



Orchestra

Concorso pubblico internazionale per il seguente ruolo:

Prima Viola con obbligo della fila

2023

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 féerique
- S. Prokof'ev Romeo e Giulietta
- G. Puccini Manon Lescaut: Intermezzo
- H. Berlioz Harold en Italie

Viola

1
6

DIE ZAUBERFLÖTE

ACCADEMIA NAZIONALE
S. CECILIA
ARCHIVI MUSICALI
SINFONICA | 89

Eine deutsche Oper in zwei Aufzügen

KV 620

Ouverture

Wolfgang Amadeus Mozart

Adagio

7 sf p sf p

11 sf p sf p

16 Allegro sf p sf p

29 p f p f p

33 p f p simile

37 f sf sf sf

47 sf sf sf

45 simile sf sf

49 sf sf

BEETHOVEN - SINFONIA N. 5

Viola

4

323

340

354

368

382

400

416

432

450

468

483

Andante con moto

p dolce

Viol. II

BA 9005

The image shows a page of a musical score for the Viola part of Beethoven's Symphony No. 5. The score consists of ten staves of music, numbered 323, 340, 354, 368, 382, 400, 416, 432, 450, 468, and 483. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score is heavily annotated with handwritten notes, including slurs, accents, and dynamic markings such as *cresc.*, *ff*, *sf*, *f*, *p*, and *p dolce*. There are also some large handwritten letters like 'N', 'V', 'E', 'F', and 'G.P.' scattered throughout. A large 'X' is drawn across the first seven staves. At the bottom of the page, there is a section for 'Viol. II' starting at measure 8, with a tempo marking of 'Andante con moto' and a dynamic marking of 'p dolce'. The page number 'BA 9005' is printed at the bottom center.

F. MENDELSSOHN - S. INFONIA 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 *p*

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

Saltarello

1833

Presto
arco

f *ff* *f*

5 *dim.* *p* 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* *p* A 1

55

1

60

div.

1

66

unis.

p *sf*

1

1

73

p

stacc.

f

78

cresc.

f

83

sf

1

1

f *ff*

89

1

f

93

97

01 B

sf

10

The image shows a page of a musical score for the Viola part, spanning measures 115 to 183. The score is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The dynamics range from piano (p) to fortissimo (ff). There are several performance markings, including first endings (1), triplets (3), and accents (>). The score is divided into systems, with measure numbers 115, 119, 125, 130, 135, 139, 143, 148, 154, 160, 167, 173, 178, and 183 clearly marked. The notation includes eighth and sixteenth notes, rests, and various articulation marks. There are some large, dark scribbles or corrections over the score, particularly in measures 148-154 and 178-183.

H. BERLIOZ - SINFONIA FANTASTICA

II MOV.

Viola

7

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

165 *dimin.* *pp*

174 *canto espr.* *ff* *p* *f* *pp*

183 *f* *p* *f* *pp*

191 *poco f* *p* *f* *pp*

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

218 *mf* *pizz.* *arco* *f* *p* *G.P.*

233 *pizz.* *3 rall. arco* *Tempo I*

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

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

278 *cresc. poco a poco* *f*

284 *ff* *f*

294 *ff* *poco rit. 14*

191

Clar. I *rall.* **XIV** *Tempo I con fuoco* Viola

317 *ff* *sf* *sf*

331 *sf* *sf* *sf* *Animato* *cresc.*

341 *cresc. molto* *ff* *mf*

347 *cresc.* *string.*

353 *ff* *sf*

360 *sf*

III

Auf dem Lande

Scène aux champs In the country

Adagio (♩ = 84) *con sord.* Cor. ingl. Soli

div. 1. *con sord.* 1 4 *ppp* *rinf.* *pp* *rinf.*

17 *pp* *perdendo* *senza sord. pizz.* *pp* *pp* *1* *7*

37 *pizz.* *arco* *rit.* *arco* *rit.* *p* *sf*

Symphonie Nr. 6

(Pathétique)

h-moll

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

Viola

Adagio

Allegro non troppo

Measures 3-11 (Adagio)

Measures 12-18 (ritenuto)

Measures 19-28 (Allegro non troppo)

Measures 30-37

VIOLA

34

p *mp*

37

cresc. *f* *mf* *p* *pp* *saltando*

43

unis. *p*

47

50

mp

53

pp *d*

56

pp *p* *mp*

59

mp

61

VOLTA

VIOLA

63 *p* *C*

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

69 *ff* *ff*

72 *Un poco più animato*

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

84 *ritard. molto* *Vcl.* *Andante* *pp espress. inoltando con sord.* *mp-ppp*

89 *VI. I.* *mf* *ritenuto*

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

Allegro molto vivace

III

div. *p*

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

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

17 *mf* *p*

21 *p*

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

p poco a poco creso. *mp*

VIOLA

31

f *mf* *mp*

35

p *mf*

40

p *mf*

46

f *ff*

50

pp *cresc.*

54

mp *f*

57

pp *mp*

60

f *p cresc.*

4 unis.

VIOLA

63

66

69 *ff* *dim.* *f* *pp* *H*

72 *p* *p* *mf*

80 *f* *pp* *un poco cresc.*

84 *mf*

88 *f* *cresc.*

93 *ff* *pizz.* *arco* *ff* *pizz.*

98 *p* *mf* *arco* *ff* *pizz.*

103 *mf* *arco* *ff* *pizz.*

107 *mf* *arco* *ff*

112 *pp*

BRUCKNER - SINF. N° 4

2° MOVIMENTO

Viola

8/6 + 3

Viol. pizz. arco lang gezogen
50 1 C mf
gezogen
mf cresc.
60
gezogen
dim.
mf cresc.
pp
cresc.
dim.
pp
lang gezogen
D lang gezogen
p
dim.
mf
pp
70
pp
f
dim.
pp cresc.
lang gezogen
lang gezogen
mf
mf gezogen
lang gezogen
80
dim.
pp
6 90 2
lang gezogen
p
markig
E lang gezogen
100
sine sordini
mf
markig
mf
lang gezogen
div.
110
f
120
1 2 3 4 5
dim.
pp
dim.
ppp
gezogen
130
pp
cresc.
dim.
ppp
pizz.
H
pp
140
arco
pp
150
poco a poco cresc.
lang gezogen
dim.
2 3
Fl. 1
Hr. 1

M. RAVEL - DAPHNIS ET CHLOE

30

ALTOS

158

pp *expressivo*

Measures 158-159. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measure 158 starts with a piano (*pp*) dynamic and an *expressivo* marking. The music features a melodic line in the treble and a supporting line in the bass, both with slurs and accents.

159

160 *p*

Measures 159-160. Treble and bass staves. Treble clef, key signature of two sharps, 4/4 time signature. Measure 159 begins with a piano (*p*) dynamic. Measure 160 ends with a mezzo-forte (*mf*) dynamic. The music continues with melodic and harmonic development.

Measures 160-161. Treble and bass staves. Treble clef, key signature of two sharps, 4/4 time signature. This system shows the continuation of the melodic lines from the previous measures, with various articulations and slurs.

161

162

Measures 161-162. Treble and bass staves. Treble clef, key signature of two sharps, 4/4 time signature. Measure 161 features a piano (*p*) dynamic. Measure 162 ends with a piano (*p*) dynamic. The music includes complex rhythmic patterns and slurs.

163

Measures 162-163. Treble and bass staves. Treble clef, key signature of two sharps, 4/4 time signature. Measure 163 starts with a piano (*p*) dynamic. The music features intricate melodic lines with many slurs and accents.

164

Measures 163-164. Treble and bass staves. Treble clef, key signature of two sharps, 4/4 time signature. Measure 164 begins with a piano (*p*) dynamic. The music is highly complex, featuring many slurs, accents, and dynamic markings.

Ein Heldenleben

1 1
6

Bratschen

Richard Strauss, Op. 40

Lebhaft bewegt

Handwritten annotations and markings on the score include:

- Handwritten notes and symbols above the first two staves.
- Handwritten numbers 1, 2, 3, 4, 5 above the staves.
- Handwritten circled numbers 1, 2, 3, 4, 5.
- Handwritten slurs and accents.
- Handwritten dynamic markings: *fz*, *ff*, *p*, *cresc.*, *dim.*, *mf*.
- Handwritten text: *zus.*, *geteilt*, *trm trm*.
- A large diagonal line drawn across the lower half of the page.

Bratschen

This page contains a handwritten musical score for violins, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Staff 1:** Trill markings (*tr*) above notes, a measure number **6**, and dynamic markings *p* and *f*. A circled **2** is written above a note.
- Staff 2:** A circled **1** above a note, and the word *espr.* (espressivo).
- Staff 3:** A circled **6** above a note.
- Staff 4:** A circled **8** above a note.
- Staff 5:** A circled **9** above a note.
- Staff 6:** A circled **10** above a note, and the word *dim.* (diminuendo).
- Staff 7:** A circled **11** above a note.
- Staff 8:** A circled **12** above a note.

Other markings include *pizz.* (pizzicato), *arco* (arco), *tr* (trill), *trun* (trillo), *resu.* (ritardando), *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *ff* *geteilt* (fortissimo divided). There are also various slurs, accents, and handwritten notes throughout the score.

Bratschen

Musical notation for measures 1-13. The score is written in bass clef with a key signature of two flats and a 3/4 time signature. It features complex rhythmic patterns with many beamed notes and slurs. Dynamics include *ff* and *sfz*. Measure numbers 1 through 13 are indicated.

Etwas langsamer *fff* *ob. 1* *allmählich etwas flüsternder.* mit Dämpfer

Musical notation for measures 14-15. Measure numbers 6, 14, 5, 15, and 7 are circled. The notation includes slurs and dynamic markings like *fff*.

sfmolto espresso *mit Steigerung*

Musical notation for measures 16-18. Measure numbers 16, 17, and 18 are indicated. The notation includes slurs and dynamic markings like *pp*.

Musical notation for measures 19-20. Measure numbers 19 and 20 are indicated. The notation includes slurs and dynamic markings like *ff*.

19 Etwas langsamer *accel.* *dim.*

Musical notation for measures 20-21. Measure numbers 20 and 21 are indicated. The notation includes slurs and dynamic markings like *p* and *dim.*

20 Wieder etwas langsamer *accelerando bis* *fest im gewonnenen, Dämpfer weg*

Musical notation for measures 21-22. Measure numbers 21 and 22 are indicated. The notation includes slurs and dynamic markings like *sfz*.

lebhaften Zeitmass 21 *sfz* *accel*

Musical notation for measures 22-23. Measure numbers 22 and 23 are indicated. The notation includes slurs and dynamic markings like *sfz* and *accel*.

Bratschen

Mässig langsam

3 7 85

3

pp

p

Sehr ruhig pizz.

86 87

dreifach

ppp

mf

p

Solo-Bratsche vom I. Pult pizz.

88

I. Pult mit Dämpfer arco

II. Pult mit Dämpfer arco

pp

3

89 90

Solo Bratsche molto espr.

die übrigen arco mit Dämpfer

ohne Dämpfer

Dämpfer weg

pizz.

1

1

Alle arco

mf

dim.

espr.

91

sehr gefügig

mf espr.

92

zuerst lebhaft

cresc.

f

93

molto espr.

rit.

dim.

f

im Zeitmass

ff

rit. poco a poco più

dim.

pp

lange Pause

Viola

10. Symphonie

Gustav Mahler

Andante

Handwritten annotations: *pp*, *V*, *n*, *n*, *ii*, *n*, *V*, *n*, *V*

Measures 5-10 of the Viola part, marked *Andante*. The notation includes various dynamics and articulation marks.

Measures 10-15 of the Viola part, continuing the *Andante* tempo.

16 **1** Adagio

Measures 16-20 of the Viola part, marked **1** *Adagio*. Includes dynamics *p*, *espr.*, and *cresc.*

21 *unis.*

Measures 21-23 of the Viola part, marked *unis.* (unison). Includes dynamics *f* and *espr.*

24 **2**

Measures 24-30 of the Viola part, marked **2**. Includes dynamics *p*, *cresc.*, *f*, and *pizz.*

Viola

92) *Soli: Dpf. ab!* *pizz.* *p* *f* *11* *sola.* *arco*

Solo

gli altri a 3

97 *tr* *p* *pizz.* *p* *12* *arco* *f* *morendo* *f*

Tutti div. a 4

arco tr *1* *2* *arco* *f* *morendo* *f*

arco tr *1* *2* *arco* *f* *morendo* *f*

arco tr *1* *2* *arco* *f* *morendo* *f*

104 *3* *1* *1* *2* *4* *1* *2*

108 *3* *4* *4* *1* *2* *3* *sf* *sf*

Viola

111 *V/V* **13** *pizz.* *f* 2

ME **14** *arco* *p* 2

121 *tr* **15** *p* 2

126 **16** *solo* *f* *tr* 1

gli altri 1

130 **17** *tr* *tr* *tr* *tr* *tr* *tr* *pizz.* *f* *sf*

Tutti div. *ff* *ff* *pizz.* *sf*

132 *unis.* **18** *arco* *f* 2 3 2 4

136 *f* 3 2 7 3 4 1

Viola.

ff fff ritard. Dämpfer weg.

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

Bass-Clar. fff

Solo-Bratsche. mf pp lebhaft

Solo. Tutti. pizz. Pespress. f

Solo. mf

pp Var. I. Gemächlich.

Bass-Clar. Solo Bratsche. mf Voello.

p cresc.

dim.

pp Alle mit Dämpfern

p Senza Sordino.

Viola.

Var. III. Müssiges Zeitmass.

pizz. arco *Solo-Viol.* *Solo.* *C Saite nach h herunterstimmen.*
2 *mp* 3 *Die Uebrigen.*

3 *cresc.* 1

3 *p* *mf*

27 *cresc.* *accel.* *pp* *cresc.*

28 *Früheres Zeitmass.* *mf* *cresc.* *ff* *Bass Clar.*

29 *etwas drängend* *f* *cresc.*

lebhaft *ff* *pizz.*

Viola.

Solo. 3 3 3

tutti *ff* *ff* *mf*

Detailed description: This system contains measures 28 through 31. The top staff is for the Viola, starting with a 'Solo.' marking and featuring triplet markings (3) above the notes. The bottom staff is for the piano accompaniment, marked 'tutti' and 'ff'. The time signature changes from 3/4 to 4/4 and back to 3/4.

p arco *pp* *pp*

Detailed description: This system contains measures 32 and 33. The top staff continues the Viola part with a 'p' dynamic. The bottom staff features a 'arco' marking and 'pp' dynamics. The time signature is 3/4.

30

p *mf* *p*

Detailed description: This system contains measures 34 through 37. The top staff is for the Viola, marked 'p'. The bottom staff is for the piano accompaniment, marked 'mf' and 'p'. The time signature is 3/4.

31

f *f* *mf*

Detailed description: This system contains measures 38 through 41. The top staff is for the Viola, marked 'f'. The bottom staff is for the piano accompaniment, marked 'f' and 'mf'. The time signature is 3/4.

32

p *f*

Detailed description: This system contains measures 42 through 45. The top staff is for the Viola, marked 'p'. The bottom staff is for the piano accompaniment, marked 'f'. The time signature is 3/4.

ff *ff* *ff* *p*

Detailed description: This system contains measures 46 through 49. The top staff is for the Viola, marked 'ff'. The bottom staff is for the piano accompaniment, marked 'ff' and 'p'. The time signature is 3/4.

33

mf pizz. *dim.* arco 1

dreifach *p* *dim.*

Detailed description: This system contains measures 50 through 53. The top staff is for the Viola, marked 'mf'. The bottom staff is for the piano accompaniment, marked 'pizz.', 'dim.', and 'arco'. A '1' is written above the final measure. The time signature is 3/4. The page ends with a double bar line and a fermata.

Ma Mere l'Oye

M Ravel

V. Le jardin féérique

Lent et grave

PROKOF'EV - ROMEO E GIULIETTA

43 *Sola* *(Viola sola ossia Viola d'amore)*

Div. *f* *pp* *mp espr.*

Altri

44 *Poco più animato*

Sola

espr. dolce *mf* *f*

Altri Div. *p* *mp* *mf*

Sola

p *mf molto espr.* *unis.*

Altri Div. *p* *mf* *mp* *p* *mf*

45

Div. *mf* *f*

Altri Div. *mf* *f*

rit.

Div. *f* *rit.*

Altri Div. *f* *rit.*

2/4 3/4 1/4 2/4 3/4 1/4 2/4 3/4 1/4 2/4

G. PUCCINI

MANON LESCAUT

ATTO III. - Intermezzo

Lento espressivo
I. SOLA

sost. do

mf con espress.

p

p

dim. lunga

VIOLA

1

II. e III.

3

3

2

HAROLD EN ITALIE

1

Symphonie en quatre parties.

Partition de Piano
de

F. LISZT.

Op. 1

HAROLD AUX MONTAGNES

HECTOR BERLIOZ

Op. 16

SCENE DE MÉLANCOLIE, DE BONHEUR ET DE JOIE.

Adagio. (♩ = 76 du mètre de Maëzzel)

ALTO. (B²) (B²)

Solo. *ress. e largamente*

(Piano) *ff* *mf*

aussi doux qu-

ppp

possible; presque rien.

p cresc. *sf* *plum.* *pp* *cresc.* *sf*

(Piano) *un peu retenu* *un peu retenu.*

1^{er} tempo

pp *din.* *ppp*

ALTO

A

mf *pp* *cresc.* *mf*

Tutti

f *p* *cresc. molto*

tem. **Allegro** (104)

cresc. poco a poco. 2 3 4

B

ff (Piano)

Solo.

espress.

cresc. molto. *riten.* *sf*

f *espress. dimm.*

Solo.

f

mf