

AALBORG SYMPHONY ORCHESTRA
CHIEF CONDUCTOR: JOSHUA WEILERSTEIN
CONDUCTOR EMERITUS: MICHAEL SCHØNWANDT
ARTISTIC AND MANAGING DIRECTOR: CATHARINA ROOS BILSBÆK

AUDITION FOR 1ST SOLO VIOLA

Audition Information:

- Audition Date: Wednesday, January 28, 2026
- Audition Venue: Musikkens Hus, Aalborg
- A piano accompanist will be provided, and the piano will be tuned to 442 Hz.

Audition Rounds:

Round 1

One movement with cadenza and one movement without cadenza from either:

- Stamitz **OR**
- Hoffmeister
- Orchestral excerpts

Round 2

First movement of one of the following concertos:

- Bartók, Walton, or Hindemith
- Orchestral excerpts

Round 3

Orchestral excerpts only

Orchestral Excerpts (for all rounds may include):

- A. Adam: *Giselle* – Act. II, No. 21: Pas de Deux (viola solo)
- R. Strauss: *Don Quixote* (viola solo)
- M. Ravel: *Ma Mère l'Oye* – 5th movement: Le jardin féerique (viola solo)
- G. Puccini: *Manon Lescaut* – Act III, Intermezzo (viola solo)
- C.M. von Weber: *Der Freischütz* – Romanze du Arie des Ännchen (viola solo)
- R. Strauss: *Don Juan*
- F. Mendelssohn: *A Midsummer Night's Dream* - Scherzo
- D. Shostakovich: Symphony No. 5, Op. 100 – 1st movement
- A. Bruckner: Symphony No. 4 in E-flat Major – 2nd movement – Andante quasi Allegretto
- W.A. Mozart: *The Magic Flute* – Overture
- C. Nielsen: *Masquerade* – Overture

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Giselle

Adolphe Adam

47

47 Andante [$\text{♩} = \text{ca. } 58$]

p *f* *tr* *p* *1* *spiccato* *ff*

Allegretto [$\text{♩} = \text{ca. } 69$]

2

(48)

p

tr

poco rit.

p

(49) *a tempo*



2

Richard Strauss: Don Quixote

(Don Quixote, der Ritter von der traurigen Gestalt)

122 $\text{♩} = 80$ 4 **126** 13 **139** (Sancho Panza) $\text{♩} = 96$
Mässig Maggiore

122-125 126-138 Bass Cl.

142 Solo mf 3 3 3 3 3 pp

145 3 3 3 3 3 148 f lebhaft die übrigen, pizz. p

150 Solo p espr. 3 3 3 3 3 mf

156 p 3 3 3 3 3 poco ritard. pp Variation I $\text{♩} = 84$ 4 $\text{G} \text{emächlich}$ Vc. 3 3 3 3 161-164

solo: c-saite nach h herunterstimmen

6

290 *Solo*

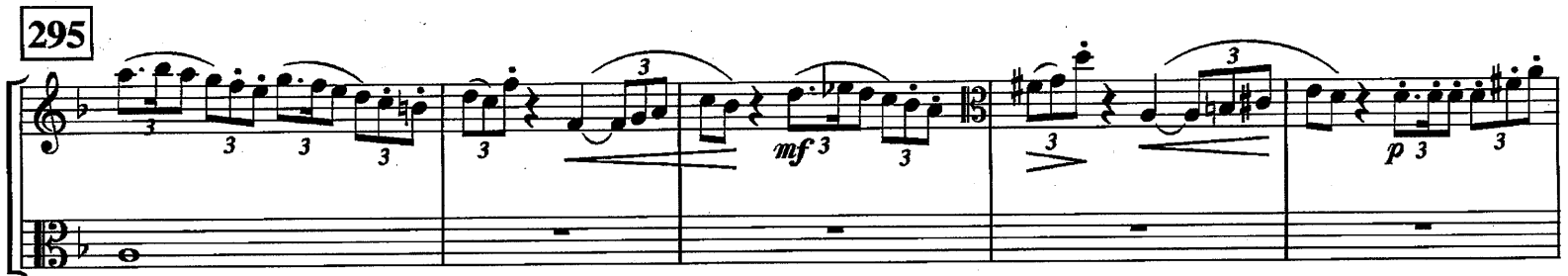
p
die übrigen, arco

pp *pp*



295

mf *p*



300 *Solo*

301

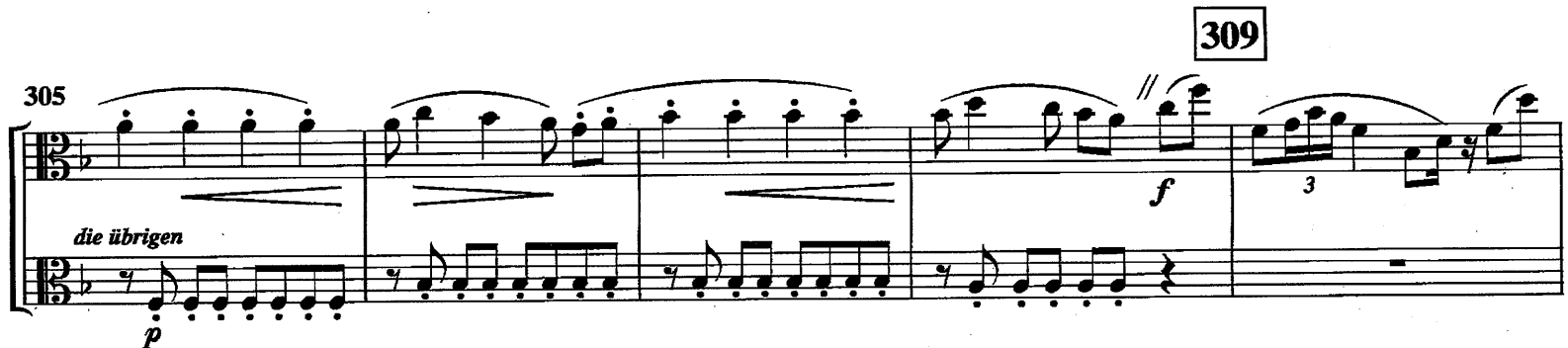
f *f* *mf*



305

309

die übrigen
p *f*



310

ff *ff* *ff*

p



315

mf *dim.* *sehr heftig*

dreifach, pizz. *dim.*

321 4

4

321-324



Maurice Ravel: Ma Mère l'Oye (Five Pieces for Children)

ALTOS

V. Le jardin féérique

Lent et grave

The musical score for 'Le jardin féérique' is written for Altos and Piano. It begins with the tempo marking 'Lent et grave' and a 3/4 time signature. The initial dynamics are *pp* (pianissimo), followed by a *poco cresc.* (poco crescendo) and then *p* (piano). The score is divided into three numbered sections (1, 2, 3) by a blue diagonal line. Section 1 features a melodic line for the Altos and a piano accompaniment. Section 2 includes a '1 ALTO SOLO' section marked *mf expressif* (mezzo-forte, expressive) and a 'DIV.' (divisi) section for the piano. Section 3 continues the melodic and piano accompaniment. The score concludes with a 'SOLO' section for the Altos and a 'TOUS pizz.' (tutti pizzicato) section for the piano, marked *p* (piano).

ATTO 3°
INTERMEZZO

LENTO ESPRESSIVO

1^a SOLA

sost. do

mf con espressione

3 *p*

DIVISE

2^a e 3^a **1**

dim.

molto rall. lunga

The musical score is written for piano and consists of two systems. The first system includes a first solo part (1^a SOLA) and a divided part (DIVISE) for the second and third players (2^a e 3^a). The tempo is marked LENTO ESPRESSIVO. The first solo part begins with a sustained note (sost. do) and is marked mf con espressione. The divided part follows with a first measure marked 1 and a second measure marked 3 p. The score concludes with a dim. marking and a molto rall. lunga section.

Romanze und Arie des Ännchen aus: „Der Freischütz“

C.M. von Weber

Viola Solo
Andante
pp *mf* *ff* *tr* *3* *4* *16*
 stöhnte, ach! und ächzte, ach! und der Geist war: Ne-ro, der Ket-tenhund!

Rezit.
 Du zürnest mir? Doch kannst du

Andante
a piacere
dolce *dolce assai*

Rezit.
 wähnen, ich füh-le nicht mit dir! Nur ziemen einer Braut nicht Trä - nen!

Andante
dolce

Allegro
mf *14*
 Bräut -

chen

al-les um sich

her-ent-

p *5*

schön - - - - - ste

Laß in ö - den Mauern *f* Licht,

hol - - de Freun - din, za - - ge nicht, *f*

hol - de Freun - din, za - ge



Richard Strauss
Don Juan, Op.20

VIOLA

Allegro, molto con brio

The musical score for the Viola part in Don Juan, Op. 20 by Richard Strauss, is written in 3/4 time and the key of D major. The tempo is marked "Allegro, molto con brio". The score consists of 13 measures, with some measures containing triplets and sixteenth notes. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings. The score is divided into sections by brackets and includes a section marked "A" and another marked "B". The score also includes a section marked "pizz." (pizzicato) and a section marked "arco" (arco). The score is written for the Viola instrument.

ff *ff* *ff* *mf* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

pizz. *arco*

A *B*

VIOLA.

Violino I

p cresc. *f*

cresc. arco *ff* *sf* *p pizz.* *1*

p cresc. *divisi* *2* *1*

pizz. *1* *cresc. arco* *ff* *sf* *2*

f *sf* *ff* *2* *4* *1* *2* *3*

H *1* *p* *dim.* *pp*

p *p* *1* *3* *2* *0* *4*

dim. *pp* *pp*

K *pp*

2

VIOLA.



Shostakovich: Symphony No. 5

First Movement

♩ = 84

The image shows a musical score for the first movement of Shostakovich's Symphony No. 5. It consists of three staves. The first staff is in bass clef and contains measures 15 and 16. Measure 15 starts with a fermata, followed by a half note G2, a quarter note A2, and a half note B2. Measure 16 begins with a half note C3, followed by a half note D3, and a half note E3. The second staff is in treble clef and contains measures 16 and 17. Measure 16 starts with a half note F3, followed by a half note G3, and a half note A3. Measure 17 begins with a half note B3, followed by a half note C4, and a half note D4. The third staff is in bass clef and contains measure 17, which starts with a half note E3, followed by a half note F3, and a half note G3. The tempo is marked '♩ = 84'. The dynamics are marked 'p' (piano) and 'espress.' (espressivo). The key signature has one flat (B-flat major or D minor).

5 15 1

p *espress.*

16

17

Bruckner: Symphony No. 4 in E-flat Major Second Movement

Andante quasi Allegretto

con sordini

Viol. I
pizz. lang gezogen
arco

mf cresc. dim. mf gezogen

160

pp cresc. dim. pp gezogen

170

p lang gezogen dim. mf lang gezogen pp mf gezogen

180

pp dim. f dim. pp cresc. lang gezogen

190

dim. ppp L 2 1 pp Kb pizz.



Eine deutsche Oper in zwei Aufzügen

KV 620

Ouverture

Wolfgang Amadeus Mozart

Adagio

7 *sf* *p* *sf* *p*

11 *sf* *p*

16 **Allegro** *sf* *p* *sf* *p* *sf*

29 *p* *f* *p* *f* *p*

33 *simile*

37 *f* *sf*

41 *sf* *sf*

45 *sf* *simile*

49 *sf* *sf*

54

59

63

68

72

78

81

85

89

94

101

106

p

f

sf

p

f

sf

cresc.

Adagio

Allegro

p

21

11 MASQUERADE

Overture

MASKARADE

Ouverture

Viola

Allegro, ma non tanto (♩. = 96 – 100)

The musical score for the Viola part of the Maskarade Overture is written in 12/8 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro, ma non tanto' with a quarter note equal to 96-100 beats per minute. The score consists of several staves of music, with measures numbered 1 through 34. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by 'f' (forte), 'mp' (mezzo-piano), 'p' (piano), and 'ff' (fortissimo). The score includes three marked sections: 'A' (measures 14-17), 'B' (measures 25-28), and 'C' (measures 34-37). The piece concludes with a final measure marked 'p' (piano).

1 *f*

4 *mp*

9 *cresc.*

14 *f* *p* **A**

25 *f* **B**

28 *ff*

31

34 *p* **C**

153

p

156

ff *mf*

159

ff L

162

165

ffx

168