



PITTSBURGH SYMPHONY ORCHESTRA

Principal Viola Audition February 2022

I. SOLO REPERTOIRE

First movement from one of the following concerti: Bartok, Hindemith (*Der Schwanendreher*), or Walton

and

J.S. Bach, Prelude from one of the Cello Suites

and

Mozart *Sinfonia Concertante*, K. 364

- Movement I: m. 72-158
- Movement II: m. 16-53

II. ORCHESTRAL SOLOS

BERLIOZ

Harold in Italy

- Movement I: 12 m. before [3] - 3 m. before [8]

BRITTEN

Passacaglia from *Peter Grimes*, Op. 33b

- mm. 6 - 18
- 1 m. before [12] - 10 m. after [12]

ENESCU

Romanian Rhapsody No. 1

- [7] - [8]

GINASTERA

Variaciones Concertantes

- Variation 5: 1 m. before [32] - [39]

RAVEL

Mother Goose Suite

- Movement V: [2] - 5 m. before [4]

STRAUSS

Don Quixote

- 4 m. after [14] - [18]
- [26] - 3 m. before [28]
- [29] - [34]

PROKOFIEV

Romeo and Juliet Suite No.2

- 1 m. before [44] - 4 m. after [44]

PUCCINI

Manon Lescaut Intermezzo

- Beginning - m.12

-CONTINUED ON NEXT PAGE-

III. ORCHESTRAL EXCERPTS

BRAHMS	Symphony No. 4 <ul style="list-style-type: none">• Movement II: m. 64–71• Movement III: beginning - [A]• Movement III: m. 125 – 139• Movement III: [H] – [I]• Movement IV: m. 41–80
BRUCKNER	Symphony No. 4 (1878/80) <ul style="list-style-type: none">• Movement II: m. 51-83
COPLAND	<i>Appalachian Spring</i> (full orchestra version) <ul style="list-style-type: none">• [6] - [10]
MAHLER	Symphony No. 10 <ul style="list-style-type: none">• Adagio: opening - [1]• Adagio: pickup - 4 m. after [12] to [13]
MENDELSSOHN	<i>Midsummer Night's Dream</i> <ul style="list-style-type: none">• Scherzo
MOZART	Symphony No. 35 <ul style="list-style-type: none">• Movement IV: m. 134 – 181
SHOSTAKOVICH	Symphony No. 5 <ul style="list-style-type: none">• Movement I: [15] - [17]
STRAUSS	<i>Ein Heldenleben</i> <ul style="list-style-type: none">• [77] - 4 m. after [79]• 1 m. before [85] - 6 m. after [85]• 1 m. before [94] - 2 m. after [97]
STRAUSS	<i>Don Juan</i> <ul style="list-style-type: none">• Beginning - [D]
TCHAIKOVSKY	Symphony No. 6 <ul style="list-style-type: none">• Movement I: m. 15 – 38
WAGNER	Overture to <i>Tannhäuser</i> <ul style="list-style-type: none">• m. 220–301 ([H] – 19 m. before [L])

IV. POSSIBLE SIGHT READING

*Excerpts will be made available to audition applicants upon invitation to the audition.
Sight-reading may be asked in any round of the audition.
The official pitch of the PSO is A=440*

Berlioz
Harold in Italy, Mvt I
12 before [3] - 3 before [8]

I.

Harold in den Bergen.

Scènes der Melancholie, des Glückes und der Freude.

Harold aux Montagnes. Harold in the Mountains.

Scènes de mélancolie, de bonheur et de joie. Scenes of melancholy, happiness and joy.

H. Berlioz, Op. 16.

Adagio. (♩ = 76)

Viol. I. Solo. *mf* *espress. e largamente*

Arpa.

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

ppp

p *cresc.* *sf* *p dim.* *pp* *cresc.* *sf*

poco rit. *6* *Tempo I.* *pp* *dim.* *ppp*

mf > pp *cresc.* *mf* *Praktische Ausführung:*
Exécution pratique:
Practical execution:

pp *sf > dim.* *pp* *sf > p* *cresc. molto*

Viola-Solo.

Solo. *ten. Allegro.* (♩ = 104)

f *dim.* *p*

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

ff *FL.* *Solo.* *espress.* *riten.* **12** **13** **14** **15**

cresc. molto *sf* *mf espress.* **Tempo I.**

f *espress.* *p* *f* *mf*

sf *p* *f* **7** **3** *f*

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

cresc. poco a poco

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

ff *f* **1.**

Britten
Passacaglia from "Peter Grimes"
mm. 6 - 18

BENJAMIN BRITTEN
Op. 33b

Viola

Andante moderato
sempre un poco rubato

4 Sola Sul C

Cello & Bass pizz. *pp* (lo altre tacent)

espress. *pp* *più f sonore*

dim. *pp* *cresc. molto* *ff*

dim. *p*

Cont.

Britten
Passacaglia from "Peter Grimes"
1 before [12] - 10 after [12]

Andante moderato (come sopra) Sola (12)

Last desk only

pp *dolcissimo ed espress.*

pp Sul C

espr. *pp* *pp*

f *dim*

Last desk

pp

pp
Last desk

Enescu
Romanian Rhapsody
1 after [7] - [8]

1 Alto seul [7] Posément

archet

f

mp

sf — *douloureux*

avec les autres

Tous DIV.

[8] archet *tr* *f* archet *tr* *f*

pizz. *p* pizz. UNIS.

10

Ginastera
Variaciones Concertantes
Variation 5: 1 before [32] - [39]

V. *Variación dramática para Viola*

Largo ♩ = 52

I. Solo
Le Altie.

arco
p dolce Vibrato

32

31

Vla. Solo.

Libera mente

33

molto espressivo.

34

agitato

3

piu f

molto.

A tempo.

35

36

37

38

perd.

7.

Ravel
Mother Goose Suite, Mvt V
[2] - [4]

V. Le jardin féérique

Lent et grave

pp *poco cresc.* *p*

1

2

1 ALTO SOLO

3 *mf espressif*

3

1 *p* *pp*

SOLO

TOUS DIV. arco

4 Retenu au Mouvt

TOUS pizz. *p* *arco* *mf* 2 *pp*

Strauss
Don Quixote
4 after [14] - [18]

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

Bass-Clar.
Solo-Bratsche.
Solo.
Tutti. pizz.
pespress.
Solo.
poco ritard.
Var. I. Gemächlich.
Bass Clar.
Solo Bratsche.
Voello.
17 1 1 1
18 3 Alle mit Dämpfern 19
cresc.
dim.

Strauss
Don Quixote
[26] - 3 before [28]

Var. III.
Mässiges Zeitmass.

pizz. arco Solo-Viol. 26 C Saite nach h herunterstimmen.
Solo. Die Ubrigen.
2 *pp* 3 *mf*



1 *f* *cresc.* 1




p *mf*



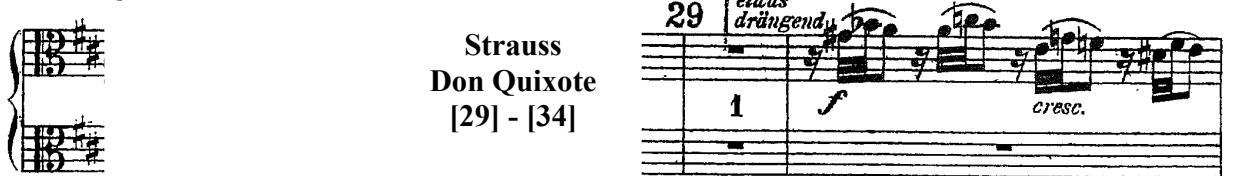
27 *cresc.* *pp* *cresc.* *accel.*



28 Früheres Zeitmass.
mf *cresc.* *ff* 2 2 Bass Clar.
mf *cresc.*



29 etwas drängend
1 *f* *cresc.*



Strauss
Don Quixote
[29] - [34]

lebhaft *ff* *f* *ff* pizz. *mf*



Viola.

The musical score for the Viola part in Strauss's Don Quixote, measures 29-34, is presented in a multi-system format. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The first system (measures 29-32) features a solo part for the Viola, marked 'Solo.' and 'tutti ff', with dynamic markings of *ff* and *mf*. The second system (measures 33-34) includes piano accompaniment with dynamic markings of *p*, *pp*, and *ppp*, and includes the instruction 'arco'. The third system (measures 35-38) continues the solo part with dynamic markings of *p*, *mf*, and *f*. The fourth system (measures 39-42) features a piano accompaniment with dynamic markings of *f* and *mf*. The fifth system (measures 43-46) continues the solo part with dynamic markings of *ff* and *p*. The sixth system (measures 47-50) features a piano accompaniment with dynamic markings of *ff* and *p*. The seventh system (measures 51-54) continues the solo part with dynamic markings of *mf* and *dim.*, and includes the instruction 'pizz.' and 'arco'. The eighth system (measures 55-58) features a piano accompaniment with dynamic markings of *dim.* and *arco*, and includes the instruction 'dreifach p'.

Prokofiev
Romeo and Juliet Suite No. 2
1 before [44] 4 after [44]

V-la sola ossia V-la d'amore 44 *Poco piu animato*

Altri *mp* *espressivo* *dolce* *diu.* *p*

Sola *pp* *mf* *f* *p*

altri *mp* *mf* *p*

Puccini
Manon Lescaut Intermezzo
beginning to m. 12

LENTO ESPRESSIVO

1^a SOLA

sost. do

DIVISE **1** *mf con espressioni* **3** *p*

2^a e 3^a

dim.

molto rall. lunga

The musical score is written for piano. The top system consists of two staves: the upper staff is marked '1^a SOLA' and contains a melodic line with slurs and accents, including a 'sost. do' marking. The lower staff is marked 'DIVISE' and contains a bass line with a large '1' indicating the first finger and a '3' indicating a triplet. The tempo is 'LENTO ESPRESSIVO' and the dynamics are 'mf con espressioni' and 'p'. The second system continues the melodic line in the upper staff, which ends with a 'dim.' marking. The lower staff continues with a 'molto rall. lunga' marking. The key signature is one sharp (F#) and the time signature is 3/4.

VIOLA

Symphony No. 4

J. Brahms, Op. 98

Brahms
Symphony No. 4, Mvt II
mm. 64 - 71

Andante moderato

II.

p dolce

dim.

Mvt III
Beginning - [A]

III.

Allegro giocoso

ff

[A]

VIOLA

Symphony No. 4

J. Brahms, Op. 98

III.

Mvt III
mm. 125 - 139

120 *pizz.* *f* arco

128 *f*

134 *ff*

Mvt III
[H] - [I]

[H] *fp marc.* 1 3 1 2

294 *cresc.* *fp*

300 *cresc.* *f*

306 *ff*

312 *ff sempre* [I]

VIOLA

Symphony No. 4

J. Brahms, Op. 98

Mvt IV
mm. 41 - 80

IV.

40 *cresc. sempre più*

47 *espress. cresc.*

54 *f f più f*

60 *cresc. ff*

66 *sf sf fp dim.*

71 *f*

75 *p dim. pp*

Bruckner
Symphony No. 4, Mvt II
mm. 51 - 83

Viol. I
Pizz.
arco

51 1 *lang gezogen*
mf *gezogen* *cresc.* *dim.* *mf* *cresc.* *gezogen*

60 *gezogen* *dim.* *pp*

lang gezogen *D lang gezogen*
p *dim.* *mf* *pp* *mf gezogen* *lang gezogen*

70 *pp* *f* *dim.* *pp* *cresc.* *lang gezogen* *lang gezogen*

80 *dim.* *pp* 6 90 2 *lang gezogen*
P *markig*

Detailed description: This is a page of a musical score for the Violin I part of the second movement of Bruckner's Symphony No. 4. The score covers measures 51 to 83. It is written in a single system with five staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first staff begins with a box containing the number 51 and a '1' indicating the first ending. Above the staff, there are performance instructions: 'Viol. I', 'Pizz.' (pizzicato), and 'arco' (arco). The music features various dynamics including *mf*, *cresc.*, *dim.*, *pp*, *f*, and *P*. There are also performance markings such as 'lang gezogen' (long drawn) and 'gezogen' (drawn). A trill (tr) is indicated above a note in measure 55. A key signature change to one flat (B-flat) occurs at measure 80. The score ends with a '2' in a box at measure 90, indicating a second ending. The final dynamic marking is 'P markig'.

Copland, Appalachian Spring
[6] - [10]

⑥ Allegro (♩ = 160)
Tutti

f Vigoroso

arco

HALF pizz.

⑦

Tutti *mf*

pizz. arco pizz. arco pizz. div. (1 pizz. 2 arco)

⑧ 2 unis. arco

f marc.

⑨

⑩

Detailed description: This is a page of musical notation for the Viola part of Copland's Appalachian Spring, covering measures 6 through 10. The score is written on six staves. The first staff (measures 6-7) is in 3/4 time and features a melody with various articulations like accents and slurs. The second staff (measures 7-8) continues the melody with dynamic markings of *f* and *mf*, and includes performance instructions for 'arco' and 'pizz.' (pizzicato). The third staff (measures 8-9) shows a more rhythmic pattern with 'div.' (divisi) markings and '2 unis. arco' (two unison arco) markings. The fourth staff (measures 9-10) continues the rhythmic pattern with a 'f marc.' (forte marcato) dynamic. The fifth and sixth staves (measures 10-11) show the continuation of the rhythmic pattern. The key signature is one sharp (F#) and the tempo is marked 'Allegro' with a quarter note equal to 160 beats per minute. Measure numbers 6, 7, 8, 9, and 10 are circled at the beginning of their respective staves.

Mahler
Symphony No. 10, Adagio
opening - [1]

Andante
pp e sotto voce sempre
teneramente
Adagio
p
div.

pickup to 4 after [12] - [13]

unis. 1 pizz. 2 ⑫ arco
p f morendo f
Andante
p p sempre mf f
mf dim. p sf sf
⑬ pizz. 2 ⑭ 2 arco
f mf

Mendelssohn
Midsummer Night's Dream, Scherzo

Scherzo.
Allegro vivace.

Nº 1. 

16

p

A

cresc.

5

p

B

cresc.

sf

sf

p

sf

2 3 4 5

sf

sf

p

pp

C

p

D

21

Mendelssohn — Midsummer Night's Dream

6

VIOLA.

The musical score for the Viola part is written in 3/4 time and consists of 13 staves. The key signature has one flat (B-flat). The score includes various dynamics such as *p*, *cresc.*, *ff*, *f*, *pizz.*, *arco*, *divisi*, *dim.*, and *pp*. Fingerings are indicated by numbers 1-4. The score is marked with several *trill* ornaments and includes a section marked *divisi* with two parts. The piece concludes with a *pp* dynamic and a final *trill* ornament.

Mendelssohn — Midsummer Night's Dream

VIOLA.

1

3 L 16 M

f *cresc.* *f*

f *p* *sf* *sf*

sf *p* *tr* *tr* *tr* *tr*

N

p

p

cresc. *sf* *f*

3

p

pp

1

sempre più pp

sempre stacc.

2

dim.

9

pp *pizz.*

He Geist! Wo geht die Reise hin?
attacca

Mozart
Symphony No. 35, Mvt IV
mm. 134 - 181

IV-Presto

Musical score for Mozart's Symphony No. 35, Mvt IV, measures 134-181. The score is written for two staves (treble and bass clefs) in 3/8 time, with a key signature of one sharp (F#). The tempo is marked "Presto".

The score consists of eight systems of music, each starting with a measure number and a dynamic marking:

- 134 *V*
- 139 *V*
- 147 *p*
- 152 *f*
- 158
- 163
- 168
- 173
- 178 *sf*

The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and articulation marks such as accents (*V*) and slurs. The piece concludes with a double bar line at measure 181.

Shostakovich
Symphony No. 5, Mvt I
[15] - [17]

The image shows a musical score for three staves, likely representing the first, second, and third violins. The first staff is in bass clef and contains measures 14 and 15. Measure 14 starts with a triplet of eighth notes (G2, F2, E2) marked 'p' and 'unis.'. Measure 15 contains a half note G2, a quarter note F2, and a quarter note E2, marked 'cresc. ff dim. ppp'. The second staff is in treble clef and contains measures 16 and 17. Measure 16 starts with a half note G4, a quarter note F4, and a quarter note E4, marked 'p espress.'. Measure 17 contains a half note G4, a quarter note F4, and a quarter note E4, marked 'p espress.'. The third staff is in treble clef and contains measures 18 and 19. Measure 18 starts with a half note G4, a quarter note F4, and a quarter note E4, marked 'p espress.'. Measure 19 contains a half note G4, a quarter note F4, and a quarter note E4, marked 'p espress.'. The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

Strauss
Ein Heldenleben
[77] - 4 after [79]

Musical score for Strauss's 'Ein Heldenleben', measures 77-79. The score is written in G minor (three flats) and 3/4 time. It consists of five staves of music. Measure 77 begins with a dynamic marking of *ff* and features a triplet of eighth notes. Measure 78 continues with a melodic line and a dynamic marking of *ff*. Measure 79 starts with a dynamic marking of *fff* and includes a triplet of eighth notes. The score concludes with a first ending bracket and a final measure marked with a '1'.

1 before [85] - 6 after [85]

Musical score for Strauss's 'Ein Heldenleben', measures 84-85. The score is written in G minor (three flats) and 3/4 time. It consists of two staves of music. Measure 84 is marked 'Mässig langsam.' and includes a dynamic marking of *pp* and the instruction 'Pauke.' (snare drum). Measure 85 is marked 'Sehr ruhig.' and includes a dynamic marking of *pp* and the instruction 'pizz.' (pizzicato). Both measures feature triplet markings over eighth notes.

Richard Strauss
Ein Heldenleben, Op. 40

Bratschen.

1 before [94] - 2 after [97]

Mässig langsam.
4 Pauke.

94

Heflig bewegt.

wütend

95

96

97

Strauss
Don Juan
Beginning - [D]

Allegro, molto con brio

ff *ff* *pizz.* *ff* *arco* *mf* *ff* *fff* *f* *pp* *tranquillo* *p*

Viola

molto vivo
C
p
f
p
cresc.
espr.
espr.
rapidamente
ff
trém.
ffpp
ppoco calando
D
tranquillo
div.
ppp
ppoco calando
tranquilla
div.
ppp
ppoco calando
tranquillo
pp
ppoco calando
tranquillo
pp

Tchaikovsky
Symphony No. 6, Mvt I
mm. 15 - 38

Viola

I

Adagio

div. Fag. I.

mf *sf* *p*

mp *sf* *p*

p *mf* *mf* *p* *mf* *pp*

mf *pp*

ritenuto

Allegro non troppo

p *p* *p* *p*

p *p* *p*

p

pp *pp*

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

VIOLA

34

p *p* *p* *p* *mp*

V

37

cresc. - - *f*

cresc. - - *mf*

Wagner
Tannhauser Overture
mm. 220 - 301

2/2

220 **H**
p molto espressivo *p*

225 *p* *un poco accel.* *sempre cresc. -*

230

235 *più*

242 **I Tempo I**
ff

246

250 *ff*

254 *ff*

258

261

264

VIOLA

267

270

K Molto vivace

273

278

283

290

293

297

301