



**PROGRAMMA AUDIZIONE DI PRIMA ARPA CON OBBLIGO DELLA FILA**

A) C. Ph. E. Bach: Sonata per arpa sola in Sol magg. (ed. Breitkopf)

B) M. Ravel: Introduction et allegro

C) Un pezzo a scelta tra:

- G. Faurè                      Impromptu op. 86
- L. Sphor                      Fantasia in do min. op 35
- P. Hindemith                Sonata per arpa sola

D) Passi d'orchestra:

- H. Berlioz                      Sinfonia fantastica
- G. Donizetti                      Lucia di Lammermoor (solo)
- P. Mascagni                      Cavalleria rusticana (Siciliana)
- P. I. Tchaikowsky                Lago dei cigni (solo)
- G. Puccini                      La Bohème (primo atto)
- G. Verdi                      La forza del destino (sinfonia e aria "Pace mio Dio")
- R. Wagner                      Tristano e Isotta (preludio e morte di Isotta)

F.to      Il Direttore Artistico  
*M° Fabrizio Maria Carminati*

Hector Berlioz  
Symphonie Fantastique, Op. 14

## Arpa I.

**I. tacet.**

## II.

### Ein Ball.

Un Bal.      A Ball.

**Value.**

**Allegro non troppo.** ( $\text{♩} = 60$ )

Allegro non troppo. (♩.60)

Basso. *pp* *Soli.* *p*

Si ♭.

2 3 4 3 4 5 3

Basso. *cresc.* *f cresc.*

Si ♭.

4 5 1 2 3 4

21 22

ff

12 2 3 4 5

Tempo I. Viol.

23 24

*mf* *f* *pp*

1 5 6 7

Fa ♭. Ut ♭.

Viol.

Berlioz — Symphonie Fantastique

2

Arpa I.

25

*f* *p*

5

*senza rit.*

26

*f*

1 7 44

27

28

Viol. II.

14 6 7 8 9 10 11 12 13 14 15

Arpa II.

16 17

*mf* *p*

29

*f* *mf*

1

30

Viol.

G. P. 31

*f*

8 7 8 9 7 1 5 6 7

32

*mf* *rall.*

Tempo I.

Berlioz — Symphonie Fantastique

Arpa I.

Tempo I.

8

Animato.

Berlioz — Symphonie Fantastique

4

Arpa I.

Tempo I. con fuoco.

Clar. *rall.*

8 9 10 *ff*

*sf* *sf* *sf* *sf*

36 *animato*

*sf* *ff* 1 1 *p* 1 *cresc.* 1

1 *ff* 1 *f* 1 *cresc.* 1 1

*più vivo string.*

*ff*

3 *ff*

III. IV. e V. tacent.

Hector Berlioz  
Symphonie Fantastique, Op. 14

Arpa II.

I. tacet.

II.

Ein Ball.

Un Bal. A Ball.

Valse.

Allegro non troppo. (♩ = 66)

Arpa II. Musical score for measures 6 to 24. The score is written for a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro non troppo. (♩ = 66)'. The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 6, 7, 8, 2, 3, 4, 21, 22, 12, 2, 23, 4, 5, 6, and 7 are indicated. The score is divided into sections by measure numbers. The first section (measures 6-8) is marked 'Basso.' and 'pp'. The second section (measures 2-4) is marked 'Basso.' and 'p'. The third section (measures 21-22) is marked 'Basso.' and 'f'. The fourth section (measures 12-2) is marked 'rall.'. The fifth section (measures 23-24) is marked 'Viol.' and 'pp'. The score includes various musical notations such as notes, rests, and dynamic markings.

Berlioz — Symphonie Fantastique

2

Arpa II.

25

senza rit.

26 27 28 Viol. II.

29 30 G.P.

Berlioz — Symphonie Fantastique

Arpa II.

8

Viol. 31 32 *rall.*

*Tempo I.* *rall.*

*Tempo I.* *Animato.* *cresc.* *f*

33 34 *cresc.* *f*

*cresc.* *ff*

*ff*

35 *poco rit.* *ff* *6*



Berlioz — Symphonie Fantastique

Arpa II.

Tempo I. con fuoco.

Clar. *rall.*

*pp* 7 8 9 10 *ff*

36 *animato Soli.*

*pp* 1 *p* 1 *cresc.* - 1 -

*cresc.* 1 1 1 1 1

*piu vivo string.*

*ff*

3 *ff*

III. IV. e V. tacent.

ARPA

GAETANO DONIZETTI

PARTE PRIMA - La partenza  
ATTO UNICO

N° 1. e 2. TACE

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

Maestoso

ff

p

f

p

Opp.

f

p

B $\sharp$  D $\sharp$   
F $\sharp$

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54

+ cantato

24 Recitativo

Larghetto VOTA

27 3

25 Regno va nel silenzio

26 a tempo

affrett. poco a poco

14 9

stette un momento im - mobile. noi

Cl. I.

## Cavalleria Rusticana

Vorspiel und Siciliana  
Harfe auf der Bühne

Pietro Mascagni

Andante ♩ = 144

Siciliana

6

11 *affrett. col canto* *a tempo*

16

21 *affrett.*

26 *a tempo* *poco rit.*

*ff* *mf*

31 *col canto*

*ff* *p*

37

*ff* *p*

43 *sempre dim. poco*

*p*

48 *a poco* *allontanandosi*

Schwanensee  
BallettPeter I. Tschaiikowsky  
op. 20

Nr. 13

ante 1

F# A  
Cb

12 10 11 11

E♭ G♭  
H♭

16 14 15 15

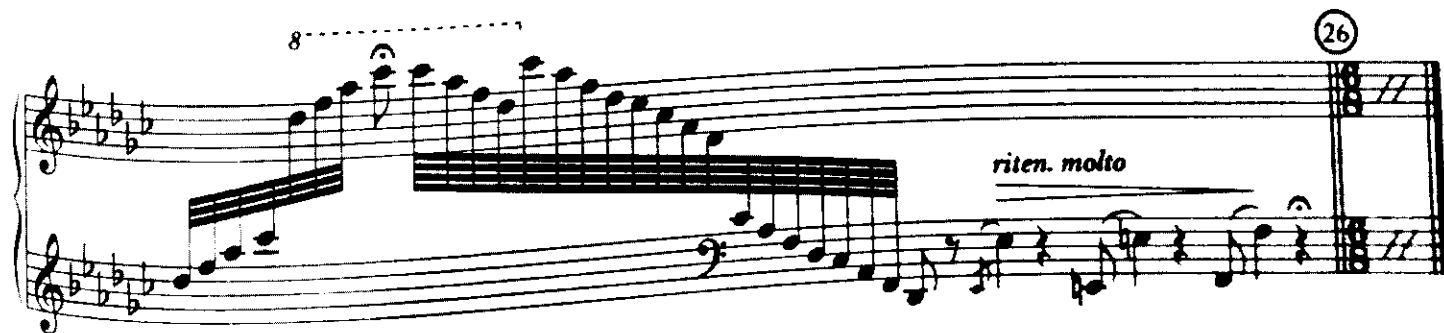
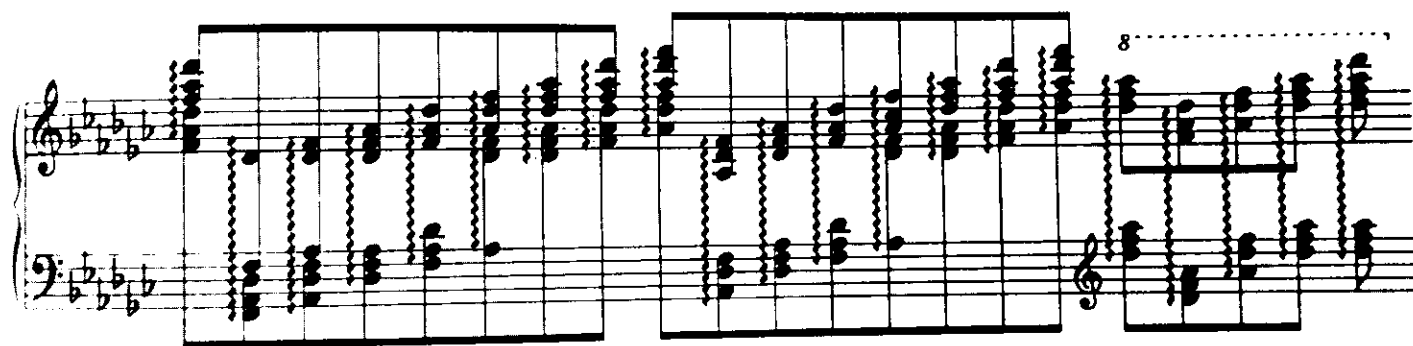
F# D♭

12 12 13 13

14 12 15 15

Cadenza

p





# LA BOHÈME

ARPA

ATTO 1°

G. PUCCINI

ACTE PREMIER

ALL. VIVACE

EDWIN F. KALMUS & CO., INC.  
Publishers of Music  
Boca Raton, Florida

## HARP

*a tempo*

-on!  
-on!

**11**

Et  
Che

*Lo stesso movimento*

toi?  
fai?

**4**

Dans le ciel  
Nci cieli

gris...  
bigi...  
sonoro

**5**

(V.<sup>m</sup> e R.)

Oisive et  
che vive in

*poco rit.* *a tempo*

vaine autant qu'un  
ozio come un

gros... ren-  
gran si -

tier!  
gnor!

**3**

Au mépris du charbon.  
Le sue rendite o -

-nier  
-re - ste

**1**

*p*

# HARP

*Lo stesso movimento* 3

17 30 5 1 5

4

9 (VUOTA) 4 (VUOTA) 3 3 Eu- Eu-

(Oreb.) (V. e B.)

*A tempo come prima*

- re - ka! Tu (trouves mieuz? Oui! Si! (VUOTA) 1

(Archi e Ott<sup>va</sup>)

*col canto* *a tempo* *col canto*

16 Quel A! deuil sur nous semble de- scendre! 1 Mais Rome est en pe- è Roma in pe-

## HARP

8  
*A tempo*  
[5]  
-ril!  
-riglio!

The musical score is written for a harp on a grand staff (treble and bass clefs). It consists of five systems of two staves each. The first system begins with a measure number '8' and the tempo marking 'A tempo'. A box containing the number '5' is placed above the first measure. The first two measures of the first system contain lyrics: '-ril!' and '-riglio!'. The music features arpeggiated chords, often beamed together in groups of three or four notes, with some measures containing a '3' or '7' indicating fingerings. The second system contains six measures of similar arpeggiated figures. The third system contains six measures, continuing the pattern. The fourth system contains six measures, with a 'p' (piano) dynamic marking appearing in the final measure. The fifth system contains six measures, concluding the piece. The notation includes various accidentals (sharps, naturals) and slurs over the beamed notes.

# HARP

*Un po' sostenuto*

5



8

Po-ite, à moi ta  
Au-to-re, a me la

*p* *rall.* *ff*

7

8

Lo stesso movimento *a tempo*  
*Sostenendo*

string.

loga!  
sedia.

8 2 2 2

(VUOTE)

*pp leggeriss.*

(Fl. e Cl. B)

8

8

9

*rit.*

a tempo *rit.* *a tempo come prima*

8

*p* *cres. molto*

2

La fin d'un rêve!  
Là c'eran baci!

# HARP

*VIVO (in uno)*

*p*

7

*ppppp*

*ppp*

5

*molto rall.*

*ppp*

*dim. e rall.*

*Le feu blêmit, languit et meurt! muor!...*  
*Gia scricchiola, increspasi, muor!...*

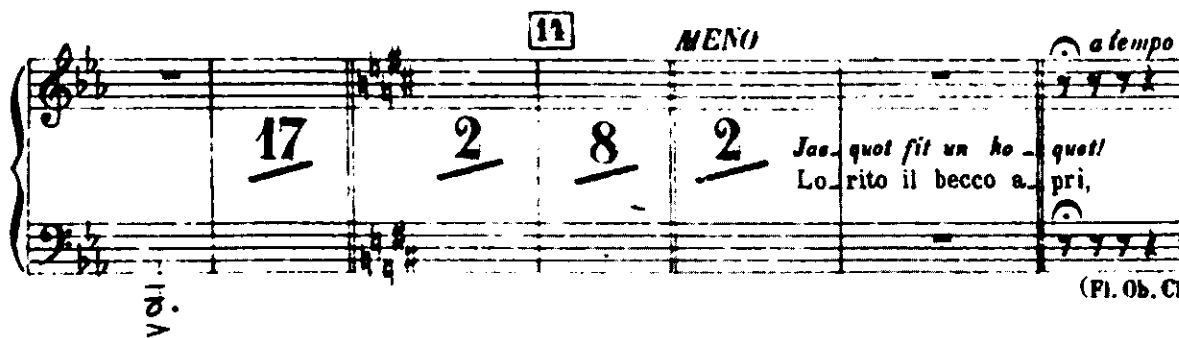
*col canto*

*molto rall. e stent.*

*Au diable, au diable l'au- - leur! 1*  
*Ab - basso, ab - basso l'an - - tor! 12*

**10** **ALLEGRO**

(Orch.)





# HARP

(Fagotto solo)

(rit)

*poco rall.*

*a tempo*

[15]

*Non curi le perre... quel...  
...da Socrate mo... ri...*

2

2

2

12

*Poco meno*

(Corno e Fagiti)

*a piacere*

*rall.*

(corta)

3

*...le sue vie ad -*

*Se rimpiti d'un per -*

*Am... do san -  
stecie e leccor -*

[16] *ALL<sup>to</sup> MUSSU*

*ppp arpeggiato  
appena locatale*

*-ciser!  
-mie?*

*MOD<sup>to</sup>*

*p*

2

Un Un peu de religi po' di reli

*1.<sup>o</sup> Tempo All.<sup>o</sup> brillante*

**17**

*ALL.<sup>o</sup> VIVO*

*col a*

-on, -gione, 4 14 12 5 6 *H* *O*

(Fl.<sup>1</sup> soli)

**18** *AND.<sup>no</sup> MUSSO a tempo*

-là! prenez un siège! 26 6 Voyez! Mais a-vec des a  
-là! Date una sedia. Ha visto? Or via resti un m

*rall.*

**19** *AND.<sup>no</sup> rall. Appena meno*

-mis, Volon tiers on de- - vise' 2  
-mento in nostra compa - - gua. *Puntito*  
(Fl.<sup>1</sup> solo)

(Archi soli)

(Arpa)

*pp*

1 1

# HARP

11

*riten.*

*p*

1

*p*

2

**20** *Lo stesso movimento*  
*Sostenendo*

*rall.* 4 *cres. e accel.* *string.* *p*

*Più mosso*

10

*sempre cres. e accel.*

*Più mosso* *Sost.<sup>to</sup>* *a tempo* *LENTO*

1 5 2 6 3

[21] *ALLEGRO* *Meno* *rall.* *a tempo, deciso*

28 3 2 Ah! ah! ah! ah! Ho pagato il tri -

*J'ai payé le tri -*

[22] *ALLEGRETTO* *MENO*

- mestre!  
- mestre!

*p lasciar vibrare*

6 (VUOTA) 6

*ANDANTINO*

[23] (Voi)

16 (Arpa)

[24] *ALL.<sup>o</sup> VIVO* (*1.<sup>o</sup> Tempo*) *ALL.<sup>to</sup>* [25] *ALL.<sup>to</sup>*

8 34 5 7

(Voi) (Più)

# HARP

13

*LENTO* (Violini)

2 Ça ne vient guère!  
Non sono in vena. 2

*ALL.<sup>o</sup> agitato* (Arpa)

*poco rit.* 12 2

*ALL.<sup>to</sup> sostenuto* **26** *AND.<sup>te</sup> MOD.<sup>to</sup>*

2 3 *pp* (Violini)

*1.<sup>o</sup> Tempo come prima*

13 *pp* (Violini) *poco rall.*

**27** *col canto* *Un po' più mosso* (Arpa)

Oh! la sol - la,  
Oh! sven - ta - ta,

21

(Vcl. Cl.)  
pizz.  
(Arpa)  
28 29  
4 15  
p

poco rit.

a tempo  
rall. un poco  
3 2

IN TONO  
rilen. a tempo  
(Vcl.) (Arpa)  
rall. sempre.....molto stent.  
6 5  
(Vcl.) (Vcl.)

TRASPORTO  
rall. a tempo  
(Vcl.) (Arpa)  
rall. sempre.....molto stent.  
6 5  
(Vcl.) (Vcl.)

# HARP

15

30

AND.<sup>no</sup> affettuoso

Ah!  
Ah! *lasciar vibrare*

**6**

*ppp*

AND.<sup>no</sup> affettuoso

AAA  
Ah! *lasciar vibrare*

**6**

*ppp*

*armonici*

**1**

*pp*

*armonici*

**1**

*pp*

*poco rit:..... a tempo*

*rall:..... affrett.*

**1**

*poco rit:..... a tempo*

*rall:..... affrett.*

**1**

*poco rall.* *a tempo* *suoni naturali* **2**

*poco affrett.* *a tempo* *rall.* **1** *pp* *pp* **2**

**31** *AND<sup>te</sup> sostenuto* **32** *AND<sup>te</sup> LENTO* **8** **8**



# HARP

27

First system of musical notation for Harp, measures 1-4. The treble clef staff contains arpeggiated chords. The bass clef staff contains whole notes. The tempo marking *allarg.* is present. The dynamic marking *fff* is present. The instruction *(Arpa)* is present. The word *rit.* is present. The lyrics *Par Ta* are present.

Second system of musical notation for Harp, measures 5-8. The treble clef staff contains arpeggiated chords. The bass clef staff contains whole notes. The tempo marking *Sost. do largamente* is present. The dynamic marking *p* is present. The lyrics *fois, -lor* are present.

Third system of musical notation for Harp, measures 9-12. The treble clef staff contains arpeggiated chords. The bass clef staff contains whole notes. The tempo marking *Sostenendo largamente* is present. The dynamic marking *fff* is present. The lyrics *lor* are present.

Fourth system of musical notation for Harp, measures 13-16. The treble clef staff contains arpeggiated chords. The bass clef staff contains whole notes. The tempo marking *Sostenendo largamente* is present. The dynamic marking *fff* is present. The lyrics *lor* are present.

Fifth system of musical notation for Harp, measures 17-20. The treble clef staff contains arpeggiated chords. The bass clef staff contains whole notes. The tempo marking *Sostenendo largamente* is present. The dynamic marking *fff* is present. The lyrics *lor* are present.

32

33

*poco allarg.*

*rall. molto*

*dim.*

*pp*

*a tempo*

*pp cres.*

*fz.*

[illegible]

IN TONO

*And.<sup>te</sup> LENTO* (Vcl.<sup>o</sup>) *ppp* (Arpa)

*pp* *pp*

4

**36** *rall. And.<sup>te</sup> (dim.)* - col canto *pp rit.* *p* *p* *1*

*rall.* *a tempo* *Lentamente* **37** (Fl.<sup>o</sup>) (Arpa) *pp*

*secco* 1 2 3 *ALL.<sup>to</sup> MOD.<sup>to</sup>*

*poco rall.* *col canto* (Fl.<sup>o</sup>) 1 3

(Arpa) *pp* *col canto* 2

# HARP

21

**38** *AND.<sup>te</sup> sost.<sup>to</sup> molto* *poco allarg.* *a tempo* *rall. molto*

*1.<sup>o</sup> Tempo (And.<sup>te</sup>)* *cun un po' d'agitazione* *Sust.<sup>do</sup>* *allarg.* *rit. col canto* *Calmo come prima*

*mare. molto*

*Il est si doux le parfum d'une fleur.*  
*Così gentile il profumo d'un fior.*

*1.<sup>o</sup> Tempo* *ma calmo* *poco rit. col canto*

*...fleurs que je bro-de, hélas! n'ont pas d'o-*  
*...i fior chio fac-cio, ahimè, non hanno o-*

*a tempo* *(senza rigore di tempo)* **39** *col canto* *ALL.<sup>to</sup> come prima*

*-deur!* *Ohé!* *coute!*  
*-dore!* *Où.* *senti?*

(Corno solo)

*Que fais-tu donc tout seul?  
Che te ne fai lì solo?*

**40**

(Archi)

*2* *(vll. pizz.)* *7*

**41** *LARGO sostenuto*

*Parmonioso*

*eres.*

*alle*

*eres. molto*

*ff*

*Largamente sost.to*

*(RE) ff*

*ppp*  
 (LAb)  
 Sempre più sostenuto.  
 42  
 No, per pietà! Sei  
 vallo

*pp*  
 Sostanendo  
 appena sentito  
 ben sentito il basso  
 cresc.  
 poco stent.  
 rall.

(Rb)  
 (Rb)

(Rb)  
 (Rb)  
 dim.

meno forte

HARP

*a piacere*

*l'aima!... On vous attend là - bas... Que nous fait a nous? Je voudrais, mais je*  
*mia.... V'aspettan gli a micl... Già mi mendi vi - a? Vorrei dir... ma non*

*pp*

*armonico*

*col canto*

**43** *l'aima*

*n'oss... OBO... Si j'allais avec vous? Mais au re -*  
*Se venissi con voi? E al ri -*

**5**

*(V<sup>le</sup>)*

*Sostenendo*

**3** *Tu m'aima - ras? Je t'ai - me!* *ppp*  
*...Che m'ami di... lo ta - mo!*

*Amour! A - mour! allarg. A -*  
*Amor! A - mor! A -*

*pppp*

*molto rall. e dim.*

*pp*

*armonici*

*suoni naturali*

*ppp*

*Fine dell'Atto 1°*  
*Fin du 1<sup>er</sup> Acte*

# HARP

19

**34**

*allarg. sempre* *sensibile e sonoro* *col canto* *allarg.* *3* *2* *rall. e dim. molto*

*1* *otre*  
*Vi* *piaccia*

*allarg. sempre* *sensibile e sonoro* *col canto* *rall. e dim. molto*

*1* *otre*  
*Vi* *piaccia*

**35**

*tour! dir!* *dim. e allarg. sempre* *1* *(Vcl soli)*

*ppp*

*tour! dir!* *dim. e allarg. sempre* *1* *(Vcl soli)*

*ppp*



# LA FUERZA DEL DESTINO

## 6 ALLEGRO BRILLANTE

ARPA

VIOLINI



=XII= N.º 2.5.4.5. TACET



*dim.*

*f*

*p*

*un poco string.*

*Allegro*

**D**

617

alma invan spe-rò la pace quest'alma invan spe-rò

# PRELUDE AND ISOLDE'S LOVE DEATH

from  
TRISTAN AND ISOLDE

HARP

R. Wagner.

Vorspiel.

Langsam und schmachkend.



Belebend. rall. a tempo

allmählich im Zeitmaass etwas zurückhaltend



Isolden's Liebestod.  
Sehr mässig beginnend.

Bel.

Pos.



Etwas bewegter.

Hob. I.



First system of harp music. The key signature is D major (two sharps). The music is written for a harp, with a treble and bass staff. The tempo is marked *p dolce*. The first measure has a dynamic marking *p dolce* and a triplet of eighth notes. The second measure has a dynamic marking *poco cresc.*. The music features flowing eighth-note patterns with long, sweeping slurs.

Second system of harp music. The key signature is D major. The music continues with flowing eighth-note patterns. The first measure has a dynamic marking *dim.*. The second measure has a dynamic marking *dim.*. The music features flowing eighth-note patterns with long, sweeping slurs.

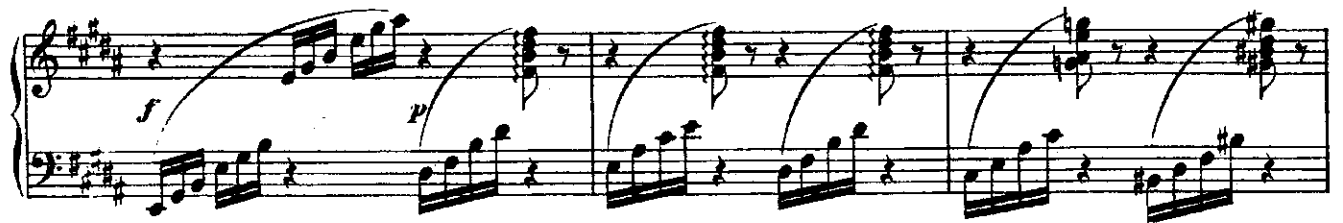
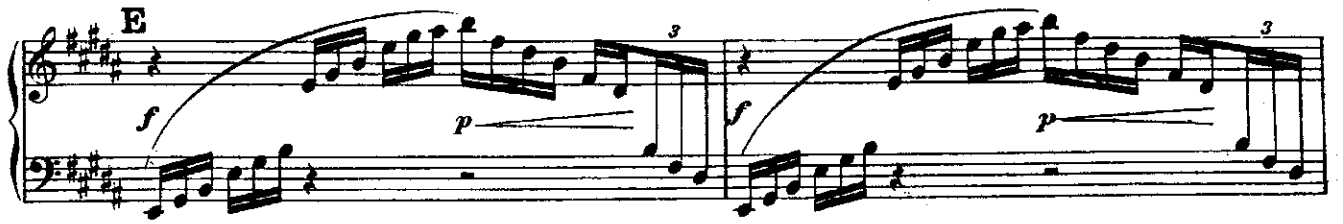
Third system of harp music. The key signature is D major. The music continues with flowing eighth-note patterns. The first measure has a dynamic marking *pp*. The second measure has a dynamic marking *sempre pp*. The music features flowing eighth-note patterns with long, sweeping slurs.

Fourth system of harp music. The key signature is D major. The music continues with flowing eighth-note patterns. The first measure has a dynamic marking *pp*. The second measure has a dynamic marking *sempre pp*. The music features flowing eighth-note patterns with long, sweeping slurs.

Fifth system of harp music. The key signature is D major. The music continues with flowing eighth-note patterns. The first measure has a dynamic marking *morendo*. The second measure has a dynamic marking *morendo*. The music features flowing eighth-note patterns with long, sweeping slurs.

## HARP

3



## HARP

ff

dim.

*più p*

*pp*

2 *pp*

Detailed description: This is a musical score for a harp, consisting of six systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system begins with a forte (ff) dynamic and features a descending melodic line in the right hand and a steady eighth-note accompaniment in the left hand. The second and third systems contain complex, rapid sixteenth-note passages in the right hand, with the third system ending with a decrescendo (dim.) marking. The fourth system introduces a 'più p' (softer) dynamic and continues the melodic and accompanimental patterns. The fifth system is marked 'pp' (pianissimo) and maintains the same textural elements. The sixth system concludes with a final measure marked '2 pp', indicating a second ending or a specific performance instruction at a very soft dynamic.