



Orchestra

Concorso pubblico internazionale per il seguente ruolo:

Prima Viola con obbligo della fila

2022

Passi d'orchestra

- W.A. Mozart Die Zauberflöte: Ouverture
- L.v. Beethoven Sinfonia n.5: II movimento
- F. Mendelssohn Sinfonia n.4: II e IV movimento
- H. Berlioz Symphonie fantastique: II movimento
- P.I. Cajkovskij Sinfonia n.6: I e III movimento
- A. Bruckner Sinfonia n.4: II movimento
- M. Ravel Daphnis et Chloé
- R. Strauss Ein Heldenleben
- G. Mahler Sinfonia n. 10: Adagio

Passi "a solo "

- R. Strauss Don Quixote
- M. Ravel Ma mère l'Oye: V Le Jardin féérique
- S. Prokof'ev Romeo e Giulietta
- G. Puccini Manon Lescaut: Intermezzo
- H. Berlioz Harold en Italie

Viola

DIE ZAUBERFLÖTE

ACCADEMIA NAZIONALE
S. CECILIA
ARCHIV MUSICALI
SINFONICA 89

Eine deutsche Oper in zwei Aufzügen

KV 620

Ouverture

Wolfgang Amadeus Mozart

Adagio

7 *sf* *p* *sf* *p*

11 *sf* *p* *pp*

16 *Allegro* *Viol. I* *fp* *sf* *p* *sf*

29 *p* *f* *p* *f* *p*

33 *simile*

37 *f* *sf*

41 *sf* *sf*

45 *simile*

49 *sf* *sf*

BA 9005

5

BA 9005

F. MENDELSSOHN - SINFONIA N°4

Viola

7

490 *p* *div.*

499 *cresc.* *cresc.*

510 *mf* *sf sempre cresc.* *sf*

519 *f* *cresc.* *ff* *sf* *sf*

527 *p* *3*

536 *cresc.*

543 *f* *ff* *ff*

550 *sf* *sf*

557

II
1833

Andante con moto

f *p*

7

11 *cresc.* *sf* *p* *3*

Saltarello

1833

Presto

arco

5

8

1-6

2

17

3

4

5

6

21

sf

25

cresc.

29

al ff

f

35

8

8

40

8

8

44

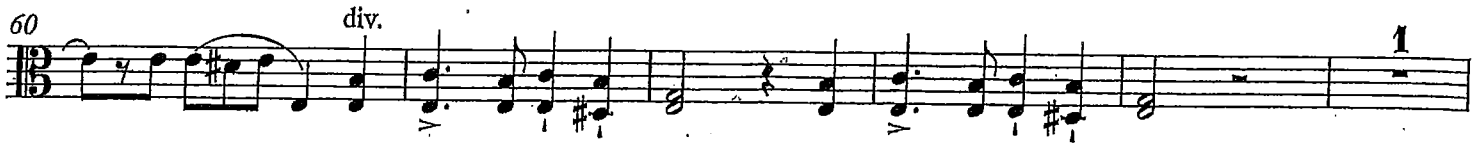
f

49

ff

A 1

p



115 *p*

119 *dim.* 1 *pp*

125

130 *p*

135

139

143 8 8

148

154 *C* 1 *p*

160 1 *cresc.* 1 *f*

167

173 *f*

178 *ff* 1

183 *ff* 8 8 8

H. BERLIOZ - SINFONIA FANTASTICA

II MOV.

Viola

7

158 *cresc. - poco f* *p* *pp*

165 *dimin.* *canto espr.* *pp*

174 *ff* *p*

183 *poco f* *p* *f*

191 *pizz.* *mf* *dimin.* *poco f* *p* *arco*

203 *mf* *dimin.* *poco f* *p* *arco*

218 *pizz.* *mf* *dimin.* *poco f* *p* *arco*

233 *pizz.* *p* *3 rall. arco* *Tempo I* *G.P.*

247 *3 rall.* *Tempo I* *Animato* *cresc. poco a poco*

261 *cresc. molto* *ff* *pp* *p*

273 *cresc. poco a poco* *f*

284 *ff* *poco rit. 14*

294 *ff*

h-moll

Peter Iljitsch Tschaikowsky op. 74
Einzeichnungen für vereinfachte Besetzung
von Martin Schmeling

Breitkopf & Härtel, Wiesbaden
Printed in Germany

VIOLA

63 *p*

65 *mp* *mp* *Un poco animando* *détaché*

69 *ff* *ff* *Un poco più animato*

72

75 *f* *mf* *Adagio* *mp* *4*

84 *ritard. molto* *Vcl.* *Andante* *VI. I.* *pp espress. inculzando con sord.* *mp-ppp* *ritenuto*

89 *mf* *mf*

97 *come prima* *p* *mf* *riten.* *mf*

101 *Moderato mosso saltando* *p* *mf*

104 *poco più f* *poco cresc.*

107 *mf* *dim.* *p* *E*

VIOLA

13

Allegro molto vivace

NI

div. *p*

6 *p* *pizz.* *mp pizz.* *mp*

12 *mf* *arco.* *mp* *p* *dim.* *pp* *mf* *mp* *p* *dim.* *pp*

17 *mf* *p*

21 *p*

27 *p poco a poco creso.* *mp* *volta* *mp*

VIOLA

Handwritten musical score for Viola, measures 31 to 60. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The music is marked with various dynamics and articulations.

Measures 31-34: Dynamics include *f*, *mf*, and *mp*. Chord symbols *D* and *F* are present.

Measures 35-39: Dynamics include *p* and *mf*. Chord symbols *E* and *F* are present. Handwritten notes include "pizz." and "arco".

Measures 40-45: Dynamics include *p*, *mf*, and *ff*. Chord symbols *E* and *F* are present. Handwritten notes include "pizz." and "arco".

Measures 46-53: Dynamics include *f*, *pp*, and *cresc.*. Chord symbols *F* and *G* are present. Handwritten notes include "unis." and "cresc."

Measures 54-56: Dynamics include *mp* and *f*.

Measures 57-60: Dynamics include *pp*, *mp*, and *f*. Chord symbol *G* is present. Handwritten notes include "p cresc." and "poco a poco".

Handwritten notes and markings include "pizz.", "arco", "unis.", "cresc.", "p cresc.", "poco a poco", and "4 wire".

VIOLA

15

63

66

69

72

80

84

88

93

98

103

107

112

ff

dim

pp

p

mf

f

pp

un poco cresc.

mf

f

cresc.

ff

pizz.

p

mf

arco

ff

pizz.

p

mf

arco

ff

pp

BRUCKNER - SINF. N° 4

2º MOVIMENTO

Viola

8/6 + 3

Viol. pizz. arco

lang gezogen

mf

gezogen cresc.

dim.

mf cresc.

gezogen

pp

cresc.

dim.

pp

lang gezogen

p

dim.

mf

pp

lang gezogen

pp

f

dim.

pp cresc.

dim.

pp

lang gezogen

mf

gezogen

lang gezogen

pp

f

dim.

pp

mf cresc.

f

mf

markig

mf

sine sordini

lang gezogen

mf

div.

ff

gezogen

ppp

cresc.

dim.

ppp

pizz.

arco

p poco a poco cresc.

lang gezogen

pp

dim.

2

3

FL. 1

Hr. 1

150

140

130

120

110

100

90

80

70

60

50

1

2

3

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197

198

199

200

M. RAVEL - DAPHNIS ET CHLOE

30

ALTOS

158

p *expressif*

159

p *mf*

p

161

p

163

p

164

p

1 1

6

Richard Strauss, Op. 40

[illegible]

Bratschen

8

Handwritten notes and markings above the first three staves, including slurs, accents, and dynamic markings like *ff*.

Etwas langsamer *fff* *Ob. I* *allmählich etwas flüchtiger mit Dämpfer*

6 14 5 15 7

V dreifach 16

sfmolto espressivo

V 17

Steigerung

craso.

18

V 19

3

2

dim.

19 *ff* Etwas langsamer *accel.*

p

20 Wieder etwas langsamer *accelerando bis*

p

craso.

f

fest im gewonnenen Dämpfer weg

21

lebhaften Zeitmass

sfz

2

Bratschen

18

Mässig langsam

3

85

Sehr ruhig
pizz.

Solo-Bratsche vom
I. Pult pizz.

dreifach

86

87

88

89

90

91

92

93

I. Pult mit Dämpfer
arco

II. Pult mit Dämpfer
arco

Solo-Bratsche
molto espr.

die übrigen
arco mit Dämpfer

ohne Dämpfer

Dämpfer weg

pizz.

Alle
arco

sehr geflagen

ziemlich lebhaft

cresc.

rit.

im Zeitmass

molto espr.

dim.

f

rit. poco a poco più

dim.

pp

lange
Pause

Viola

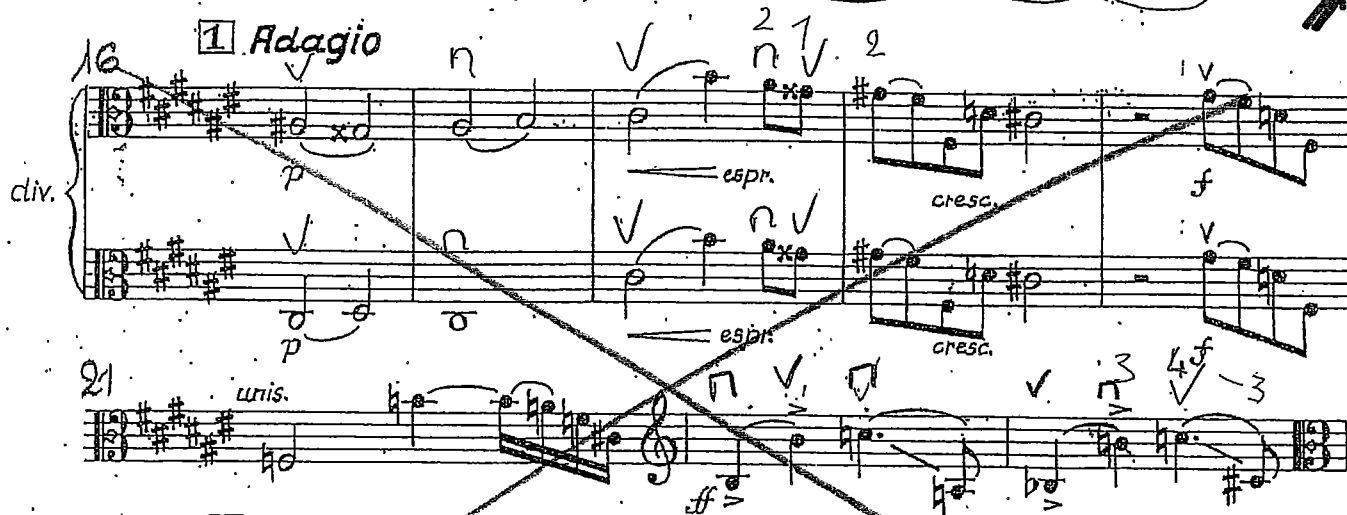
10. Symphonie

Gustav Mahler

Andante



1 *Adagio*



2



-4-

Viola

92) *Soli: Dpf. ab!*

Solo

glli altri a 3

pizz. *p* *f* *solo.* *arco* *sf*

2 2 2

97

Tutti div. a 4

tr *p* *pizz.* *arco* *f* *morendo* *f*

1 2

arco tr *p* *pizz.* *arco* *f* *morendo* *f*

1 2

arco tr *p* *pizz.* *arco* *f* *morendo* *f*

1 2

104

3 1 1

108

3 2 4

4

1 2

p *f* *sf* *sf*

Viola

-5-

111 $\sqrt{11}$ 13 pizz. *f* 2

116 14 arco *p* 2

121 15 *p* 2

126 Solo 16 *f* 1 *tr* 0 1 $\sqrt{V}$

gli altri

130 Tutti div. 17 *ff* *tr* 4 *tr* 4 *tr* 4 *tr* 4 *pizz.* *f* *sf*

132 unis. 18 arco *f* 3 2 4

136 *f* 3 2 7 6 4 1

Viola.

3

ff 12 fff fff fff fff ritard. Dämpfer weg.

Mässig. 4 13 13 14 Maggiore. (Sancho Panza.)

Bass-Clar.

Solo-Bratsche. 15 (lebhaft) pp

Solo. Tutti. pizz. Despress.

Solo. 16

poco ritard. Var. I. Gemächlich. 3 Voello.

Bass-Clar. Solo Bratsche. 17 1

17 1 cresc.

18 3 Alle mit Dämpfern 19 dim.

20 7 Senza Sordino.

6

Viola.

Var. III.
Müssiges Zeitmass.

pizz. arco Solo-Viol. 26 C Saite nach h herunterstimmen. Solo. Die Uebrigen.

27 cresc. pp cresc. accel.

28 Früheres Zeitmass. Bass Clar.

29 etwas drängend f cresc.

lebhaft ff pizz.

Ma Mere l'Oye

M Ravel

V. Le jardin féerique

Lent et grave

pp poco cresc. p

1

2

1 ALTO SOLO

3 mf expressif

3

1

p

pp

SOLO.

TOUS DIV. arco

arco

mf

2

pp

4 Retenu au Mouvt

5

ff

FIN

27

[illegible]

10

Lento espressivo
I. SOLA

I. SOLA

sost. do

mf con espress.

A

VIOLA

II.e. III.

3

2

lunga

dim

2/4

HAROLD EN ITALIE

Symphonie en quatre parties.

1

Partition de Piano
de

F. LISZT.

901

HAROLD AUX MONTAGNES

SCENE DE MÉLANCOLIE, DE BONHEUR ET DE JOIE.

HECTOR BERLIOZ

Op. 16

Adagio. (♩ = 76 du mètre de Maëzels)

ALTO. (B¹) (B²)

Solo. *espress. e largamente*

(Piano) *ff*

aussi doux qu'il

possible; presque rien.

p *pp* *pp*

un peu retenu

un peu retenu.

1^{er} tempo

pp *din.* *ppp*

ALTO

A

mf *pp* *cresc.* *mf*

Tutti

f *p* *cresc. molto*

B

cresc. poco a poco. 2 3 4

p

Solo.

f *(Piano)* *espress.* *cresc. molto.* *riten.* *f*

1^o T^o

f *espress. diam.*

Solo.

p *f*

mf