



PROGRAMMA CONCORSO PER PRIMA VIOLA CON OBBLIGO DELLA FILA

ELIMINATORIA

Esecuzione del I movimento con cadenza di un concerto scelto dal candidato tra:

P. Stamitz: Concerto in re maggiore

F. A. Hoffmeister: Concerto in re maggiore

Esecuzione del I movimento di un concerto a scelta del candidato tra:

B. Bartók: Concerto per viola e orchestra

W. Walton: Concerto per viola e orchestra

P. Hindemith: Der Schwanendreher

FINALE

Campagnoli: dai 41 Capricci op 22 capriccio n.31

PASSI D'ORCHESTRA:

W.A. Mozart: Die Zauberflöte: Ouverture

W.A. Mozart: Sinfonia n.35: IV mov.to

L.V. Beethoven: Sinfonia n.5: II movimento

L.V. Beethoven: Sinfonia n.3: Scherzo

F. Mendelsshonn: Sinfonia n.4: II e IV movimento

F. Mendelsshonn: Sogno di una notte di mezza estate: Scherzo

H. Berlioz: Symphonie fantastique: II movimento

P.I. Tchaikowsky: Sinfonia n.6: I e III movimento

D. Shostacovich: Sinfonia n.5 : I movimento

PASSI A SOLO

M. Ravel: Ma mère l'Oye:

S. Prokofiev: Romeo e Giulietta

G. Puccini: Manon Lescaut: Intermezzo

Weber: Sinfonia n.2: II movimento

LETTURA A PRIMA VISTA DAL PIU' AMPIO REPERTORIO



PASSI D'ORCHESTRA

MOZART

Die Zauberflöte. Deutsche Oper in 2 Akten.

t

Ouverture.
Adagio.

Viola.

W. A. Mozart. Werk 620.

The musical score is written for the Viola part of the Overture to Mozart's Die Zauberflöte. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked 'Adagio.' and the dynamics start with 'ff' (fortissimo). The first staff contains several measures of music, including a half note and a quarter note. The second staff continues the melody. The third staff is marked 'Allegro.' and begins with a repeat sign and the number '10'. The tempo changes to 'Allegro.' and the dynamics fluctuate between 'p' (piano) and 'f' (forte). The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final staff marked 'Allegro.' and a repeat sign with the number '3'.

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MOZART

Mozart
Symphony No. 35
Movement 4 – Measure 134 to figure E

This image shows a musical score for the Viola part of Mozart's Symphony No. 35, Movement 4. The score is written on six staves, each with a measure number at the beginning: 134, 141, 150, 159, 167, and 176. The key signature is one sharp (F#) and the time signature is 16/16. The first staff (measure 134) begins with a piano (*p*) dynamic. The second staff (measure 141) has a large bracket above it. The third staff (measure 150) has a diagonal line drawn through it. The fourth staff (measure 159) also has a diagonal line drawn through it. The fifth staff (measure 167) has a diagonal line drawn through it. The sixth staff (measure 176) has a diagonal line drawn through it and ends with a double bar line and a repeat sign. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

BEETHOVEN II mov.

Beethoven — Symphony No. 5

Viola

4

390 *ff* *f*

407

421 *ff*

435 **F** 2 2 2

452 Fl. I 1 1

468 *ff* 5

488 Clar. I Ob. I *ff*

Andante con moto ♩ = 92

p dolce

8 *p* *f* *p* *p* *cresc. f* *p* *f* *p*

23 *pp* *ff* **A**

31 *sempre ff* *f* *f*

37 *pp* *sempre p* *cresc. f* *f* *p dolce*

51 *f* *p* *cresc. f*

Beethoven — Symphony No. 5

IV. mov.

Viola

5

59 *p* *cresc.* *p* *f* *p*

72 *dolce* *pp* [B]

77 *ff*

82 *sf* *sf*

87 *pp* *sempre pp* *cresc. f* *ff* *p dolce*

100

104 *pp* *ff*

110 [C] *arco*

118 *pp* 1 2 3

127 4 5 10 *sempre pp* *f* *p* *Fl. I* *Corni*

147 [D] *ff* *p*

150 *più p* *pp* *Viol. I* *pizz.*

167 [E] *cresc.* *f* 3

Beethoven Symphony No. 3

Scherzo: beginning through measure 160
Scherzo: ending in 160

[illegible]

MENDELSSOHN

II mov.

Mendelssohn — Symphony No. 4

Viola

5

551

561

569

579

Andante con moto

8

24

35

41

47

52

58

68

p

cresc.

f

ff

f

p

cresc.

ff

p

f

dim.

f

cresc.

f

ff

p

ff

p

dim.

1

MENDELSSOHN "saltarello" IV mov.

Mendelssohn — Symphony No. 4

Viola

9

205

p *pp* *pizz.*

SALTARELLO Presto

5

f *ff* *f*

18

p

22

simile *sf*

26

cresc.

30

ff *ff*

37

f

42

f

47

ff

"salterello"

Mendelssohn — Symphony No. 4

Viola

10

54 *p* *s* *s* *1* *s* *s*

60 *sf* *1* *1*

70 *sf* *p* *stacc.*

78 *cresc.* *f*

84 *sf* *s* *s* *1* *s* *s* *1* *s* *s* *ff*

90 *ff* *simile*

95

100 *f* 10

115 *p* *dim.*

"salterello"

Mendelssohn — Symphony No. 4

Viola

11

120 *pp*

127 *p*

134

138

143

149

156 *p* *cresc.*

164

170

177 *ff*

The musical score is for the Viola part of Mendelssohn's Symphony No. 4, specifically the "salterello" (trill) section. It consists of ten staves of music, numbered 120 to 177. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as trills, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are several large, bold, black L-shaped markings on the right side of the staves, likely indicating the end of a section or a specific performance instruction. The first staff (120) starts with a trill marked with a '1' and *pp*. The second staff (127) has a trill marked with a 'p'. The third staff (134) continues the trill. The fourth staff (138) has a trill marked with a 'p'. The fifth staff (143) has a trill marked with a '3'. The sixth staff (149) has a trill marked with a '3'. The seventh staff (156) has a trill marked with a '1' and *p*, followed by a *cresc.* marking. The eighth staff (164) has a trill marked with a '1'. The ninth staff (170) has a trill marked with a '1'. The tenth staff (177) has a trill marked with a '1' and *ff*.

Sogno
Mendelssohn — Midsummer Night's Dream

VIOLA.

5

Scherzo.

Allegro vivace. ✓

Nº 1. 16

p *cresc.* *f* *p* *f* *pp* *p* *D* 21

Mendelssohn — Midsummer Night's Dream

VIOLA.

6

The musical score for the Viola part is written on 12 staves. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations and performance instructions:

- Staff 1:** Starts with a treble clef and a key signature of one flat. The first measure is marked with a large 'E' and a 'p' dynamic. The staff continues with a melodic line, marked with 'cresc.' and 'f'.
- Staff 2:** Continues the melodic line, marked with 'cresc.' and 'arco'. The staff ends with a 'pizz.' instruction and a 'p' dynamic.
- Staff 3:** Continues the melodic line, marked with 'ff' and 'cresc.'. The staff ends with a 'p' dynamic.
- Staff 4:** Continues the melodic line, marked with 'f' and 'cresc.'. The staff ends with a 'divisi' instruction and a 'ff' dynamic.
- Staff 5:** Continues the melodic line, marked with 'pizz.' and 'p'. The staff ends with a 'G' note and a '1' fingering.
- Staff 6:** Continues the melodic line, marked with 'f' and 'ff'. The staff ends with a '2' fingering.
- Staff 7:** Continues the melodic line, marked with 'f' and 'ff'. The staff ends with a 'div.' instruction and a 'p' dynamic.
- Staff 8:** Continues the melodic line, marked with 'dim.' and 'pp'. The staff ends with a '1' fingering.
- Staff 9:** Continues the melodic line, marked with 'p' and 'p'. The staff ends with a '1' fingering.
- Staff 10:** Continues the melodic line, marked with 'dim.' and 'pp'. The staff ends with a '1' fingering.
- Staff 11:** Continues the melodic line, marked with 'pp' and 'pp'. The staff ends with a '1' fingering.
- Staff 12:** Continues the melodic line, marked with 'pp' and 'pp'. The staff ends with a '1' fingering.

BERLIOZ "Symphonie Fantastique"

Berlioz — Symphonie Fantastique

Viola.

7

OK

The image shows a page of a musical score for the Viola part of Berlioz's "Symphonie Fantastique". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The measures are numbered 27 through 35. The music features various dynamics, articulations, and tempo changes.

Measures 27-28: *cresc.* - *p* *pp* *dimin.* - *pp*

Measure 28: *ff* *p canto espr.* *sf*

Measure 29: *poco f* *p* *f*

Measure 30: *mf* *pizz.* *dimin.* *arco* *poco f* *p* *G. P.*

Measure 31: *pizz.* *p* *Tempo I.*

Measure 32: *3 rall.* *arco* *Tempo I.* *Animato.* *p* *cresc. poco a poco*

Measure 33: *cresc. molto* *ff* *pp* *p*

Measure 34: *cresc. poco a poco* *f*

Measure 35: *cresc.* *ff* *poco rit.* *14*

Berlioz "Symphonie Fantastique"

Berlioz — Symphonie Fantastique

Viola.

8

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

15 16 17 *ff* [36] *animato* *sf* *sf* *cresc.* *ff* *mf* *cresc. molto* *ff* *mf* *cresc. più vivo* *ff string.* *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.* *ppp* *rinf.* *pp* *rinf.*

[37] *senza sord. pizz.* *pp* *perdendo* 4 *pp* 1 1 7

[38] *pizz.* *arco* *sf* *arco* *sf* *rit.* *sf* *rit.* *sf*

Viola

I

div. Fag.1

Allegro non troppo

A

30

pp

pp

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

VIOLA

Violin and Viola staves for measures 34-61 of Tchaikovsky's Symphony No. 6 in B Minor, Op. 74 (Pathétique). The score is written for Violin (V) and Viola (V).

Measures 34-36: Violin and Viola play a melodic line with dynamics *p* and *mp*. A *cresc.* marking is present.

Measures 37-42: Violin and Viola play a melodic line with dynamics *cresc.*, *f*, *mf*, *p*, and *pp*. The tempo marking *saltando* is present.

Measures 43-46: Violin and Viola play a melodic line with dynamics *mf* and *p*. The tempo marking *unis.* is present.

Measures 47-50: Violin and Viola play a melodic line with dynamics *mp* and *p*. The tempo marking *B* is present.

Measures 53-56: Violin and Viola play a melodic line with dynamics *pp* and *p*. The tempo marking *pp* is present.

Measures 59-61: Violin and Viola play a melodic line with dynamics *mp* and *p*. The tempo marking *mp* is present.

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

6

VIOLA

Adagio mosso *ritard. molto*

154 *div. ppp <p> ppp ppp <p> pppp ppppp pizz.*

ppp <p> ppp ppp <p> pppp ppppp

unis. arco Allegro vivo

161 *ff sf sf sf sf*

164 *sf sf ff sf sf*

167 *sf sf sf sf sf ff*

H feroce

171 *ff*

173 *ff*

176

come prima

179

181 *I #*

sempre ff

184 *ff*

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

VIOLA

13

Allegro molto vivace

III

The musical score for the Viola part of the third movement of Tchaikovsky's Symphony No. 6 in B Minor, Op. 74 (Pathétique) is presented in a single system. The movement is marked "Allegro molto vivace" and is in B minor, 3/4 time. The score consists of 27 measures, with measure numbers 6, 12, 17, 21, and 27 indicated at the beginning of their respective staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score includes various dynamics such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo), as well as crescendos marked *p poco a poco cresc.*. Articulation includes *pizz.* (pizzicato) and *arco* (arco). The score is divided into sections labeled A, B, and C. Section A begins at measure 6, Section B at measure 12, and Section C at measure 21. The score is written for a single Viola, with a grand staff (treble and bass clefs) and a key signature of two sharps. The tempo is marked "Allegro molto vivace". The score includes various dynamics such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo), as well as crescendos marked *p poco a poco cresc.*. Articulation includes *pizz.* (pizzicato) and *arco* (arco). The score is divided into sections labeled A, B, and C. Section A begins at measure 6, Section B at measure 12, and Section C at measure 21. The score is written for a single Viola, with a grand staff (treble and bass clefs) and a key signature of two sharps.

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

14

VIOLA

31 **D** *f* *mf* *mp*

35 *p* *p* *p* *1*

40 *pizz.* *mf* *pizz.* *mf* **E** *1* (12/8) *1* (12/8)

46 *arco* *f* *arco* *f* *ff*

50 **F** *pp* *cresc.* *pp* *cresc.*

54 *unis.* *mp* *f*

57 *pp* *mp*

60 **G** *f* *p cresc. poco a poco*

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

16

VIOLA

M

119 *p* *p* *mf* *f* (12/8)

123 *pp* *un poco cresc.* (12/8)

126 *f*

N

130 *f* (12/8)

134 *f* (12/8)

O

139 *div. mf* *p* *mf* *p* *1*

142 *p* *p* *1*

146 *p* *1* *pizz. mp* *pizz. mp* *mf* *1* (12/8)

VIOLA

VIOLA

18

63

66

69

72

ff *dim.* *mf* *pp*

p *p* *mf*

4

H

f

The image shows a musical score for the Viola part, spanning measures 63 to 72. The score is written on four staves. The first two staves (63-66) are in G major (one sharp) and 2/4 time, featuring a continuous eighth-note pattern. The third staff (69) continues this pattern with dynamic markings *ff*, *dim.*, *mf*, and *pp*, and includes a breath mark 'H'. The fourth staff (72) begins with a 4-measure rest, followed by a key signature change to A major (two sharps) and a 4/4 time signature change, with dynamics *p* and *mf*.

63

66

69

72

80

84

88

93

98

103

107

112

f

ff

dim.

mf

pp

p

mf

f

cresc.

ff

pizz.

arco

ff

p

mf

ff

p

mf

ff

pp

un poco cresc.

I

K

L

4

1/4

SHOSTAKOVICH Sinfonia n.5

Shostakovich Symphony No. 5

Handwritten musical score for Shostakovich Symphony No. 5, measures 15-17. The score is written on three staves. The first staff (bass clef) contains measure 15, marked with a box containing '15' and a '1' time signature. It begins with a large bracket and the instruction 'p espress.'. The second staff (treble clef) contains measure 16, marked with a box containing '16'. The third staff (bass clef) contains measure 17, marked with a box containing '17'. The notation includes various musical symbols such as notes, rests, and accidentals.

RAVEL "Ma mère l'Oye" (SOLO)

8

ALTOS

V. Le jardin féérique

Vn
Lent et grave

The musical score is written for Alto Solo in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo/mood marking of "Lent et grave". The score is divided into several systems, each with a handwritten number in a box (1, 2, 3, 4). The first system includes dynamics of *pp* and *poco cresc.*, and a *p* dynamic. The second system includes a *pp* dynamic and a *p* dynamic. The third system includes a *mf* *expressif* dynamic. The fourth system includes a *pp* dynamic. The fifth system includes a *pp* dynamic and a *Retenu au Mouvt* marking. The sixth system includes a *ff* dynamic. The score concludes with a *FIN* marking.

pp poco cresc. p

1

2

3

1 ALTO SOLO *mf* *expressif*

3

1

2

3

4

Retenu au Mouvt

2

pp

ff

FIN

WEBER "Sinfonia N°2" (solo II mov.)

VIOLA

Benutzt Festspiel 1822

Adagio ma non troppo.

Allegro.

MEINETTO.

TRIO.

MENU.

Puccini "Intermezzo" (Solo)

Viola

Mamou Lescaut

S. Puccini

Intermezzo 2nd Act

Lento espressivo

1^{mo} Solo
mf
3
Tutti 2^a + 3^a

Andante calmo

Andante calmo
Tutti
lunga
p
mf sostenendo
morendo
sostenendo
vibrando
sostenendo
div
allarg
cresc
LA
cresc
sostenendo

PROKOFIEV "Romeo e Giulietta" (solo)

Viola

44 Poco più animato

Viola
sola
(ossia Y-la
d' amore)

Viola
altre div.

(div.)

p

mf

f

p

mp

mf

p

mf molto espr.

unis

mf

mp

p cresc.

mf

45

mf

mf

mf

f

f

rit

div.
in 3