

4

755 **7** **Plötzlich schneller. Leidenschaftlich. Wild**

ff sf

160 *ff sf*

165 *leidenschaftlich ff sf ff*

170 *sf ff*

175 *sf sf sf*

179 *ff*

183 *ff sf*

188 *sf*

192 **9** **a tempo** **Pesante** *ff*

197

201

sf sf sf dim. p molto espr. 3 cresc. sf

206 *breiter Strich!* *cresc.* *sf* *breit gestrichen*

10 viel Bogenwechsel
211

217

poco rit. *a tempo*

sf *fff* *ff* *fff*

222

ff

get.

226

sf *sfp* *sfp* *ff*

230

Allmählich sich beruhigend

A musical score for a piano piece. The first system (measures 228-230) features a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody consists of quarter notes with slurs: B-flat4, A-flat4, G4, F#4, E-flat4, D4, and a half note C4. The second system (measures 231-233) is marked 'Allmählich sich beruhigend' and contains three measures of whole notes: C4, F4, and B-flat4. The third system (measures 234-236) contains three measures of eighth notes: C4, B-flat4, A-flat4, G4, F#4, E-flat4, D4, and C4. The piece ends with a double bar line.

III

4. Adagietto

Sehr langsam. molto rit. 2 a tempo (sehr langsam)

pp espress. pp seelenvoll

Nicht schleppen (etwas Flüssiger als zu Anfang)

27 rit. Viol. II Wieder äußerst langsam

pp mit Empfindung

28 etwas drängend poco cresc.

35 mit Wärme (2) molto Fließender G-Saite

42 großer Ton D-Saite (G-Saite) Etwas drängend III

49 p molto f sempre cresc.

52 pp subito 3

57 Fließend cresc. pp subito

61 p cresc. pp subito

66 zurückhaltend A p cresc. pp subito

71 A-Saite moriendo D-Saite glissando Tempo (Molto Adagio)

ppp moriendo pp

4

85 4 *Zögernd rit.* mit innigster Empfindung

91 *pp vibrato* Breiter Strich

96 *poco Drängend* *poco* *cresc.* *f* viel Bogenwechsel *ff* breit *mf dim.* *p > a/pppp* *attacca Rondo Finale*

sempre ff *lang*

5. Rondo-Finale

lang lang *Allegro* *zögernd* *Allegro* *Allegro* *Etwas lang-samer*

cornu

21 *riten* *pp verklingend* *Allegro giocoso Frisch* 1 17 2 *sempre l'istesso Tempo* Viol. I

65 *p* *leggiere*

75 *p* *sempre p*

80 *sf* *cresc.* *sf* *sf* *sf* *ff* *p dim.* *pp dim. morendo ppp*

85 *Grazioso* *mf* *p*

92 *pp*

103

MFENDELSOHN - Segno di una
notte di mezz'estate ..

Nach dem ersten Akte

1 Scherzo

Allegro vivace

Allegro vivace

14 Cl. I

24

33

42

50

59

68

76

84

91

98

122

14 Cl. II

p

cresc.

p

cresc.

sf

sf

p

pp

cresc.

dim.

al

f

cresc.

ff

sf

dim.

pizz.

1

MOZART - Sinfonia n. 39 KV 543

8

Violine I

Menuetto
Allegretto

Handwritten musical score for Violin I, Menuetto Allegretto, measures 1-32. The score is written on a single staff in G major (one sharp) and 3/4 time. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings. A diagonal line is drawn through the score from measure 17 to measure 41.

Measures 1-32 include dynamic markings: *f*, *mf*, *p*, *legg.*, *p*, *f*, *p*, *mf*, *mf*, *p*, *f*.

Trio

Handwritten musical score for Violin I, Trio, measures 33-58. The score continues on a single staff in G major and 3/4 time. It includes dynamic markings and a 'Fine' marking at measure 41.

Measures 33-58 include dynamic markings: *p*, *mp*, *pp*, *p*. A 'Fine' marking is present at measure 41.

Menuetto D. C.

Finale
Allegro

Handwritten musical score for Violin I, Finale Allegro, measures 59-70. The score continues on a single staff in G major and 3/4 time. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

Measures 59-70 include dynamic markings: *p*, *f*, *mp*, *cresc.*, *f*, *mp*.

Violine I

9

28 *cresc.* *f*

31 *ff* *ff*

36 *ff* *p* *f*

41 **A** *p* *pp*

48 *pp* *Ten*

58 *f*

64

72 *mp* *f*

77 **B** *pp* *p*

87 *pp*

93 *pp*

99 *f* *ff*

PROKOFIEV
Sinfonia classica (1/2)

Allegro con brio

ff *p* *ff* *plleggiro*

pp *mp* *pp* *mp* *pp*

ff *plleggiro* *pp* *mp* *pp*

mp *f* *p* *pp*

pp con eleganza
sul punto del arco

pp sul punto del arco

pp

Larghetto

pp molto dolce

pp

pp dolce

SCHUMANN

Sinfonia N°2

1/2

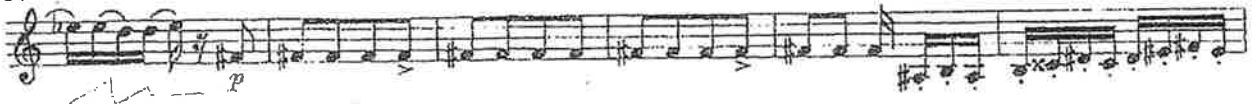
Scherzo

Allegro vivace (♩ = 144)

Handwritten musical score for Schumann's Symphony No. 2, Scherzo movement. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). It includes various musical notations such as notes, rests, and dynamic markings. The score is divided into measures, with measure numbers 5, 10, 14, 19, 25, 30, 35, and 40 marked at the beginning of their respective lines. The score includes dynamic markings such as *mf*, *f*, *mp*, *p*, and *cresc.* (crescendo). There are also tempo markings like "poco ritard. a tempo" and "K" (likely indicating a key change or a specific section). The score is handwritten and appears to be a student or working draft.



54 poco ritard. a tempo



il ok

il il il

Don Juan

[Symphonic Poem]

1

VIOLINO I

R. Strauss, Op. 20

Allegro molto con brio.

7 *ff*

16 *mf*

24 *ff*

32 *pp*

40 *B*

48 *tranquillo*

56 *p flabile*

64 *cresc.*

VENI - Vespri siciliani

6

Vni I

Handwritten musical score for Vni I, titled "VENI - Vespri siciliani". The score consists of ten staves of music in G major (one sharp). It includes various musical notations such as dynamics (*p*, *cresc.*, *f*, *ff*, *mf*), articulation (accents, slurs), and fingerings. A section starting with a circled "M" is marked "Prestissimo". The score is heavily annotated with handwritten numbers and symbols, including "2 trm", "V", "1", "3", "4", "2", "1", "4", "3", "1", "2", "1", "3", "3", "1", "7 trm", "V", "1", "3", "2", "4", "2", "4", "3", "1", "2", "1", "3", "3", "1", "cresc.", "ff", "412", "3", "3/4", "412", "V", "3", "V", "3", "V", "3", "III", "V", "13", "42", "II", "V", "mf", "42", "f", "13", "2", "111", "ff", "412", "3", "4", "3", "V", and "2".

Vni 1

[illegible]