

Convocatòria de proves d'ingrés per a ocupar la plaça de Violí 2n Solista
Convocatoria de pruebas de ingreso para la plaza de Violín 2º Solista
Audition for the Principal 2nd Violin

ANNEX – ANEXO – APPENDIX

Preselecció en vídeo * – Preselección en vídeo* – Pre-selection in video*

- **Bach, J.S.:** 6 sonates i partites BWV 1001-1006 (triar un moviment lent) / **6 sonatas y partitas BWV 1001-1006 (elegir un movimiento lento)** / 6 sonatas & partitas BWV 1001-1006 (choose one slow movement)
- Passatge: **Strauss, R.** - *Don Juan* op.20

- * El vídeo haurà de ser enregistrat sense talls i en una sola presa.
- * **El vídeo deberá ser grabado sin cortes y en una sola toma.**
- * Video recording must be done without cuts and in a single take.

Audició – Audición – Audition

Fase I – Round I

- **Mozart, W.A.:** Concerts per a violí i orquestra KV 218 i 219 (1^{er} mov. amb cadència) / **Conciertos para violín y orquesta KV 218 y 219 (1.er mov. con cadencia)** / Violin Concertos KV.218 & 219 (1st mov. with *cadenza*)
- Passatges orquestrals - **Pasajes orquestales** - **Orchestral excerpts**

Fase II – Round II

- Un concert romàntic de lliure elecció (1^{er} mov. amb cadència) – **Un concierto romántico de libre elección (1.er mov. con cadencia)** – A Romantic Concerto of the candidate's choice (1st mov. with *cadenza*)
- **Bach, J.S.:** 6 sonates i partites BWV 1001-1006 (triar un moviment lent. Pot ser el mateix de la preselecció) / **6 sonatas y partitas BWV 1001-1006 (elegir un movimiento lento. Puede ser el mismo de la preselección)** / 6 sonatas & partitas BWV 1001-1006 (choose one slow movement. Can be the same as the pre-selection video)
- Passatges orquestrals - **Pasajes orquestales** - **Orchestral excerpts**

Fase III – Round III (facultativa – optional)

Passatges orquestrals + qualsevol fragment de les rondes anteriors

Pasajes orquestales + cualquier fragmento de las rondas anteriores.

Orchestral excerpts + any work from previous rounds.

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

- | | | |
|-----------------|--------------------------------|---|
| • Bizet, G. | <i>Carmen</i> | 1. Akt, Nr. 11 (Finale) |
| • Mozart, W. A. | <i>Die Zauberflöte</i> | Overture, cc. 1-58 |
| • Mozart, W. A. | <i>Die Hochzeit des Figaro</i> | 1. Akt, Nr. 5 (Duettino) |
| • Mozart, W. A. | <i>Così fan tutte</i> | Nr. 10, cc 32-fi |
| • Mozart, W. A. | <i>Così fan tutte</i> | 2. Akt, Nr. 31 (Finale) |
| • Schumann, R. | Sinfonie Nr. 2 C-Dur op.61 | 2.Satz: Scherzo |
| • Strauss, R. | <i>Also sprach Zarathustra</i> | Nr. 7-9 (solo) |
| • Strauss, R. | <i>Don Juan</i> op. 20 | Cc. 1-62 |
| • Verdi, G. | <i>Falstaff</i> | 2. Akt, 2. Teil |
| • Wagner, R. | <i>Lohengrin</i> | Vorspiel cc 1-17, 57-67 |
| • Wagner, R. | <i>Walküre</i> | 3. Akt, Nr. 19 a
9 cc. después del Nr.20 |
| • Wagner, R. | <i>Siegfried</i> | 3. Akt, 3 Szene |

Carmen

1. Akt, Nr. 11 (Finale)

Violine II

Georges Bizet

Allegretto vivo $\text{♩} = 84$
con sord.

ppp leggerissimo

1

tr 2 *tr* 2 *tr* 2 IV *tr* 2 *tr* 2 *tr* 2 2

Die Zauberflöte.

Ouverture.
Adagio.

Violino II.

W. A. Mozart. Werk 620.

8 *ff*

16 *cresc. p cresc. p sf p*

21 *Allegro. p f p f p f p*

28 *tr. tr. f p f p*

35 *sfz sfz f*

41

49 *sf sf*

56 *p*

Die Hochzeit des Figaro

1. Akt, Nr. 5 Duettino

Violine II

Allegro ♩ = 132

Musical notation for measures 1-3. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music consists of eighth notes with triplet markings above the first four measures. Dynamics are *p* at the beginning and *pp* later in the first measure.

Musical notation for measures 4-6. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music consists of eighth notes.

Musical notation for measures 7-9. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music consists of eighth notes.

Musical notation for measures 10-12. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music consists of eighth notes.

Musical notation for measures 13-16. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features triplet markings and slurs. Dynamics are *p* at the beginning.

Musical notation for measures 17-20. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features triplet markings and slurs.

Musical notation for measures 21-23. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music consists of eighth notes. Dynamics are *pp*.

Musical notation for measures 24-26. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music consists of eighth notes. Dynamics are *mf* and *pp*.

27

mf *p*

30

simile

33

mf *p* 1

38

p *cresc.* *f* *pp*

41

44

cresc. *p*

47

cresc. *p* *simile*

50

mf

COSÌ FAN TUTTE

Nº 10. Terzettino.

Violino II.

W.A. Mozart

Andante.

Con sordini

p

4

7

11

14

5

p

24

cresc.

27

3

f

p

cresc.

f

p

///

Cosí fan tutte

2. Akt, Nr. 31 (Finale)

Violine II

Wolfgang Amadeus Mozart
KV 588

Allegro assai

3 3 3 3
p

4

f

7

p

10

14

34

p

37

40

p

45

48

f

Symphonie Nr. 2

C - Dur / C major

Robert Schumann
op. 61

2. Satz: Scherzo
Violine I

Allegro vivace ♩ = 144

mf

5 3 1 2 2 cresc.

9 f mf

12 p Fl. 1.

16 4 3 1 2 p

20 poco rit. a tempo

25 0 3 4 4 1 f p

29 cresc.

33 1 2 1 2 1 2 1 f

37 2 3 3 4 4 f

41 4 3 2 2 p

45 1 2 2 p //

80 *mf* *f*

84

88 361 *f sempre*

362 0 1 2 1 1 3 2 3 4 0 4 0 1 1

366

370 3 3

374 4 0 1 1

378 4

382 1 0 1

386 3 0 4 4

390 3 1 1

394 1

Detailed description: This page of a musical score for guitar contains ten staves of music, numbered 80 to 394. The music is written in a single melodic line on a treble clef staff. It begins with a dynamic marking of *mf* (mezzo-forte) and later changes to *f* (forte). A section starting at measure 361 is marked *f sempre* (forte sempre). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (0-4) are placed above notes to indicate fingerings. There are also some performance markings like accents (>) and slurs. A double bar line with repeat dots (//) is used to indicate a section break between measures 361 and 362. The key signature has one sharp (F#) and one flat (Bb).

ALSO SPRACH ZARATHUSTRA

Strauss, R.

7 *4 arco* Solo *espr.* die übrigen *pizz.* *p* *mf*

Solo *cresc.* *arco* *f* *ff*
(mit Dämpfer) *molto cresc.*

Solo *pp* *mf* *espr.* *3* *hervortretend*

Solo *dim.* *immer ruhiger* *pp* *espr.* *3* *hervortretend* *f* *sp* *p espr.* *dim.*
geteilt (Dämpfer weg) am Steg *p* *fp* *dim.*

Solo 9 *pp* *gewöhnlich* *pp*

Detailed description: This is a page of a musical score for piano, titled 'Also Sprach Zarathustra' by Richard Strauss. It contains measures 7 through 9. The score is written for a grand piano with two staves. Measure 7 begins with a 'Solo' marking and a '4 arco' instruction. The right hand plays a melodic line with 'espr.' (espressivo) and 'die übrigen pizz.' (the others pizzicato) markings. The left hand plays a bass line starting with a 'p' (piano) dynamic. Measure 8 features a 'Solo' marking and a 'cresc.' (crescendo) instruction. The right hand continues with 'arco' and 'f' (forte) dynamics, while the left hand has a 'molto cresc.' instruction and a 'ff' (fortissimo) dynamic. Measure 9 starts with a 'Solo' marking and a 'dim.' (diminuendo) instruction. The right hand has 'pp' (pianissimo) and 'espr.' markings, and the left hand has 'p' and 'fp' (fortissimo) dynamics. The score concludes with a 'gewöhnlich' (normal) marking and a 'pp' dynamic. The page number '9' is written above the final measure.

Don Juan

Violine I und II

Richard Strauss
op. 20

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

ff

ff

6

ff 3 3 3 Pk. ff ff vibrato

Detailed description: This system contains measures 6 through 11. It features two staves of music. The upper staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains several triplet markings (indicated by a '3' below the notes) and dynamic markings of *ff*. A 'Pk.' (pizzicato) marking is present. The lower staff mirrors the upper staff's melodic line. The system concludes with a *ff* dynamic and a *vibrato* instruction.

12

Detailed description: This system contains measures 12 through 19. It consists of two staves. The upper staff continues the melodic line with various articulations and slurs. The lower staff provides a harmonic accompaniment. The system ends with a double bar line and repeat dots.

20

VI. I / II unisono

mf ff ff Vlc. ff

Detailed description: This system contains measures 20 through 24. It features two staves. The upper staff has a dynamic marking that transitions from *mf* to *ff*. A section labeled 'VI. I / II unisono' begins in measure 22. The lower staff includes a *Vlc.* (viola) part with a *ff* dynamic. The system concludes with a double bar line and repeat dots.

25

ff Vlc. ff

Detailed description: This system contains measures 25 through 30. It consists of two staves. The upper staff features a complex melodic line with numerous triplet markings and dynamic markings of *ff*. The lower staff includes a *Vlc.* (viola) part with a *ff* dynamic. The system ends with a double bar line and repeat dots.

30 *fff* VI. I / II unisono

Ob. *fff*

Detailed description: This system contains measures 30 through 33. The top staff is for VI. I / II unisono, and the bottom staff is for Ob. Both parts are marked *fff*. The music consists of eighth-note triplets and sixteenth-note patterns with various articulations like accents and slurs.

34

Fl. *fff*

Detailed description: This system contains measures 34 through 39. The top staff continues the VI. I / II unisono part, and the bottom staff is for Fl. Both parts are marked *fff*. The music features complex rhythmic patterns with triplets and slurs.

50 *Molto vivo* *f* *p*

Detailed description: This system contains measures 50 through 53. The tempo is marked *Molto vivo*. The top staff is for VI. I / II unisono and the bottom staff is for Fl. The dynamics range from *f* to *p*. The music is characterized by rapid eighth-note patterns with many slurs and accents.

54 *p* *cresc.*

Detailed description: This system contains measures 54 through 57. The top staff is for VI. I / II unisono and the bottom staff is for Fl. Both parts are marked *p* and include *cresc.* markings. The music features eighth-note triplets and slurs.

58 *ff*

Detailed description: This system contains measures 58 through 61. The top staff is for VI. I / II unisono and the bottom staff is for Fl. Both parts are marked *ff*. The music continues with eighth-note patterns and slurs.

Falstaff

2. Akt, 2. Teil
Violine I und II

Giuseppe Verdi

Più mosso ♩ = 138

VI. II *staccatissimo*

Musical notation for Violin II (VI. II) in G major, 2/4 time. The piece is marked "Più mosso" with a tempo of 138 beats per minute. The notation is in a single staff with a treble clef. It features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Fingerings are indicated with numbers 0, 1, 2, and 4. The music is characterized by a "staccatissimo" articulation.

Musical notation for Violin I (I) and Violin II (II). Violin I (I) is in a single staff with a treble clef, playing a melodic line with a "ppp staccatissimo" dynamic. Violin II (II) is in a single staff with a treble clef, playing a supporting line with a "ppp" dynamic. The two parts are in G major, 2/4 time.

Musical notation for Violin I (VI. I) in a single staff with a treble clef. It features a melodic line with a "p" dynamic. The notation is in G major, 2/4 time.

Musical notation for Violin I (VI. I) in a single staff with a treble clef. It features a melodic line with a "p" dynamic. The notation is in G major, 2/4 time.

Musical notation for Violin I (VI. I) in a single staff with a treble clef. It features a melodic line with a "p" dynamic. The notation is in G major, 2/4 time.

Musical notation for Violin I (VI. I) in a single staff with a treble clef. It features a melodic line with dynamics ranging from "f" to "p". The notation is in G major, 2/4 time.

Musical notation for Violin I (VI. I) in a single staff with a treble clef. It features a melodic line with a "f" dynamic. The notation is in G major, 2/4 time.

LOHENGRIN.

VIOLINO II.

AKT I.

R. Wagner.

VORSPIEL.
Langsam.

natürlich

2 Solo-Violenen.
*) Durch Flageolett
hervorzubringen

Tutti-Violenen.
(In gleicher Stärke
zu besetzen.)

1

p

pp

p

7

p

dim.

p

dim.

13

pp

pp tremolo

dim.

p

dim.

57

p sehr ruhig

60

più p

più p

pp

auf der G-Saite

Die Walküre

III. Aufzug.

I. SCENE.

Violino II.

Tromp.

19 Più animato.

p

poco cresc.

p

20

cresc.

mf

p

SIEGFRIED

3. Akt, 3. Szene

Violine I und II

Sehr lebhaft