



ESO 2025 中提琴演奏團員 甄選 ESO 2025 VIOLA TUTTI AUDITION

Pre-Round – Prescreen

Solo:

Choose from one of the following concerto:

C. Stamitz: Concerto in D First & Second movements

F. A. Hoffmeister : Concerto in D First & Second movements

*Both First movement must play with Cadenza

Orchestral Excerpts:

Beethoven	Symphony No. 5	P1
Mozart	“Die Hochzeit des Figaro” overture	P6
Shostakovich	Symphony No. 5	P7
R. Strauss	Don Juan	P8-9

Live Audition

Solo:

I. Choose from one of the following concerto:

C. Stamitz: Concerto in D First & Second movements

F. A. Hoffmeister : Concerto in D First & Second movements

*Both First movement must play with Cadenza

II. Play the first movement from one of the following concerto:

Bartok: Viola Concerto

Hindemith: Der Schwanendreher

Walton: Viola Concerto

Orchestral Excerpts:

1.Beethoven	Symphony No. 5	P1
2.Brahms	Variations on a Theme by Haydn	P2-4
3.Mendelssohn	A Midsummer Night’s Dream	P5
4.Mozart	“Die Hochzeit des Figaro” overture	P6
5.Shostakovich	Symphony No. 5	P7
6.R. Strauss	Don Juan	P8-9
7.Tchaikovsky	Symphony no. 6	P10-11
8.Prokofiev	Symphonie Classique	P12
9.Mahler	Symphony No.10	P13-15

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Orchestral Excerpts

1. Beethoven: Symphony No. 5

Andante con moto (♩ = 92)

1 *p dolce*

7 *f p f 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*

89 *sempre pp cresc. f ff p dolce*

100

104 *pp pizz.*

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Orchestral Excerpts

2. Brahms: Variations on a Theme by Haydn

Var. IV
Andante con moto

146 *p dolce* *piu f*

152 *p dolce e semplice* **D**

161 *piu f* **E** Hr. I *p*

170 *piu f*

178 *p sf p sf p*

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Orchestral Excerpts

2. Brahms: Variations on a Theme by Haydn

Var. V
Vivace

206 *fp legg.* *sf p sf p f*

212 *pp legg.* *pp legg.* Hr. I *sfp legg.*

218 *sf sf f pp legg.* *pp legg.*

224 *f f p*

230 *p pp sempre*

237 *pp*

244 *f f p p*

251 *pp legg.* *pp legg.*

257 *pp* *pizz.*

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Orchestral Excerpts

2. Brahms: Variations on a Theme by Haydn

VII

Grazioso

305

311 *p espress.* *div.* *cresc.*

316 *p dim.* *pp*

Var. VIII

Presto non troppo con sord.

322 *pp sempre*

328 *pp* *tr*

336 2 *pizz.* 3 *arco* *p*

349 *pp*

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Orchestral Excerpts

3. Mendelssohn: A Midsummer Night's Dream

Scherzo.
Allegro vivace.

The image shows a musical score for the Scherzo from Mendelssohn's A Midsummer Night's Dream, measures 16 through 21. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) in 3/8 time, with a key signature of one flat (B-flat major). The tempo is marked 'Allegro vivace'. The score includes various dynamics such as *p*, *cresc.*, *sf*, and *pp*, and features several marked sections: 'A' (measures 16-17), 'B' (measures 18-19), 'C' (measures 20-21), and 'D' (measures 21-22). The score is numbered 'Nº 1' and '16' at the beginning, and '21' at the end of the excerpt. The music consists of rhythmic patterns, including eighth and sixteenth notes, and rests.

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Orchestral Excerpts

4.Mozart: Figaro Overture

Musical score for Mozart's Figaro Overture, measures 133-170. The score is written for a single staff in G major (one sharp) and 2/4 time. It features various dynamics and articulations:

- Measure 133: *f* (forte), marked with a **C** (Crescendo) hairpin. A red bracket highlights a triplet of eighth notes.
- Measure 141: *pp* (pianissimo).
- Measure 145: *ff* (fortissimo), marked with a **C** (Crescendo) hairpin.
- Measure 153: *p* (piano).
- Measure 159: *f* (forte).
- Measure 163: *f* (forte), marked with a **C** (Crescendo) hairpin. The measure contains six groups of eighth notes, numbered 1 through 6.
- Measure 170: *fp* (fortissimo-piano), marked with a **D** (Decrescendo) hairpin. A red bracket highlights the first group of eighth notes.

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Orchestral Excerpts

5. Shostakovich: Symphony No. 5

Musical score for Shostakovich's Symphony No. 5, measures 15-17. The score is written on three staves. Measure 15 is marked with a box containing '15' and a first ending bracket. The first staff (bass clef) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The second staff (treble clef) contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The third staff (bass clef) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The tempo marking 'p espress.' is written below the first staff. Measure 16 is marked with a box containing '16' and a first ending bracket. The first staff (bass clef) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The second staff (treble clef) contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The third staff (bass clef) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. Measure 17 is marked with a box containing '17' and a first ending bracket. The first staff (bass clef) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The second staff (treble clef) contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The third staff (bass clef) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3.

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Orchestral Excerpts

6.R. Strauss: Don Juan

Allegro, molto con brio

The musical score consists of ten staves. The first staff is marked *ff* and features a triplet of eighth notes. The second staff includes a *pizz.* marking and another *ff* dynamic. The third staff has an *arco* marking and a *mf* dynamic. The fourth staff is marked *ff*. The fifth staff is marked *ff* and includes a section labeled 'A'. The sixth staff is marked *fff*. The seventh staff is marked *ff*. The eighth staff is marked *ff*. The ninth staff is marked *ff*. The tenth staff is marked *f*, *sfz*, *sfz*, and *pp*, and includes a section labeled 'B'.

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Orchestral Excerpts

The musical score consists of several staves. The top staff is in bass clef with a key signature of two sharps (F# and C#). It begins with a *ff* dynamic and a triplet of eighth notes, followed by a *p* dynamic and a *triquillo* marking. The second staff is marked *molto vivo* and *f*, featuring a *C* time signature and a *p* dynamic. The third and fourth staves are in treble clef, with dynamics *p*, *cresc.*, and *espr.*. The fifth staff is marked *rapidamente* and *ff*, ending with a *fpp* dynamic and a *trem.* marking. The bottom section, labeled *D*, is in bass clef and includes piano parts with dynamics *ppp*, *p*, and *pp*, and markings *div.*, *dim.*, and *triquillo*. The score concludes with a first ending bracket and a second ending bracket, both marked with a '2'.

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Orchestral Excerpts

7.Tchaikovsky: Symphony no. 6

Allegro non troppo

19 *p*

23 *p*

30 *pp* **A** *pp*

34 *p* *mp*

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

43 *unis.* *p*

47

50 **B** *mp*

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Orchestral Excerpts

Musical score for an orchestral excerpt, measures 53-65. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *pp*, *p*, *mp*, and *f*. A section starting at measure 65 is marked *In poco animando*. A red vertical line is drawn at the beginning of measure 65, and a red '1' is placed above the first note of that measure. A 'C' time signature change is indicated above measure 63.

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Orchestral Excerpts

8.Prokofiev: Symphony No.1

The image displays a page of musical notation for Prokofiev's Symphony No. 1. The score is written for a large orchestra, with multiple staves for different instruments. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into sections labeled A through J. Section A starts with a forte (ff) dynamic. Section B is marked piano (p). Section C is marked piano (p) and forte (f). Section D is marked mezzo-forte (mf) and forte (f). Section E is marked piano (p). Section F is marked forte (f). Section G is marked piano (p) and forte (f). Section H is marked forte (f) and piano (p). Section I is marked piano (p). Section J is marked forte (f) and fortissimo (ff). The score includes various dynamic markings such as piano (p), mezzo-forte (mf), forte (f), fortissimo (ff), piano (pp), and fortissimo (fff). It also features performance instructions like 'trm' (trumpet), 'div.' (divisi), 'non div.' (non divisi), and 'G.P.' (Grave). The score is presented in a standard musical notation format with treble and bass clefs, and various rhythmic values.

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Orchestral Excerpts

9. Mahler: Symphony No.10

102 **rit.** **Andante come prima**
arco *f* *f* *p* ohne Empfindung!!

107

110 **Etwas frischer**
pizz. *f* *f* *f*

114 **Warm, gehalten.**
4 solo arco *f* *f* *p* tutti *p*

124 **A tempo**
2 solo *f* *f* *f* *p*

130 tutti *ff* pizz. *f* zu 2 *f*

133 **Pesante**
2 arco *f* *f*

137 **Etwas fließend**
ff *fp* *ff*

140 **Adagio**
accel. *f* mit Wärme

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Orchestral Excerpts

142



Unmerklich drängend rit. molto A tempo

147



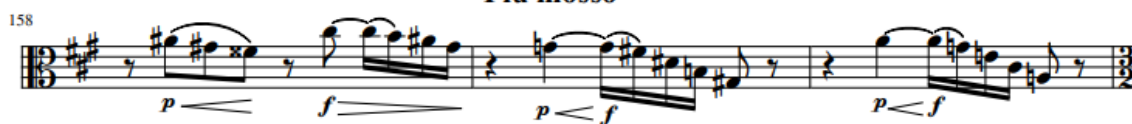
Fließend

153



Piu mosso

158



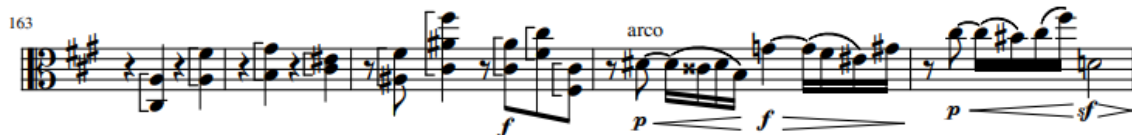
etwas drängend

161



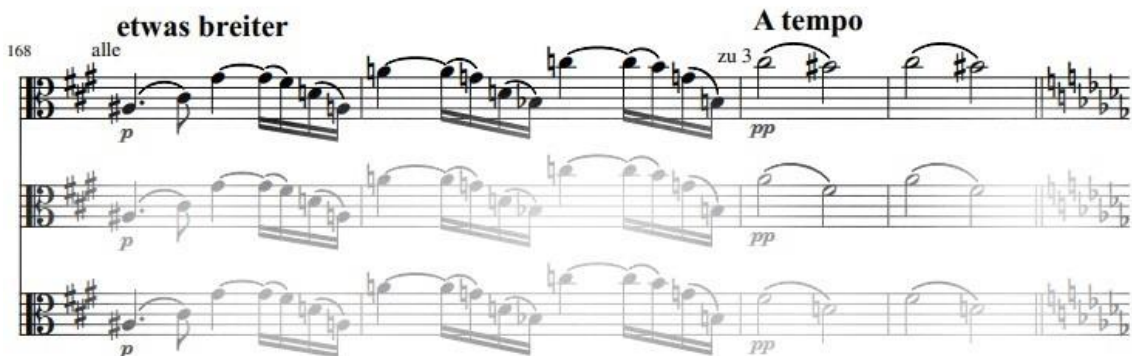
A tempo

163



etwas breiter

168



A tempo

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Orchestral Excerpts

Frischer, wie vorher **rit.** **Tempo Adagio**

172 *solo.* *p* **3** *tutti zu 2* *p*

180 *div.* *cresc.* *f* **10** **Andante come prima!** **Pesante (nicht eilen)** *ff*

195

197

195

197

199 *zu 3* *f* *ff* *p* **Wieder breit**

f *ff* *p*

f *ff* *p*

f *ff* *p*

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