

AUDITIEPROGRAMMA

NEDPHO / CvA MASTERACADEMIE 2016

HARP

Solowerken:

een keuze uit:

- | | |
|----------------|--|
| Gabriel Fauré | Impromptu opus 83 |
| Paul Hindemith | Sonate (1 st and 2 nd mvt) |

Orkestwerken: (orchestra excerpts):

- | | |
|------------------|-------------------------------------|
| H. Berlioz | Symphonie fantastique: 2e deel |
| G. Donizetti | Lucia di Lammermoor: cadenza |
| G. Mahler | Symfonie nr. 5: Adagietto (tot [2]) |
| M. Ravel | Tzigane: cadenza en [12] tot [14] |
| R. Strauss | Salomes Tanz |
| P.I. Tsjaikovski | Swan Lake: cadenza |

Hector Berlioz
Symphonie Fantastique, Op. 14

Arpa I.

I. tacet.

II.

Ein Ball.

Un Bal. A Ball.

Valse.

Allegro non troppo. (d. 60)

Handwritten: ---|---v---

Handwritten annotations: Basso, Soli. pp, 3: Hp II, Si b., 2: Hp II.

Handwritten annotations: Basso, Si b., Hp II, Basso, Fa#, Re, Ut, cresc., F#3, A4.

Handwritten annotations: 21 Hp II, C#, D#, 22, rall., Tempo I, Viol., 12, 2, 3, 4, 5.

in A

Handwritten annotations: 21, 2, 3, 4, 2, 3, 4, 1, 2, 3, 1, 3, 1, 2, 1, 3, 4, 2, 4, 2, 3, 1, 1.

Handwritten annotations: 23, 1, 3, 2, 4, 1, 1, 4, 2, 23, 1, Viol., 24, 7, (5+1)F4.

Berlioz — Symphonie Fantastique

2

Arpa I.

Musical score for Arpa I, measures 25-26. The score is in G major and 3/4 time. Measure 25 features a triplet of eighth notes in the right hand and a bass line with a forte (f) dynamic. Measure 26 continues with a similar texture, marked *senza rit.* (without ritardando) and piano (p). Fingerings 5 and 7 are indicated.

Musical score for Arpa I, measures 27-28. Measure 27 shows a change in dynamics to forte (f) and includes a fingering of 1. Measure 28 continues with a forte (f) dynamic and includes fingerings 7 and 44. The tempo marking *senza rit.* is present above the staff.

Musical score for Viol. II and Arpa II, measures 29-30. Measure 29 features a Viol. II part with a fingering of 14 and an Arpa II part with a fingering of 6. Measure 30 continues with Viol. II fingerings 7, 8, 9, 10 and Arpa II fingerings 11, 12, 13, 14, 15. The dynamic is marked *mf* (mezzo-forte).

Musical score for Viol. II and Arpa II, measures 31-32. Measure 31 features a Viol. II part with a fingering of 10 and an Arpa II part with a fingering of 17. Measure 32 continues with a *mf* dynamic and includes fingerings 18 and 19.

Musical score for Viol. II and Arpa II, measures 33-34. Measure 33 features a Viol. II part with a fingering of 14 and an Arpa II part with a fingering of 21. Measure 34 continues with a *mf* dynamic and includes fingerings 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Musical score for Viol. II and Arpa II, measures 35-36. Measure 35 features a Viol. II part with a fingering of 8 and an Arpa II part with a fingering of 7. Measure 36 continues with a *mf* dynamic and includes fingerings 8, 9, 7, 1, 5, 6, 7. The dynamic is marked *mf*.

Musical score for Viol. II and Arpa II, measures 37-38. Measure 37 features a Viol. II part with a fingering of 8 and an Arpa II part with a fingering of 7. Measure 38 continues with a *mf* dynamic and includes fingerings 8, 9, 7, 1, 5, 6, 7. The dynamic is marked *mf*.

Musical score for Viol. II and Arpa II, measures 39-40. Measure 39 features a Viol. II part with a fingering of 8 and an Arpa II part with a fingering of 7. Measure 40 continues with a *mf* dynamic and includes fingerings 8, 9, 7, 1, 5, 6, 7. The dynamic is marked *mf*.

Musical score for Viol. II and Arpa II, measures 41-42. Measure 41 features a Viol. II part with a fingering of 8 and an Arpa II part with a fingering of 7. Measure 42 continues with a *mf* dynamic and includes fingerings 8, 9, 7, 1, 5, 6, 7. The dynamic is marked *mf*.

Berlioz — Symphonie Fantastique

Arpa I.

Tempo I.

Animato.

Berlioz — Symphonie Fantastique

Arpa I.

Tempo I. con fuoco.

4

Clar. *rall.*

8 9 10 *ff*

animato

cresc.

più vivo string.

ff

F# 3 *ff*

III. IV. e V. tacent.

LUCIA DI LAMMERMOOR

GABRIANO DONIZETTI

N° 1. e 2. *TACE*

N° 3.-Scena e Cavatina «*Regnava nel silenzio*»

2# in 4
Maestoso

ff *p*

G# *p*

8va *8va* *Etc.*

23 *E# p* *A#* *E G A G* *B D* *Bb-D G*

7

3 *3* *3*

3)
Kadenz Lucia di Lammermoor

The image shows a handwritten musical score for a cadenza in Lucia di Lammermoor. The score is written on five systems of staves, each system containing a piano part (treble and bass clefs) and a vocal part (treble clef). The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes several annotations: "8va" is written above the vocal staff in the first system, and "8va langsam anfangen" is written below the piano staff in the first system. In the second system, "kurz" is written below the piano staff and "Cresc." is written above it. In the fifth system, "8va" is written above the vocal staff, and "5" is written above a note in the vocal staff. The score ends with "usw." (et cetera) in the bottom right corner. The handwriting is in black ink on white paper.

G. MAHLER Symphony nr 5

Wie ich dich liebe,
Du meine Sonne,
ich kann mit Worten Dir's nicht sagen
Nur meine Sehnsucht
kann ich Dir klagen
Und meine Liebe
Mehne Wonnet

4. Adagietto

2b

in 4 $\text{♩} = 46-50$

Sehr langsam

Viol. I

pp *pp*

molto rit. *a tempo (molto adagio)*

Viola div. *pp*

5

Ab A# F# C#

Viol.

pp *pp* *pp* *pp*

Nicht schleppen (etwas flüssiger als zu Anfang)

pp *No dragging (as in beginning)*

(faster)

9

E B G#

Viol. II

12

Bb F# D#

Peters/Litolff

30241

15/15
G♭ 90
C#7

TZIGANE

MATERIEL REPARTITION A
Établissements DURAND
215, Rue du Faub. St-Honoré
75008 PARIS

HARPE

MAURICE RAVEL

1 Lento, quasi cadenza

13 13 13 15

von Solo

4 Quasi cadenza

SOL b 8 DO# RE# DO# RE#

SI b 3 2 1 2 3 4 1 2 3

SI b UT# SI b UT# 8 6 2 3 4 1 2 3

Accel.

gliss. gliss. gliss. FA b

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D. & F. 10,869

Paris, 4, Place de la Madeleine.

№ 79

C#7

think: 

4 Quasi cadenza

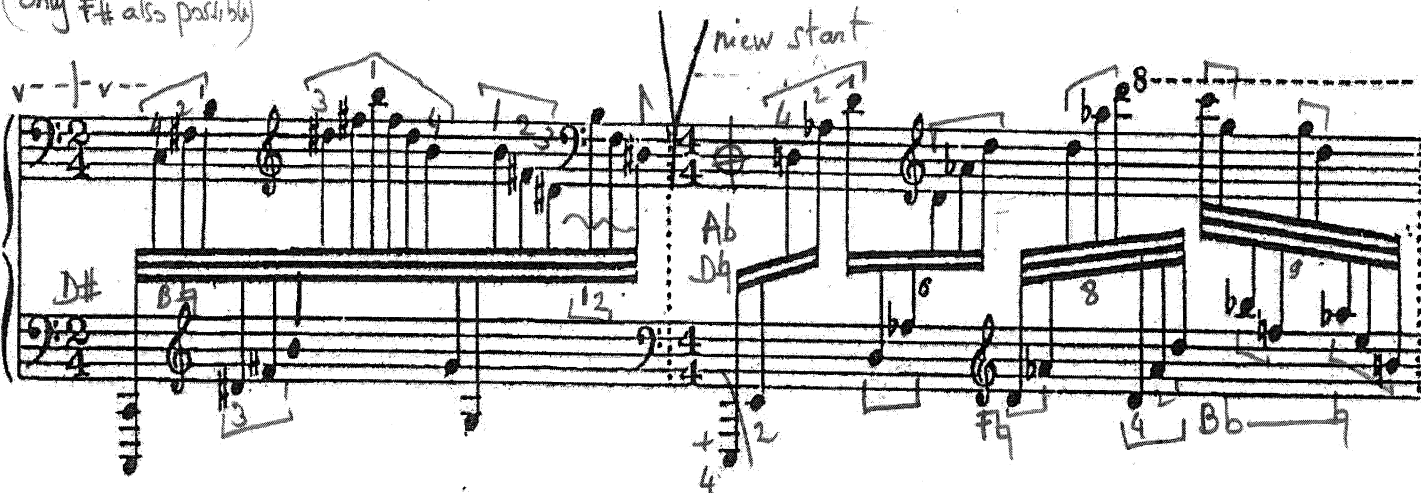
f $\text{♩} = 46$



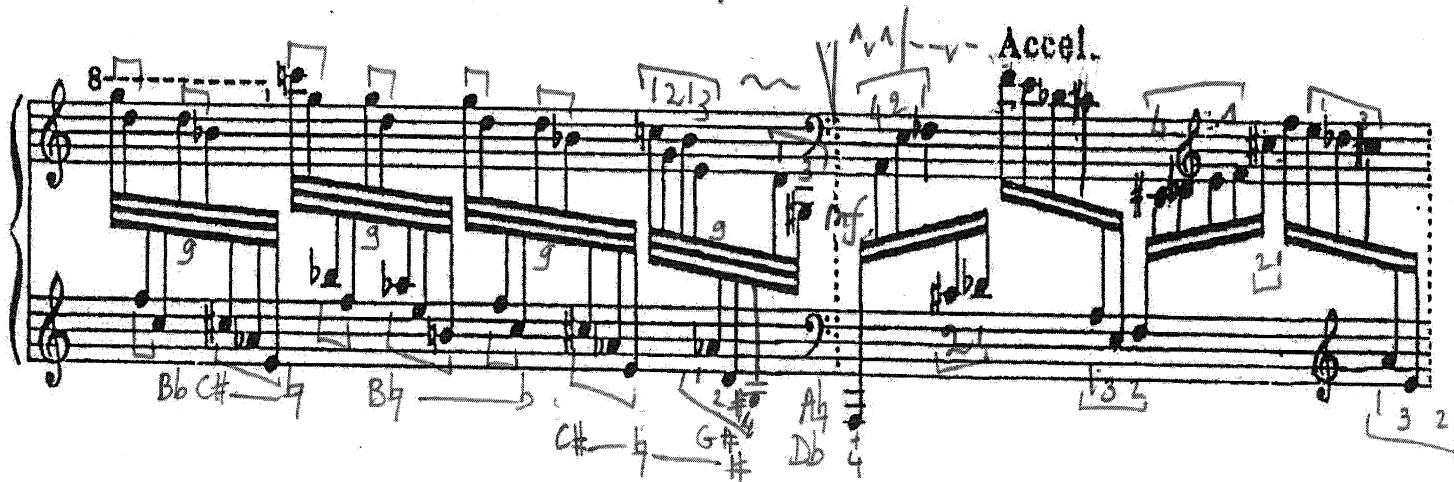
(only F# also possible)

v *v*

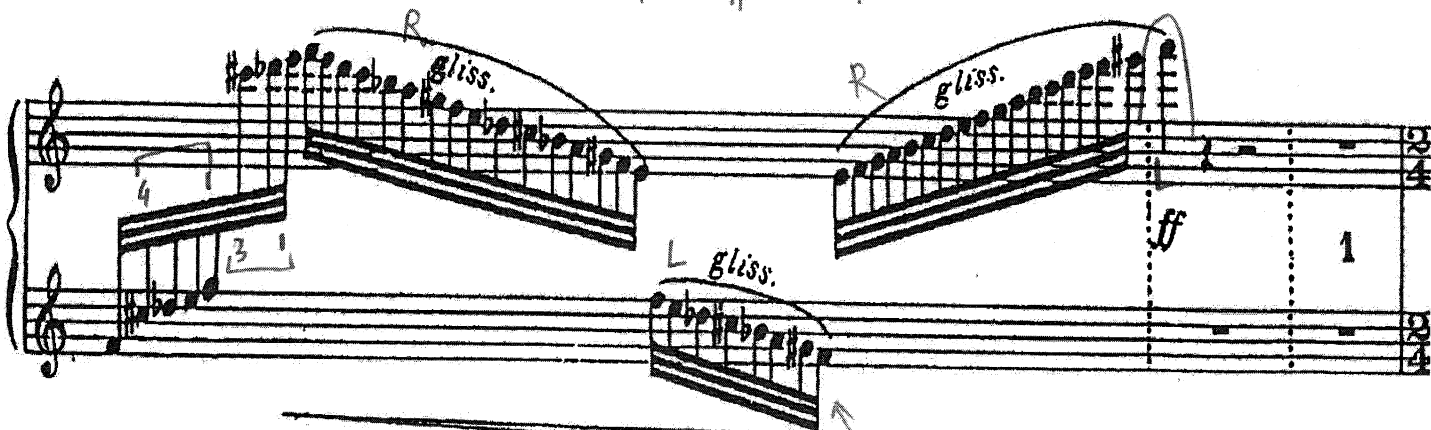
new start



Accel.



R *gliss.* *R* *gliss.* *L* *gliss.* *ff* 1



evt qva bassa

Salome p 1

+ C# 7

R. STAUSS

SALOMES TANZ

A - A / A M M + C# 7c

calando *Brise* *rit* $\text{♩} = 80$ WIEDER ERSTES ZEITMASS

(-lich / an / som)

Harfe I.

(7b) *f* (in 1) (3b) *pass. Brise* →

all. molto e un flussore (2b) + (5b) *Brise*

R $\text{♩} = 120$ $\text{♩} = 132$ (max $\text{♩} = 132$)

ritard. (molto) *accelerando* *ppc.*

viel bewegter $\text{♩} = 150$

V.S.!!!

Salone p3

24

Harfe I.

(vv - vvvv)

1

Handwritten musical notation for the first system, featuring a treble clef with a circled 'S' and a bass clef. Includes dynamic markings like *mf* and *etc*.

Handwritten musical notation for the second system, featuring a treble clef and a bass clef with a circled 'B#'. Includes a '+' sign.

Handwritten musical notation for the third system, featuring a treble clef with a circled 'T' and a bass clef with a circled 'Ab'. Includes a '3' marking.

Handwritten musical notation for the fourth system, featuring a treble clef with a circled 'A#' and a bass clef with a circled 'R'. Includes a '2' marking.

Handwritten musical notation for the fifth system, featuring a treble clef with a circled 'U' and a bass clef with a circled '3'. Includes a '2' marking.

Handwritten musical notation for the sixth system, featuring a treble clef with a circled 'Eb' and a bass clef with a circled 'E#'. Includes a '4' marking and a circled '4 3 2 1'.

A. 5501. 5506 F.

Swiss

Sabine p4

(vvv|vvv)

Harfe I. (♩ = 90)

25

ritard. *wieder etwas mässiger* *accelerando* *wieder etwas mässiger*

1 *dim.* *ff* *E#* 1 *G_b* *C₄* *E_b*

accelerando *wieder etwas mässiger* *poco accelerando* *all. ma non troppo*

s *ff* *dimp* *B_b* *G_b* *F*

Ab *G₇* *Db* *A₇*

accelerando *Sehr schnell.* *Z (♩ = 94.)*

4# *2 3 4* *1 2 3* *3 2 1* *1* *1* *1. Clar. (A)*

p *1* *F₇* *G₇* *B_b* *C₇*

Schwanensee

Ballett

2. Akt, Nr. 13

Peter I. Tschaikowsky
op. 20

Andante 1 *-1-1-1* (Orkest)

F# Ab
Cb

tel!

(3)

f

3 4

4

3

tel! *Solo*

mf

3 4

4

3

f

ff

3 4

4

3

Cadenza

p

C
Eb
C#

(3)

First system of musical notation, piano introduction. Treble and bass clef staves. The music consists of a series of eighth-note chords in the right hand and a simple eighth-note bass line in the left hand.

Second system of musical notation. Includes a handwritten instruction "Varieer met arp." with an arrow pointing left. The right hand features arpeggiated chords, while the left hand continues with eighth notes.

Third system of musical notation. Marked "rubato" and "allargando". The right hand has a series of chords, and the left hand has a simple bass line.

Fourth system of musical notation. Marked "cresc. e accell." and "p". The right hand has a series of chords, and the left hand has a simple bass line.

Fifth system of musical notation. Marked "kort", "des", "Eb", "ff", and "riten. molto". The right hand has a series of chords, and the left hand has a simple bass line. The system ends with a double bar line and the number 26 in a circle.