



PROGRAMMA DI CONCORSO PER VIOLA DI 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

FINALE

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

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; 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

LETTURA A PRIMA VISTA DAL PIU' AMPIO REPERTORIO

ORCHESTRA
SIN
FO
NICA
DI SANREMO

PASSI D'ORCHESTRA

MOZART

Die Zauberflöte. Deutsche Oper in 2 Akten.

1

Ouverture.
Adagio.

Viola.

W. A. Mozart. Werk 620.

The musical score is written for Viola in G major, 3/4 time. It begins with a dynamic of *ff* and a tempo of *Adagio*. The first staff contains the initial melodic phrase. The second staff continues the melody with dynamics *p*, *f*, *p*, *f*, and *p*. The third staff marks the beginning of the *Allegro* section at measure 10, indicated by a bracket. This section features a complex rhythmic pattern with dynamics *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*. The score continues with multiple staves of intricate rhythmic patterns, including sixteenth and thirty-second notes, with dynamics ranging from *p* to *f*. A large bracket spans several staves, indicating a section of rapid sixteenth-note passages. The score concludes with a *cresc.* marking, a tempo change to *Adagio*, and a final *Allegro* section starting at measure 3, marked with a dynamic of *p*.

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MOZART

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

Musical score for Viola, measures 134 to 176. The score is written in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff (measures 134-140) begins with a piano (*p*) dynamic. The second staff (measures 141-149) contains a large bracketed section. The third staff (measures 150-158) is crossed out with a diagonal line. The fourth staff (measures 159-166) is also crossed out with a diagonal line. The fifth staff (measures 167-175) is crossed out with a diagonal line. The sixth staff (measures 176-176) ends with a fortissimo (*sf*) dynamic and a blacked-out ending. The key signature is G major (one sharp) and the time signature is 3/4.

BEETHOVEN II mov.

Beethoven — Symphony No. 5

4

Viola

390 *ff* *f*

407

421 *sf*

435 [F] 2 2 2

452 Fl. I 1 1

468 *ff* 5

488 Clar. I Ob. I *ff*

Andante con moto $\text{♩} = 32$

p dolce

8

4

Viol. II

p *cresc.* *f* *p*

23 [A] *pp* *ff*

31 *sempre ff* *f*

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

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

Beethoven — Symphony No. 5

IV. MOV.

Viola

Viol. II

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

72 *dolce* *pp* [B]

77 *ff*

82 *sf* *sf*

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

100

104 *pp* *arco*

110 [C] *arco*

118 *pp* 1 2 3

127 *sempre pp* *f* 10 *p* 1 *Corni*

147 [D] *ff* *p*

150 *più p* *pp* 2 *Viol. I pizz.*

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

OK

Beethoven Symphony No. 3

Scherzo

Allegro vivace (♩. = 115)

pp
sempre pp e staccato

12 *sempre staccato*

25 *sempre pp*

40

54 *sempre pp*

67 *pp* *pp*

82 *cresc. ff*

95

109

122

135

147 *cresc.*

159

MENDELSSOHN II MOV.

Mendelssohn — Symphony No. 4

Viola

5

551 *p* **3**

561 *cresc.* *f* *ff*

569 *ff* *f*

579 *f*

[*f* **Andante con moto** *p*

8 *p* *cresc.* *sf* *p*

24 *p* **3**

35 *p*

41 **[**

47 *sf* *p* *sf* *sf* *dim.* *p*

52 *f* *p* *f* *p* *cresc.* *f* **]** *f*

58 *p* *sf* *sf* *f* *f* *p*

68 *p* *tr* *dim.* **1**

MENDELSSOHN "saltarello" IV mov.

Mendelssohn — Symphony No. 4

Viola

9

205 *p* *pp* pizz.

SALTARELLO Presto

f *ff* *f*

5 8 *p*

18 *simile* *sf*

22 1 2 3

26 4 *crese.*

30 *ff* *ff*

37 3 2 3

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* *sf*

90 *sf* *s* *simile*

95

100 *sf* 10

115 *p* *dim.*

Detailed description: This is a page of musical notation for the Viola part of Mendelssohn's Symphony No. 4, specifically the 'Salterello' movement. The page is numbered 10 in the top left corner. The music is written in a single system with a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 54, 60, 70, 78, 84, 90, 95, 100, and 115 clearly marked. The notation includes various dynamics such as *p* (piano), *sf* (sforzando), *cresc.* (crescendo), and *dim.* (diminuendo). There are also articulation marks like *stacc.* (staccato) and *simile*. The music features a mix of eighth and sixteenth notes, often with slurs and accents. There are some large blacked-out areas on the page, likely for editing or redaction.

"salterello"

Mendelssohn — Symphony No. 4

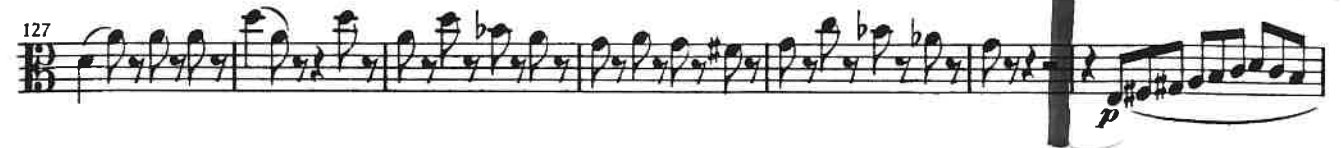
Viola

11

120 *pp*



127 *p*



134



138



143



149



156 *p* *cresc.*



164



170



177 *ff*



Mendelssohn — Symphony No. 4

Viola

12

183 *ff*

189 *p*

197

202 *cresc.*

207 *f cresc. più f*

212 *sempre cresc. ff*

220 *f*

226 *simile*

230

236 *f f dim.*

243 *p*

249 *dim.*

254 *pp cresc. f*

Detailed description: This page of a musical score for the Viola part of Mendelssohn's Symphony No. 4 contains measures 183 through 254. The score is written in a single system with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in triplets. Dynamic markings range from fortissimo (ff) to pianissimo (pp), with many passages marked with crescendos and decrescendos. Performance instructions such as 'sempre cresc.', 'simile', and 'p' are included. The score is divided into systems by bar lines, with measure numbers 183, 189, 197, 202, 207, 212, 220, 226, 230, 236, 243, 249, and 254 clearly indicated at the start of their respective lines.

Sogno

Mendelssohn — Midsummer Night's Dream

VIOLA.

Scherzo.

Allegro vivace. ✓

Nº 1. 16

p
cresc.
cresc.
sf
p
sf
sf
p
pp
p
D
21

Mendelssohn — Midsummer Night's Dream

VIOLA.

6

p cresc. *f*

cresc. arco *ff* *sf* *pizz.* *p*

p *cresc.* *divisi* *2* *1*

pizz. *p* *cresc. arco* *ff* *G* *1* *2*

f *sf* *sf* *ff*

H *div.* *pp* *dim.* *pp*

p *pp*

I *3* *2* *0* *4*

dim. *pp* *pp*

4 *K* *pp*

2

BERLIOZ "Sinfonie 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 in G major and 3/4 time. It consists of ten staves of music, numbered 27 through 35. The notation includes various dynamics such as *cresc.*, *dimin.*, *pp*, *p*, *ff*, *f*, *mf*, *poco f*, and *ff*. Performance instructions include *p canto espr.*, *pizz.*, *arco*, *rall.*, *Tempo I.*, *Animato.*, and *poco rit.*. There are also markings for *G.P.* and *14*. The score features a variety of rhythmic patterns, including triplets and sixteenth-note passages. The page is marked with "OK" in the top left corner.

Berlioz "Symphonie Fantastique"

Berlioz — Symphonie Fantastique

8

Viola.

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

15 16 17 **ff** **36** *animato* *cresc.* *cresc. molto* *ff* *mf* *cresc. più vivo* *ff string.*

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.* **37** *pp* *senza sord. pizz.* *pp* *senza sord. pizz.* *pp* *ppp* *arco* *rit.* *sf* *rit.* *sf* *sf*

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

Viola

I

Adagio

div. Fag. I.

mf sf p

mp sf p

mp sf

ritenuto

p mf mf p mf mf pp

mf pp

Measures 1-12 of the Viola part, Adagio tempo. The score includes dynamic markings such as *mf*, *sf*, *p*, *mp*, and *pp*, along with performance instructions like *ritenuto*. The key signature is B minor and the time signature is 3/4.

Allegro non troppo

p

p

p

p

p

p

p

p

pp

pp

Measures 19-30 of the Viola part, Allegro non troppo tempo. The score includes dynamic markings such as *p* and *pp*. The key signature is B minor and the time signature is 3/4.

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

VIOLA

34 *p* *p* *p* *p* *mp*

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

43 *unis.* *p*

47

50 *B* *mp*

53 *pp*

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

59 *mp*

61

Detailed description: This page of a musical score for the Viola part of Tchaikovsky's Symphony No. 6 in B Minor, Op. 74 (Pathétique) contains measures 34 through 61. The score is written in B minor and 3/4 time. It features a variety of dynamics including piano (*p*), mezzo-forte (*mf*), piano-piano (*pp*), and mezzo-piano (*mp*), along with crescendos and accents. Performance markings include *saltando* (leaping) and *unis.* (unison). The score is divided into systems, with measures 34-37, 43-47, 50-53, 56-59, and 61. A large bracket on the right side of the page groups measures 34-53. A section marked 'B' begins at measure 50. The notation includes eighth and sixteenth notes, rests, and various articulations.

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

6

VIOLA

Adagio mosso

ritard. molto

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

unis. *arco* Allegro vivo

161 *ff sf3 sf sf*

164 *sf sf ff sf3*

167 *sf sf sf sf sf sf*

H feroce

171 *ff*

173 *ff*

176 *ff*

come prima

179 *ff*

181 *I sf*

184 *ff*

VIOLA

Allegro molto vivace **III**

The musical score for the Viola part, measures 1 through 30, is presented in a standard staff format. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegro molto vivace'. The score is divided into several systems, with measure numbers 6, 12, 17, 21, and 27 indicated on the left. Dynamics include *p*, *mf*, *mp*, *pp*, *dim.*, and *p poco a poco cresc.*. Performance instructions include *div.*, *arco*, *pizz.*, and *1* (first finger). Section markers A, B, and C are placed above the staves. The score concludes with a first ending bracket in the final measure.

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

14

VIOLA

31

D

f *f* *mf* *mp*

35

p *p*

40

pizz.

E

p *mf* *1* (12/8)

46

arco

f *ff*

50

F

ff *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

119 **M**
p *p* *mf* *f*

123 *pp* *un poco cresc.*

126 *f*

130 **N**

134 *f*

139 **O**
div. mf *p* *mf* *p*

142 *p* *p* *p* *p*

146 *p* *mp* *pizz.* *mf* *mp* *mf*

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, starting with a first ending bracket and the instruction *p espress.*. The second staff (treble clef) contains measure 16. The third staff (bass clef) contains measure 17, ending with a first ending bracket.

15 1 *p espress.*

16

17