

**KWA-ZULU NATAL PHILHARMONIC ORCHESTRA**

**AUDITION REQUIREMENTS: VIOLA & PRINCIPAL**



**INTRODUCTION:**

All candidates auditioning for the Natal Philharmonic Orchestra are required to prepare sections A, B, C as given below.

**SECTION A**

A J.S Bach work of own choice (1<sup>st</sup> mvt)

**SECTION B**

1. First movement of any concerto of own choice, including Walton or Bartok etc (including Cadenza)

**SECTION C: EXCERPTS FROM ORCHESTRAL REPERTOIRE**

Don Juan	R Strauss	All Excerpts
Bartered Bride:	Smetana	Opening till 7 <sup>th</sup> after 5
Roman Carnival: Overture	Berlioz	3 <sup>rd</sup> bar fig 1 to fig 3
Symphony No. 4 (3 <sup>rd</sup> mvtmt)	Brahms	Letter H – letter I
Symphony No. 5	Shostakovich	1 <sup>st</sup> movement fig 15 to fig 17
Peer Gynt: Suite No.1 (Morgenstimmen)	Grieg	Letter A till 6 bars before E

**PRINCIPAL POSITION ONLY:**

Solo from GISELLE	Adam
Solo excerpts from Harold in Italy	Berlioz

**PLEASE NOTE:**

1. Auditions may be recorded for review and purposes.
2. Accompanists are not provided, but not essential. When an accompanist is used it is the total responsibility of the candidate.
3. The KZNPO does not provide pianos for such accompanist, except when auditions are held at the PLAYHOUSE, in DURBAN.
4. For auditions held in DURBAN, SOUTH AFRICA, the KZNPO audition panel will be in attendance.

# 3. DON JUAN.

Richard Strauss, Op. 20.

*Allegro molto con brio.*

pag. 1.

Handwritten annotations on page 1 include:  
 - *ff* (fortissimo) markings on the first and second staves.  
 - *fff* (fortississimo) marking on the fifth staff.  
 - *p* (piano) marking on the sixth staff.  
 - *Halbe Lage* (half position) marking on the sixth staff.  
 - *V* (Vibrato) markings above several notes.  
 - *3* (triplets) markings above several notes.  
 - *2* (doublets) markings above several notes.  
 - *4* (quadruplets) markings above several notes.  
 - *1* (fingerings) markings below several notes.  
 - *2* (fingerings) markings below several notes.  
 - *3* (fingerings) markings below several notes.  
 - *4* (fingerings) markings below several notes.  
 - *1 1 2 4 3 1 3* (fingerings) markings below a triplet on the second staff.  
 - *3 4 1 1 2 4 3 1 3* (fingerings) markings below a triplet on the second staff.  
 - *3 3 4 4 4 4 4* (fingerings) markings below notes on the third staff.  
 - *2 3 4 3 4 3 4 3* (fingerings) markings below notes on the fourth staff.  
 - *3 1 3 0 0 3 2 3 3 3* (fingerings) markings below notes on the fifth staff.  
 - *2 2 4 4 4 4 4 4 4 4* (fingerings) markings below notes on the sixth staff.  
 - *2 3 4 1 2 3 4 1 0 4 3* (fingerings) markings below notes on the sixth staff.  
 - *4 0 1 2* (fingerings) markings below notes on the seventh staff.

pag. 2.

Handwritten annotations on page 2 include:  
 - *f* (forte) marking on the first staff.  
 - *p* (piano) marking on the second staff.  
 - *p<sub>3</sub>* (piano) marking on the seventh staff.  
 - *4* (quadruplets) markings above notes on the first and second staves.  
 - *V* (Vibrato) markings above several notes.  
 - *3* (triplets) markings above several notes.  
 - *2* (doublets) markings above several notes.  
 - *4* (quadruplets) markings above several notes.  
 - *1* (fingerings) markings below several notes.  
 - *2* (fingerings) markings below several notes.  
 - *3* (fingerings) markings below several notes.  
 - *4* (fingerings) markings below several notes.  
 - *1 1 2 3 4 1 0 4 3* (fingerings) markings below notes on the second staff.  
 - *4 0 1 2* (fingerings) markings below notes on the seventh staff.

*p* *cresc.* *espress.* *espress.*

*ff* *rapidamente*

*sf* *pp*

*pp* *tranquillo*

*cresc.*

*p*

*mp*

1 2

*Solo.* *espress. molto*

pag.3. *Tutti.* *poco a poco più vivente*  
*p espress.* *cresc.* *f*

*espress.* *dim.* *p espress.* *cresc.* **F**

*ff molto espress. cresc.* *fff un poco più lento*

*poco calando* *ff* **H**

pag.4. **K** *a tempo*  
*f molto espress.* *espress.*

*dim.* *pp* pag.5. *pp*

*string.* *mf cresc. molto* *a tempo* *ff*

*rapidamente*

ff

Musical staff 1: Bass clef, 7/8 time signature. Starts with a forte (*ff*) dynamic. The melody consists of eighth and sixteenth notes with various accidentals.

*P*  
*ff* *marc.*

Musical staff 2: Treble clef. Features a piano (*P*) dynamic marking, followed by a forte (*ff*) dynamic and a marcato (*marc.*) instruction. Includes triplets and fingerings (1, 2, 3).

*string.*

Musical staff 3: Bass clef. Labeled *string.* with a forte (*ff*) dynamic. The melody is more rhythmic with eighth notes.

pag. 6. *R* *ff* *Halbe Lage.* *restez*

Musical staff 4: Bass clef. Labeled *R* and *ff*. Includes the instruction *Halbe Lage.* and *restez*. Features triplets and fingerings (0, 2, 4, 1).

*S* *vivo.*

Musical staff 5: Treble clef. Labeled *S* and *vivo.* The melody is highly rhythmic with many triplets and fingerings (1, 2, 3).

*U* *ff* *sempre molto agitato*

Musical staff 6: Treble clef. Labeled *U* and *ff*. Includes the instruction *sempre molto agitato*. Features triplets and fingerings (1, 2).

pag. 7. *cresc.* *ff* *W*

Musical staff 7: Bass clef. Labeled *cresc.* and *ff*. Includes the instruction *W*. Features triplets and fingerings (1, 2).

*ff*

Musical staff 8: Bass clef. Labeled *ff*. The melody continues with triplets and fingerings (1, 2).

*ff*

Musical staff 9: Treble clef. Labeled *ff*. The melody continues with triplets and fingerings (1, 2).

*X* *marcato*

Musical staff 10: Treble clef. Labeled *X* and *marcato*. The melody concludes with triplets and fingerings (1, 2).

OVERTURE

to the opera

4.0  
Playing time 8 Min.

"THE BARTERED BRIDE"

(Prodaná nevěsta)

Bedřich Smetana

VIOLA

Vivacissimo.

ff non legato

V.S. cut 17 36 V.S.

53(1)

psubito

semprep

crescendo

poco a poco cresc.

# Ouverture

## Römischer Karneval

Hector Berlioz op.9

Viola

**Allegro assai con fuoco** (♩ = 156)

The score is written for Viola in G major, 2/4 time. It begins with a forte (f) dynamic and a tempo of 156 beats per minute. The first section is marked 'Allegro assai con fuoco'. The second section is 'Andante sostenuto' (♩ = 52), marked 'pizz.' and 'p'. The score includes various dynamics such as *p*, *cresc.*, *ff*, *f*, *mf*, *mf espress.*, *cresc. molto*, *f*, *dim.*, *p*, *mf*, *poco cresc.*, and *pp*. It also features performance instructions like 'arco', 'div.', and 'pizz.'. The score is divided into measures with first and second endings marked with '1' and '2'. The piece concludes with a final measure marked '2'.

**Andante sostenuto** (♩ = 52)

*pizz.*

*arco*

*div.*

*mf espress.*

*cresc. molto* *f* *dim.* *p* *mf*

*poco cresc.* *pp*

G.P.

Bratsche

Handwritten musical score for Violin I, measures 125-183. The score is written in G major and 2/4 time. It features various dynamics, articulations, and performance instructions. The notation includes stems, beams, slurs, and various ornaments. The page is numbered 183 at the bottom left.

125 *piu f*

130

133 **F** *p dolce*

139

145 *div.* *p*

151 *dolce*

157 **G** *pizz.* *p*

164 *arco*

170 *marc.*

176

183 **H** *pp* 4 Viol. I



Bratsche

Handwritten: 5/1

198 *p*

199 *dim.* *pp*

206 **I** *ff* *less* *f*

212

219 *div. pizz.* *p*

227 **K** *arco* *div.* *p dolce* *dim.*

240 **L** *pp* *ppp* *pp*

251

259 *div.* *p*

265 *p*

271 *f* *p legg.*

277 *div.* *cresc.*

2

Viola.

Handwritten musical score for Viola, measures 9-21. The score includes various musical notations such as notes, rests, and dynamic markings. It also features numerous handwritten annotations in pencil and ink, including fingering numbers, slurs, and performance instructions.

- Measure 9: *p*
- Measure 10: **10**
- Measure 11: **11**
- Measure 12: *pizz.*, *arco*, **12**, *divisi*, *spress.*
- Measure 13: *dim.*, *molto dim.*
- Measure 14: **14**, *8 unis. bo*
- Measure 15: **15**, *p*, *cresc.*, *dim.*, *ppp*
- Measure 16: **16**, *p*, *spress.*
- Measure 17: **17**, *poco animando*, *12*, *104*
- Measure 18: **18**, *3*
- Measure 19: **19**, *5*
- Measure 20: **20**, *3*, *pizz.*
- Measure 21: **21**, *arco*, *1*

# Peer Gynt - Suite I.

I & IV

Viola.

## I. Morgenstimmung.

Edvard Grieg, Op. 46.

Allegretto pastorale.

Flauto.

The musical score is written for Viola and consists of ten staves. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegretto pastorale'. The score includes various dynamic markings: *pp*, *mf*, *cresc.*, *p*, *f*, and *dim.*. There are also performance instructions such as 'Flauto.' and 'Aufführungsrecht vorbehalten.' The score is divided into sections A, B, and C. Section A starts at the beginning of the fourth staff. Section B starts at the beginning of the sixth staff. Section C starts at the beginning of the ninth staff. The score includes first and second endings for several phrases. The piece concludes with a final *dim.* marking.

Viola.

The musical score for Viola consists of ten staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with various dynamics including *f*, *p*, and *ff*, and concludes with the instruction *rit. molto*. The second staff uses a bass clef and features a similar melodic line with dynamics *ff* and *dim.*. The third staff continues with a bass clef and a *p* dynamic, marked *tranquillo*. The fourth staff includes a *dim.* dynamic, a *pizz.* (pizzicato) instruction, and a *arco* (arco) instruction. The fifth staff has a *pp* dynamic and a *divisi* instruction. The sixth and seventh staves continue with a *pp* dynamic. The eighth staff has a *dim.* dynamic. The ninth staff is marked *tranquillo* and *pp*. The tenth and final staff is marked *più tranquillo* and *pp*, and includes a *divisi poco rit.* instruction.

Principal Viola

Giselle Excerpt

Adams, Adolphe

# АНДАНТЕ

из балета „Жизель“

А. АДАМ

Solo  
Andante

The musical score consists of ten staves of music. The first staff is marked 'Solo Andante' and begins with a dynamic marking of *mp*. The second staff includes a tempo change to 'Adagio'. The score is heavily annotated with fingerings (numbers 1-4) and slurs. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a single system with ten staves.

АЛЬТ

This musical score is for the Alto (АЛЬТ) part. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music is characterized by flowing eighth-note passages, often with slurs and accents. The second staff includes a section marked "Andantino" and contains several chord diagrams for guitar, such as  $\begin{matrix} \text{E} & \text{A} & \text{B} & \text{C} \\ \text{V} & \text{III} & \text{III} & \text{III} \end{matrix}$  and  $\begin{matrix} \text{E} & \text{A} & \text{B} & \text{C} \\ \text{V} & \text{III} & \text{III} & \text{III} \end{matrix}$ . The third staff has a "II" marking. The fourth staff includes a "7" marking. The fifth staff has a "II" marking. The sixth staff has a "3" marking. The seventh staff is marked "Andante" and features a "3" marking. The eighth staff has a "3" marking. The ninth staff has a "3" marking. The tenth staff concludes the piece with a final cadence.

Berlioz - Harold in Italy (excerpt 1)

Adagio. (♩ = 76 du métr. de Mœlzel)

ALTO. (8<sup>va</sup>) (8<sup>va</sup>)

Solo. *espress. e largamente*

(Piano) *mf*

*aussi doux que possible; presque rien.*

*ppp*

*p cresc. sf p diminu. pp cresc. sf*

(Piano) *on peu retenu*

*un peu retenu.*

1<sup>o</sup> tempo

*pp dim. ppp*

*A mf pp cresc. mf*

Berlioz - Harold in Italy (excerpt 2)

12

*ff* (piano)

Solo.

*espress.*

*cresc. molto.* *sf* *1. T.*

*f* *espress. diminu.*

Solo.

*p* *f*

*mf*

*f*

*f* *mf* *f*

*f* *mf* *pp*

This musical score is for an excerpt from Hector Berlioz's 'Harold in Italy'. It consists of ten staves of music. The first staff begins with a measure number '12' and a dynamic marking of '*ff* (piano)'. A large bracket labeled 'Solo.' spans the first two staves. The second staff has the marking '*espress.*'. The third staff includes '*cresc. molto.*', '*sf*', and '*1. T.*'. The fourth staff has '*f* *espress. diminu.*'. The fifth staff has '*p*' and '*f*'. The sixth staff has '*mf*'. The seventh staff has '*f*'. The eighth staff has '*f*', '*mf*', and '*f*'. The ninth staff has '*f*', '*mf*', and '*pp*'. The score concludes with a large closing bracket.