

# VIOLIN

## Orchestral Placement Audition Repertoire Fall 2019

### *Round 1*

|          |  |
|----------|--|
| Brahms   | Symphony No. 2 - Movement III, mm. 33-106; Movement IV, beginning to m. 60               |
| Debussy  | La Mer - Movement II, rehearsal 33 to six after 38                                       |
| Mozart   | Symphony No. 35 - Movement IV, beginning to m. 80; m. 110 (Rehearsal Letter C) to m. 139 |
| Schubert | Symphony No. 2 - Movement I, beginning to m. 96  |
| Strauss  | Don Juan - Page 1  |

### *Round 2*

|                 |   |
|-----------------|---|
| Bach, J. S.     | Mass in B Minor ( No. 5 Arie: "Laudamus" solo), beginning through m. 30 |
| Rimsky-Korsakov | Capriccio Espagnol (all solos)  |
| Strauss         | Ein Heldenleben (solo)  |
| Tchaikovsky     | Suite No. 3 (solo)  |

Violine I

♩ = 96-100

Allegretto grazioso (Quasi Andantino)

Violine I

**Allegro con spirito**  
*p sotto voce*

7

18 *pp*

19 *dim.* **A**

26 *f*

32 *sf*

37 *sf ff*

42

48 *cresc.*

54 **B** *ff*

59 *pizz.* *p* Fl.

70 *arco pp legg.* *pizz.*

Detailed description of the musical score: This page contains the first ten staves of the Violine I part for the beginning of the fourth movement of Brahms' Symphony No. 2. The music is in D major and 4/4 time. It begins with a dynamic of *p sotto voce* and a tempo of *Allegro con spirito*. The score features various articulations such as accents, slurs, and breath marks. Dynamic markings range from *pp* to *ff*. Two specific sections are marked with boxed letters 'A' and 'B'. The piece concludes on this page with a *pp legg.* dynamic and a mix of *arco* and *pizzicato* playing.

Debussy, La Mer #33 to six after #38. PLAY TOP PART

**33** Animé

DIV. *pp*

*p*

**34**

*p*

1<sup>ers</sup> VIOLONS

1 *p* *expressif et soutenu*

This system contains measures 1 through 6. The music is in G major (one sharp) and 4/4 time. It features a melodic line with slurs and accents, and a piano accompaniment with a steady eighth-note pattern. Handwritten markings include a checkmark above the first measure and a square bracket above the second measure.

35 En animant beaucoup

*p*

This system contains measures 7 through 10. The tempo and dynamics change to *p* (piano). The music becomes more rhythmic and energetic. Handwritten markings include a checkmark above the first measure and a square bracket above the second measure.

36

*p*

This system contains measures 11 through 14. The music continues with a similar rhythmic pattern. Handwritten markings include checkmarks above the first and fourth measures, and a square bracket above the second measure.

*p* *mf*

This system contains measures 15 through 18. The dynamics shift from *p* to *mf* (mezzo-forte). The piano accompaniment features a more complex rhythmic pattern. Handwritten markings include checkmarks above the first and fourth measures, and a square bracket above the second measure.

*mf* *f*

This system contains measures 19 through 22. The dynamics shift from *mf* to *f* (forte). The music reaches a more powerful and intense section. Handwritten markings include checkmarks above the first and fourth measures, and a square bracket above the second measure.

1<sup>ers</sup> VIOLONS

37 Très animé

First system of musical notation for measures 37-38. It consists of two staves (treble and bass clef). Measure 37 starts with a *mf* dynamic and features eighth-note patterns with accents and slurs. Measure 38 begins with a *f* dynamic and includes triplets and accents. The system concludes with a *ff* dynamic and an eighth-note pattern. A dashed line labeled '8' spans across the end of the system.

38

Second system of musical notation for measures 37-38. It consists of two staves. The first measure of this system (measure 38) is marked *ff*. The second measure is marked *fff*. The notation continues with eighth-note patterns and accents. A dashed line labeled '8' spans across the end of the system.

En retenant  
pizz.

Third system of musical notation for measures 37-38. It consists of two staves. The first measure is marked *f*. The second measure is marked *f* and includes a *pizz.* (pizzicato) instruction. The system concludes with a *f* dynamic. The notation features eighth-note patterns and accents.



Mozart, Symphony No. 35. Mvt. IV, beginning to m. 80

Violine I

**FINALE** *Presto*

11

21

29

38 *A* *p* *fp* *fp*

47 *fp* *sf* *sf* *f*

55 *cresc.*

63 *B* *fp* *fp* *fp* *fp* *fp* *f* *fp* *fp* *fp* *p*

71 *tr* *tr* *fp*



Violine I

Musical score for Violin I, measures 80 to 141. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a variety of dynamics including *p*, *f*, *fp*, and *sempre p*. Performance markings include accents (*v*), slurs, and breath marks (*π*). A rehearsal mark 'C' is placed above measure 104. A double bar line with a repeat sign is present at the end of measure 134. The score is divided into systems of two staves each.

# Symphony No. 2

Schubert, Symphony No. 2, beginning to m. 96

## Violin I

Franz Schubert

The musical score is written for Violin I and consists of ten staves of music. The first five staves are marked **Largo.** and the last five staves are marked **Allegro vivace.** The key signature is B-flat major (two flats). The score includes various dynamic markings such as *ff*, *fz*, *p*, and *pp*. There are also performance instructions like *V*, *Vb*, and *V<sup>3</sup>* with slanted lines, and *A.* for accents. The notation includes slurs, ties, and phrasing slurs. The first staff begins with a bracketed section. The second staff starts with a measure rest and a triplet of eighth notes. The third staff has a measure rest and a triplet of eighth notes. The fourth staff has a measure rest and a triplet of eighth notes. The fifth staff has a measure rest and a triplet of eighth notes. The sixth staff has a measure rest and a triplet of eighth notes. The seventh staff has a measure rest and a triplet of eighth notes. The eighth staff has a measure rest and a triplet of eighth notes. The ninth staff has a measure rest and a triplet of eighth notes. The tenth staff has a measure rest and a triplet of eighth notes.

Violin I

36 *f*

41 *f*

45 *G. P.* *pp* **1 B**

51 *cresc.* *pp*

56

61 **C** *pizz.* *arco* *pp*

68 *pizz.* *arco* *pp*

75 *pizz.* *arco* **D** *mf dolce*

84

96 *f<sub>s</sub>* **1** *f<sub>s</sub>*

110 *p* **1**

Detailed description: This is a page of a violin I musical score, measures 36 to 110. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat). The score features a variety of rhythmic patterns, including sixteenth-note runs and eighth-note passages. Dynamic markings range from *pp* (pianissimo) to *f* (forte) and *f<sub>s</sub>* (forzando). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). There are several first endings marked with a '1' and a bracket. Measure numbers 36, 41, 45, 51, 56, 61, 68, 75, 84, 96, and 110 are clearly indicated at the start of their respective lines. The page number '3' is in the top right corner, and the instrument name 'Violin I' is at the top center.

# DON JUAN

Tone Poem after Nicolaus Lenau

Richard Strauss, Op. 20  
Edited by Clinton F. Nieweg  
and Nancy Bradburd

*Allegro, molto con brio*

7 *ff*

16 *mf* *ff* **A**

24 *ff*

29 *fff*

35

40 **B** *ff* *pp* *ff*

47 *tranquillo* *1 C molto vito* *p flebile* *f*

52 *p* *p* *p* *cresc.*

57 *ff* **1**



8

Violine I

Nr. 5 „Laudamus“ (Arie für Mezzosopran oder Alt)

Andante maestoso

Violine Solo

Violine I

The musical score is written for Violine I and consists of two parts: a Solo part and a 2. Pult (second desk) part. The Solo part begins with a dynamic marking of *f* and features a melodic line with various ornaments and dynamics. The 2. Pult part starts with a dynamic marking of *mf* and provides a harmonic accompaniment. The score is divided into six systems, each with a treble and bass staff. Dynamics range from *pp* to *ff*. Performance instructions include *cresc.*, *poco rit.*, and *tr* (trills). Measure numbers 5 and 10 are indicated. The key signature is B minor (three sharps) and the time signature is common time (C).

Violine I

*a tempo*

15

*mf*

*pp*

*tr*

*mf*

*pp*

*tr*

*f*

*pp*

*cresc.*

20

*f*

*tr*

*mf*

*p*

*mf*

*p*

25

*tr*

*f*

*p cresc.*

Violine I



# Capriccio espagnol.

J = 116

## Violino I. I. Alborada.

Vivo e strepitoso.

N. A. Rimsky-Korsakow. Op. 34.

The first system of the musical score for 'I. Alborada' consists of two staves. The upper staff is for the Violino I and features a 'Solo arco' marking in a circle. It contains several measures of music with triplets and trills. The lower staff is for the piano accompaniment, starting with a 'pp' dynamic. The system concludes with a 'pizz.' marking and a 'pizz.' dynamic in the lower staff.

## III. Alborada.

Vivo e strepitoso.

The second system of the musical score for 'III. Alborada' consists of three staves. The top staff is for the Violino I, starting with a 'pizz.' marking. The middle staff is for the piano accompaniment, marked 'con forza' and 'Solo arco'. The bottom staff continues the piano accompaniment with triplets and trills. The system ends with a 'pizz.' marking and a 'ff' dynamic in the bottom staff.

# Violino I.

## III. Alborada.

Vivo e strepitoso.  
pizz.

*ff*  
*Solo H arco*  
*con forza*  
*spiccato*

*tr* *I*  
*pizz.*  
*ff*

*Solo K arco*  
*con forza*

*tr* *pizz.*

(III. Alborada, cont'd.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains five measures of music. Each measure begins with a trill (tr) over a quarter note, followed by a triplet of eighth notes. The lower staff is in bass clef and contains five measures of whole rests.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains five measures of music. Each measure begins with a trill (tr) over a quarter note, followed by a triplet of eighth notes. The lower staff is in bass clef and contains five measures of whole rests.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains five measures of music. Each measure begins with a trill (tr) over a quarter note, followed by a triplet of eighth notes. The lower staff is in bass clef and contains five measures of whole rests.

The fourth system of musical notation consists of a single staff in treble clef. It contains two measures of music. The first measure begins with a trill (tr) over a quarter note, followed by a triplet of eighth notes. The second measure contains a whole rest.

### IV. Scena e Canto gitano

Solo Cadenza (II) *con forza.*  
*e capriccioso*

*dim. e rit.*

*L<sup>a</sup>*

### V. Fandango asturiano.

Solo *grazioso*

*R*

*Solo*

*grazioso*

15

Solo. *mf*

Flageolet

15

# 1. Violinen.

*Etwas langsamer.*  
6 14 5 15 8 *allmählich etwas fließender* 8 16 2 *2. Viol.*

*mit Dämpfer* 17 *poco accel* *G - Saite* *mit Steigerung*

*a tempo* 18 *mf* *sf*

*zurück. Etwas Dämpfer weg* 19 *langsamer. accel.* *aspr.*

20 *Wieder etwas langsamer.* *accel.* *aspr.* *1* *2* *1* *mf* *sf* *sf* *sf* *acc.* *2*

*bis fest im gewöhnlichen, lebhaften Zeitmass* *f* *sehr energisch* *sfz* *acc.* *2*

*Erstes Zeitmass. (lebhaft bewegt)* *Solo.* 22 *sfz* *spicc* *cresc.*

*geteilt* *die übrigen* *12* *3* *1*

*Solo Viol.* *viel ruhiger.* *ff* *ff* *Lebhaft.* *#2*

*viel ruhiger* 23 *mf*

*poco calando* *sfz*

*beinahe doppelt so schnell* *(heuchlerisch schmachend)* *f*

*(lustig)* *Wieder sehr* *124* *ruhig.*

1  
3

4

# 1. Violinen.

*beinahe doppelt so schnell*

25 **Wieder sehr ruhig,  
voll Sehnsucht.**

*leichtfertig*  
*zart, etwas sentimental*  
*viel lebhafter*  
*(überhütig)*  
*cresc.*  
*calando-*  
*dim. - sehr ruhig*  
*getragen*  
*doppelt so schnell (spielend)*  
*dim.*  
*wieder etwas ruhiger.*  
*aufmütlich wieder lebhafter*  
*poco ritard.*  
*Wieder lang-samer.*  
*poco accel.*  
*a tempo*  
*immer schneller und rasender*  
*(lustig)*

1. Violinen.

Musical staff with handwritten annotations: *3/12 42*, *2*, *1*, *5*

Musical staff with annotation: *plötzlich wieder ruhig und sehr gefühlvoll*

Musical staff with annotation: *smorz.*

Musical staff with annotations: *29*, *espr.*, *dringend*, *f*

Musical staff with annotations: *(beruhigend)*, *p*, *dringend und immer heftiger*, *30*, *ff*

Section for Solovioline and other violins. Annotations include: *Solovioline.*, *(sornig)*, *pizz.*, *die übrigen*, *sfz sfz sfz sfz sfz*, *ff*, *geteilt*, *pizz.*, *(schnell)*

Musical staff with handwritten annotation: *3*

Musical staff with annotation: *allmählich nachlassen*, *sfz sfz sfz*, *dim.*

Musical staff with annotations: *31*, *sehr ruhig*, *4*

1. Violinen.

*zart und liebevoll*  
*p* *pp*  
*ausdrucksvoll* *molto cresc.* *poco salando*  
*ppp* *dim.*

32 Mässig langsam.  
Solovioline.

*f* *espress.*  
*(geteilt)*  
*die übrigen*  
*f* *pp* *mf* *f* *mf*

33

*p* *espress.*  
*dim.* *p*  
*dim.* *pp*

*espress.*  
*molto espr.*  
*p* *molto espr.*  
*p*



1. Violinen.

mf

mf

cresc.

dim.

pp

p

pp

Molto espr.

p

cresc.

espr.

p cresc. f

# 1. Violinen.

36 *espr.*  
*cresc.*

*pp* *molto espress.*  
*mf cresc.*

37 *alle*  
*f* *ff*

*espressivo* 38  
*dim.* *p* *molto cresc.*

*ff* *beruhigend*  
*appassionato (schnell)* *dim.* *p*

39 (nicht geteilt) *immer ruhiger*  
*p* *G-Saite* *140 3*  
*(zurück ausdrucksvoll)* *pp*

41 *ppp*

42 *Lebhaft.*

43 *f* *Etwas breiter.*  
*sfz.* *molto appassionato* *ff*

44 *Wieder lebhaft.* *2*

45 *pp* *ff* *ff* *ff*  
*f* *Schärferung*  
*p* *f (sehr ausdrucksvoll)*



# 7. Solo from Suite No 3

Tchaikovsky

*cadenza*

*f*

(1)

*quasi adagio*

*sf* *sf* *sf* *sf* *p*

*Allegro vivo e un poco rubato*

*p*

8 *poco cresc.*

14 *f* *p*

20 *mf cresc.* *f*

26 *cresc.*

31 *ff*

37 *V* *riten.* *V*

42 *meno mosso* (1st time only) 2 1. 2. 4 2

53 *stringendo* 2 III *V* 2 *Tempo I* *p* 3 3

59 1 2 1 3 3 *V* 4 *string.* *cresc.*

65 2 3 4 2 1 *a tempo* *più f*

71 *V* 3 2 2 3 *cresc.*

77 1 4 *V* 3 3 *f*

83 *V* 2 4 1 3 *V* 3 *ff*

89 2 2 2 9 *V* 10 0 4 3

94 0 1 0 1 2 3 4 0 *V* 0 4 *riten.* *V*