

**ΕΞΕΤΑΣΤΕΑ ΥΛΗ ΓΙΑ ΤΟ ΔΙΑΓΩΝΙΣΜΟ ΓΙΑ ΔΩΔΕΚΑ ΚΕΝΕΣ ΘΕΣΕΙΣ ΜΟΝΙΜΟΥ
ΚΑΛΛΙΤΕΧΝΙΚΟΥ ΠΡΟΣΩΠΙΚΟΥ ΤΗΣ ΚΡΑΤΙΚΗΣ ΟΡΧΗΣΤΡΑΣ ΑΘΗΝΩΝ
ΟΡΧΗΣΤΡΙΚΑ ΑΠΟΣΠΑΣΜΑΤΑ**

Βιολοντσέλο

Κορυφαίοι Β, 4^η Κατηγορία

Ορχηστρικά Αποσπάσματα από τα έργα:

A. Solo αποσπάσματα

- 1) Giacomo Puccini, «Tosca»
- 2) Ludwig van Beethoven, Μπαλέτο «Προμηθέας»
- 3) Gioacchino Rossini, «Γουλιέλμος Τέλλος»
- 4) Giuseppe Verdi, «Rigoletto»

B. Tutti αποσπάσματα

- 1) Pyotr Ilyich Tchaikovsky, Συμφωνία αρ. 4 σε φα ελάσσονα
- 2) Ludwig van Beethoven, Συμφωνία αρ. 5 σε ντο ελάσσονα
- 3) Bedřich Smetana, «η Πουλημένη Μνηστή»
- 4) Richard Strauss, «Don Juan»

3. Akt

4 Violoncelli soli

Giacomo Puccini

Andante lento

Violoncelli I-IV score, measures 1-5. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Andante lento. The first measure is marked with a double bar line and a first ending bracket. Dynamics include *p dolce sostenuto e legato*, *pp legato*, and *ppp*. Trills and triplets are indicated with '3' and brackets.

Violoncelli I-IV score, measures 6-10. The music continues in 3/4 time. Dynamics include *p dolce e legato*, *pp*, and *rit.*. Trills and triplets are indicated with '3' and brackets.

Violoncelli I-IV score, measures 11-15. The music continues in 3/4 time. Dynamics include *p*, *f*, and *p dolcissimo espressivo*. A circled number '10' is present above the first staff. The score concludes with a *Meno* marking and a change in dynamics to *p*.

Musical score system 1, featuring four staves. The first staff has a treble clef and a key signature of one sharp (F#). The other three staves have bass clefs. The system is divided into four measures. The first two measures contain melodic lines with slurs and accents (marked with a 'V'). The third measure shows a crescendo (cresc.) in all staves. The fourth measure is marked 'allarg.' and 'p' (piano), with a final accent (V) on the first staff.

Musical score system 2, featuring four staves. The first staff has a treble clef and a key signature of one sharp (F#). The other three staves have bass clefs. The system is divided into four measures. The first measure is marked 'cresc. ed allarg.'. The second measure is marked 'f' (forte). The third measure is marked 'p' (piano) and 'rit.' (ritardando). The fourth measure is marked 'f' and 'accel.' (accelerando). The first staff has a 'V' and 'rit.' above the third measure, and a 'rit.' above the fourth measure. The second and third staves have 'rit.' above the fourth measure. The fourth staff has 'rit.' above the third measure.

Musical score system 3, featuring four staves. The first staff has a treble clef and a key signature of one sharp (F#). The other three staves have bass clefs. The system is divided into four measures. The first measure is marked 'rall. e dim.' (rallentando e diminuendo). The second measure is marked 'V' (accent) and 'rall.' (rallentando). The third measure is marked 'rall.' and contains a circled number '11'. The fourth measure is marked 'rall.' and ends with a double bar line. The first staff has a 'V' above the second measure. The second and third staves have 'rall.' above the second measure. The fourth staff has 'rall.' above the second measure.

Solostellen / Solo Passages

Ballett "Die Geschöpfe des Prometheus"

Ludwig van Beethoven
op.43

Nr.5

Adagio

33

Solo

Andante quasi Allegretto

34

Wilhelm Tell

Ouverture

Gioacchino Rossini

Andante $\text{♩} = 54$

Solo

espr.

8

2. Vcl.

1

16

dolce

22

1 (A) 1

pp

29

35

1

1

43

2. Akt, Nr. 9, Arie des Rigoletto

Giuseppe Verdi

Meno mosso ♩ = 56

Solo

pp

115

117

118

120

121

123

124

126

127

129

Υλικό για tutti, 2 σελ.

26 Tutti excerpt, 2 pages

Sinfonie Nr. 4
f-Moll / F minor

1. Satz: Andante sostenuto

Moderato assai, quasi andante

Peter Iljitsch Tschaikowsky
op. 36

The musical score is written in bass clef with a key signature of three flats (F minor). It begins at measure 120 with a *pp* dynamic. The tempo is marked *Moderato assai, quasi andante*. The music features a series of eighth-note patterns with various articulations, including accents and slurs. Dynamics range from *pp* to *fff*. Performance markings include *cantabile*, *p crescendo*, and *Moderato con anima (Tempo del comincio)*. The score includes measure numbers 120, 123, 126, 155, 156, 159, 163, 167, 177, 180, and 183. There are also some circled letters (F, H) and other symbols (V, I) scattered throughout the notation.

186 *V n*

189 *(K)*

192

266 *n V*

269 *V*

272 *n n v n n v*

275 *n v n v*

277 *fff*

279

281 *n*

293 *6 6 6 f f*

Υλικό για tutti, 1 σελ.

Tutti excerpt, 1 page

Sinfonie Nr. 5
c-Moll / C minor

Ludwig van Beethoven
op. 67

2. Satz

Andante con moto ♩ = 92

p dolce

6 *f p f p*

49 *p dolce*

54 *f p cresc. f p*

98 *p dolce*

101

104 *pp*

114 *f*

117

120

Die verkaufte Braut

Bedřich Smetana

Ouverture

Vivacissimo

5 *non legato* *ff*

8

12

53 **B** *sf*

57

61 *sf p subito*

65

69

73

1 2 3 4 5

div.

f < *sf* < *sf* < *sf* < *sf*

78

sempre p

pp

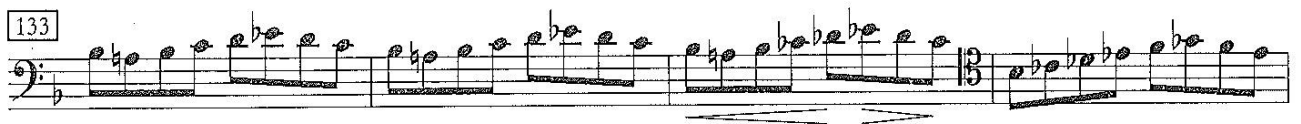
82

86

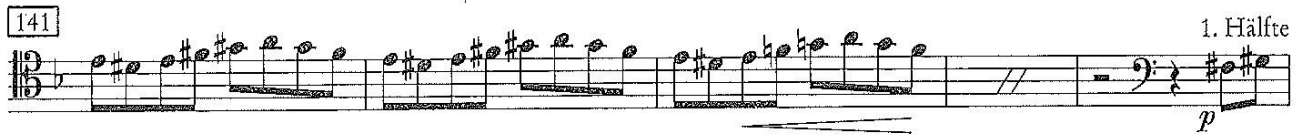
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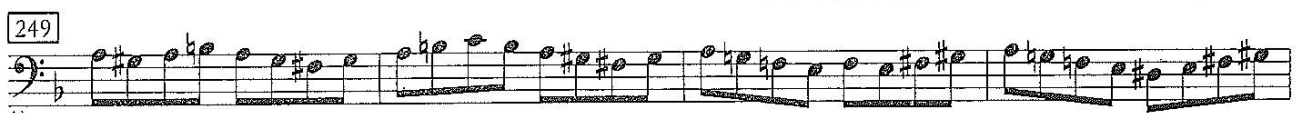
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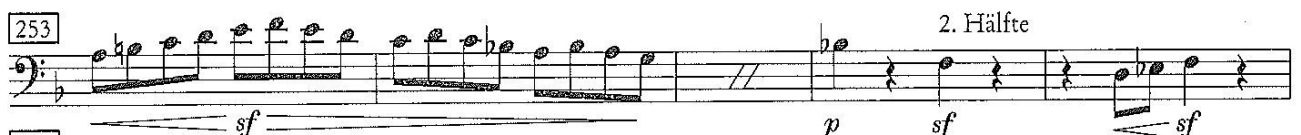
129 

133 

137 

141 

249 

253 

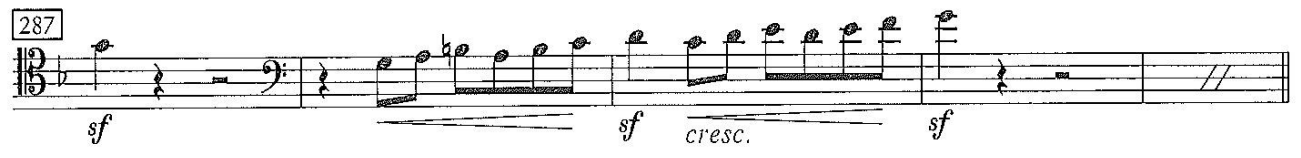
263 

268 

272 

277 

282 

287 

Don Juan

Richard Strauss
op. 20

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

ff

ff

f

p

p

p

cresc.

ff

rapidamente

sfz

p espr.

p