

Program obowiązkowy/ obligatory program

### **Altówka solo/Viola solo**

1 etap/ The first step: Stamitz – Viola Concerto D-dur or Hoffmeister – Viola Concerto D-dur - 1 część z kadencją/1 part with cadenza

Partie orkiestrowe/ Orchestral parts: Strauss – Don Kichot / Elgar – In the South/ Debussy – Iberia

2 etap/The second step: Bartok or Walton, or Hindemith – Viola Concerto - 1 część lub 2 i 3 cz. /1 part or 2 and 3 part

Partie solowe i orkiestrowe/ Solo and orchestral parts: Mozart – Symphony nr 41 KV 551/Beethoven – Symphony nr 3/Bruckner – Symphony nr 4 – fragment/Prokofiew – Symphony nr 1/Szostakowicz – Symphony nr 5/ Strauss – Don Juan/ Strauss – Also sprach Zarathustra

Viola.

Mässig. Don Quixote, der Ritter von der traurigen Gestalt.

4 13 14 Maggiore (Sancho Panza.)

6

Var. III.  
Mässiges Zeitmass.

Viola.

*pizz. arco* *Solo-Viol.* *Solo.* *C Saite nach h herunterstimmen.*  
2 *pp* 3 *Die Uebrigen.*

3 *cresc.* 1

*p* *mf*

27 *cresc.* *pp* *cresc.* *accel.*

28 *Früheres Zeitmass.* *mf* *cresc.* *ff* *2* *2* *Horn Clar.*

29 *etwas drängend* *f* *1* *1* *f* *cresc.*

*lebhaft* *ff* *ff* *pizz.*

Strauss — Don Quixote

Viola.

Solo. *ff* *ff* *mf*

*p* arco *pp* *pp*

30 *p* *mf* *p*

31 *f* *f* *mf*

32 *p* *f*

*ff* *ff* *ff* *ff* *p*

33 *mf* *pizz.* *dim.* *dim.* *un* 34 1 4

# Viola.

Viol. I. 43 *ff*

44 *Etwas schneller.* 45 *Bläser.* 6

Solo. 46 *Etwas ruhiger.* 47 *lebhaft und lustig.*

Tromp. I. u. II. *sehr ausdrucksvoll.* 1 *glissando* 5

Die Übrigen. mit Dämpfern, geteilt *sfz*

## Var. V.

Sehr langsam:

4 48 9 49 6 50 *schnell.* 2 *erstes* 51 *rit. Zeitmass.* 9 *schnell.*

1 *quasi Cadenza.* 5

## Var. VI.

52

Oboe I.

53 *noch schneller.* *ff*

Viol. I.

*mässiger.* Solo. *erstes* *Zeitmass, schnell.* *sehr* *(hervortretend)*

Solo. 54 *ff*

1.-2 Pult. mit Dämpfern. *pp*

3.-4 Pult. mit Dämpfern. *pp*

5.-6 Pult. mit Dämpfern. *ppp*

Viola.

Solo.

1. 2. Pult. *pp* immer  $\frac{2}{4}$  Dämpfer weg.

3. 4. Pult. *pp* immer  $\frac{2}{4}$  Dämpfer weg.

5. 6. Pult. *pp* immer  $\frac{2}{4}$  Dämpfer weg.

Solo. 55 *f* (hervortretend)

die Uebrigen. *dim.*

56 *pp* Clar. I.

Var. VII.

ein wenig ruhiger als vorher.

57 Alle.

Viola.

72 Solo Bratsche. *p* *mf* *pp*

73 *p* *mf* *cresc.*

74 *ff* *ff* *Alle*

75 *dim.* *pp* *Finale. Sehr ruhig.* *Cello Solo.*

77 *Cello Solo.* *mf*

78 *mit Dämpfern.* *1* *2* *p*

*etwas drängend.* *2* *mf*

*zurückhaltend.* *79 pizz. sehr ruhig.* *4* *80 arco* *pp grazioso*

*Dämpfer weg.*

*immer ruhiger werden.* *1* *pizz.* *81* *1* *mf* *p*

*82 arco* *1* *p* *5* *mf* *dim.* *pizz.* *p*

Elgar — In the South

Viola.

10

SOLO. *con molto espress.*  
*pp* (TUTTI tacent.) *dolce*

*dim.* *quasi ad lib.*  
*dolce dim.*

35

*a tempo*  
*dim.* *ppp* *Corn*

36

TUTTI.  
I. *pp*  
TUTTI.  
divisi *pp*  
TUTTI. *pp*  
divisi

SOLO. *dolce*  
TUTTI divisi. *ppp*  
*unis.* *sonore*  
37 1 2 3 4

TUTTI.

38

1

*pp* *Corno* 39 SOLO.  
*pp* (TUTTI tacent.)



Debussy — Images No. 2 Iberia

4

ALTOS

Meno mosso poco a poco

12

6 ALTOS

arco pizz. arco pizz. arco pizz.

ff f p

arco pizz. arco pizz. arco pizz.

p

Detailed description: This system contains measures 12 and 13. The top staff is for 6 Altos. Measure 12 starts with a forte (ff) dynamic and an arco instruction. Measure 13 begins with a piano (p) dynamic and an arco instruction. The bottom staff provides accompaniment with pizzicato (pizz.) and arco markings. A fermata is placed over the end of measure 13.

13

arco pizz. arco pizz. arco pizz. arco

dim. più p p

arco pizz. arco pizz. arco

dim. più p

Detailed description: This system contains measures 14 and 15. The top staff is for 6 Altos. Measure 14 starts with a piano (p) dynamic and an arco instruction. Measure 15 begins with a piano (p) dynamic and an arco instruction. The bottom staff provides accompaniment with pizzicato (pizz.) and arco markings. A fermata is placed over the end of measure 15.

14

pizz. arco pizz. arco

dim. più p pp

pizz. arco pizz. arco

dim.

Detailed description: This system contains measures 16 and 17. The top staff is for 6 Altos. Measure 16 starts with a piano (p) dynamic and an arco instruction. Measure 17 begins with a piano (p) dynamic and an arco instruction. The bottom staff provides accompaniment with pizzicato (pizz.) and arco markings. A fermata is placed over the end of measure 17.

UN ALTO SOLO

15

mf soutenu et très expressif

6 ALTOS

arco pizz. arco

arco pizz. arco

pp

Detailed description: This system contains measures 18 and 19. The top staff is for a solo Alto. Measure 18 starts with a mezzo-forte (mf) dynamic and the instruction 'soutenu et très expressif'. Measure 19 begins with a mezzo-forte (mf) dynamic. The bottom staff is for 6 Altos with pizzicato (pizz.) and arco markings. A fermata is placed over the end of measure 19.

mf pizz. arco pizz. mf

pizz. arco pizz.

pp

Detailed description: This system contains measures 20 and 21. The top staff is for a solo Alto. Measure 20 starts with a mezzo-forte (mf) dynamic. Measure 21 begins with a mezzo-forte (mf) dynamic. The bottom staff is for 6 Altos with pizzicato (pizz.) and arco markings. A fermata is placed over the end of measure 21.

Debussy — Images No. 2 Iberia  
ALTOS

ALTO SOLO

Musical score for measures 14-15. The upper staff is marked *mf* and *6 ALTOS arco*. The lower staff has *arco* and *pizz.* markings.

16

Musical score for measures 16-17. The upper staff has *arco* and *pizz.* markings. The lower staff has *arco* and *pizz.* markings.

17 Animez peu à peu

Musical score for measures 18-21. The upper staff has *pizz.*, *arco*, *pizz.*, *mf*, and *tenuto* markings. The lower staff has *pizz.*, *arco*, *pizz.*, *UNIS*, *mf*, *DIV à 2*, *arco*, and *pizz.* markings.

Musical score for measures 22-25. The upper staff has *arco*, *pizz.*, *f*, *arco*, and *pizz.* markings. The lower staff has *pizz.*, *arco*, *pizz.*, *arco*, and *pizz.* markings.

18

Modéré bien rythmé (♩ = 144)

Musical score for measures 26-29. The upper staff has *più f*, *arco*, and *TUTTI* markings. The lower staff has *arco*, *pizz.*, and *f* markings. The lyrics "cre - scen - do" are written below the upper staff. A large diagonal line is drawn through the end of the score.

# Sinfonie Nr. 41

C - Dur / C major  
„Jupiter“

Wolfgang Amadeus Mozart  
KV 551

## 4. Satz : Finale Allegro molto

The image shows a page of a musical score for the 4th movement of Mozart's Symphony No. 41, 'Jupiter'. The score is written for a grand staff (treble and bass clefs) and is in C major. The tempo is marked 'Allegro molto'. The page contains ten systems of music, each starting with a measure number in a box: 19, 24, 29, 34, 48, 55, 176, 182, 188, 197, and 204. The music features various dynamics including *f* (forte) and *p* (piano), and includes articulation marks such as accents, slurs, and breath marks. There are also some performance instructions like '7' and '5' above notes. The score ends with a double bar line and repeat dots at measure 204.

Beethoven - Eroica, cz I, t. 233-248 (Allegro con brio)

Musical score for measures 226-250. The score is in bass clef with a key signature of two flats (B-flat and E-flat). Measure numbers 226, 234, 242, and 250 are indicated. Dynamics include *sf* (sforzando), *cresc. sf* (crescendo sforzando), and *ff* (fortissimo). There are several slanted lines drawn through the score, possibly indicating editing or performance instructions. A large '1' is written above the final measure (250).

Beethoven - Eroica  
cz I, t. 647-673 (Allegro con brio)

Musical score for measures 641-687. The score is in bass clef with a key signature of two flats. Measure numbers 641, 651, 658, 663, 670, and 687 are indicated. Dynamics include *cresc.* (crescendo), *f* (forte), *sf* (sforzando), *ff* (fortissimo), and *p* (piano). There are several slanted lines drawn through the score. A large 'W' is written above measure 670, and a large '5' is written above measure 687.

Beethoven, "Eroica", Op. 3, IV, t. 59-75

51b 2. 3 1 Vc. soli arco p

61 cresc. p

67 cresc. p cresc.

74 p p cresc. sf

82 decresc. p f sf

# Sinfonie Nr. 4

Es- Dur / Eb major  
„Romantische“

## 2. Satz

Anton Bruckner

Andante quasi Allegretto [ $\text{♩} = \text{ca. } 76$ ]

© 51 *con sordino*

Musical staff 51: *mf lang gezogen* *cresc. gezogen* *dim.* *tr*

Musical staff 55: *mf cresc. gezogen* *pp* *tr*

Musical staff 59: *cresc.* *gezogen* *dim.* *pp*

Musical staff 63: *p lang gezogen* *dim.* *mf lang gezogen*

Musical staff 68: *pp* *mf gezogen* *pp* *f*

Musical staff 72: *dim.* *pp* *cresc.* *lang gezogen* *tr*

Musical staff 77: *lang gezogen* *dim.* *pp* *V*

VIOLA

**D**  
*mf* *di - mi nu -*

*en - ilo* *p*

**E**  
*p* *f*

**F**  
*p* *f* *ff* *dim.*

*f* *p* *pp* *p* *p* *f*

*ff* *f* *ff*

*1.* *ff* *2.* *f*

*p sul punto del arco* *pp* *p*

*pp* *p* *p* *mf*

*1 J pizz.* *arco V* *mf* *ff*

VIOLA

*mf* *f* *p* *mf*

*cresc.* *f molto dim.* *pizz.* *p*

*arco* *pp* *p*

*div.* *ff* *pp* *p* *div.* *1*

*pizz.* *unis* *1 arco V* *2* *V* *N 2*

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

*mf* *mp* *f* *mf* *di.*

*mi - nu - en - do* *p*

*p* *f* *cresc.*

*ff*

*f* *ff* *p* *3* *V* *3 T* *V* *p*

*1* *V* *1* *V* *f subito* *U*

*ff* *f* *ff* *ff* *ff*



Sinfonie No. 5

D. Szostakowicz

14 3 unis. *molto dim.* 5 1

*p* *cresc.* *ff* *dim.* *ppp* *P espress*

17 12

22 *Allegro non troppo* 1 *ff*

23

24

25 *div.* *div. a3*

The image shows a page of musical notation for the fifth symphony by Dmitri Shostakovich. It consists of several staves of music. The first staff is a bass clef staff with a 3/4 time signature and a key signature of one flat. It contains measures 14 through 17. Dynamics include *p*, *cresc.*, *ff*, *dim.*, *ppp*, and *P espress*. There are performance markings like *unis.* and *molto dim.*. A large diagonal slash is drawn over the first staff. The second staff is a treble clef staff with measures 17 and 12. The third staff is a bass clef staff with measure 22, marked *Allegro non troppo* and *ff*. The fourth staff is a bass clef staff with measure 23. The fifth staff is a treble clef staff with measure 24. The sixth staff is a bass clef staff with measure 25, marked *div.* and *div. a3*. A large diagonal slash is drawn over the sixth staff.

Richard Strauss  
Don Juan, Op.20  
t.1 - 5t.pzed D

VIOLA

*Allegro, molto con brio*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*pizz.* *arco* *mf* *pp* *tranquillo* *p*

*1*

# Viola

*molto vivo*

*p* *cresc.* *espr.*

*rapidamente*

*ff* *poco calando*

*div.* *poco calando* *dim.* *ppp* *tranquilla*

*pp* *pp* *ppp* *tranquillo*

*ppp* *tranquilla* *ppp* *tranquillo*

*pp* *pp* *ppp* *tranquillo*

*p* *pp*

*pp*

*Solo* *espr. molto*

*pp*

Richard Strauss  
Also Sprach Zarathustra, Op. 30

Bratsche:<sup>2</sup>  
(1.2.3. Pult.)

Sehr breit.

Contrafagott. Tromba

gell.

1

nicht geholt

ff

cresc.

ff

weniger mit. 1 breit Dämpfern (Dämpfer weg.) 2 rit. temp. werden a breiter Gorno III & IV, lu F.1. Pult

2 pp

1 2 1

Mässig langsam.

1. Pult

espr.

2. P.

(mit Dämpfer)

cresc.

pp

2

espr.

1. Pult

2.3.P.

dim.

mf

cresc.

pp

mf

cresc.

Sehr breit.

cresc.

1

2.3.

cresc.

ff

espr.

mf

1

2.3.

dim.

pp

pp

ritard.

Bowektor.

1

2.3.

dim.

pp

pp

ritard.

Bowektor.

1

2.3.

dim.

pp

pp

ritard.

Bowektor.

# Bratsche<sup>a</sup>

*Solo.*  
*ohne Dämpfer.*  
*aspr.*  
*mit Dämpfer*  
*aspr.*  
*die übrigen*  
*dim.*  
*pp senza cresc.*

*Solo.*  
*pp*  
*molto cresc.*  
*ff*  
*(geil)*  
*cresc.*

*Solo.*  
*dim.*  
*f hervortretend*

*Solo.*  
*immer ruhiger*  
*f hervortretend*  
*3 espr.*  
*mf*  
*dim.*

*Solo.*  
*espr.*

*Solo.*  
*3*  
*pp*  
*fp*  
*dim.*  
*dim.*

Bratsche<sup>1</sup>

**Solo. 9**  
die übrigen *pp* *respr.* *ppp* 15  
Dinander weg.

**Fag. I.** *p* *dim.* 10

*allmählich etwas weniger langsam.*  
*respr. cresc.* *mf* *cresc.* *f* *f* *cresc.* *ff* *p* **Schuell.**

**1. P. geteilt** *pp*  
**2. P. geteilt** *pp*

**11** *poco acceler.* *f* *pp* *pp*  
*pp* *dim.* *pp*

**1. 2. P.** *poco ritard.* *dim.* **1** *ritm.* *etwas weniger langsam* *pp* **2** *Sehr langsam* *etwas weniger langsam* *pp* **2**

**3. P.** *pp* *pp* *pp* *pp*

**Vcl. II.** *pp* *pp* *pp*