

OREGON SYMPHONY

David Danzmayr Music Director

Oregon Symphony Section Viola Audition Repertoire

Preliminary, Semi-Final and Final Auditions: November 16-18, 2026

Solo Repertoire

First movement from one of the following concerti:

Bartók Viola Concerto, Hindemith (Der Schwanendreher), Walton Viola Concerto

Orchestral Excerpts

Beethoven	Symphony No. 5	Mvt. II: beginning – mm. 10 mm. 23-37 Pickup to mm. 50-59 mm. 72-86 Pickup to mm. 99-106
Berlioz	<i>Roman Carnival Overture</i>	Pickup to 3 mm after 1 – 8 mm. after 3
Brahms	Symphony No. 4	Mvt. II: mm. 64-71 Mvt. IV: mm. 41-80
Copland	<i>Appalachian Spring</i>	6 – 1 mm. before 14
León	<i>Stride</i>	mm. 70 – downbeat of mm. 75
Mendelssohn	<i>A Midsummer Night's Dream</i>	<i>Scherzo</i> : beginning to D
Mozart	Symphony No. 35	Mvt. I: beginning – mm. 66 Mvt. IV: mm. 134-181
Ravel	<i>Daphnis et Chloe</i>	158 – 166 (top line) 212 – 1 mm. after 216 (top line)
Shostakovich	Symphony No. 5	Mvt. I: 15 to 17

Strauss	Don Juan	Beginning to downbeat of 5 mm. before D
Strauss	<i>Ein Heldenleben</i>	77 to 4 mm. after 79
Tchaikovsky	Symphony No. 6	Mvt. I: mm. 19-79

Viola

Symphonie Nr. 5

c-moll

Ludwig van Beethoven op. 67

Andante con moto (♩ = 92)

p dolce

7 *f p f p* 5 *p cresc. f p f p*

22 *pp*

29 **A** *ff* *sempre ff*

35 *sf sf pp sempre p*

44 *cresc. f f p dolce*

53 *f p cresc. f p* 5

65

65

p *cresc.* *f* *p* *f* *p* *dolce*

This musical staff contains measures 65 through 72. It begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests. A bracket at the end of the staff indicates a *dolce* (sweet) section for the final measures.

73

73

pp

This musical staff contains measures 73 through 77. It continues with a piano (*p*) dynamic, followed by a piano-piano (*pp*) dynamic. The music consists of continuous sixteenth-note patterns.

78

B

78

ff

This musical staff contains measures 78 through 82. It begins with a forte-forte (*ff*) dynamic. A section marker **B** is placed at the beginning of the staff. The music features a mix of eighth and sixteenth notes.

83

83

sf *sf* *pp*

This musical staff contains measures 83 through 88. It features a sforzando (*sf*) dynamic in measures 83 and 85, followed by a piano-piano (*pp*) dynamic in measure 88. The music consists of continuous sixteenth-note patterns.

89

89

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

This musical staff contains measures 89 through 99. It begins with a piano-piano (*pp*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) and forte-forte (*ff*) dynamic. A bracket at the end of the staff indicates a *p dolce* (piano dolce) section for the final measures.

100

100

This musical staff contains measures 100 through 103. It continues with a piano-piano (*pp*) dynamic. The music consists of continuous sixteenth-note patterns.

104

104

pp *pizz.*

This musical staff contains measures 104 through 107. It begins with a piano-piano (*pp*) dynamic, followed by a pizzicato (*pizz.*) section. The music consists of continuous sixteenth-note patterns.

Ouverture
Römischer Karneval

Viola

Hector Berlioz op. 9

Allegro assai con fuoco (♩. = 156)

The musical score for the Viola part is written on four staves in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro assai con fuoco' with a quarter note equal to 156 beats per minute. The score includes three first endings, numbered 1, 2, and 3. Performance instructions include 'mf espress.' (mezzo-forte, expressive), 'f' (forte), 'cresc. molto' (very crescendo), 'dim.' (diminuendo), 'p' (piano), 'poco cresc.' (a little crescendo), and 'sf' (sforzando). The first ending (1) leads to the second ending (2), which leads to the third ending (3). The third ending leads to a final section marked 'sf'.

Symphonie Nr. 4

e-moll

Johannes Brahms op. 98
herausgegeben von Robert Pascall

Viola

Andante moderato

64 **D** *div.*
p dolce

69 *dim.* *pizz.* *pp*

The image shows a musical score for the Viola part of the fourth movement of Johannes Brahms' Symphony No. 4. The tempo is marked 'Andante moderato'. The key signature is E-flat major (three flats). The score consists of two staves. The first staff begins at measure 64 with a double bar line and a key signature change to E-flat major. It features a series of eighth and sixteenth notes, with a 'div.' (divisi) marking above the first measure and a 'p dolce' (piano dolce) marking below. The second staff begins at measure 69 and continues the melodic line, with a 'dim.' (diminuendo) marking below and a 'pizz.' (pizzicato) marking above. The piece concludes at measure 74 with a final 'pp' (pianissimo) marking.

Symphonie Nr. 4

Viola

e-moll

Johannes Brahms op. 98
herausgegeben von Robert Pascall

Allegro energico e passionato

37 **B**

45 *cresc. sempre più* *espress. cresc.*

52 **C** *f f più f*

59 *cresc.* *ff* *div.*

65 *f* *sf* *sf* *fp*

70 *dim.* *f* *6* *3* *3*

75 *3* *3* *p dim.* *pp*

Detailed description: This page contains the musical score for the Viola part of the fourth movement of Johannes Brahms' Symphony No. 4. The tempo is 'Allegro energico e passionato'. The key signature is E minor (three flats). The score is divided into measures 37 through 75. Measure 37 begins with a section marked 'B'. Measures 45 and 52 are marked with 'cresc. sempre più' and 'espress. cresc.' respectively. Measure 52 is the start of section 'C'. Measures 59 and 65 contain dynamic markings such as 'cresc.', 'ff', 'f', 'sf', and 'fp'. Measure 65 also features a 'div.' (divisi) marking. Measures 70 and 75 include articulation marks like 'dim.' and 'p dim.', as well as triplet and sextuplet markings. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C).

VIOLA

APPALACHIAN SPRING

Ballet for Martha

Allegro (♩ = 160)

6 Tutti *f* Vigoroso

7 HALF pizz. *p*

8 2 unis. arco *f marc.*

9

10

5 1 2

11

sf

12

3 4

f marc.

13

f cresc.

f cresc.

fff

div. V

14

mf espress.

unis.

p

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for the Oregon Symphony viola auditions on November 16-18, 2026

Viola

*In honor of Susan B. Anthony
Dedicated to the visionaries Deborah Borda and Jaap van Zweden*

Stride

Tania León
(2019)

Senza misura, sempre molto rubato ♩=42 or slower

70 arco *mf* 6 3 5 *p* div. 3

72 unis. *mf* 6 3 *mp* *mf* 6

74 ♩=42 or slower *mf* 6 3 3 *pp* *p* *pp* *p*

VIOLA.

Scherzo.

Allegro vivace.

Nº 1. 16

p A

cresc.

5 B

cresc.

sf

sf *sf* *p* *sf* 1

2 3 4 5 C

sf *sf* *p* *pp*

p D

21

Sinfonie in D

Viola

(„Haffner-Sinfonie“)
KV 385

W.A.Mozart

Allegro con spirito

8 1

15 tr

21

26 sfz sfz f

32 fp

40 tr

47 p tr

53 tr [♯] tr

59

63 4

Viola

Sinfonie in D

(„Haffner-Sinfonie“)
KV 385

W.A.Mozart

Presto

The image shows a musical score for the Viola part of Mozart's Symphony No. 35 in D major, 'Haffner'. The score is written on four staves, each with a treble clef and a key signature of two sharps (D major). The tempo is marked 'Presto'. The first staff begins at measure 134 and features a continuous eighth-note melody. The second staff starts at measure 139 and includes rests, indicating the Viola is silent during those measures. The third staff begins at measure 147 with a piano (*p*) dynamic and contains a rapid sixteenth-note passage. The fourth staff starts at measure 152 with a forte (*f*) dynamic and continues the rapid sixteenth-note texture. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

Viola

9



DAPHNIS ET CHLOE

BALLET

ALTOS

Maurice Ravel

edited by Clinton F. Nieweg

158

Lent

pp expressif

159

160

p

mf

161

162

p

p

163

164

p

This musical score is for the 'Altos' part of Maurice Ravel's 'Daphnis et Chloé', Ballet. It covers measures 158 through 164. The tempo is marked 'Lent'. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for two staves, with a grand staff bracket on the left. Measure 158 begins with a piano introduction marked 'pp expressif'. Measures 159 and 160 show a change in dynamics to 'p' and 'mf' respectively, with a 'v' (accent) marking above the first measure of 160. Measures 161 and 162 continue the melodic line with a 'p' dynamic. Measure 163 features a more complex melodic passage. Measure 164 concludes the section with a 'p' dynamic and includes some sixteenth-note patterns. The score is edited by Clinton F. Nieweg.

ALTOS

165

f très expressif

8.

8.

3/4

166

167

1

2

DAPHNIS ET CHLOE

BALLET

ALTOS

Maurice Ravel
edited by Clinton F. Nieweg

40

212 Retenez

First system of the musical score, measures 212-213. The music is in 3/4 time with a key signature of two sharps (F# and C#). The upper staff features a melodic line with dynamics *p*, *mf*, and *pp*, ending with a *pizz.* (pizzicato) marking. The lower staff provides harmonic support with chords and single notes.

Second system of the musical score, measures 213-214. The upper staff continues the melodic line with a *pp* (pianissimo) dynamic and a *pizz.* marking. The lower staff continues with harmonic accompaniment.

213

Third system of the musical score, measures 214-215. The upper staff features a melodic line with a *p* (piano) dynamic. The lower staff continues with harmonic accompaniment, also marked *p*.

214

Fourth system of the musical score, measures 215-216. The upper staff features a melodic line with a *mf* (mezzo-forte) dynamic. The lower staff includes a section marked *arco* (arco) and *mf*, followed by a section marked *mf* and *div.* (divisi).

Fifth system of the musical score, measures 216-217. The upper staff features a melodic line with a *p* (piano) dynamic. The lower staff continues with harmonic accompaniment, also marked *p*.

215

First system of musical notation, measures 215-216. The treble and bass staves contain piano accompaniment. The dynamics are marked *f* (forte) in both staves.

Second system of musical notation, measures 215-216. The treble and bass staves contain piano accompaniment. The dynamics are marked *p* (piano) in both staves.

Third system of musical notation, measures 215-216. The treble and bass staves contain piano accompaniment.

216

Fourth system of musical notation, measures 216-217. The treble and bass staves contain piano accompaniment. The dynamics are marked *ff* (fortissimo) in the treble staff, *p* (piano) in the bass staff, *pizz.* (pizzicato) in the treble staff, and *pizz. arco* (pizzicato arco) in the bass staff.

Симфония № 5 Symphonie

Viola.

I

Д. ШОСТАКОВИЧ
D. SCHOSTAKOWITSCH Op. 47

Moderato. $\text{♩} = 76$

5 **15** 1

p espress.

16

$\text{♩} = 92$ **17** 12 **18** 3 *poco animando.* $\text{♩} = 104$ **19** 5 **20** 3 *pizz.* *f*

Detailed description: This block contains the musical notation for measures 15 through 20 of the Viola I part. Measure 15 is a whole note G4. Measure 16 is a half note G4. Measure 17 is a half note F#4. Measure 18 is a half note E4. Measure 19 is a half note D4. Measure 20 is a half note C4. The tempo changes from Moderato (♩ = 76) to poco animando (♩ = 104) between measures 18 and 19. The dynamics include piano (p), piano espressivo (p espress.), and forte (f). The articulation includes pizzicato (pizz.).

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Viola

DON JUAN

Tone Poem after Nicolaus Lenau

Richard Strauss, Op. 20
Edited by Clinton F. Nieweg
and Nancy Bradburd

Allegro, molto con brio

The musical score for the Viola part of Don Juan is written in E major (three sharps) and 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of three sharps. The tempo is marked 'Allegro, molto con brio'. The score includes various dynamic markings: *ff* (fortissimo), *pizz.* (pizzicato), *arco* (arco), *mf* (mezzo-forte), *ff*, *ff*, *ff*, *ff*, *f* (forte), *sfz* (sforzando), *pp* (pianissimo), and *p* (piano). There are also markings for *triquillo* and a first ending bracket labeled '1'. The score features numerous triplets, slurs, and accents. The piece concludes with a first ending bracket labeled '1'.

Viola

molto vivo

C

f *p* *cresc.* *espr.* *trem.* *ff* *poco calando* *fpp*

rapidamente

Ein Heldenleben.

Bratschen.

Richard Strauss, Op. 40
Edited by Clinton F. Nieweg
and Stuart Serio

Lebhaft bewegt.

The musical score for the Bratschen (Trumpets) part of 'Ein Heldenleben' by Richard Strauss, Op. 40, is presented in five staves. The key signature is B-flat major (two flats), and the time signature is 2/4. The tempo is marked 'Lebhaft bewegt.' (Allegretto). The score begins with a measure rest followed by a second measure rest, then measure 77. Measure 77 starts with a forte (ff) dynamic and features a triplet of eighth notes. Measure 78 continues the melodic line with a forte (ff) dynamic. Measure 79 begins with a fortissimo (fff) dynamic and includes a triplet of eighth notes. The score concludes with a first ending bracket leading to a final measure.

Symphonie pathétique

(Nr. 6)

VIOLA

P. Tschaikowsky, Op. 74

I

Allegro non troppo

The image shows a musical score for the Viola part, measures 19 through 30. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro non troppo'. The score is written on a grand staff with two staves per system. Measures 19-22 show a series of eighth-note patterns in the right hand, with the left hand providing a harmonic accompaniment. Measures 23-26 continue the eighth-note patterns, with the left hand playing a more active role. Measures 27-30 feature a change in the right hand's pattern, with the left hand playing a more active role. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *p* and *pp*. There are also some markings like 'V' and 'A' above the notes.

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VIOLA

3

34 *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

VIOLA

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

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

69 *ff* *ff*

72 **Un poco più animato**

75 **D** *f* *mf* *mp* 4