

Peoria Symphony Orchestra

Viola Audition Requirements

The following does not reflect the order of audition:

Section Viola Audition Repertoire:

Solo

Concerto exposition of your choice

Orchestral Excerpts

Berlioz	Roman Carnival Overture		2 after [1] – 1 after [4]
Mozart	Symphony No. 35	Mvt. IV	m. 134 – 181
Strauss	Don Juan		beginning – letter B
Shostakovich	Symphony No. 5	Mvt. 1	2 after [15] – [17]
Tchaikovsky	Symphony No. 6	Mvt. 1	m. 19 – 76

Assistant Principal Viola Audition Repertoire:

All of the above, and also:

A movement of Solo Bach

Berlioz	Harold in Italy (<i>Viola Solo Part</i>)	Mvt. 1	m.38 – m. 73 Pick up to m. 131 – m. 147
Ginastera	Variaciones Concertantes	No. 5	1 before [32] – [39]
Ravel	Mother Goose Suite	Mvt. V	4 after [2] – 3 after [3]

Berlioz

Roman Carnival Overture

2 after [1] – 1 after [4]

The image displays a musical score for the Roman Carnival Overture by Hector Berlioz. It consists of six staves of music, all in the key of D major (two sharps) and 3/4 time. The score includes various dynamic markings and performance instructions:

- Staff 1:** Starts with a circled '1' above the first measure. The dynamic is *mf espress.*
- Staff 2:** Features a circled '2' above the second measure. The dynamic is *f*.
- Staff 3:** Includes a circled '3' above the third measure. Dynamics include *cresc. molto*, *f dim.*, *p*, and *mf*.
- Staff 4:** Marked with *poco cresc.* and ends with a circled *sf*.
- Staff 5:** Features a circled '6' above the first measure and a *pp* dynamic marking.
- Staff 6:** Includes a circled '4' above the fourth measure and a circled '2' above the final measure.

This musical score is for the fourth movement of Mozart's Symphony No. 35, measures 134 through 181. The music is written in a single staff with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piece begins at measure 134 with a piano (*p*) dynamic. The melody is characterized by a series of eighth-note patterns, often beamed together in groups of six. There are several slurs and phrasing marks throughout the passage. A second piano (*p*) dynamic marking appears at measure 141. The score includes measure numbers 134, 141, 150, 159, 167, and 176. The piece concludes at measure 181 with a final chord marked with a bold 'E' above the staff.

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

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

43 *unis.* *p*

47

50 *B* *mp*

53 *pp*

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

59 *mp*

61

Detailed description: This is a page of a musical score for piano, consisting of eight systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 34. The first system (measures 34-36) features a complex texture with multiple voices, including a prominent melodic line in the upper register and a dense accompaniment. Dynamics range from *p* to *mp*. The second system (measures 37-42) shows a more active texture with frequent sixteenth-note patterns. Dynamics include *cresc.*, *f*, *mf*, *p*, and *pp*. The instruction *saltando* is used in measures 41 and 42. The third system (measures 43-46) is marked *unis.* (unison) and features a melodic line with a *p* dynamic. The fourth system (measures 47-50) continues the unison texture. The fifth system (measures 51-52) is marked with a *B* (Basso) and *mp* dynamic. The sixth system (measures 53-55) features a melodic line with a *pp* dynamic. The seventh system (measures 56-58) has a melodic line with dynamics *pp*, *p*, *p*, and *mp*. The eighth system (measures 59-61) continues the melodic line with a *mp* dynamic. Various performance markings such as *V* (accents) and *1* (fingerings) are present throughout the score.

63 **C** *p* *V* *p* *V*

65 *mp* *V* *mp* *V* **Un poco animando** *f* *détaché* **1**

69 *ff* *ff*

72 **Un poco più animato** *V*

75 *f* **D**

FOR ASSISTANT PRINCIPAL AUDITION

Berlioz

Harold in Italy (Viola Solo Part)

Mvt. 1

m.38 – m. 73

Adagio. (♩ = 76 du métr. de Maëzel)

ALTO.

(8^{va})

(8^{va})

Solo. *espress. e largamente*

(Piano) *mf*

ff

ppp

aussi doux que possible; presque rien.

p cresc. *f* *p diminu.* *pp* *cresc.* *f*

(Piano) *un peu retenu*

un peu retenu.

1^o tempo

pp *dim.* *ppp*

mf *pp* *cresc.* *mf*

Berlioz Harold in Italy (Viola Solo Part) Mvt. 1 Pick up to m. 131 – m. 147

espress.
cresc. molto. *sf*
1^o T^o
f *espress. dim.*

Ginastera Variaciones Concertantes No. 5 1 before [32] – [39]

Sola *mf* [31] [32] *pp* *mf* liberamente
Le altre *pp*
Sola *mf*
Sola *f* molto espressivo [33] [34] *agitato*
Sola *poco rall. accel.* *rall. molto*
Sola *a tempo* [35] [36] [37] *mf* *mp* *p*
Sola [38] [39] *pp* *perd.*

VI. Variazione canonica
Adagio tranquillo ♩ = 48

Ravel

Mother Goose Suite

Mvt. V

4 after [2] – 3 after [3]

DIV.

2

1 ALTO SOLO

3

mf expressif

3

1

p

3

pp

3

SOLO

TOUS DIV. arco

TOUS pizz.

p

3