



ACCADEMIA NAZIONALE  
DI SANTA CECILIA  
*Fondazione*

## **Orchestra**

*Concorso pubblico internazionale per il seguente ruolo :*

*Prima viola con obbligo della fila*

2026

### **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 pp

16 Allegro Viol. I sf p sf

29 p f p f p simile

33 simile

37 sf sf

41 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

4  
X

Viola

23 *pp* *ff* *A* *n* *v*

32 *pp* *ff*

38 *sempre ff* *pp* *sempre pp* *cresc. f* *p dolce* *sf*

53 *f* *p* *cresc. f* *p* *dolce* *Viol. II*

68 *f* *p* *dolce* *cresc. f*

75 *pp* *ff* *B*

80

85 *pp* *sempre pp* *cresc.*

97 *f* *ff* *p dolce*

102 *pp*

107 *pizz.* *arco* *C*

115

122 *pp* *sempre pp* *f* *9*

# F. MENDELSSOHN - S. INFONIA N. 4

Viola

7

490 *p*

499 *cresc.* *cresc.*

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

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

527 *p*

536 *cresc.*

543 *f* *ff* *ff*

550 *sf* *sf*

557

## II 1833

Andante con moto

7 *f* *p*

11 *cresc.* *sf* *p*

# Saltarello

1833

**Presto**  
arco

5 *dim.* 8 *p* 1-6 2

17 3 4 5 6

21 *sf*

25 *cresc.*

29 *al* *ff* *f*

35 3 3

40 3 3

44 *f*

49 *ff* *p* A 1

55

1 3

60

div.

1

66

unis.

*p* *sf* *sf*

1 1

73

*p* *stacc.*

78

*cresc.* *f*

83

*sf* *f* *ff*

1 1

89

*f*

93

97

01 B

*sf* 10

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* 3 3 3 3 3

Detailed description: This is a page of a musical score for the Viola part, spanning measures 115 to 183. The score is written in a single system with a treble clef and a key signature of one sharp (F#). The music is characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance markings include *dim.* (diminuendo), *cresc.* (crescendo), and *C* (Crescendo). There are several first endings marked with a '1' and a bracket. Some measures are crossed out with diagonal lines, indicating they are to be omitted. Measure 148 features a large, dark, irregular scribble. Measure 154 has a 'C' marking above it. Measure 160 has a '1' marking above it. Measure 178 has a '1' marking above it. Measure 183 has '3' markings below it. The page number '14' is in the top left, and 'Viola' is centered at the top. The page number 'BA.9094' is at the bottom center.

# H. BERLIOZ - SINFONIA FANTASTICA

## II MOV.

Viola

7

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

165 *dimin.* *pp*

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

183 *f* *p*

191 *poco f* *p* *f*

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

218 *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*

273 *cresc. poco a poco* *f*

284 *ff* *V en V*

294 *ff* *poco rit. 14*

19

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.*

353 *string.* *ff* *sf*

360 *ff* *sf*

III

Auf dem Lande

Scène aux champs In the country

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

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

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

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

# Symphonie Nr. 6

(Pathétique)

h-moll

Viola

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

*Adagio*

*Allegro non troppo*

Measures 1-12: *Adagio*. Dynamics: *mf*, *sf*, *p*, *mp*. Markings: *ritenuto*, *V*.

Measures 13-30: *Allegro non troppo*. Dynamics: *p*, *pp*. Markings: *V*, *A*.

VIOLA

34

*p* *mp*

37

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

*saltando*

*unis.*

43

*p*

47

*p*

50

*du*

**B**

53

*pp*

*pp*

56

*pp* *p* *p* *mp*

59

*mp*

61

*mp*

VOLTA



VIOLA

Allegro molto vivace

III

div. *p* *p* *p* *p*

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

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

17 *mf* *p* *mf* *p*

21 *p*

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

*p poco a poco creso.* *mp*

V.

VIOLA

31 *f* *mf* *mp*

35 *p* *pizz.* *p* *mf* *mp*

40 *p* *mf* *pizz.* *arco* *f* *ff*

46 *f* *arco* *ff* *cresc.*

50 *pp* *cresc.*

54 *unis.* *mp* *f*

57 *pp* *mp*

60 *f* *p cresc. pppoco a pppoco* *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  
60 mf cresc. gezogen dim. mf cresc. gezogen  
70 p lang gezogen D lang gezogen dim. mf PP mf gezogen lang gezogen  
80 PP f dim. PP cresc. lang gezogen lang gezogen  
90 6 2 lang gezogen  
100 sine sordini p markig E lang gezogen mf markig mf  
110 lang gezogen f div. ff  
120 1 2 3 4 5 dim. PP dim. PPP gezogen  
130 G con sordini PP pizz. cresc. dim. PPP  
140 H PP gezogen  
150 arco Huv FLI 2 3 1 Ha.1  
P poco a poco cresc. lang gezogen PP dim.

# 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. Measure 158 starts with a piano (*pp*) dynamic and an *expressivo* marking. The music features a flowing eighth-note melody in the right hand and a similar accompaniment in the left hand. Measure 159 continues the pattern with a *p* dynamic marking.

159

160 *p*

Measures 159-160. Treble and bass staves. Treble clef, key signature of two sharps, 4/4 time. Measure 159 has a *p* dynamic. Measure 160 has a *mf* dynamic. The music features a flowing eighth-note melody in the right hand and a similar accompaniment in the left hand.

Measures 160-161. Treble and bass staves. Treble clef, key signature of two sharps, 4/4 time. The music features a flowing eighth-note melody in the right hand and a similar accompaniment in the left hand.

161

162

Measures 161-162. Treble and bass staves. Treble clef, key signature of two sharps, 4/4 time. The music features a flowing eighth-note melody in the right hand and a similar accompaniment in the left hand.

163

Measures 162-163. Treble and bass staves. Treble clef, key signature of two sharps, 4/4 time. The music features a flowing eighth-note melody in the right hand and a similar accompaniment in the left hand.

164

Measures 163-164. Treble and bass staves. Treble clef, key signature of two sharps, 4/4 time. The music features a flowing eighth-note melody in the right hand and a similar accompaniment in the left hand.

# Ein Heldenleben

## Bratschen

Richard Strauss, Op. 40

Lebhaft bewegt







Set No. 35

Viola

**SYMPHONY No. 10**  
a performing version of the draft prepared by Deryck Cooke

**I. ADAGIO**

Gustav Mahler  
(1860 - 1911)

Andante

pp

5

10

The image shows the first ten measures of the Viola part for the first movement of Mahler's Symphony No. 10. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo). The score consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-10. The notation includes various note values, rests, and dynamic markings. There are several 'V' and 'M' markings above the notes, likely indicating phrasing or articulation. The piece concludes with a double bar line at the end of measure 10.

Viola

102

unis.

arco

Andante come prima

Musical notation for measures 102-105. The staff is in bass clef with a key signature of two flats. The music consists of a series of eighth and quarter notes, some with slurs. Dynamic markings include *f* (forte) and *p* (piano). There are handwritten annotations above the staff, including a bracket and a checkmark.

106

Rit.

Musical notation for measures 106-108. The staff is in bass clef. The music features a series of eighth notes with slurs. Dynamic markings include *f* (forte). There are handwritten annotations above the staff, including a checkmark and a bracket.

109

Musical notation for measures 109-112. The staff is in treble clef. The music consists of a series of eighth notes with slurs. Dynamic markings include *mf* (mezzo-forte), *sf* (sforzando), and *p* (piano). There are handwritten annotations above the staff, including a checkmark and a bracket.

Viola.

ff fff fff fff ritard. Dämpfer weg.

Mässig. **Don Quixote, der Ritter von der traurigen Gestalt.**  
 4 13 13 14 Maggiore (Sancho Panza.)

Bass-Clar. mf f

Solo-Bratsche. mf pp (lebhaft) pp

Solo. Tutti. pizz. ppp Despress.

Solo. mf p 16

poco ritard. pp Var. I. Gemächlich.

Bass-Clar. Solo Bratsche. mf pp Voello.

17 18 19 p cresc. dim.

18 19 20 pp p Senza Sordino.

# Viola.

## Var. III. Müssiges Zeitmass.

*pizz. arco*

Solo-Viol.

C Saite nach h herunterstimmen.

Solo.

Die Uebrigen.

Viola.

Musical notation for measures 27-30. The top staff is for the Viola, starting with a *Solo.* marking and containing triplet figures. The bottom staff is for the piano accompaniment, marked *tutti ff*. The key signature has one flat and the time signature is 3/4.

Musical notation for measures 31-34. The top staff continues the Viola part with various dynamics including *p*, *arco*, and *pp*. The bottom staff continues the piano accompaniment with *pp* dynamics.

Musical notation for measures 35-38. The top staff features a melodic line with *p* and *mf* dynamics. The bottom staff continues the piano accompaniment.

Musical notation for measures 39-42. The top staff has a melodic line with *f* and *mf* dynamics. The bottom staff continues the piano accompaniment.

Musical notation for measures 43-46. The top staff has a melodic line with *f* dynamics. The bottom staff continues the piano accompaniment with *p* dynamics.

Musical notation for measures 47-50. The top staff has a melodic line with *ff* dynamics. The bottom staff continues the piano accompaniment with *p* dynamics.

Musical notation for measures 51-54. The top staff has a melodic line with *mf* dynamics. The bottom staff continues the piano accompaniment with *pizz.* (pizzicato), *dim.* (diminuendo), and *arco* markings. The bottom staff ends with a *1* marking and a double bar line.

# Ma Mere l'Oye

M Ravel

## V. Le jardin féérique

Lent et grave

pp poco cresc. p

1

2

3 *mf expressif*

DIV.

1 ALTO SOLO

Detailed description: This system contains the first two staves of music. The top staff is for the Alto voice, and the bottom staff is for the piano. The tempo is 'Lent et grave' and the time signature is 3/4. The music begins with a piano (*pp*) dynamic and a 'poco cresc.' marking. There are several dynamic markings including *p* and *pp*. Handwritten annotations include slurs, accents, and a circled '1' above the first measure of the second staff. A circled '2' is above the second measure of the second staff. A circled '3' is above the first measure of the third staff, with a callout bubble containing '1 ALTO SOLO'. The piano part includes a 'DIV.' marking and a circled '3' above the first measure of the third staff, with the dynamic marking *mf expressif*.

3

1 p

3

pp

Detailed description: This system contains the third and fourth staves of music. The top staff continues the Alto voice part, and the bottom staff continues the piano part. The piano part has a circled '3' above the first measure of the third staff. The Alto part has a circled '3' above the first measure of the fourth staff. Dynamics include *p* and *pp*.

SOLO

TOUS DIV. arco

4 Retenu au Mouvt

2

pp

TOUS pizz

p

mf

Detailed description: This system contains the fifth and sixth staves of music. The top staff has a circled 'SOLO' above the first measure. The piano part has a circled '4' above the first measure of the sixth staff, with the instruction 'Retenu au Mouvt'. Dynamics include *p*, *pp*, and *mf*. There are also markings for 'TOUS DIV. arco' and 'TOUS pizz'.

p

Detailed description: This system contains the seventh and eighth staves of music. The piano part has a circled 'p' above the first measure of the seventh staff. The Alto part has a circled 'p' above the first measure of the eighth staff. Dynamics include *p*.

5

ff

FIN

Detailed description: This system contains the ninth and tenth staves of music. The piano part has a circled '5' above the first measure and a circled 'ff' above the first measure of the tenth staff. The Alto part has a circled '5' above the first measure. The system ends with 'FIN'. Dynamics include *ff*.

# PROKOF'EV - ROMEO E GIULIETTA

43 *Sola* (Viola sola ossia Viola d'amore) *f* *mp espr.*

44 *Poco più animato* *Sola* *espr. dolce* *mf* *f*

*Sola* *p* *mf molto espr.* *mp* *unis.* *p* *mf*

45 *Div. mf* *mf* *mf*

*Div. f* *rit.* *3* *1* *3* *1* *rit.*

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

# HAROLD EN ITALIE

1

Symphonie en quatre parties.

Partition de Piano  
de

F. LISZT.

901

HAROLD AUX MONTAGNES

HECTOR BERLIOZ

Op. 16

SCENE DE MÉLANCOLIE, DE BONHEUR ET DE JOIE.

Adagio. (♩ = 76 du mètr. de Maëlzol)

ALTO. (B<sup>2</sup>) (B<sup>2</sup>)

Solo. *ress. e largamente*

(Piano) *ff*

aussi doux qu-

*ppp*

possibl; presque rien.

*p cresc.* *sf* *Pianiss.* *pp* *cresc.*

(Piano) *un peu retenu*

*un peu retenu.*

1<sup>er</sup> 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**

*f* *ff* *(Piano)* **Solo.**

*espress.*

*cresc. molto.* *riten.* *sf*

*f* *espress. dimm.*

**Solo.**

*p* *f*

*mf*