



Principal Viola Audition Repertoire 2026

The following does not reflect the order of the audition.

I. Soli (applicant will provide their own score):

Bartok : Concerto, Mvt. I **OR** Walton: Concerto, Mvt. I

AND

Bach: Prelude from Suite of your choice

II. Orchestral Excerpts:

Mozart	Symphony No. 35	Mvt. IV, mm. 134 – 181
Brahms	Symphony No. 4	Mvt. IV, mm. 41 – 80
Mendelssohn	Midsummer Night's Dream	Scherzo, beginning – [D]
Strauss	Don Juan	beginning to [B]
Copland	Appalachian Spring	[6] – [10]

Principal Viola—in addition, prepare the following excerpts:

Berlioz	Harold in Italy	Mvt. I, 8 mm. after [2] – 3 mm. before [8]
Ravel	Mother Goose Suite	Mvt. V, [2] – [4]
Strauss	Don Quixote	4 mm. after [14] – [18]
Ginastera	Variaciones Concertantes	Var. 5, 1 m. before [32] – [39]

Mozart

Symphony No. 35

Mvt. IV, mm. 134 – 181

This image shows a page of musical notation for the fourth movement of Mozart's Symphony No. 35, measures 134 through 181. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is characterized by a constant eighth-note accompaniment in the right hand and a more melodic line in the left hand. The first measure (134) begins with a piano (*p*) dynamic. The score is divided into six systems, with measure numbers 134, 141, 150, 159, 167, and 176 marked at the beginning of each system. The final measure (181) ends with a forte (*sf*) dynamic and a fermata over the final note, which is an E. A large orange bracket on the left side of the page encompasses the first five systems, and another orange bracket on the right side encompasses the final system.

Mvt IV
mm. 41 - 80

IV.

The image shows a page of musical notation for the fourth movement of Brahms' Symphony No. 4, measures 41 through 80. The score is written in G major and 3/4 time. It consists of seven staves of music. The first staff (measures 40-47) features a melodic line with a box labeled 'B' and a crescendo marking 'cresc. sempre più'. The second staff (measures 47-54) continues the melodic line with a box labeled 'C' and a marking 'espress. cresc.'. The third staff (measures 54-60) includes a box labeled 'C' and dynamic markings 'f f più f'. The fourth staff (measures 60-68) has a 'cresc.' marking and dynamic markings 'ff' and 'f'. The fifth staff (measures 68-71) features dynamic markings 'fp' and 'dim.'. The sixth staff (measures 71-75) has a dynamic marking 'f'. The seventh staff (measures 75-80) concludes with dynamic markings 'p dim.' and 'pp'. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Scherzo.
Allegro vivace.

Nº 1

16

p

A

cresc.

5

B

cresc.

f

V

f

p

f

1

2

3

4

3

C

pp

7

8

p

D

21

Allegro, molto con brio

ff

ff *pizz.* *ff*

arco *mf*

ff

ff *A*

ff

ff

ff

f *sfz* *sfz* *pp* **B**

Berlioz

Harold in Italy

Mvt. I, 8 mm. after [2] – 3 mm. before [8]

Adagio. (♩ = 76) H. Berlioz, Op. 16.

Viol. I. *mf espress. e largamente*

Arpa. *Solo.*

aussi doux, que possible presque rien.
So zart, als möglich, kaum hörbar.
As softly as possible—scarcely audible!

ppp

p cresc. f p dim. pp cresc. f

poco rit. 6 *Tempo I.*

pp dim. ppp

[4] *mf > pp cresc.*

Praktische Ausführung:
Exécution pratique:
Practical execution:

[5] *f > dim. pp f > p cresc. molto*

f *dim.* Solo. *ten. Allegro.* (♩. = 104)

p *cresc. poco a poco* Solo. **6**

ff Solo. *espress.* 12 13 14 15

riten. *cresc. molto* *f* *Tempo I.* *mf espress.*

espress. *p* *f* *mf*

f *p* **7** 3 2

mf *f* *mf* *pp* **8**

cresc. poco a poco

1. Solo. **2.** *p*

ff **1**

Detailed description: This is a page of musical notation for a piano solo. It consists of ten systems of two staves each. The music is in a key with one sharp (F#) and a 3/8 time signature. The score includes various dynamics such as *f*, *dim.*, *p*, *ff*, *espress.*, *riten.*, *cresc. molto*, *mf espress.*, *mf*, *pp*, and *f*. Performance instructions include *Solo.*, *ten. Allegro.* (♩. = 104), *Tempo I.*, and *cresc. poco a poco*. There are several measures marked with circled numbers 6, 7, and 8. The notation includes triplets, slurs, and various articulations. The piece concludes with a first ending marked '1.' and a second ending marked '2.'.

Ravel

Mother Goose Suite

Mvt. V, [2] – [4]

The musical score is divided into three systems. The first system shows the piano accompaniment with the instruction "DIV." and a first ending bracket labeled "2". The second system continues the piano accompaniment with a first ending bracket labeled "3" and includes dynamic markings "p" and "pp". The third system features the solo violin part with the instruction "SOLO" and the piano accompaniment with "TOUS pizz." and "TOUS DIV. arco".

1 ALTO SOLO
mf *expressif*

SOLO
TOUS pizz.
TOUS DIV. arco

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

The musical score consists of ten staves. The first staff is for Bass Clarinet (Bass-Clar.) and includes measures 13 and 14. The second staff is for Solo Trumpet (Solo-Bratsche). The third staff is for Solo Trombone (Solo) and includes measure 15. The fourth staff is for Piano (Tutti. pizz. and *pespress.*). The fifth staff is for Solo Bassoon (Solo) and includes measure 16. The sixth staff is for Bass Clarinet (Bass-Clar.) and includes measure 16, with a *poco ritard.* marking and a first variation (*Var. I. Gemächlich.*) starting in measure 17. The seventh staff is for Solo Trumpet (Solo Bratsche). The eighth staff is for Bass Clarinet (Bass-Clar.) and includes measure 17. The ninth and tenth staves are for Piano, with a *cresc.* marking in the tenth staff.

Ginastera Variaciones Concertantes Var. V, 1 m. before [32] – [39]

31 *mf*

32 *pp* *mf liberamente*

33 *f molto espressivo*

34 *agitato*

poco rall. accel. rall. molto

35 *a tempo* *mf*

36 *mp*

37 *p*

38 *pp*

39 *perd.*

VI. Variazione canonica
Adagio tranquillo ♩ = 48