

The  
Standard Orchestral  
Audition Excerpts

# 管弦樂作品片段

職業樂團必考曲目

*For Viola*

中提琴教材

*Compiled by Wing Ho*

何榮選編

人民音樂出版社

People's Music Publishing House

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# 前 言

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對於準備走專業道路的青年演奏者來說，積累獨奏曲目固然是基礎，但同時為考樂隊作針對性的準備也具有同等重要的地位，因為世界上各職業交響樂團在招尋職業演奏者時，不僅要求演奏者具有獨奏的水平，同時也須具備嚴格地演奏管弦樂曲片段的技能。所以演奏者為能在競爭激烈的樂隊考試中獲勝，就必須熟練地掌握為本樂器所寫的高難度樂曲片段；必須非常地重視樂譜中的各項要求，同時還須具備熟練、完美地演奏獨奏曲目和管弦樂曲片段這兩種技能。

我編輯的這本《管弦樂作品片段》〔職業樂團必考曲目〕是根據美國三十家主要職業樂團的考試曲目匯編而成。它匯集了二十一位作曲家的三十八首作品，是各樂團招考中最常選用的片段，是中提琴手投考樂團必備的文獻。

為幫助中提琴手練習和掌握這些曲目，我還將出版錄象帶及CD唱盤，錄象帶將從視聽角度為讀者提供對這些樂曲的演奏示范；CD唱盤則包括中提琴樂隊片段和為本書所選編的部份鋼琴伴奏，以便讀者學習參考。不久我還將出版小提琴、大提琴、和低音提琴管弦樂作品片段集，這一套選集不僅對有志成為專業樂隊一員的演奏者會有很大的幫助，同時也是專業音樂院校不可缺的教材。

我要感謝許多人對我多年的栽培和影響，使我能音樂上略有所成以及編成本書。首先，我要感謝我的母親馬思芸女士，她給我打下良好的音樂基礎，並為我的成長付出無私的奉獻。我感謝我的老師褚耀武，鄭延益，彭鼎新，司徒海誠和劉一羸先生對我的教導。他們對我的早期音樂教育起了關鍵性的作用。我的恩師馬思宏先生和董光光女士，他們以淵博的學識為我在音樂修養方面打下了根基；並鼓勵我堅定地邁向專業道路的信心。我特別感謝耶魯大學杰西·列文教授在管弦樂曲目方面對我作的權威性的指導。林容老師以她多年的豐富經驗在我編成這部教材的全部過程中給予了專業性的指導和建議。周廣仁教授和劉碩勇老師為我付出了他們大量的寶貴時間協助我完成這項工作。我親愛的妻子陳滿濶多年來一直是我的精神支柱和動力，對我的藝術生命起了重要的作用。作曲家大衛·梅夫斯先生為我提供了大量寶貴意見，並把管弦樂總譜縮寫成鋼琴伴奏譜作了極大的努力。我的好朋友卡羅·魯伊斯在編輯工作方面給了我很大的幫助。感謝那些提供管弦樂考試曲目的樂團和兩家美國的音樂出版社“布西與郝克斯”及“歐美音樂”慷慨地準許我再版那些資料。南卡羅萊納州的查理斯頓大學藝術學院給予我的工作和事業極大的支持。在此，我由衷地感謝所有這些支持我的朋友們。

何 榮

一九九五年於南卡羅萊納州，查理斯頓大學

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# Preface

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Developing a solo repertoire is the foundation of the young musician's preparation for a professional career. Of equal importance, however, is specific preparation of orchestral excerpts for orchestra auditions which I have compiled for you. Auditions are highly competitive, and to compete successfully, performers must demonstrate mastery of some of the most demanding passages ever written for their instruments. Musicians seeking professional orchestra positions must not only play their solo repertoire well, but they must be prepared to demonstrate fine musicianship by playing these orchestral excerpts with attention focusing on every musical detail.

The Standard Orchestral Audition Passages for Viola is intended as an educational tool for violists preparing for professional orchestra auditions. I have compiled this collection by examining the audition lists of thirty major American orchestras and this volume contains the most commonly listed excerpts. The collection includes excerpts from thirty-eight compositions by twenty-one composers, providing in a single volume the material which forms the core of the violist's audition repertoire.

Supplements to this volume include a videotape, which provides a thorough audiovisual demonstration of the audition excerpts, and a compact disc, which provides both solo viola performances and the select accompanying piano parts. This new collection will be of great help to violists seeking professional orchestra positions. Future volumes of orchestral excerpts for violin, cello, and double bass, will complete this The Standard Orchestral Audition Passages series.

The efforts of many people have contributed to the culmination of this project and to my development as a musician. I would like to acknowledge here those whose contributions have been particularly meaningful. I would like to thank my mother, Ma Siyun, for the early foundation she gave me in music and for her years of devotion and sacrifice. I am eternally grateful to my devoted teachers Chu Yaowu, Zheng Yanyi, Peng Dingxin, Situ Haicheng, and Liu Yiyi who were instrumental in my early development as a musician. My dedicated teachers Ma Sihon and Tong Kwongkwong used their remarkable knowledge to provide me a foundation in musicianship, and they encouraged me to have the confidence to persevere as an artist. I am indebted to Professor Jesse Levine of Yale University for his masterful lessons and for his expertise in orchestral repertoire. I would like especially to thank Madam Lin Rong for her knowledge and experience in preparing this project for publication. Professor Zhou Guangren and Liu Shuoyong generously gave their invaluable time, advice, and assistance throughout this project. My beloved wife, Chen Elian, was the wellspring of motivation, inspiration, and support which both nurtured this project and which has also been vital to my professional career. Composer David Maves helped me tremendously by reducing the orchestral scores to accompanying piano parts, and in addition contributed many valuable ideas and suggestions. My dear friend, Carol Owen Lewis, gave immeasurable editorial assistance. I would like to thank the orchestras for providing lists of audition excerpts, and publishing companies Boosey and Hawkes Music Publishers Limited, and European American Music for generously granting permission to reprint copyrighted material. The School of the Arts at the University of Charleston, South Carolina, has been most generous in its unstinting support of this project and my career. I would like to offer all of these friends and supporters my heartfelt thanks.

Wing Ho

University of Charleston, South Carolina, 1995

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Part I The  
Orchestra Excerpts

第一部份：樂隊片段



## Concerto for Orchestra

## 《樂隊協奏曲》

## III. Elegia

62 **Poco agitato, mosso, molto rubato** (♩ = 80) Béla Bartók  
[匈] 巴托克

*f molto espr. legato*

67 *poco rallent.*  $\wedge$   $\wedge$  *tornando al tempo* (♩ = 80)

## Music for Strings, Percussions and Celesta

## 《樂曲為弦樂器、打擊樂和鋼片琴》

## II

324 **Allegro** (♩ = 138) Béla Bartók  
con sord. [匈] 巴托克

*pp*

331

335 (♩ = 144 . 138)

340 **3** senza sord. *f*

348

353

358

Bartók - Music for Strings, Percussions and Celesta

363

367

*allargando* *a tempo*

*cresc. molto sf f*

373

378

384

393

*poco allarg.* *Quasi a tempo* (♩ = 84)

*p*

III

6 *Adagio molto* (♩ = 40)

*p*

9

13

*poco rallent.* *a tempo* (♩ = 66)

*mf dim. p*

## Symphony No. 3 "Eroica"

第三交响曲《英雄》

Op. 55 in E flat Major (1806)

## Scherzo

Ludwig van Beethoven

〔德〕 贝多芬

Allegro vivace (♩ = 116)

pp

8

16

24

2

32

pp

40

48

56

pp

64

pp

72

3

pp

Beethoven - Symphony No. 3

80

88 **A**

96 *sf* *ff* *sf*

104 *sf*

112 *sf* *sf* *sf* *tr*

120 *p* *f* *sf* *sf* *sf* *tr* **B**

128 *p* *p*

137 *p* *p*

146 *p*

154 *cresc.* *ff*

162 *f* *f* *f* *f* *f* *f*

1 *f* *f* *f* 2 *f* *f* *f*

# Symphony No. 5

第五交響曲

Op. 67 in C Minor (1809)

Ludwig van Beethoven

[德] 貝多芬

## II

Andante con moto (♩ = 92)

*p dolce*

6 *f p f p p dolce*

53 *f p cresc. f p*

72 *dolce*

75 *pp ff* **B**

79

83 *sf sf*

98 *p dolce*

102 *pp*

Beethoven - Symphony No. 5

III.

Allegro (♩ = 96)  
2

141

Musical staff 141-148. The staff is in bass clef with a 2/4 time signature. It begins with a *p* dynamic marking and a *Vc* (violin) label. The music features a series of eighth notes, with a *f* dynamic marking appearing later in the staff.

149

Musical staff 149-154. The staff continues the melodic line from the previous staff, consisting of eighth notes.

155

Musical staff 155-160. The staff continues the melodic line, ending with a first ending bracket labeled '1'.

160

Musical staff 160-170. The staff begins with a *ff* dynamic marking and a second ending bracket labeled '2'. It contains rests and a *Vc* label. The music resumes with eighth notes and a *f* dynamic marking.

171

Musical staff 171-176. The staff continues the melodic line with eighth notes and a flat accidental.

177

Musical staff 177-182. The staff continues the melodic line with eighth notes and a flat accidental.

183

Musical staff 183-187. The staff features a series of chords, with *sf* dynamic markings.

188

Musical staff 188-192. The staff continues the chordal texture with *sf* dynamic markings.

193

Musical staff 193-198. The staff continues the chordal texture, ending with a *ff* dynamic marking.

# Symphony No. 9

## 第九交響曲

Op. 125 in D Minor (1826)

Ludwig van Beethoven

[德] 貝多芬

Molto vivace (♩ = 116)

II

Timp.

2

Viol. II

ff G.P. sf G.P. ff

10

19

28

38

48

pp

sempre pp

cres.

A

ff

187

190

193

196

199

204

Allegro assai (♩ = 80)

C

IV

f non legato

sempre f

poco rit.

Poco Adagio

Tempo I

f

p

# Benvenuto Cellini Overture

《本韋努托·切利尼》序曲

Opera in 3 Acts, Op. 23 (1856)

Hector Berlioz  
[法] 柏遼茲

2

Larghetto (♩ = 60)

42

*p*

Musical staff 42-46, starting with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line with various note values and rests.

47

*cresc. poco a poco* *dim.*

Musical staff 47-50, continuing the melodic line. It includes dynamic markings for *cresc. poco a poco* and *dim.*

51

*cresc.*

Musical staff 51-54, featuring a *cresc.* marking and a more complex rhythmic pattern with some triplets.

55

*pp* *div.*

Musical staff 55-59, marked *pp* and *div.* (diviso), showing a change in tempo and dynamics.

60

Musical staff 60-67, continuing the melodic development with various articulations.

3

8

Allegro deciso con impeto (♩ = 112)

Canto

178

*p* *cresc.* *dolce*

Musical staff 178-182, marked *p*, *cresc.*, and *dolce*. The tempo is *Allegro deciso con impeto* (♩ = 112). The key signature is one sharp (F#) and the time signature is 3/4.

183

*poco cresc.* *p*

Musical staff 183-187, marked *poco cresc.* and *p*.

188

Musical staff 188-191, continuing the melodic line.

192

Musical staff 192-199, featuring several triplet markings (3).



# A Roman Carnival Overture

《羅馬狂歡節》序曲

Op. 9 (1844)

Hector Berlioz  
〔法〕柏遼茲

1

35 *Andante sostenuto* (♩ = 52)

*mf* *espress.*

39

43

*f*

47

*cresc. molto* *f* *dim.*

52

*p* *mf*

57

*poco cresc.* *sf*

61

*pp*

63

65

*6* *2*