



announces openings for:

*** * * VIOLA * * ***
(Section)

The Southeastern Pennsylvania Symphony Orchestra under Music Director Allan R. Scott has an annual concert season of 4 Masterworks Concerts and 4 Chamber Music Concerts, with generally 3 rehearsals the week of the concert. SPSO is a per service orchestra contracted each Season.

Start Date: when openings exist or to be put on substitute list

Reports to: Music Director and Personnel Managers

Length of Season: September to May

Audition Date: Scheduled as Requested or Needed

Please contact staff members to schedule an audition:

Winds / Brass / Percussion:	Beth	beth@spsorchestra.org
Strings:	Monica	monica@spsorchestra.org

AUDITION

The Southeastern Pennsylvania Symphony Orchestra encourages talented and dedicated musicians to audition. Musicians are judged on musicianship, preparation, tone quality, and proficiency on their instrument. The Audition Committee consists of the Music Director, any assistant conductor, and principal members of the section(s) or instrument family (i.e. winds), and at times, other members from that section. Prior to the audition, the candidate must complete the Audition Information Form as well as review the Rehearsal & Performance Schedule.

The Audition consists of the following – **PLEASE READ:**

- * Prepared unaccompanied solo; 2 minutes in length to demonstrate instrument proficiency, tone quality, technique, and virtuosity (need not be memorized). **Solo choices are listed below.**
- * Several prepared excerpts (listed below) that are assigned to demonstrate musician’s preparation ability (Excerpts are available online via IMSLP or www.orchestraexcerpts.com, along with recorded examples.)
 - * Number of audition rounds will be determined by the number of qualified candidates.
 - * A pre-screening may occur depending on the number of qualified candidates.
 - * Candidates may be asked to sight read
 - * Final round may include non-blind audition and an interview with the Audition Committee.

VIOLA

Solo: Movement I of Concerto by Bartók, Hindemith, or Walton concertos (2 minutes in duration)

Excerpts: All excerpts should be prepared. Audition Committee will choose which excerpts are played at the audition:

Orchestral Excerpts:

Beethoven	Symphony No. 3	Movement III: Beginning to second ending
Brahms	<i>Variations on a Theme by Haydn</i>	Variations V, VII, & VIII
Mendelssohn	<i>A Midsummer Night’s Dream</i>	Scherzo: m. 17 to Reh. D
Mozart	Symphony No. 35	Movement IV: mm. 134-181
R. Strauss	<i>Don Juan</i>	Beginning to Reh. D
Tchaikovsky	Symphony No. 6	Movement I: <i>Allegro non troppo</i> to 6 m. after Reh. C

SCHERZO
Allegro vivace (♩. = 115)

pp
sempre pp e staccato

12
sempre staccato

25
sempre pp

40

54
sempre pp

67
pp *pp*

82
cresc. ff **A**

95
f *f* *f*

109
f *f* *f* *p*

122
f *f* *f* *p* *p* **B**

135
p *p*

147
p *cresc.*

159
ff *f* *f* *f* *f* *f* *f*

Var. V

Vivace

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

212 *pp legg.* *pp legg.* Hr. I *sf legg.* *sf 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.*

Var. VII

Grazioso

293 *p espress.*

299 *p dolce*

305

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

316 *p dim.* *pp*

Viol.

Var. VIII

Presto non troppo
con sord.

322 *pp sempre*

328 *pp* *K* *tr*

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

349 *pp*

355 *pp* *pizz.*

Scherzo.
Allegro vivace.

Nº 1

16

p

A

cresc.

5

p

B

cresc.

sf

sf

p

sf

1

2

3

4

3

sf

p

C

pp

p

D

21

This musical score is for the fourth movement of Mozart's Symphony No. 35, measures 134 through 181. It is written for a single melodic line in G major, 3/8 time. The score consists of six staves of music. The first staff begins at measure 134 with a piano (*p*) dynamic and a large bracket on the left. The second staff starts at measure 141. The third staff starts at measure 150. The fourth staff starts at measure 159. The fifth staff starts at measure 167. The sixth staff starts at measure 176 and ends with a fermata over a half note E, followed by a piano (*p*) dynamic and a large bracket on the right. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece.

34

34

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

p *mp*

V

Detailed description: This system contains measures 34, 35, and 36. The right hand features a melodic line with slurs and dynamic markings of *p* and *mp*. The left hand plays a steady accompaniment of eighth notes. A fermata is placed over the final note of measure 36.

37

37

cresc. *f* *mf* *p* *pp*

cresc. *mf* *mf* *p* *pp*

saltando

saltando

1

Detailed description: This system contains measures 37 through 42. The right hand has a melodic line with slurs and dynamic markings of *cresc.*, *f*, *mf*, *p*, and *pp*. The left hand has a similar accompaniment with dynamic markings of *cresc.*, *mf*, *mf*, *p*, and *pp*. The word *saltando* is written above the right hand in measures 41 and 42. A first ending bracket labeled '1' spans measures 38-40.

43

43

unis.

p

V

Detailed description: This system contains measures 43, 44, 45, and 46. The word *unis.* is written above the right hand in measure 43. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand has an accompaniment with slurs. A fermata is placed over the final note of measure 46.

47

47

V

Detailed description: This system contains measures 47, 48, 49, and 50. The right hand has a melodic line with slurs and a fermata over the final note of measure 50. The left hand has an accompaniment with slurs.

50

50

mp

B

Detailed description: This system contains measures 50, 51, 52, and 53. The word *B* is written above the right hand in measure 50. The right hand has a melodic line with slurs and a dynamic marking of *mp*. The left hand has an accompaniment with slurs.

53

53

pp

V

Detailed description: This system contains measures 53, 54, 55, and 56. The right hand has a melodic line with slurs and a dynamic marking of *pp*. The left hand has an accompaniment with slurs. A fermata is placed over the final note of measure 56.

56

56

pp *p* *p* *mp*

V

Detailed description: This system contains measures 56, 57, 58, and 59. The right hand has a melodic line with slurs and dynamic markings of *pp*, *p*, *p*, and *mp*. The left hand has an accompaniment with slurs. A fermata is placed over the final note of measure 59.

59

59

mp

V

Detailed description: This system contains measures 59, 60, 61, and 62. The right hand has a melodic line with slurs and a dynamic marking of *mp*. The left hand has an accompaniment with slurs. A fermata is placed over the final note of measure 62.

61

61

Detailed description: This system contains measures 61, 62, 63, and 64. The right hand has a melodic line with slurs. The left hand has an accompaniment with slurs.

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

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