

## Probenspiel Konzertmeister:in 2025 – Oper Graz

Pflichtstück: (jeweils 1.Satz und Kadenz)  
Mozart KV 216, G-Dur  
oder KV 218 D-Dur  
oder KV 219 A-Dur  
und ein romantisches Konzert nach freier Wahl

### Solo

- R.Strauss: Ein Heldenleben
- N.Rimsky-Korsakow: Scheherazade
- P.Tschaikowsky: Schwanensee 2.Akt Nr. 13
- O.Nikolai: Die Lustigen Weiber von Windsor 2.Akt 9.Szene
- J.Brahms: 1.Sinfonie 2.Satz
- L.v.Beethoven: Missa Solemnis „Benedictus“
- J.S.Bach: Matthäus-Passion „Erbarme dich“

### Tutti

- R.Strauss: Don Juan
- S.Prokofjew: Symphonie Classique 4. Satz
- W.A.Mozart: Sinfonie Nr.39 Es -dur Finale

### Mit Kammerorchester

- W.A.Mozart: Divertimento in D KV 136  
(An der Konzertmeisterposition eine Probe leiten  
Striche, Dynamik... dürfen geändert werden.)

# Ein Heldenleben

Richard Strauss  
op. 40

Erstes Zeitmaß  
(lebhaft bewegt)

Lebhaft  
2

*Solo* *viel ruhiger* *p*

*viel ruhiger* *mf* *sfz* *poco calando* *sfz*

*beinahe doppelt so schnell* *heuchlerisch schmachtend* *f* *wieder sehr ruhig*

*(lustig)* *beinahe doppelt so schnell* *leichtfertig* *wieder sehr ruhig; voll Sehnsucht*

*viel lebhafter* *(übermütig)* *p zart, etwas sentimental*

*cresc.* *calando* *ff* *ff (sehr scharf)* *sehr ruhig*

*dim.* *(getragen) mf* *doppelt so schnell* *dim.*

*wieder etwas ruhiger* *allmählich wieder lebhafter* *mf (spielend)* *f*

*wieder langsamer* *pp (liebenswert)* *poco ritard.*

*wieder etwas ruhiger* *allmählich wieder lebhafter* *mf (spielend)* *f*

*wieder etwas ruhiger* *allmählich wieder lebhafter* *mf (spielend)* *f*

*wieder etwas ruhiger* *allmählich wieder lebhafter* *mf (spielend)* *f*

*wieder etwas ruhiger* *allmählich wieder lebhafter* *mf (spielend)* *f*

*poco accel.* 1 *a tempo* *ff* *p* *6* *6* *6* *6* *immer* *(lustig)* *3* *3* *3* *6* *cresc.* *3*

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

*plötzlich wieder ruhig und sehr gefühlvoll* *p* *6* *6* *6* *9*

*smorzando*

29 *espress.* *3* *3* *6* *f*

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

*ff* *20* *sfz (zornig)* *sfz* *sfz* *sfz* *sfz*

*(b.) (schnell und keifend)* *fff* *3* *3* *sfz*

*(allmählich nachlassen)* *sfz* *sfz* *dim.*

31 *sehr ruhig* 1

*p (zart und liebevoll)* 3 6

*pp* 6 1 9 *p*

3 6

*ppp* 6 6 6 6

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

36 *espr.* *cresc.*

37 *f* 8 (alle Violinen)

38 *ff* *dim.* *p*

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



4. Satz

1 Allegro molto  $\text{♩} = 152$

ff *tr* G.P.

6 Recit. Lento  
Cad. Solo

mf G.P. *P capriccioso*

*p sf*

Recit. Lento

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

Lento Recit.

*dolce e capriccioso*

*Cad.* *riten.*

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

2 Viol. Soli 1 Viol. Solo *riten.* 2 Viol. Soli

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

*a tempo*







# Die lustigen Weiber von Windsor

2. Akt, 9. Szene

Nr 7c Duettino: Fenton! Mein Mädchen!

Otto Nicolai

Moderato Solo dolce Adagio *rall.* *a tempo* *sf p* *p* [*mf*]

*cresc. poco a poco* *p* *cresc. e string.* *f p*

*pp* *mf* *f p*

*col canto p* *p* *f p* *sf* *cresc.* *fp*

*string.* *tr* *tr* *tr* *tr* *cresc.* *cresc.*

Tempo I *dolce* *cresc. poco a poco* *p* *cresc.*

*p* *f* *string.* *sf* *f* *f*

*p* *Cadenza, lento a piacere* *sf* *tr tr tr tr* *p cresc.* *fp* *p*

*p* *tr* *tr* *tr* *tr* *Adagio* *p* *Tutti*

Anna, Fenton *iang*

# Sinfonie Nr. 1

c-Moll / C minor

2. Satz

Andante sostenuto Solo  
Unisono mit 1. Horn + 1. Oboe

Johannes Brahms  
op. 68

90 *[mf]* *espr.* *cresc.*  
1.2. Vl. *[p]* *p* *cresc.*

95 *f* *p* Fl. *f* *p*  
*f* *p* Vcl. *mf* *p*

100 Horn Solo *espr.*  
2. Vl. *[p]* *cresc.*

103 *f* *mf* 1. Vl. *espr.*

107 Unisono mit 1. Klarinette Solo  
*dim.* 2. Vl. *p* 2. 1. Vl. *p*  
*dim.* 2. Vl. *pp* Br. *pp* 2. 2. Vl. *p*

115 Unisono mit 1. Vl. (oktaviert) Solo  
*pp* *mf* *p*

122 1. Vl. *pp* *pizz.* Solo arco *p*

# 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

VI 1

Musical score for measures 110-114. The top staff (Solo) is 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 bottom staff (VI 1) is in treble clef with the same key signature and time signature. It also begins with a double bar line and a repeat sign. The music features a melodic line in the solo part and a supporting line in the first violin. Dynamics include *p*, *cresc.*, *dim.*, and *p*. A section change is indicated by a 12/8 time signature at measure 111.

Musical score for measures 115-119. The top staff continues the melodic line with a trill (*tr*) in measure 115. The bottom staff (VI 1) is mostly silent, with a *pizz.* (pizzicato) instruction in measure 119. Dynamics include *cresc.* and *dolce cantabile*. A section change is indicated by a 3/4 time signature at measure 118.

Musical score for measures 120-124. The top staff continues the melodic line. The bottom staff (VI 1) has a rhythmic accompaniment of eighth notes. Dynamics include *cresc.*

Musical score for measures 125-129. The top staff continues the melodic line with a trill (*tr*) in measure 129. The bottom staff (VI 1) has a rhythmic accompaniment. Dynamics include *espressivo* and *cresc.*

Musical score for measures 130-134. The top staff continues the melodic line with a trill (*tr*) in measure 134. The bottom staff (VI 1) has a rhythmic accompaniment. Dynamics include *cresc.*, *f*, *arco*, *pizz.*, and *p*.

134

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

141

*cresc.*  
*p*

147

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

151

*cresc. pizz.*  
*p cresc.*

155

*trill*  
*rf arco ff sf sf f*  
*rf f f f*

159

*dolce*  
*pizz. p*

163

*cresc.*

*cresc.*

166

*tr*

170

*f* arco

*sf*

*sf*

*f* *sf* *sf*

174

*tr*

*p*

pizz.

*p*

177

180

Sopr. Solo

*cresc.*

arco

*f*

*cresc.*

*f*

no mi-ne

colla voce

# Matthäus-Passion

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

Johann Sebastian Bach

\*) Ausführung

Er - bar - me dich,

I. VI.

I. VI.

I. VI.

Alt

f

p

\*) Ausführung

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# DON JUAN

RICHARD STRAUSS, op. 20

Violine I

Measures 1-5: *ff*, triplets, slurs, dynamic markings.

Measures 6-10: *ff*, triplets, slurs, dynamic markings.

Measures 11-15: *mf*, slurs, dynamic markings.

Measures 16-21: *ff*, slurs, dynamic markings.

Measures 22-24: *ff*, triplets, slurs, dynamic markings. Box 'A' above measure 22.

Measures 25-27: *ff*, triplets, slurs, dynamic markings.

Measures 28-30: *fff*, triplets, slurs, dynamic markings.

33

35

38

43

48

52

56

59



VIOLIN I

Molto vivace  $\text{♩} = 152$  IV

arco

*ff* *p* *pp* *pp* *p*

A

*pp* *pp* *p*

B

*pp* *pp* *pp*

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

*div.* *unis.*

C

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

D

*mf* *di - ni - nu - en - do* *p*

*pp* *f*

E

*pp* *f* *mf*

F

*p* *f* *mf*

*ff* *dim.* *f* *p* *pp*

3

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics: *dim.*, *p*, *mp*, and *mp*. There are several slurs and accents. The word *unis* is written above the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics: *mf*, *cresc.*, *f molto dim.*, and *ppp sul punto del arco*. There are several slurs and accents. The letter *K* is written above the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a dynamic of *pp*. There are several slurs and accents.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics: *pp*, *pp*, *p*, *pp*, and *p*. There are several slurs and accents. The letter *L* is written above the staff.

SYMPHONIE Nr. 39 Es-Dur

4. Satz (Finale)

WOLFGANG AMADEUS MOZART, KV 543

Allegro

Violine I

*p*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

VIOLINO I

Divertimento in D

KV 136 (125<sup>a</sup>)

Divertimento I

Allegro

*f*

5

9

12

17

20

26

30

34

39

ossia:

# VIOLINO I

This musical score for Violino I consists of ten staves of music, numbered 43 through 100. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations include 'p' for piano and 'f' for forte. Performance instructions include 'V' for breath marks, 'V V' for accents, and 'tr' for trills. Measure numbers are placed at the beginning of each staff: 43, 48, 52, 61, 68, 72, 76, 81, 85, 88, 94, and 98. The music features a mix of melodic lines and rhythmic patterns, including sixteenth-note runs and slurred phrases.

# VIOLINO I

Andante *p*

6

13 *f*

19

23 *pp*

27

32

39

44

51 *p*

Detailed description: This is a page of a musical score for Violino I. It consists of ten staves of music in G major (one sharp) and 3/4 time. The tempo is marked 'Andante'. The score begins with a piano (*p*) dynamic. The first staff contains measures 1-5. The second staff contains measures 6-10. The third staff contains measures 11-15, with a forte (*f*) dynamic marking at the end. The fourth staff contains measures 16-20, featuring a triplet of eighth notes. The fifth staff contains measures 21-25, with a pianissimo (*pp*) dynamic marking. The sixth staff contains measures 26-31, including a triplet of eighth notes. The seventh staff contains measures 32-38, starting with a repeat sign. The eighth staff contains measures 39-43. The ninth staff contains measures 44-50. The tenth staff contains measures 51-55, ending with a piano (*p*) dynamic marking. The score is annotated with various performance instructions such as accents, slurs, and dynamic markings.

# VIOLINO I

This musical score for Violino I consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various performance markings and annotations:

- Staff 1 (Measures 57-60):** Features a triplet of eighth notes in measure 57, a trill in measure 58, and a fermata in measure 60. Handwritten annotations include a 'V' above the first measure and a '3' below the triplet.
- Staff 2 (Measures 61-64):** Marked *sul fasto* above the staff. Includes a trill in measure 62 and a fermata in measure 64. Handwritten annotations include 'ppp' and 'ppp' below the staff.
- Staff 3 (Measures 65-70):** Includes a trill in measure 65, a fermata in measure 67, and a triplet in measure 70. Handwritten annotations include 'V' and '3' above and below notes.
- Staff 4 (Measures 71-76):** Marked *Presto* above the staff. Starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. Includes several slurs and accents.
- Staff 5 (Measures 77-82):** Includes a trill in measure 77 and a fermata in measure 82. Handwritten annotations include 'V' and '3' above notes.
- Staff 6 (Measures 83-88):** Includes a trill in measure 83 and a piano (*p*) dynamic marking in measure 88. Handwritten annotations include 'V' and '3' above notes.
- Staff 7 (Measures 89-94):** Includes a piano (*p*) dynamic marking in measure 89 and a forte (*f*) dynamic marking in measure 94. Handwritten annotations include 'V' and '3' above notes.
- Staff 8 (Measures 95-100):** Includes a piano (*pp*) dynamic marking in measure 95 and a forte (*f*) dynamic marking in measure 100. Handwritten annotations include 'V' and '3' above notes.
- Staff 9 (Measures 101-106):** Includes a piano (*pp*) dynamic marking in measure 101 and a forte (*f*) dynamic marking in measure 106. Handwritten annotations include 'V' and '3' above notes.
- Staff 10 (Measures 107-112):** Includes a piano (*pp*) dynamic marking in measure 107 and a forte (*f*) dynamic marking in measure 112. Handwritten annotations include 'V' and '3' above notes.

# VIOLINO I

59 Viol. II *mf* *sub p*

71 *p* *f*

85 *p* *f*

97

108 *p* *mf*

118 *f*

127

136