

El Paso Symphony Orchestra

Audition Requirements

SECTION VIOLA:

1. Solo – exposition of a standard viola concerto
2. Orchestral excerpts: (prepare bracketed section)

Beethoven	Sym. #5 Mvt. 2
Berlioz	Roman Carnival Overture
Brahms	Sym. #4 Mvt. 4
Mozart	Sym. #35 (“Haffner”) Finale
Rossini	La Gazza Ladra Overture
Shostakovich	Sym #5 Mvt. 1
Tchaikovsky	Sym #5 Mvt. 3 (Valse)

Beethoven — Symphony No. 5

Viola

(2nd mov't Bars 1-9)

4

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* $\text{♩} = 92$ *p dolce*

8 *p* *f* *p* *4* *Viol. II* *p* *cresc. f* *p* *f* *p*

23 *3* *3* *3* *pp* *ff* **A**

31 *sempre ff* *sf* *sf*

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

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

Beethoven — Symphony No. 5 (Bars 72-86)
Viola (Bars 98-106)

Viol. II

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

72 *dolce* **B** *pp*

77 *ff*

82 *sf* *sf*

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

100

104 *pp* **C** *pizz.*

110 *arco*

118 *pp* 1 2 3

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

147 *ff* **D** *p*

159 *piu p* *pp* *Viol. I* *pizz.* 2

167 *cresc.* *f* **E** 3

Hector Berlioz
Roman Carnival Overture, Op. 9 Bar 36-60

Viola

Allegro assai con fuoco (♩ = 156)

1 *f* *f* G.P. 1 2

10 *p* *cresc.* - - *ff* *f* *pizz.*

19 *Andante sostenuto* (♩ = 52) *pizz.* *p*

26 *arco* *div.* *p* *mf* *p*

34 1 *mf espress.*

41 *f*

48 *cresc. molto* *f* *dim.* *p* *mf* 3

54 *poco cresc.* *mf*

61 *pp* 6

64 4 2

Brahms — Symphony No. 4 in E Minor Last mov't

Viola

(Bars 41-77)

13

Allegro energico e passionato

Fl. *dim.* *pizz.*

13 *dim.* *mp ma marc.*

22 *f*

A

32 *arco* *f*

40 **B** *cresc. sempre più*

47 *espress. cresc.*

54 *f f più f* **C**

60 *cresc.* *ff* *f*

66 *sf* *sf* *fp* *dim.*

71 *f*

75 *p dim.* *pp*

81 **D** *p* *poco cresc.* *pp*

Mozart — Symphony No. 35

6

Viola (Bar 34-168)

This musical score is for the Viola part of Mozart's Symphony No. 35, covering measures 34 to 256. The score is written in G major (one sharp) and 6/8 time. It begins at measure 34 with a piano (*p*) dynamic and a melodic line featuring eighth-note patterns. The score is divided into systems, with measure numbers 141, 150, 159, 167, 176, 188, 201, 209, 221, 233, 247, and 256 marking the start of new systems. Dynamics vary throughout, including *p*, *sf*, *f*, *fp*, and *f*. There are several trills and slurs. A key signature change to E major is indicated above measure 176, and a key signature change to F major is indicated above measure 233. The score concludes at measure 256.

Gioacchino Rossini
La Gazza Ladra Overture

Viola. (Bars 62 - 115)

Maestoso marziale. div.

8 *Ri. Tr.* *ff*

16 *p* *f*

24 **A** *f* *cresc.* *f* *tr.*

30 *cresc.* *ff* *tr.*

36 *p* *f* **B** *div.* *tr.*

44 *tr.* *unis.*

49 *p* *Ri. Tr.* *pp* *cresc. ed acceler.* *ff*

58 *Allegro.* *pp legg.*

66 *V4*

72 *V4*

78 *Bb* *pp* *poco rit.*

Rossini — La Gazza Ladra Overture

2 Viola.

a tempo

88 *pp*

94 *pp* *p* *pp*

100 *sempre stacc.*

105 *cresc. poco*

110 *a poco*

115 *ff* *marc.* *sf* *sf*

122 *sf*

129 *sf* *f* *cresc.* *ff*

136 *sf* *f* *cresc.*

141 *ff marc.*

146 *sf* *sf* *sf* *sf* *ff* *marc.*

153 *pp* *G.P. Fag.*

165 *pizz. (poco tranquillo)* *(poco animato)* *p*

Op. 4 Shostakovich No. 5 mov't 1

Viola. Number 15 - 17

(on) $\text{♩} = 84$ 9

2

p

10

11

pizz. arco 12 *p espress.*

dim. *molto dim.*

13 14 3 anis. be *p cresc. ff dim. ppp*

5 15 *p espress.*

16

17 $\text{♩} = 104$ 12 18 *poco animando.* 3 19 5 20 3 *pizz.*

1 21 arco

Tchaikovsky Sym No. 5
VIOLA Mov't 3 Valse (Bars 134-144) 11

96 **F** *mf* *pp* 2 *pizz.* *div.* 3 **G** *mf* *unis.* *arco* *f*

106

110 5 **H 1** *div.* *mf*

120

124 *mf* *unis.* 2

131 1 *mf* *mf*

137 *f* *mf*

140 1 *f*

143 *p*

149 **K** *p* *p*

158 *p* *pizz.* 1 4

Detailed description: This is a page of a musical score for the Viola part of Tchaikovsky's Symphony No. 5, Movement 3, Valse. The score covers bars 134 to 144. The key signature is D major (two sharps) and the time signature is 3/8. The music is written on a single staff. It begins at bar 96 with a forte (mf) dynamic, followed by a piano (pp) section. There are several dynamic markings throughout, including mf, f, and p. Performance instructions include pizzicato (pizz.), divisi (div.), and unison arco (unis. arco). The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4, 5). A section starting at bar 131 is enclosed in large square brackets. The page number 11 is located in the top right corner.