

DRUGI PUHAČ – KLARINETIST (2. KLARINET)

Za predselekciju (audio-video materijal), snimiti u jednom komadu, bez prekidanja

Igor Stravinsky: 3 komada za klarinet solo

1. KRUG

W. A. Mozart: Koncert za klarinet u A-duru, K. 622

I. stavak (ekspozicija)

II. stavak

Zoltán Kodály: Plesovi iz Galante (dionica 2. klarineta, taktovi 579 – 595)

2. KRUG – Orkestralne dionice (izvesti dijelove označene u dionicama)

1. L. van Beethoven: Simfonija br. 6 (svirati dionicu 1. klarineta)
I. stavak
II. stavak
2. Ernst von Dohnányi: Symphonic Minutes, V. stavak (Rondo)
3. F. Mendelssohn: San ljetne noći, Scherzo
4. H. Berlioz: Fantastična simfonija, V. stavak
5. D. Shostakovich: Simfonija br. 1, IV. stavak
6. M. Ravel: Daphnis et Chloé, 2. suite
7. F. Mendelssohn: Uvertira „The Hebrides”
8. S. Rachmaninoff: Symphonic Dances, op. 45

**U svim orkestralnim dionicama izvodi se dionica 2. klarineta, osim u Beethovenovoj 6. simfoniji, gdje se izvodi dionica 1. klarineta.*

SECOND WIND PLAYER – CLARINETIST (2nd CLARINET)

Pre-selection (audio-video material), to be recorded in one take, without interruption

Igor Stravinsky: 3 Pieces for Solo Clarinet

1ST ROUND

W. A. Mozart: Clarinet Concerto in A major, K. 622

I. movement (exposition)

II. movement

Zoltán Kodály: Dances of Galánta (2nd clarinet part, bars 579 – 595)

2ND ROUND – Orchestral Excerpts

(perform the passages as marked in the parts)

1. L. van Beethoven: Symphony No. 6 (play the 1st clarinet part)
I. movement
II. movement
2. Ernst von Dohnányi: Symphonic Minutes, V. movement (Rondo)
3. F. Mendelssohn: A Midsummer Night's Dream, Scherzo
4. H. Berlioz: Symphonie fantastique, V. movement
5. D. Shostakovich: Symphony No. 1, IV. movement
6. M. Ravel: Daphnis et Chloé, Suite No. 2
7. F. Mendelssohn: Overture The Hebrides
8. S. Rachmaninoff: Symphonic Dances, Op. 45

**In all orchestral excerpts, the 2nd clarinet part should be played, except for Beethoven's Symphony No. 6, where the 1st clarinet part should be played.*

KODALY : DANCES OF GALANTA

8

Clarinetto II in A

560 *stringendo*
1 *f cresc.* *f*

565 G.P. *Andante maestoso* $\text{♩} = 72$ 570 *poco rubato*

575 *accel.* *Sostenuto* *Cl. in A* 580 *Allegro molto vivace* *ff*

585 *ff* *ff*

590 *ff*

595 1 2 *cresc.*

600 *fff*

605 G.P. 2 *ff* *ff* *ff* *ff*

Beethoven — Symphony No. 6
Klarinette I in B

Szene am Bach
Andante molto moto (♩ = 50)

Viol. II 2 Solo

10 cresc. *fp* < > *p* Solo

16 cresc. *p* *fp* cresc. > *p* Solo

26 cresc. > *p* *pp* 1 2 Fag. I *p*

38 2 Fag. I *p* *f* *dim.* *pp* *cresc.* **B**

43 *f* *sf* *p* *cresc.* *sf* **C**

50 *p* *dim.* *dolce*

56 2 Viol. II *cresc.* *p* 2 Viol. I *cresc.* *f*

69 Solo *p* **D**

74 *cresc.* *p* *tr.*

78 *f* > *p* *dolce* *cresc.* *f* **E**

86 *dim.* *cresc.*

91 *p* *cresc.* *fp* *cresc.* **F**

97 *p* *cresc.* *f* *cresc.* > *p* *cresc.* > *p* 3 Fag. I

DOHNANYI : SYMPHONIC MINUTES

V. ST, RONDO

CLARINETTO II. in B

7

Musical score for Clarinet II in B, V. ST, RONDO. The score consists of ten numbered measures (1-10) across ten staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The dynamics range from *f* (forte) to *p* (piano), with markings for *mf* (mezzo-forte), *mp* (mezzo-piano), *cresc.* (crescendo), and *dim.* (diminuendo). The score includes various articulations such as accents (>), slurs, and breath marks. There are blue highlights on measures 5 and 7. Measure 10 ends with a double bar line and a repeat sign.

Mendelssohn — Midsummer Night's Dream

CLARINETTO II.

In B.
Scherzo.
Allegro vivace.

Nº1.

4

1

2

1

2

9 B 20

C

D

5

E

1 2 3 4 5 6 7

7

F

1 2 3 4 5 6 7 8

7

G

H

I

II

2

p

cresc.

dim.

A

pp

f

ff

cresc.

f

ff

pp

pp

a tempo

V.

Hexensabbath.

Song d'une nuit du Sabbat. A witches' sabbath.

in C.(Ut)

Larghetto. (♩ = 63)

61

Solo.

poco f > p

poco f > p

62

Allegro. (♩ = 112)

(lointain)
(enfernt)
(distant)

ppp

Allegro assai. (♩ = 67)

cresc. poco a poco

63 Allegro. (♩ = 104)

poco f

ff

64

cresc.

ff

65

19

19

(Glocken.)
(Campane.)

(in C)

Berlioz — Symphonie Fantastique

Clarinetto II.

mf

p leggiero

84

f

ff

85

ff

f

ff

poco animato

ff

ff

86

SHOSTAKOVICH : SYMPHONY no. 1

6.

Clarinetto II in B.

Musical score for Clarinet II in B, measures 8-22. The score is written on six staves. Measure 8 is marked 'Largo. $\text{♩} = 69$ '. Measures 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22 contain various musical notations including rests, notes, and dynamics. Dynamics include *f*, *ff*, *p*, and *Attacca*. Performance markings include 'Piu mosso' and 'Allegro molto'. Measure numbers 8 through 22 are boxed. A blue bracket highlights measures 6 and 7 in the lower section.

IV.

Clarinetto II in A.

Musical score for Clarinet II in A, measures 1-7. The score is written on three staves. Measure 1 is marked 'III^o molto. $\text{♩} = 208$ '. Measure 2 is marked 'Lento. $\text{♩} = 116$ '. Measure 3 is marked 'Allegro molto. $\text{♩} = 176$ '. Dynamics include *p* and *dim.*. Measure numbers 1 through 7 are boxed. A blue bracket highlights measures 6 and 7.

Clarinetto II in B.

Musical score for Clarinet II in B, measures 7-19. The score is written on ten staves. Measure 7 is marked with a blue bracket. Measure 8 is marked with a blue bracket. Measure 9 is marked with a blue bracket and the instruction "muta in B.". Measure 10 is marked with a blue bracket. Measure 11 is marked with a blue bracket. Measure 12 is marked with a blue bracket. Measure 13 is marked with a blue bracket. Measure 14 is marked with a blue bracket. Measure 15 is marked with a blue bracket. Measure 16 is marked with a blue bracket. Measure 17 is marked with a blue bracket. Measure 18 is marked with a blue bracket. Measure 19 is marked with a blue bracket. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, cresc., ff, fff). The key signature changes from two flats to two sharps between measures 9 and 10. The time signature is 4/4.

7. 8. 9. muta in B. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19.

p *p* *cresc.* *ff* *f cresc.* *fff* *cresc.* *fff*

DAPHNIS ET CHLOË

FRAGMENTS SYMPHONIQUES

2^o SÉRIE

CLARINETTES

En LA

155

Lent

C.R.



156

CLARINETTES

Two staves of music. The upper staff contains a melodic line with eighth notes, and the lower staff contains a rhythmic accompaniment with eighth notes. A repeat sign is at the end of the first system, and the time signature is 4/4.

Two staves of music. Measure 102 is marked with a box containing the number 102. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. The time signature is 4/4. A piano (*p*) dynamic marking is present.

A single staff of music with a melodic line. Measure 104 is marked with a box containing the number 20. The time signature is 3/4.

Two staves of music. The upper staff contains a melodic line, and the lower staff contains a rhythmic accompaniment. A piano (*p*) dynamic marking is present.

A single staff of music with a melodic line. Measure 107 is marked with a box containing the number 10. The time signature is 3/4.

Two staves of music. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. A piano (*p*) dynamic marking and a crescendo (*cresc.*) hairpin are present.

Two staves of music. Measure 110 is marked with a box containing the number 163. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. A forte (*f*) dynamic marking and a decrescendo (*dim.*) hairpin are present.

CLARINETTES

dim. sempre

Musical notation for measures 158-163, featuring a piano accompaniment with a *dim. sempre* instruction.

Musical notation for measures 163-164, continuing the piano accompaniment.

164

Soli *p*

Musical notation for measures 164-165, including a *Soli p* section and a blue vertical highlight.

165

Musical notation for measures 165-166, featuring a piano accompaniment.

dim.

Musical notation for measures 166-167, featuring a piano accompaniment with a *dim.* instruction.

dim.

Musical notation for measures 167-168, featuring a piano accompaniment with a *dim.* instruction.

Mendelssohn — Hebrides Overture

Klarinette II in A

169 *ff* *f* *ff*

Musical staff 169-176. The staff begins with a dynamic marking of *ff*. The music features a melodic line with various dynamics, including *f* and *ff*. The staff ends with a *ff* dynamic marking.

177 *sf* *dim.*

Musical staff 177-179. The staff starts with a dynamic marking of *sf* and includes a *dim.* marking. A fermata is placed over the final measure of the staff.

180 *p* *dim.* *pp* 23

Musical staff 180-205. The staff begins with a dynamic marking of *p* and includes *dim.* and *pp* markings. A fermata is placed over the final measure of the staff, which is numbered 23.

206 *p* *p* *dolce*

Musical staff 206-212. The staff starts with a dynamic marking of *p* and includes *p* and *dolce* markings. A fermata is placed over the final measure of the staff.

213 *dim.* *un poco ritard. dim. pp* *Animato in tempo* 3

Musical staff 213-222. The staff includes *dim.*, *un poco ritard. dim. pp*, and *Animato in tempo* markings. A fermata is placed over the final measure of the staff, which is numbered 3.

223 *f* *ff* *ff*

Musical staff 223-234. The staff starts with a dynamic marking of *f* and includes *ff* markings. A fermata is placed over the final measure of the staff.

235 *f* *ff*

Musical staff 235-245. The staff starts with a dynamic marking of *f* and includes *ff* markings. A fermata is placed over the final measure of the staff.

246 *f* *ff*

Musical staff 246-254. The staff starts with a dynamic marking of *f* and includes *ff* markings. A fermata is placed over the final measure of the staff.

255 *f* *ff*

Musical staff 255-260. The staff starts with a dynamic marking of *f* and includes *ff* markings. A fermata is placed over the final measure of the staff.

261 *ff*

Musical staff 261-266. The staff starts with a dynamic marking of *ff* and includes a fermata over the final measure of the staff.

RACHMANINOFF: SYMPHONIC DANCES

12

CLARINET II in B^b (Bb)

Musical score for Clarinet II in B^b (Bb), measures 83-91. The score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The music features various dynamics and articulations.

Measures 83-84: *f* (forte), *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo), *p leggiero* (piano, light).

Measures 85-86: *ff sforzato* (fortissimo, sforzato).

Measures 87-88: *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), *Eng. Horn.* (English Horn), *mf* (mezzo-forte), *f* (forte).

Measures 89-90: *f* (forte), *sf* (sforzando), *mf* (mezzo-forte), *p* (piano).

Measure 91: *poco cresc.* (poco crescendo), *mf* (mezzo-forte).

A blue bracket highlights measures 88 and 89.

CLARINET II in B^b (Bb)

Musical staff 1: Treble clef, 2/4 time signature. Contains a series of eighth notes with various accidentals (sharps, naturals, flats) and slurs.

Musical staff 2: Treble clef, 2/4 time signature. Contains a series of eighth notes with various accidentals and slurs. A circled measure number "92" is present. The dynamic marking "ff" is written below the staff.

Musical staff 3: Treble clef, 2/4 time signature. Contains a series of eighth notes with various accidentals and slurs. A circled measure number "93" is present. The dynamic marking "ff" is written below the staff. A "R" (ritardando) marking is present at the end of the staff.

Musical staff 4: Treble clef, 2/4 time signature. Contains a series of eighth notes with various accidentals and slurs. The dynamic marking "ff" is written below the staff.

Musical staff 5: Treble clef, 2/4 time signature. Contains a series of eighth notes with various accidentals and slurs.

Musical staff 6: Treble clef, 2/4 time signature. Contains a series of eighth notes with various accidentals and slurs. A circled measure number "93" is present. The dynamic marking "ff" is written below the staff.

Musical staff 7: Treble clef, 2/4 time signature. Contains a series of eighth notes with various accidentals and slurs. A circled measure number "94" is present. A blue highlight is visible over the staff.

Musical staff 8: Treble clef, 2/4 time signature. Contains a series of eighth notes with various accidentals and slurs.

Musical staff 9: Treble clef, 2/4 time signature. Contains a series of eighth notes with various accidentals and slurs. The dynamic marking "sf" is written below the staff.

Musical staff 10: Treble clef, 2/4 time signature. Contains a series of eighth notes with various accidentals and slurs. The dynamic marking "sf" is written below the staff.

Musical staff 11: Treble clef, 2/4 time signature. Contains a series of eighth notes with various accidentals and slurs. A circled measure number "95" is present.

Musical staff 12: Treble clef, 2/4 time signature. Contains a series of eighth notes with various accidentals and slurs. A circled measure number "96" is present. The dynamic marking "ff" is written below the staff. The tempo marking "Poco meno mosso" is written below the staff.

VIOLONČELO TUTTI

Za predselekciju (audio-video materijal): program po izboru, do 10 minuta

1. krug

J. Haydn: Koncert za violončelo i orkestar u D-duru, 1. stavak s kadencom

Jedan od navedenih romantičnih koncerata:

A. Dvorak: Koncert u h-molu, op. 104, 1. stavak

ili

R. Schumann: Koncert u a-molu, op. 129, 1. stavak

2. krug

L. van Beethoven: 3. simfonija u Es-duru, Scherzo (1-170)

5. simfonija u c-molu, Andante con moto (1-10, 49-59, 98-106,
114-123)

8. simfonija u F-duru, Tempo di minuetto (45-78)

J. Brahms: 2. simfonija u D-duru, Adagio non troppo (1-15, 49-54, 99-104)

C. Debussy: More (84-91)

R. Strauss: Don Juan (1-66, 153-168, 337-351, 379-402, 458-476)

VIOLONCELLO TUTTI

Audio-video recording: program of your choice, lasting no longer than ten minutes

1ST ROUND:

J. Haydn: Cello Concerto in D major, 1st movement with cadenza

One of the concerts indicated below:

A. Dvořák: Cello Concerto in B minor, op. 104, 1st movement

or

R. Schumann: Cello Concerto in A minor, op. 129, 1st movement

2ND ROUND– orchestral excerpts

L. van Beethoven: Symphony Nr. 3 in E flat major, Scherzo (1-170)

Symphony Nr. 5 in C minor, Andante con moto (1-10, 49-59, 98-106, 114-123)

Symphony Nr. 8 in F major, Tempo di minuetto (45-78)

J. Brahms: Symphony Nr. 2 in D major, Adagio non troppo (1-15, 49-54, 99-104)

C. Debussy: La Mer (84-91)

R. Strauss: Don Juan (1-66, 153-168, 337-351, 379-402, 458-476)

cresc. decresc. pizz.

arco. f arco decresc. p

SCHERZO.
Allegro vivace. $\text{♩} = 116.$

pp sempre e staccato

Bassi. *sempre staccato*

sempre pp

sempre pp

pp

pp

cresc. ff

sf

sf

tr

tr B

Bassi. *p*

cresc.

ff *f* *f* *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. 8

F-Dur / F major

3. Satz

Tempo di Menuetto ♩ = 126

Ludwig van Beethoven
op. 93

45 Trio

48

51 *p*

53

56 *cresc.*

59 *f* *p cresc.*

62 *p* *cresc.* *sf*

65 *cresc.* *sf* *p* *cresc.*

68 *cresc.* *sf* *p* *sf* *p*

71 *cresc.* *sf* *p* *cresc.* *sf*

75 *dim.* *pp*

Violoncello

54 *f* *p* *dim.*

57 *p* *cresc.* *f* *p* *dim.*

82 *dim.* *dolce* *p* *cresc.* *pizz.* *p*

88 *arco*

73 *p*

77 *poco f* *f* *dim.* *p* *dolce* *dim.*

12 *p* *espress* *cresc.* *f* *f*

7 *f* *mp* *p*

D

E

F

Fl. 1

Orch. B. 2805

LA MER

Trois esquisses symphoniques pour orchestre

ZAGREBAČKA FILHARMONIJA
10000 ZAGREB, Trg Stjepana Radića 4
4

Claude Debuss
edited by Clinton F. Niew
and Nancy Bradbu

VIOLONCELLES

N° 1. - De l'aube à midi sur la mer

Très lent
Sourdines

1

2

27

2ds vons velles

Modéré, sans lenteur
(dans un rythme très souple)

1

32

Sans lenteur

3

38

7 *pp* *pp* 8 *pp* *pp* 9 *più pp*

41

10 *pp* 11 *mf* **4** *p* *espress.* *p*
Les Autres *pp*

44

p *pp* *p* *p*

47

TOUS *pizz.*
DIV. en 4 *pp* *pizz.* *pp*

Un peu animé

5 *arco* *p* *p* *pp* *sur la touche* *pp*
au Mouvt

57 UNIS

6 *più pp* *pp pizz.*
Cédez un peu

V.S.

66 arco pizz. au mouv. arco

DIV. *p* arco *mf* *p* *pizz.* *p* *pizz.* *2* *p espress.* *mf appassion.* arco

68 *più p* *cresc.*

pizz.

69 *pp* *pp* *pp cresc.* *pizz.* *p* *mf* *p* *mf*

arco

76 Retenu a Tempo

arco *sfz* *sfz* *sfz* *p e molto dim.* *p* *pp* *1*

arco

4 Un peu plus mouvementé

1-2-3-4 *p* *sfzp* *mf* *f* *p*

3-4 *5-6-7-8* *3*

16 *tres rythmé* *elles* *5-6* *9-10-11-12* *mf* *f* *p*

7-8 *13-14 15-16* *3*

88

mf mf f ff dim.

mf mf f ff dim.

p

91

En animant

p pizz. arco pizz. *p cresc.*

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

p pizz. arco pizz. *p cresc.*

pp pizz. arco pizz. *p cresc.*

10

au Mouvt

96

arco pizz.

molto cresc. *f sfz* *p*

arco pizz.

IV. en 2

ARRIVI!

DON JUAN.

POČETAK - J
J - Bb (??)

Violoncello.

Richard Strauss, Op. 20.

Allegro molto con brio.

ff

pizz.

arco

mf

ff

pp subito

sul ponticello

p tranquillo

Violoncello.

Handwritten musical score for Violoncello, consisting of multiple staves. The score includes various musical notations such as triplets, slurs, and dynamic markings. Key markings include *p*, *cresc.*, *ff*, *pp*, *triquillo*, *vielfach geteilt*, *cresc.*, *dim*, *espr.*, *molto espr.*, and *f*. The notation is dense and includes many accidentals and fingerings. The piece concludes with a *f* dynamic marking.

Violoncello.

VA

arco
f molto *appass.*

Violoncello staff 1: Bass clef, 4/4 time signature. The staff contains a melodic line with slurs and accents. Dynamics include *f* and *molto appass.* There are handwritten markings 'V' and 'N' above the staff.

pp *p* *pp* *pp* *con sord.* *rit.*

Violoncello staff 2: Continuation of the melodic line. Dynamics range from *pp* to *f*. Includes *con sord.* and *rit.* markings. Fingerings (1, 2, 3) and bowings (V, N) are indicated.

pp *a tempo, ma tranquillo*

Violoncello staff 3: Continuation of the melodic line. Dynamics include *pp*. Marking *a tempo, ma tranquillo* is present.

pp *pp* *pp* *pp*

Violoncello staff 4: Continuation of the melodic line. Dynamics are consistently *pp*. Includes a '2' marking below the staff.

pp *pp*

Violoncello staff 5: Continuation of the melodic line. Dynamics are *pp*. Marking 'M' is present above the staff.

cresc. *dim.*

Violoncello staff 6: Continuation of the melodic line. Dynamics include *cresc.* and *dim.*. Includes a '2' marking below the staff.

pizz. *arco* *pp* *arco*

Violoncello staff 7: Continuation of the melodic line. Dynamics include *pp*. Markings *pizz.* and *arco* are present. Includes a '2' marking below the staff.

Violoncello.

Handwritten circled 'W' and 'V' above the staff.

p

Handwritten circled 'W' and 'V' above the staff.

pizz. *pp* *arco*

Handwritten circled 'W' and 'V' above the staff.

pp *cresc.* *stringendo*

Handwritten circled 'W' and 'V' above the staff.

pp *f*

Handwritten circled 'W' and 'V' above the staff.

ff *rapidamente*

Handwritten circled 'W' and 'V' above the staff.

ff *Respi.*

Handwritten circled 'W' and 'V' above the staff.

ff *a tempo, giocoso*

Handwritten circled 'W' and 'V' above the staff.

mf *p*

Handwritten circled 'W' and 'V' above the staff.

p *p grazioso*

Handwritten circled 'W' and 'V' above the staff.

p *pp*

Violoncello

Handwritten musical score for Violoncello, page 6. The score is written in bass clef with a key signature of two sharps (F# and C#). It features numerous dynamic markings such as *pizz.*, *arco*, *mf*, *cresc.*, *ff*, *dim.*, *pp*, *molto espr.*, *molto espr. cresc.*, *marc.*, *poco più agitato marc.*, *div.*, *molto agitato sempre*, *fff Die Hälfte*, *pp*, *f poco a poco cal. pp*, *Tempo I.*, *molto tranq.*, *Tutti p*, *pp*, *Viol. II.*, *ff*, *ff*, *f*, and *ff espr.*. The score includes various musical notations like slurs, accents, and fingerings. There are also some handwritten annotations in red ink, including the word "Vivo." and "Die Hälfte".

DRUGI ROG

Predselekcija (Video snimka uz pratnju klavira)

W. A. Mozart: Koncert za rog br. 3 u Es-duru, KV 447 – 1. stavak s kadencom

I. KRUG

W. A. Mozart: Koncert za rog br. 3 u Es-duru, KV 447 – 1. stavak s kadencom; i 3. stavak

H. Neuling: Bagatelle

II. KRUG

Ludwig van Beethoven: 3. simfonija u Es-duru, op. 55, 3. *stavak* (2. rog)

7. simfonija u A-duru op. 92, 1. *stavak* (2.rog)

9. simfonija u d-molu op. 125, 3. *stavak* (4.rog)

Dmitrij Šostakovič: 5. simfonija, 1. *stavak*

Richard Wagner: Rajnino zlato, *predigra*

Sumrak bogova, 2.čin, 2. *prizor* (2. rog)

Rienzi – 1. čin, 4. *prizor*

Lohengrin

2ND HORN

Pre-selection (Video recording with piano accompaniment)

W. A. Mozart: Horn Concerto No. 3 in E-flat major, K. 447 – 1st movement with cadenza

First Round (with piano accompaniment)

W. A. Mozart: Horn Concerto No. 3 in E-flat major, K. 447 – 1st movement with cadenza;
and 3rd movements

H. Neuling: Bagatelle

Second Round

Ludwig van Beethoven: Symphony no. 3, op. 55, *3rd movement*

Symphony no. 7, op. 92, *1st movement*

Symphony no. 9, op. 125, *4th movement*

Dmitri Shostakovich: Symphony no. 5, 1st movement

Richard Wagner: *Das Rheingold, The Prelude*

Twilight of the Gods, *2nd Act, 2nd*

Scene

Rienzi – *1st Act, 2nd Scene*

Lohengrin

BEETHOVEN : Sinfonie Nr. 3

3. Satz

II. Horn in Es
Trio

The musical score for the second horn part of the Trio section of Beethoven's Symphony No. 3, 3rd movement, consists of eight staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a repeat sign. The notes are: C4, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The dynamic is *sf*. The second staff continues with notes: C2, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1. The dynamic is *cresc.* leading to *f*. The third staff has two first endings (1. and 2.) and ends with a double bar line and the number 22. The fourth staff begins with notes: C2, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1. The dynamic is *sf*. The fifth staff continues with notes: C2, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1. The dynamic is *cresc.* leading to *sf*. The sixth staff has a triplet of notes: C2, B1, A1. The dynamic is *sf*. The seventh staff has a triplet of notes: C2, B1, A1. The dynamic is *sf*. The eighth staff has two first endings (1. and 2.) and ends with a double bar line. The dynamic is *pp* leading to *f*.

1. Satz

II. Horn in Es

The musical score for the second horn part of the first movement of Beethoven's Symphony No. 3 consists of a single staff of music. The notes are: C4, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The dynamics are *pp*, *f*, and *ff*. The score is attributed to HKRÖGER.

BEETHOVEN : Sinfonie Nr. 7

1. Satz

II. Horn in A Vivace

First system of the musical score for the II. Horn in A. It consists of three staves. The first staff begins with a treble clef and a 6/8 time signature. It contains four measures of chords marked *sf*, followed by a measure with a whole note and a *ff* dynamic marking. The second staff continues the melodic line with eighth and sixteenth notes. The third staff features a melodic line that descends and then has a *p* dynamic marking with a *cresc.* instruction.

Second system of the musical score for the II. Horn in A. It consists of one staff with a treble clef and a 6/8 time signature. It contains a single melodic phrase starting with a *p* dynamic marking and ending with a double bar line.

Third system of the musical score for the II. Horn in A. It consists of three staves. The first staff begins with a treble clef and a 6/8 time signature. It contains a melodic line starting with a *f* dynamic marking. The second staff continues the melodic line with a *ff* dynamic marking. The third staff concludes the system with a melodic line that ends with a double bar line.

BEETHOVEN : Sinfonie Nr. 9

2. Satz

II. Horn in D
Presto

ff

3. Satz

IV. Horn in Es
Adagio

p dolce

cresc.

Lo stesso tempo

p

p

cresc. *cresc.* *p*

cresc. *p*

più p *pp* *cresc.* *f*

SCHOSTAKOWITSCH : Sinfonie Nr. 5

1. Satz

II. Horn in F
unisono



II. Horn in F
Largamente



WAGNER : Rheingold

Vorspiel

II.Horn in Es
Ruhig heitere Bewegung

VIII.Horn in Es
Ruhig heitere Bewegung

WAGNER : Götterdämmerung

2. Akt, 2. Szene

*II. Horn in F
Gemächlich*

p

tr

3

3

cresc.

più f

sfz

The musical score is written for the second horn in F. It consists of four staves. The first staff is in bass clef with a 3/4 time signature. The second and third staves are in treble clef. The fourth staff is also in treble clef. The music is marked 'Gemächlich' (moderato) and begins with a piano (*p*) dynamic. It features a long melodic line with a trill (*tr*) in the first staff. The second and third staves contain triplet figures (*3*). The fourth staff shows a crescendo (*cresc.*) leading to a fortissimo (*sfz*) dynamic. The score ends with a double bar line.

WAGNER : Rienzi

1. Akt, Finale

II. Horn in Es
Maestoso

mf *p*

WAGNER : Lohengrin

3. Akt

II. Horn in D

unisono

ff

in G

VIOLA TUTTI

PRESELEKCIJA

Audio-video program po izboru, do 10 minuta, obavezna klavirska pratnja ukoliko djelo nije napisano za violu solo

PRVI KRUG

- 1) F.A. Hoffmeister: Koncert za violu, 1. stavak s kadencom
ili
C. Stamitz: Koncert za violu, 1. stavak s kadencom

- 2) W. Walton: Koncert za violu - 1. stavak
ili
B. Bartók: Koncert za violu – 1. stavak

DRUGI KRUG

- R. Strauss: Don Juan (takt 1-6, uzmah na 21 – 67)
- F. Mendelssohn: San Ivanjske noći – Scherzo (70-93, 187-208)
- P.I. Čajkovski: Simfonija br. 6 „Patetična“, 1. stavak (takt 15-23)
- L. van Beethoven: Simfonija br. 3 – Scherzo (takt 1-166 bez ponavljanja)
- L. van Beethoven: Simfonija br. 5, 2. stavak (takt 1-10, 23-37, uzmah 99-106)
- A. Bruckner: Simfonija br. 4, 2. stavak (takt 51- 83)
- W.A. Mozart: Simfonija br. 35 „Haffner“, 4. stavak (takt 1- 37)
- B. Bartok: Koncert za orkestar, 4. stavak (uzmah na 43-50)

VIOLA TUTTI

PRESELECTION

Audio-video recording up to 10min, program is free for the candidate to select. Piano accompaniment is obligatory for works not written for viola solo.

FIRST ROUND

- 1) F.A. Hoffmeister: Concerto for Viola and Orchestra, 1st movement with cadenza
or
C. Stamitz: Concerto for Viola and Orchestra, 1st movement with cadenza

- 2) W. Walton: Concerto for Viola and Orchestra, 1st movement
or
B. Bartók: Concerto for Viola and Orchestra, 1st movement

SECOND ROUND

- R. Strauss: Don Juan (bars 1-6, upbeat 21 – 67)
- F. Mendelssohn: Midsummer Night's Dream – Scherzo (bars 70-93, 187-208)
- P.I. Tchaikovsky: Symphony No.6, 1st movement (bars 15-23)
- L. van Beethoven: Symphony No. 3 - Scherzo (bars 1-166)
- L. van Beethoven: Symphony No.5 , 2nd movement (bars 1-10, 23-37, upbeat 99-106)
- A. Bruckner: Symphony No.4, 2nd movement (bars 51- 83)
- W.A. Mozart: Symphony No.35 "Haffner", 4th movement (bars 1- 37)
- B. Bartok: Concerto for Orchestra, 4th movement (upbeat to 43-50)

Viola

molto vivo
f
p *leggiero*
cresc. — — — *espr.*
espr.
rapidamente
ff
trém.
ppp punta!

div.
ppp *sul tasto*
tranquilla
ppp
pp *tranquillo*

sul tasto
pp *più espressivo*
pp
pp *tranquillo*

pp
pp

p
pp

pp

pp

Solo
espr. molto
pp

pp

Peter Ilyich Tchaikovsky
Symphony No. 6 in B Minor, Op. 74 (Pathétique)

Viola

I

Adagio

div. Fag. I.

mf *sf* *p*

mp *sf* *p*

mp *sf*

12 *p* *mf* *mf* *p* *mf* *mf* *ritenuto* *mf* *pp*

p *mf* *pp*

19 *Allegro non troppo* *p* *p* *p*

23 *p* *p* *p*

4

Beethoven- 5. smifonija, II.stavak Viola

323

Handwritten notes: *n*, *v*, *1*, *1*, *n*, *v*

323-339: Musical staff with notes, rests, and dynamic markings *cresc.* and *ff*.

340

340-353: Musical staff with notes, rests, and dynamic marking *ff*.

354

354-367: Musical staff with notes, rests, and dynamic marking *ff*.

368

368-381: Musical staff with notes, rests, and dynamic marking *sf*. Handwritten note: *En*.

382

382-399: Musical staff with notes, rests, and dynamic markings *ff*, *G.P.*, *ff*, *f*. Handwritten notes: *2*, *1*, *2*.

400

400-415: Musical staff with notes, rests, and dynamic marking *ff*.

416

416-431: Musical staff with notes, rests, and dynamic marking *sf*.

432

432-449: Musical staff with notes, rests, and dynamic marking *f*. Handwritten note: *F*.

450

450-467: Musical staff with notes, rests, and dynamic marking *sf*. Handwritten notes: *4*, *1*, *1*.

468

468-482: Musical staff with notes, rests, and dynamic marking *ff*. Handwritten note: *mf*.

483

483-500: Musical staff with notes, rests, and dynamic marking *ff*. Handwritten note: *8*.

Andante con moto

501-517: Musical staff with notes, rests, and dynamic marking *p dolce*. Handwritten note: *f*.

8

518-534: Musical staff with notes, rests, and dynamic markings *p*, *f*, *p*, *p*, *cresc. f*, *p*, *f*, *p*. Handwritten notes: *4*, *Viol. II*, *3*.

Viola

23 *pp* *ff*

32 *sempre ff* *sf* *sf*

38 *pp* *sempre pp* *cresc. f* *p dolce*

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

68 *p* *f* *p* *dolce*

75 *pp* *ff*

80

85 *sf* *pp* *sempre pp* *cresc.*

97 *f* *ff* *p dolce*

102 *pp*

107 *pizz.* *arco*

115

122 *pp* *sempre pp* *f*

Viol. II

B

C

Handwritten annotations include slurs, accents, and fingerings (e.g., 1, 1, 1, 2, 1-5, 2, 3, 4, 5, 9).

Sinfonie Nr. 4

Es- Dur / Eb major
" Romantische "

2. Satz

Anton Bruckner

Andante quasi Allegretto [♩ = ca. 76]

© 51 con sordino

51 *mf lang gezogen* *cresc. gezogen* *dim.* *tr.*

55 *mf* *cresc. gezogen* *pp* *tr.*

59 *cresc.* *gezogen* *dim.* *pp*

63 *p lang gezogen* *dim.* *mf lang gezogen*

68 *pp* *mf gezogen* *pp* *f*

72 *dim.* *pp lang gezogen* *cresc.*

77 *lang gezogen* *dim.* *pp*

84 *p lang gezogen markig.* *pp* *mf* *f*

87 *mf markig* *mf lang gezogen*

94 *mf* *mf lang gezogen*

99 *f lang gezogen* *(div.)* *ff*

MENUETTO

Handwritten annotations: *in 3*, *nuv*, *f*, *mp*, *p*, *TRIO*, *pp*, *Tutti*, *cresc.*, *p*, *pp*, *V17*, *1*, *pp*, *Men. d.c. and fine*, *Be 2*

FINALE

Handwritten annotations: *in 1*, *Presto*, *p*, *pp*, *Men. d.c. and fine*, *Be 2*

Viola

36 *sf* **A** *p* *fp* *fp* *fp*

46 *pp* **A1** 3

57 *f*

63 **B** *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *f* *sfp* *sfp*

70 *p* *pp* *fp* *p* **BI**

81 *p* *f* *p* *f*

89 *p* *f* *p* *f*

97 *p* *f* *p* *f* *WIND*

105 *p* *sfp*

112 *sfp* *sfp*

122 **D** *f* 3

V.S.

IV. INTERMEZZO INTERROTTO

$\text{♩} = \text{ca } 110$
f *lunga* **Allegretto** *pizz.* *p*

1 5 1

13 arco

21

25 *mp* *rall.*

33 *pp* *p* *a tempo*

38 1 **Calmo** 43 *f cantabile*

51 *tr*

59 *mf*

66 **Tempo I** *non div.* *p*