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TEST PIECES
FOR ORCHESTRAL AUDITIONS

VIOLINE

Band 1:
Konzertmeister und Vorspieler der 1. Violinen

(Boerries / Wendt)



SCHOTT

ED 7850

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ORCHESTER-PROBESPIEL

VIOLINE

Sammlung wichtiger Passagen aus der
Opern- und Konzertliteratur

TEST PIECES FOR ORCHESTRAL AUDITIONS

VIOLIN

Excerpts from the Operatic and Concert Repertoire
Band 1: Konzertmeister und Vorspieler der 1. Violinen
Volume 1: Leader and repetiteur of the first Violin

In Zusammenarbeit mit der
Deutschen Orchestervereinigung e.V. (DOV)
herausgegeben von

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unter Mitarbeit von / in collaboration with
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Vorwort

Seit langem besteht in Orchestern und an den ausbildenden Hochschulen der Wunsch nach einer praktischen und leicht zugänglichen Ausgabe der bei einem Probespiel vorgelegten Orchesterstellen. Von einem Orchestermusiker wird erwartet, daß er neben der Sololiteratur seines Instrumentes insbesondere das Repertoire der Opern- und Konzertliteratur kennt und beherrscht. Für die vorliegende Ausgabe wurden jene Passagen zusammengestellt, deren Beherrschung unabdingbare Voraussetzung für die Aufnahme in ein Orchester ist. Im Unterschied zu den in großer Fülle vorhandenen „Orchesterstudien“ konzentriert sich die Sammlung auf das in der Probespiel-Praxis übliche Material. Sie bildet somit eine Grundlage für die praxisorientierte Ausbildung des Orchesternachwuchses; dem praktizierenden Musiker dient sie darüber hinaus zur wiederholten Übung schwieriger Stellen.

Angeregt wurde das Projekt vom Deutschen Musikrat und den Musikhochschulen. Die Auswahl der Orchesterstellen beruht auf einer statistischen Erhebung der Deutschen Orchestervereinigung (DOV) sowie auf der langjährigen Berufserfahrung der einzelnen Herausgeber als Orchestermusiker und Hochschulpädagogen.

Der gesamten Serie liegen folgende Editionsprinzipien zugrunde:

Der originale Notentext und die originalen Metronomzahlen wurden unverändert übernommen; Zusätze der Herausgeber stehen in eckigen Klammern. Taktzahlen, Richtziffern oder Studierbuchstaben sind dem Orchestermaterial entsprechend wie folgt wiedergegeben:

$\boxed{132}$ = Taktzahl $\textcircled{15}$ = Richtziffer \boxed{F} = Studierbuchstabe

Auslassungen am Anfang, in der Mitte oder am Schluß einer Passage sind durch quergestellte Schrägstriche gekennzeichnet.

Selbstverständlich sollten die hier vorgelegten Passagen auch stets im Gesamtzusammenhang der jeweiligen Komposition gesehen werden. Das Partiturstudium und das Hören der Werke seien daher als wichtige Ergänzung empfohlen.

C. F. Peters, Frankfurt
B. Schott's Söhne, Mainz

Preface

For many years orchestras and conservatories have wanted a practical and easily accessible edition of the orchestral passages required at auditions. An orchestral musician is expected to know and to have mastered not only the solo literature of his instrument but especially the opera and concert repertoire as well. The present edition contains those passages which a musician is expected to have at his or her command before being accepted into an orchestra. Unlike the many existing "orchestral studies", this collection focuses on the material commonly used in auditions. It thus forms a foundation for the practical training of young orchestral musicians, and serves professional musicians as a means of practicing difficult passages.

This project was initiated at the behest of the German Music Council and the German conservatories. It is based on statistical studies carried out by the German Union of Orchestras and on many years of professional experience gained by the editors themselves, all of whom are members of orchestras and conservatory staffs.

The following editorial principles underlie the entire series:

The original text of the music and the original metronome marks have been taken over without modification; editorial additions are enclosed in square brackets. Measure numbers and rehearsal numbers or letters have been included from the orchestral material as follows:

$\boxed{132}$ = measure number $\textcircled{15}$ = rehearsal number \boxed{F} = rehearsal letter

Cuts at the beginning, middle or end of a passage are indicated by intervening slashes.

It goes without saying that the passages included here should always be viewed in the overall context of the piece in question. To augment these studies we strongly advise studying the scores and listening to the music.

C. F. Peters, Frankfurt
B. Schott's Söhne, Mainz

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Matthäus-Passion

Nr. 39 Alt-Arie: Erbarme dich (Coro I)

Johann Sebastian Bach

f

tr

8

Er - bar - me dich,

1. VI.

1. VI.

Alt

p

Fortführung

Nr. 42 Baß-Arie: Gebt mir meinen Jesum wieder (Coro II)

This musical score is for a Bass Aria in G major, 3/4 time, titled "Gebt mir meinen Jesum wieder (Coro II)". The score is written for a single bass line on a treble clef staff. It consists of 33 measures, with measure numbers 5, 7, 10, 13, 17, 20, 23, 27, 31, and 33 marked in boxes at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Trills (tr) are used as ornaments in measures 1, 13, 27, and 31. Dynamic markings include piano (p) in measures 10 and 13, and forte (f) in measures 10, 27, and 31. A first ending bracket is present at the end of measure 23. The key signature has one sharp (F#), and the time signature is 3/4.

36



39



43



46




50



55



58



60



63



Nr. 31 Alt-Arie: SchlieÙe, mein Herze (aus Kantate 3)

Johann Sebastian Bach



Messe

h-Moll / B minor

Gloria • Nr. 5 Arie für Sopran II: Laudamus te

Johann Sebastian Bach

First musical staff of the score, starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

Second musical staff, starting with a measure rest labeled '4'. The melody continues with a series of sixteenth notes and eighth notes, featuring a sharp sign (#) above a note.

Third musical staff, starting with a measure rest labeled '7'. The melody continues with a series of sixteenth notes and eighth notes, featuring a sharp sign (#) above a note.

Fourth musical staff, starting with a measure rest labeled '9'. The melody includes trills, indicated by the 'tr' marking above the notes.

Fifth musical staff, starting with a measure rest labeled '11'. The melody includes trills, indicated by the 'tr' marking above the notes, and ends with a first ending bracket labeled '1'.

Sixth musical staff, starting with a measure rest labeled '14'. The melody continues with a series of eighth and sixteenth notes.

Seventh musical staff, starting with a measure rest labeled '16'. The melody continues with a series of eighth and sixteenth notes.

Eighth musical staff, starting with a measure rest labeled '21'. The melody continues with a series of eighth and sixteenth notes.

Ninth musical staff, starting with a measure rest labeled '24'. The melody continues with a series of eighth and sixteenth notes.

Tenth musical staff, starting with a measure rest labeled '26'. The melody includes trills, indicated by the 'tr' marking above the notes.

28 *tr*

30

33

36

39

48

52

55

57

59 *tr* *tr* *tr*

61 (b)

Sanctus • Nr. 22 Tenor-Arie: Benedictus



25

28

30

33

36

39

Continuo

43

Continuo

47

51

53

55

Missa solemnis

D-Dur / D major

Sanctus Benedictus Ludwig van Beethoven op. 123

110 *Andante molto cantabile e non troppo mosso*

Sostenuto ma non troppo

Solo

Fl 1+2

VI 1

p *cresc.* *dim.* *p*

115

tr *cresc.* *dolce cantabile* *pizz.*

VI 1

p

120

125

espressivo *cresc.* *tr.*

130

f *arco* *pizz.* *cresc.*

f *p*

134

p
p
cresc.
p

141

cresc.

147

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

151

cresc.
pizz.
p cresc.

155

rf
arco
ff
sf
sf
f
f
f
f

159

dolce
pizz.
p

163

cresc.

cresc.

166

tr.

167

arco

tr

sf

sf

sf

sf

168

p

pizz.

p

169

170

Sopr. Solo

cresc.

arco

f

colla voce

mi-ne

cresc.

f

a tempo

184 Alt *a tempo*

no mi-ne Domini qui

colla voce *[p]* *cresc.* arco *sf*

f *p* *cresc.* *- mf*

pizz.

189

cresc. arco *sf* *cresc.*

pizz. *pizz.*

p *[cresc. -]mf* *p cresc.*

192

195

tr *rf* arco *f* *sf* *sf* *f* *sf*

rf *f* *ff* *ff*

199

dolce *pizz.*

p

202

205

3

cresc.

3

212

tr

cresc..

-f

2

ben marcato arco

f sf

2

219

sf

sf

ff

p

pizz.

p

224

tr

dim.

cresc..

dim.

cresc..

8

f

arco

p

pizz.

p

Cadenza

Lulu

Alban Berg

3. Akt

470

$\text{♩} = \text{♩} (=160)$

Musical score for the Cadenza in Lulu, measures 470-492. The score is written in treble clef with a 3/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Performance markings include *f* (forte), *G-Saite* (G-string), *trinu* (triple), *grazioso* (graceful), and *pizz.* (pizzicato). Measure numbers 473, 478, 482, 488, and 492 are indicated in boxes. The piece concludes with a double bar line.

* 3. Akt rekonstruiert von Friedrich Cerha

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Carmen

1. Akt, Nr.9 Chanson et Mélodrame

Georges Bizet

Allegretto molto moderato $\text{♩} = 76$

Musical score for the Chanson et Mélodrame in Carmen, measures 1-8. The score is written in treble clef with a 6/8 time signature. It begins with a *Solo* marking and a *pp* (pianissimo) dynamic. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes.

Sinfonie Nr. 1

c-Moll / C minor

Johannes Brahms
op. 68

2. Satz

Andante sostenuto

Solo
Unisono mit 1. Horn + 1. Oboe

Musical score for the second movement of Brahms' Symphony No. 1, measures 90-95. The score is written in treble clef with a 3/4 time signature and a key signature of three sharps (F#, C#, G#). It begins with a *Solo* marking and a *[mf] espr.* (mezzo-forte, expressive) dynamic. Performance markings include *cresc.* (crescendo), *[p]* (piano), and *1.2. Vl.* (Violins I and II). Measure number 90 is indicated in a box.

Philharmonisches Konzert

V. Variation

Paul Hindemith

Sehr lebhaft (♩ etwa 168 - 176)

Musical score for V. Variation, Sehr lebhaft, by Paul Hindemith. The score consists of ten staves of music in 2/8 time. It features a 'Solo' section starting at measure 1, marked 'mf'. The music is characterized by rapid sixteenth-note passages and various dynamic markings including 'mf', 'f', 'ff', and 'p'. Measure numbers 2, 8, 10, 30, 31, and 33 are circled. The score concludes with a first ending bracket at the end of the final staff.

Musical staff 1: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with various accidentals (flats and naturals). A first ending bracket labeled '1' spans the final two measures of the staff.

Musical staff 2: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with various accidentals. A circled measure number '34' is placed above the staff. A dynamic marking 'f' is located below the staff.

Musical staff 3: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with various accidentals. A first ending bracket labeled '1' spans the first two measures. A dynamic marking 'ff' is located below the staff.

Musical staff 4: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with various accidentals. A dynamic marking 'mf' is located below the staff.

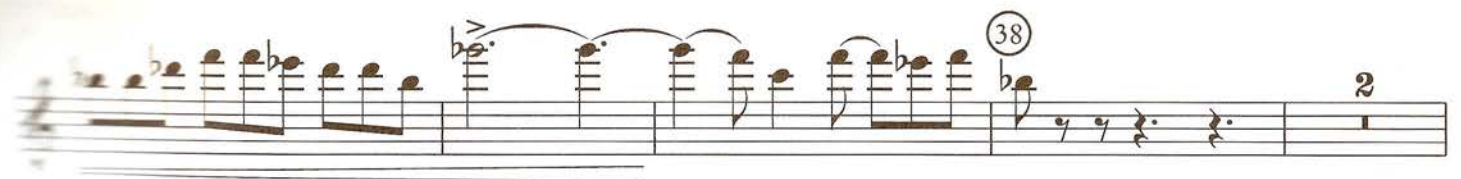
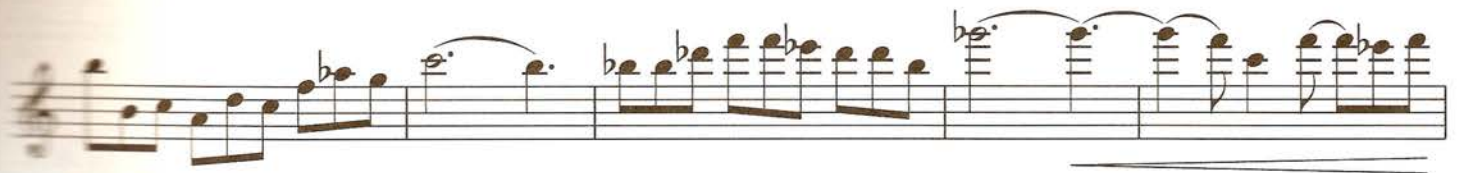
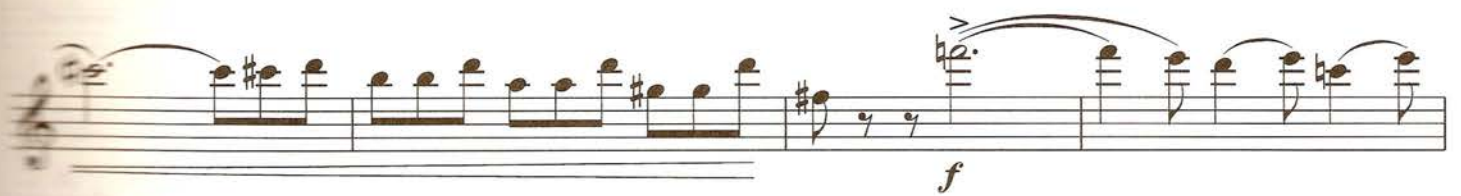
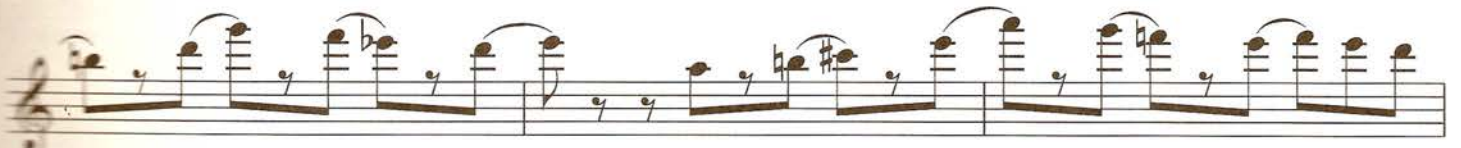
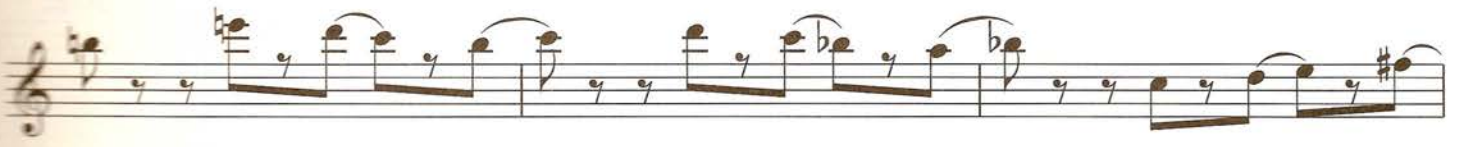
Musical staff 5: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with various accidentals.

Musical staff 6: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with various accidentals. A circled measure number '35' is placed above the staff. A dynamic marking 'ff' is located below the staff. The staff ends with a double bar line and a 3/4 time signature change. The new staff begins with a dynamic marking 'mf' and contains triplet eighth notes.

Musical staff 7: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with various accidentals, including triplet markings.

Musical staff 8: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with various accidentals, including triplet markings. A dynamic marking 'f' is located below the staff.

Musical staff 9: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with various accidentals, including triplet markings. A circled measure number '36' is placed above the staff. A dynamic marking 'pp' is located below the staff. The staff ends with a double bar line and a 9/8 time signature change.



8 *f*

8

8

8 (39) *f*

8

8 *ff*

8 (40)

8 *ff*

8

1 *ff*

72 Moderato (♩ = 69)

Solo

ff *espress.*

73 tutti con sord.

accel.

f

mf

mf

mf

74

Più mosso

Solo senza sord.

accel.

mf

rit.

75 meno mosso

f

f

ancora meno mosso

p

accel.

Larghetto (♩ = 64)

(♩ = ♩)

f

p

poco leggiero

p

p

77

78

3

pp

pp

Moderato (♩ = 58)

79

p

<mf>

p

mf

p

1. Akt, Nr. 1

Franz Lehár

Violinsolo (auf der Bühne, hinter der Szene)

Moderato non troppo (♩ = 60)

f tempo rubato

f *p* rubato rit.

Allegro non troppo (♩ = 104)

f a tempo rit.

Allegro moderato (♩ = 84)

1. 2. rit. *f*

stringendo rit.

a tempo rit. a tempo

Allegro non troppo (♩ = 104)

8. rit. a tempo *f*

Moderato (♩ = 66)

rit. a tempo *mf*

7 8 rit. a tempo *mf*

stringendo
f
gliss.
rit.
a tempo
ff
rit.
trm
trm
trm
trm
trm
8
trm
trm
mf
f

No. 1^a
 Violinsolo (hinter der Szene)

Allegro (♩ = 116)
f

No. 2^a
 Violinsolo (hinter der Szene)

Moderato (Tempo rubato)
mf
p

Anna Elisa:
 Wer spielt da so seltsam auf der Violine?...

Pimpinelli:
 (geheimnisvoll)
 Ein Violinspieler

Anna Elisa: (ohne auf ihn zu hören,
 mit dem Blick auf den Pavillon)
 Wie süß, wie diabolisch...

Pimpinelli: Er scheint mit beiden
 Händen zu spielen!

stringendo
mf
meno
stringendo
rit.
mf

(Pimpinelli will auf den Pavillon zu, plötzlich immer
 mehr anwachsender Lärm hinter der Szene)

a tempo
rit.
cresc.
f
a tempo
8
rit.
ca

2. Akt, Nr.14 (Finale II)

Violinsolo (19) Allegretto (♩ = 96)
auf der Bühne

Cadenza

(20) Allegretto (♩ = 112)

Moderato (♩ = 92)

Allegretto (♩ = 112)

rit. *p* **22** *a tempo* rit. *a tempo* *meno* **ff**

Allegro molto (♩ = 152)

5 **ff**

(♩ = 108)

f **ff** **ff**

f **ff** *rit.* *meno*

f

24 **f**

Die Entführung aus dem Serail

Nr. 11 Arie: Martern aller Arten

Wolfgang Amadeus Mozart
KV 384

Allegro [8]

Violino Solo

Measures 8-23. Dynamics: [p]. Trill (tr) in measure 15.

Measures 24-29. First fingerings (1) indicated. Dynamics: p.

Measures 30-38. First and fifth fingerings (1, 5) indicated.

Measures 39-44. First fingerings (1) indicated. Dynamics: f, p, fp.

Measures 45-57. Triplets (3) and second fingerings (2) indicated. Dynamics: fp, cresc. Trill in measure 55.

Measures 58-86. Third fingerings (3) indicated. Measure 87. Dynamics: p, mf.

Measures 87-97. Fourth and second fingerings (4, 2) indicated.

Measures 98-103. First and second fingerings (1, 2) indicated.

Measures 104-108. Second fingerings (2) indicated.

Measures 109-113. Dynamics: p.

114

121

127

136

146

Tempo I

156

Tempo I

164

170

174

184

194

204

Allegro assai

Haffner - Serenade

D-Dur / D major

4. Satz

Rondo

Allegro

Solo

Wolfgang Amadeus Mozart

KV 250

[p]

[p]

tr.

[A] Tutti
f

[p]

[B]
[p]

11

12

13

14

[cresc.] - - - - - [f] [p]

15

16

17

tr tr Cad.

18

[p]

19

[p]

129 *tr.*

135 **D**

140

148 **4**

159 [*p*]

165 [*f*] **2** **E** [*p*]³

173

179

189

194 [*f*] **Cad.** [*p*]

201

206 F 2 *tr.* 2 *tr.*
[p]

207

208 5 [p]

209

210 G

211 *tr.*

212 *tr.*

213

214 *tr.* *tr.* 3 Cad. [f]

215 [p]

216 H 2 *tr.* 2 [p]

293 *tr.*

299 *Tutti*
[*f*]

304

309 *Solo*
[*p*]

314

320

325 *tr.*
[*p*]

336 *tr.*

344

352

359 [*cresc.*]

364 [*f*] [*p*]

374

382

387

394

402

407

412

420

425

436

443

450

La Bohème

1. Akt

(23)
Andantino
Solo

Giacomo Puccini

p

(24)
Allegro vivo

3. Akt

Più Lento

(34)

pp dolce

poco stentato

poco allarg.

Scheherazade

1. Satz

[94]

Nikolai Rimsky-Korsakow
op. 35

Allegro non troppo $\text{♩} = 56$

[C] Solo

[P]

[96]

[99] [D]

[173] Solo [P]

[176]

[179] [H] Tutti

f

2. Satz

Recit. Lento

1 Solo *espressivo*

3 *rit. assai* *ten.* **Andantino**

Cad.

3. Satz

Recit. Lento

142 *espressivo*

145 *p* *pp*

146 **Tempo I**

L

149

152 *cantabile, con forza*

155 *dim.* *ff*

159 *Solo a tempo* *colla parte*

163 *colla parte*

163 *colla parte*

4. Satz

1 Allegro molto $\text{♩} = 152$

ff *tr* *sf* G.P.

6 Recit. Lento
Cad. Solo

mf G.P. *p capriccioso*

8

p sf

29 Recit. Lento

con forza *rit. molto* *lunga* *Vivo* *sf*

641 Lento Recit.

dolce e capriccioso

643

riten. *Cad.*

645 Alla breve Tempo come prima $\text{♩} = 48$

2 Viol. Soli *1 Viol. Solo* *8* *2 Viol. Soli* *1 Viol. Solo*

654

2 Viol. Soli *1 Viol. Solo a piacere rit. assai* *espress.* *ten.*

661

a tempo

Sinfonie Nr. 4

2. Satz. Romanze

d-Moll / D minor

Ziemlich langsam (♩ = 66)

Robert Schumann
op. 120

26 Solo *p dolce*

1. Viol. *p dolce*

29 *tr*

32 *tr tr*

35 *tr tr tr tr* *p*

40 *1. tr tr* *2. tr*

Der Rosenkavalier

1. Akt

Andante
ruhig gehend ♩ = 76
(sempre rallentando)

Richard Strauss
op. 59

340 *espr.* ♩ = 64

1. Pult Solo *p*

pp *p* *gliss.*

341

*immer langsamer
sempre più lento
espr.*

p

342

dim. *pp*

*sehr langsam
molto lento*

ritard. 8

p *dim.* *pp*

ritard. (Flageolet)

pp

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poco accel.
1
ff
11
p
6 6 6 6

immer
(lustig)
cresc.
6 6 3 3 3 6 3

schneller und rasender
ff
3 3 3 6 6 6 6 6

6 6 6 6 9

plötzlich wieder ruhig und sehr gefühlvoll
p
6 6 6 6 6 6 6 6

smorzando
6 6 6 6 6 6 6 6

29
espress.
3 3 6
f

drängend
f
(beruhigend)
p
30
drängend und immer heftiger
2

ff
20
sfz (zornig)
sfz sfz sfz sfz

(schnell und keifend)
fff
3 3 3 3 3 3 3 3

sfz

(allmählich nachlassen)
sfz sfz
dim.

(31) *sehr ruhig*
1

p (zart und liebevoll) 3 6

pp 6 1 *p* 9

3 6

pp 6 *ppp* 6 6

(Mäßig langsam) 8
molto espress. *cresc.* *f*

8 (36) *espr.* *cresc.*

8 (37) (alle Violinen) *f*

8 (38) *ff* *dim.* *p*

molto cresc. *ff* *appassionato* *schnell* *beruhigend* *dim.* *p* (39)

Till Eulenspiegels lustige Streiche

Richard Strauss
op. 28

Gemächlich

Solo

14

(mit Dämpfern)

5 erste Solo-violinen

p

pp (mit Dämpfern)

pp

doppelt so schnell

cresc.

f

p

wieder noch einmal so langsam

pp

pp

1. Solo

f > *p* glissando

Erstes Zeitmaß (Sehr lebhaft)

cresc.

fp

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Also sprach Zarathustra

Richard Strauss
op. 30

I. Solovioline

Im Zeitmaß, zart bewegt (♩. = 60)
ausdrucksvoll

4 Takte nach 27

II. Solovioline

f

pp

f

p

28

p

cresc.

cresc.

sfz

f

sfz

f

dim. *p*

cresc. *f*

dim. *pp* *cresc.*

etwas zurückhaltend *im Zeitmaß* *etwas zurückhaltend im Zeitmaß,*

sfz *gliss.* *p* *f* *p* *A-Saite*

f *ff* *ff*

31 (d. = 54)

(b)

p *cresc.*

f *dim.*

34

mf *dim.* *gliss.* *cresc.*

cresc. *ff* *ff*

ff

35

ff

First system of piano score. Treble clef, two staves. The right hand has a melodic line with a fermata and a slur. The left hand has a bass line with a slur and a fermata. Dynamics include *ff* and fingerings like 5 and 5.

Second system of piano score. Treble clef, two staves. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Dynamics include *ff* and fingerings like 3, 3, 3, 8, 8. The instruction *Sehr bewegt* is written above the right hand.

1. Solovioline
bedeutungsvoll

First system of violin score. Treble clef, one staff. The instruction *etwas ruhiger* is written above the staff. Dynamics include *mf* and *p*. A circled number 39 is present.

Second system of violin score. Treble clef, one staff. The instruction *ausdrucksvoll* is written below the staff.

Third system of violin score. Treble clef, one staff. Dynamics include *mf* and *p*. A circled number 40 is present.

Fourth system of violin score. Treble clef, one staff. Dynamics include *sf*. A circled number 40 is present.

Fifth system of violin score. Treble clef, one staff. Dynamics include *sf*. Fingerings like 3 and 5 are indicated.

Sixth system of violin score. Treble clef, one staff. Dynamics include *ausdrucksvoll*. A circled number 2 is present.

41 1. Pult
sehr ausdrucksvoll

Die Frau ohne Schatten

Richard Strauss
op. 65

1. Akt

(ohne Dämpfer) Solo

7 *p* *pp*

8 *pp*

1 Takt nach / 1 bar after zart

12 *p* etwas ruhiger, aber immer noch bewegt

13

14 *pp* *p*

15 *pp* *cresc.* etwas beruhigen

16 *p* *dim. pp*

17

3. Akt

137 *Sehr ruhig* *sehr getragen* D-Saite

(ohne Dämpfer) *p*

A-Saite

espr.

138

139

8

140

1

p

141

6

3

142

p

dim.

etwas bewegter

7

espr.

pp

p

3

144

3

3

espr.

f

145

p cresc.

3

dim.

pp

f

146

1

3

p

p

f

3

147

Wieder ruhig und fest

dim.

dim.

pp

Der Bürger als Edelmann

Nr. 6 Auftritt und Tanz der Schneider

Richard Strauss
op. 60

(Tanz des ersten Schneidergesellen)

Schnell
(Vivace) $\text{♩} = 104$

Solo

L'istesso tempo $\text{♩} = \text{♩ des } \text{♩}$

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a double bar line and a repeat sign. The first measure is a whole rest, followed by a quarter rest, then a quarter note G4. The tempo is marked 'Schnell (Vivace) ♩ = 104'. The dynamics start with *f* (forte) and *sfz* (sforzando). A 'Solo' instruction is placed above the first few notes. The score includes various musical notations: slurs, ties, triplets (marked with '3'), sextuplets (marked with '6'), and a 'staccato' marking. Measure numbers 45, 46, and 47 are circled. The piece concludes with a final measure marked *ff* (fortissimo).

staccato

48 *dim.* *mf*

49 8 *p* 1

50 *cant.* *p*

51 *p*

cresc.

52 *f* 2

rit. *a tempo*

f *ff* *sfz*

53

54

cresc. *fff*

55

p *f* *p* *cresc.*

56 $\text{♩} = \text{des } \frac{3}{4}$ $\text{♩} = \text{des } \text{♩}$

57

58 $\text{♩} = \text{des } \text{♩}$

1 pizz. pp

Schwanensee

1. Akt

Nr.5 Pas de deux

Peter I. Tschaiowsky

Andante

Solo

mf molto espr.

f

mf

ff

(46) sul G

p

tr

pp

Musical score for measures 44-46. The music is in treble clef with a key signature of two sharps (F# and C#). Measure 44 starts with a dynamic marking of *f*. Measure 45 has a dynamic marking of *p*. Measure 46 features a dynamic marking of *f* and includes four trills. Measure 47 begins with a *dim.* marking, followed by a *rit.* marking, and ends with a *f* marking.

Musical score for measures 47-48. Measure 47 is marked **Allegro** and contains several trills (*tr*). Measure 48 continues with trills and ends with a double bar line. The music is in treble clef with a key signature of two sharps.

Musical score for measures 49-50. Measure 49 starts with a dynamic marking of *f*. Measure 50 includes a first ending bracket labeled **1.**. The music is in treble clef with a key signature of two sharps.

2.

f *tr*

This section contains four staves of music. The first staff begins with a second ending bracket labeled '2.' and a dynamic marking of *f*. The music features a melodic line with trills (*tr*) and a bass line with chords. The second staff continues the melodic line with trills. The third staff shows a more active bass line with chords. The fourth staff features a complex texture with many notes, including trills.

49

molto più mosso

mosso

cresc.

This section contains six staves of music. The first staff is marked with a circled '49' and the tempo instruction *molto più mosso*. The music consists of a dense, rhythmic pattern of chords. The second and third staves continue this pattern. The fourth staff is marked with the tempo instruction *mosso*. The fifth staff is marked with *cresc.* and shows a gradual increase in volume. The sixth staff concludes the section with a final chord.

2. Akt

Nr. 13 Scène

Andante non troppo

con molto espressione

Solo con sordino

(29) 5 (30)

mf

3 3 3 9 9

3 3 3 3 3

3

rit. (31) *a tempo*

p con molto espressione

poco cresc.

mf

Allegro

3. Akt
Anhang, Nr. 6 Danse Russe

Moderato

Solo

The first system of the musical score is written on a treble clef staff in 2/4 time. It begins with a *ff* dynamic marking. The melody consists of eighth and sixteenth notes, many of which are beamed together. A trill (tr) is indicated at the end of the first line. The second line continues the melodic pattern with similar rhythmic values and articulation.

① Cadenza

The Cadenza section is marked with a circled '1' and begins with a treble clef staff. It features several complex musical elements: triplets of eighth notes, slurs over groups of notes, and dynamic markings including *p* and *pp*. A specific instruction "sul G" is written above the staff, and "riten." (ritardando) is written below it. The notation includes various rhythmic patterns and articulation marks such as accents and slurs. The section concludes with a *pp* dynamic marking.

② Andante semplice

Musical score for section 2, measures 1-10. The piece is in 2/4 time and marked *Andante semplice*. The first measure starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, with several slurs and trills. Fingerings 5 and 3 are indicated. The score ends with a trill and a piano (*p*) dynamic.

Musical score for section 3, measures 11-14. The piece begins with a *cresc.* (crescendo) marking. It features trills and a forte (*f*) dynamic. A fermata is placed over the final measure of this section.

Musical score for section 4, measures 15-18. The piece features triplets and a glissando (*gliss.*) leading to a piano (*p*) dynamic. A circled number 4 is placed above the final measure.

Musical score for section 5, measures 19-24. The piece features triplets and a piano (*p*) dynamic. A circled number 5 is placed above the final measure.

Musical score for section 6, measures 25-30. The piece features triplets and a pianissimo (*pp*) dynamic. A circled number 6 is placed above the final measure.

Musical score for section 7, measures 31-34. The piece is marked *ritenuto molto* and begins with a pianissimo (*pp*) dynamic. It features fortissimo (*sf*) dynamics and ends with a double bar line.

f

f

⑦

f

ff

ff

⑧

ff

ff

ff

Presto

fff

Konzert Nr. 2

Für Klavier und Orchester

G - Dur / G major

2. Satz

Peter I. Tschaikowsky
op. 44

Andante non troppo

8 Solo

p espr. *mf*

riten. ① *a tempo*
p molto espr.

② *a tempo*
mf *mf* *p*

mf cresc.

f *dim.* *p*

③ *mf* *p* *f* *cre - - - scen - - -*

do - - - dim. *p* 4

Musical score for violin solo, page 71. The score consists of ten staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first staff starts with a forte (*f*) dynamic and includes a crescendo (*cresc.*) and fortissimo (*fff*) dynamic. The second staff is marked with *riten.* (ritardando) and *stringendo* (accelerando), followed by *vivicissimo* (very fast) and *a tempo* (return to original tempo). A "Vcl. solo" instruction and the number "6" are present. The third staff is labeled "Cadenz" (Cadenza) and features a long, sweeping melodic line. The fourth staff begins with "Tempo I" and a *p espr.* (piano, expressive) dynamic, followed by *poco cresc...* and *mf*. The fifth staff has a *p* dynamic and *cresc. poco a poco*. The sixth staff starts with *dim..* (diminuendo) and *mf*. The seventh staff has *mf* and "3" (triplets). The eighth staff has *mf cresc. poco a poco* and *f*. The ninth staff has *p* and *cresc...* leading to *f*. The tenth staff starts with *ff* (fortissimo) and ends with *pp* (pianissimo) and a circled "13".

Tannhäuser

Ouverture

190

Richard Wagner

Allegro $\text{♩} = 80$

Un poco ritenuto

D *tr*

1. Violine div. *p* *p* *più p*

196

pp *pp* **3** **3**

204

pp *p* *p*

208

pp *[p]*

212

pp *pp* *p*

216

pp *tr*

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