



## LINCOLN'S SYMPHONY ORCHESTRA

EDWARD POLOCHICK, MUSIC DIRECTOR

### PRINCIPAL VIOLA OR ASSISTANT PRINCIPAL VIOLA AUDITION REPERTOIRE LIST

#### SOLO AND ORCHESTRAL SOLO:

- ANY *Standard Romantic Viola Concerto, Mvt. I*  
(Applicant's choice)
- BACH *One movement from any unaccompanied cello suite*  
(Applicant's choice)
- BERLIOZ *Harold en Italie*  
Movement 1: measure 38 through two measures after rehearsal A  
AND ...  
Movement 1: Forty-one measures before rehearsal "C" to nineteen  
measures after "C"
- STRAUSS *Don Quixote*  
Ten measures before rehearsal "30" through one measure before rehearsal "34"

#### ORCHESTRAL EXCERPTS:

- MOZART *Sinfonia concertante, K.364 (230d), E-flat major, Mvt. I - Allegro Maestoso*  
Rehearsal "B" to sixteen measures after Rehearsal "E"
- BEETHOVEN *Symphony No.3, op.55, E-flat major (Eroica), Mvt. III*  
Beginning to second ending
- BRAHMS *Variations on a Theme of Joseph Haydn, op.56a (Haydn Variations)*  
All of Variation VIII
- SHOSTAKOVICH *Symphony No.5, op.47, D minor, Mvt. I*  
Rehearsal "15" to Rehearsal "17"  
AND...  
Third measure of Rehearsal "22" to Rehearsal "25"
- STRAUSS *Don Juan, TrV 156, op.20, Allegro molto con brio*  
Beginning to Rehearsal "B"

BARBARA ZACH, EXECUTIVE DIRECTOR

233 S. 13th Street, Suite 1702

Lincoln, NE 68508

402.476.2211

[www.lincolnsymphony.com](http://www.lincolnsymphony.com)

Berlioz: Harold en Italie

Movement 1: measure 38 through two measures after rehearsal A

Adagio. (♩ = 76 du métr. de Mœlzel)

34

(Piano)

ALTO.

(8<sup>va</sup>)

(8<sup>va</sup>)

Solo. *espress. e largamente*

*mf*

aussi doux que

*ppp*

possible; presque rien.

*p cresc.* *f* *p diminu.* *pp cresc.* *f*

(Piano)

un peu retenu

8

un peu retenu.

1<sup>o</sup> tempo

*pp* *din.* *ppp*

**A**

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

Berlioz: Harold en Italie Movement 1: Forty-one measures before rehearsal "C" to nineteen measures after "C"

This musical score is for the first movement of Berlioz's *Harold en Italie*, specifically measures 41 to 59. The score is written for a single melodic line, likely for a violin or viola, in the key of D major (indicated by two sharps). The time signature is 4/4. The score begins with measure 41, marked with a '12' and a 'ff(Piano)' dynamic. A large bracket labeled 'Solo.' spans measures 41 to 44. The music features a variety of dynamics, including *ff*, *p*, *f*, *mf*, and *pp*. Performance instructions such as *espress.*, *cresc. molto.*, *riten.*, and *f espress. dimin.* are present. The score includes several first endings, marked with '1' and '1. T°'. A rehearsal mark 'C' is placed above measure 50. The score concludes with measure 59, marked with a 'f' and a 'mf > pp' dynamic. A large bracket labeled 'Solo.' spans measures 50 to 59.



Strauss — Don Quixote

**Viola.** 7

The musical score for the Viola part in Strauss's *Don Quixote*, measures 29 through 34. The score is written for a solo Viola and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *f* (forte), and *dim.* (diminuendo). There are also markings for *Solo.*, *tutti*, *arco*, *pizz.* (pizzicato), and *dreifach* (triple). Rehearsal marks 30, 31, 32, 33, and 34 are indicated. A bracket at the bottom of the page groups measures 33 and 34.

Strauss — Don Quixote

This page of musical notation is for a string quartet, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The notation includes:

- Staff 1 (Violin I):** Labeled "Solo" at the beginning. It features a melodic line with a "4" measure rest and a "V" (crescendo) marking.
- Staff 2 (Violin II):** Labeled "Tutti" at the beginning and "Solo" later. It includes a "Viol. princ." (Violin Principle) marking and a "p" (piano) dynamic marking.
- Staff 3 (Viola):** Continues the melodic line with a "4" measure rest.
- Staff 4 (Cello):** Labeled "Tutti" at the beginning. It includes a "C" (Cello) marking and a "p" (piano) dynamic marking.
- Staff 5 (Double Bass):** Labeled "Solo" at the beginning. It includes a "1" measure rest and a "3" measure rest.
- Staff 6 (Violin I):** Continues the melodic line with a "V" (crescendo) marking and a "6" measure rest.
- Staff 7 (Violin II):** Labeled "Viol. princ." at the beginning. It includes a "4" measure rest and a "2" measure rest.
- Staff 8 (Viola):** Continues the melodic line with a "4" measure rest and a "4" measure rest.
- Staff 9 (Cello):** Continues the melodic line with a "5" measure rest and a "3" measure rest.
- Staff 10 (Double Bass):** Labeled "D" (Double Bass) at the beginning. It includes a "3" measure rest and a "V" (crescendo) marking.

MOZART  
*Sinfonia concertante, K.364 (230d), E-flat major*  
Mvt. I - Allegro Maestoso  
CONTINUED...



BEETHOVEN  
*Symphony No.3, op.55, E-flat major (Eroica),  
Mvt. III: Scherzo, Allegro vivace*

## SCHERZO

**Allegro vivace** ( $\text{♩} = 116$ )

[illegible]

BRAHMS  
 Variations on a Theme of Joseph Haydn, op.56a  
 (Haydn Variations): Variation VIII  
 con sord.

322 *pp sempre*

328 *pp* **K** *tr*

336 *pizz.* *arco* *p*

349 *pp*

355 *pp* *pizz.*

SHOSTAKOVICH  
 Symphony No.5, op.47, D minor,  
 Mvt. I: Moderato—Allegro non troppo

(15) *pespr.*

(16) *f*

(17) *f* *12* *98*

SHOSTAKOVICH  
 Symphony No.5, op.47, D minor,  
 Mvt. I: Moderato—Allegro non troppo

(22) *Allegro non troppo* *f* *126*

(23) *V*

(24) *f*

(25) *divisi*



STRAUSS  
Don Juan, TrV 156, op.20  
Allegro molto con brio

**Allegro, molto con brio**

**ff** **ff** **ff** **ff** **ff** **ff** **ff** **ff** **ff**

**pizz.** **arco** **mf** **A** **B** **C** **D** **E** **F**