

CONCERTMASTER AUDITION

Friday May 6 & 7th, 2024



ORCHESTRAL EXCERPTS

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|----|--|------------|
| 1* | Bach: Matthäus Passion : nr. 39 „Erbarme dich“ | vln I solo |
| 2 | Dvořák: Symphony No. 8 : II. Adagio | vln I solo |
| 3* | Rimsky-Korsakov: Scheherazade | vln I solo |
| 4 | Schumann: Symphony No. 2 : II. Scherzo | vln I |
| 5 | Schoenberg: Verklärte Nacht | vln I |
| 6 | Strauss: Also sprach Zarathustra | vln I |
| 7* | Strauss: Don Juan | vln I |
| 8* | Strauss: Ein Heldenleben | vln I |
| 9* | Tchaikovsky: Sleeping Beauty : nr. 18 „Entr’acte“ | vln I solo |

*Excerpts notated by * may also be performed with orchestra in the final round.
Performance order of orchestral excerpts to be announced at the audition.*

39. Aria (Alto)
(Erbarme dich / Have mercy, Lord)

The image shows a musical score for a violin solo. It consists of two systems of staves. The first system has a treble clef, a key signature of two sharps (D major), and a time signature of 12/8. The music begins with a forte (*f*) dynamic. The second system continues the piece, starting with a piano (*p*) dynamic and the instruction *sempre*. It features a four-measure rest marked with a '4' and a trill (*tr*) in the first measure. The score includes various musical notations such as slurs, ties, and accidentals.

6

Violino I part: Sixteenth-note runs, slurs, and accents. Chorus I part: Quarter notes, rests, and a fermata.

8

Violino I part: Rapid sixteenth-note passages, slurs, and accents. Chorus I part: Slurred quarter notes, dynamic marking *pp*.

10

Violino I part: Slurred sixteenth-note passages, accents. Chorus I part: Slurred quarter notes, slurs.

13

Violino I part: Slurred sixteenth-note passages, accents. Chorus I part: Slurred quarter notes, dynamic marking *f*.

16

Violino I part: Slurred sixteenth-note passages, accents. Chorus I part: Slurred quarter notes, dynamic marking *f*.

19

Violino I part: Slurred sixteenth-note passages, accents. Chorus I part: Slurred quarter notes, dynamic marking *f*.

21

Violino I part: Slurred sixteenth-note passages, accents. Chorus I part: Slurred quarter notes, dynamic marking *f*.

23

Musical notation for measures 23-25. The top staff features a melodic line with slurs and accents. The bottom staff provides harmonic support with sustained notes and some movement.

26

Musical notation for measures 26-28. Measure 26 includes a trill (tr) and a dynamic marking of *p*. The top staff has a melodic line with slurs and accents. The bottom staff features a rhythmic accompaniment with slurs and accents.

Dvorak: Symphony No. 8, Op. 88, 2nd movement, Adagio: Violin 1 solo:

SOLO
D[♯]

The first system of the musical score consists of two staves. The upper staff is a single treble clef staff with a 'SOLO' instruction above it. It begins with a key signature change to D major, indicated by a sharp sign above the 'D'. The music features a series of sixteenth-note runs, each marked with a '3' (triplets) and a 'B' (breath mark). The lower staff is a grand staff (treble and bass clefs) with a brace on the left. It contains a complex accompaniment of sixteenth-note patterns, including some triplets and a final measure with a fermata.

p *dim.* *pp*

The second system continues the musical piece. It features several measures of sixteenth-note runs, each marked with a '3' (triplets) and a 'B' (breath mark). The dynamics are marked as *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The lower staff continues with its accompaniment, including some sixteenth-note runs and a final measure with a fermata.

pp

The third system is a short musical phrase consisting of a few notes in a treble clef staff, marked with *pp* (pianissimo).

II.

Recit. Lento.
Solo. *espressivo*

espressivo

Cad.

rit. assai.

Andantino.

a tempo

Poco più mosso. (Tempo giusto.)

Tutti. p grazioso.

8 19 1 A 20 *Oboe* 21 22

Rimsky-Korsakov: Scheherazade
III. movement Violin I Solo

Recit. Lento.
Solo. *espress.*

Cadenza.
p *pp*

Tempo I.
L *dim.* *cantabile, con forza.* **Tutti.** *ff* *allarg. assai.*

Solo. a tempo *colla parte.*

colla parte.

IV.

Allegro molto.

Recit. Lento.
Cad. Solo.
p capriccioso
rit. molto

Allegro molto e frenetico.
Tutti
ff
dim.
p
cresc.

Recit. Adagio.
Cad. Solo.
con forza
rit. molto
lunga

G.P. *G.P.* *G.P.* *G.P.*

Rimsky-Korsakov: Scheherazade
IV. movement Violin I Solo

Lento. Recit.

6 Viol. Soli. *pp*

1 Solo. *dolce e capriccioso*

Cad.

riten.

Alla breve. Tempo come prima.

2 Viol. Soli. *pp*

Tutti. *pp*

1 Viol. Solo.

2 Viol. Soli.

1 Viol. Solo.

2 Viol. Soli.

1 Viol. Solo. *a piacere rit. assai.*

espress. *ten.* *a tempo*

pizz. *pp*

Scherzo

Violine I

Schumann: Symphony No. 2: Scherzo

Allegro vivace (♩ = 144)

mf

5

cresc.

10

f

mf

p

14

19

poco ritard. a tempo

p

25

cresc.

f

p

30

cresc.

35

K

f

40

44

p

49

54

poco ritard. a tempo

Schoenberg: Verklärte Nacht m.278 - 294
Violin I

Musical score for Violin I, measures 278-294. The score is written in treble clef with a key signature of two flats. It includes the following elements:

- Measure 278:** Starts with a half note (H) on G4, marked *mf*.
- Measure 279:** Marked **Meno mosso**. Features a triplet of eighth notes on G4, marked *ppp*. Includes the instruction *sul sol*.
- Measure 284:** Features a triplet of eighth notes on G4, marked *pp*. Includes the instruction *sul re*.
- Measure 288:** Features a triplet of eighth notes on G4, marked *f*. Includes the instruction *poco a poco accel.* and *p cresc.*
- Measure 292:** Features a triplet of eighth notes on G4, marked *f*. Includes the instruction *fp*.

Other markings include *ppp*, *mf*, *pp*, *mp*, and *f*. The score also contains several triplet markings and dynamic hairpins.

I. Solo Violine mit Schwung.

Viol. II. *p*

4

2

27

Detailed description: This block contains the first three staves of the Violin I Solo. The first staff is for Violin II, starting with a piano (*p*) dynamic. The second and third staves are for Violin I, featuring a melodic line with various articulations and dynamics. Measure numbers 4, 2, and 27 are indicated above the staves.

I. Solovioline.
ausdrucksvoll

I. Pult. II. Soloviol.

f

pp

2.3.4.P. A Saite

pp

gliss.

Detailed description: This block contains the first three staves of the piano accompaniment. The top staff is for the first piano (I. Pult.) and the middle staff is for the second piano (II. Soloviol.). The bottom staff is for the strings, specifically the 2nd, 3rd, and 4th strings (2.3.4.P.) on the A string (A Saite). Dynamics include *f*, *pp*, and *gliss.*

I. Pult. *f*

p

2:3.4.P. *ausdrucksvoll*

A Saite

glissando

Detailed description: This block contains the next three staves of the piano accompaniment. Dynamics include *f*, *p*, and *glissando*. The instruction *ausdrucksvoll* is present.

28

I. Pult. *cresc.*

pp

2.3.4.P. *cresc.*

Detailed description: This block contains the final three staves of the piano accompaniment. Measure 28 is marked at the beginning. Dynamics include *cresc.* and *pp*.

Violino I^a

1. P.
2. 3. 4. P.
sfz
f
mf
3

29
1. P.
2. 3. 4. P.
dim.
pizz.
p
arco
p

1. P.
2. 3. 4. P.
dim.
cresc.
f
3
3
3

30
1. P.
2. 3. 4. P.
3
3
3
3
3
trun
trun

Violino I^a

The musical score for Violino I consists of three systems, each with a first violin part (1. Pult.) and a piano accompaniment (2.3.4.P.).

- System 1:**
 - 1. Pult.: Starts with a tremolo, followed by a melodic line with triplets and a *dim.* marking.
 - 2.3.4.P.: Accompaniment with *dim.*, *pp*, and *cresc.* markings.
 - Performance notes: *etwas zurückhaltend* and *im Zeitmass*.
- System 2:**
 - 1. Pult.: Melodic line with *cresc.*, *sfz*, and *gliss.* markings.
 - 2.3.4.P.: Accompaniment with *geteilt* and *p* markings.
 - Performance notes: *etwas zurückhaltend*.
- System 3:**
 - 1. Pult.: Melodic line with *gliss*, *A Saite*, *f*, and *ff* markings.
 - 2.3.4.P.: Accompaniment with *p* and *ff* markings.
 - Performance notes: *im Zeitmass, mit lebhaftem Schwung*.

Don Juan

[Symphonic Poem]

VIOLINO I

R. Strauss, Op. 20

Allegro, molto con brio

ff *ff* *mf* *ff* *fff* *ff* *pp* *ff* *p* *p* *p* *cresc.* *ff*

tranquillo *C molto vivo*

p *p* *p* *cresc.* *ff*

Richard Strauss: Don Juan, Page 2/2

Violino I

calando poco

*trany.
div.*

2

rapidamente

ff

trem.

sfzpp

dim.

ppp

Solo

molto espr.

Tutti

molto espr.

pp

dim.

pp

zurückh. Etwas langsamer. *accel. espr.*

20 Wieder etwas langsamer. *accel. espr.* bis fest im gewonnenen, lebhaften Zeitmass

mf sf f sehr energisch sfz cresc.

Erstes Zeitmass. (lebhaft bewegt)

Solo. 22

geteilt die übrigen *ff*

Soloviol. *p* viel ruhiger *ff* Lebhaft. *mf*

23 *sfz poco calando sfz*

beinahe doppelt so schnell (heuchlerisch schmachkend) *f*

Wieder sehr ruhig. 24 *3*

(lustig)

1. Violinen.

beinahe doppelt so schnell

25 Wieder sehr ruhig;
voll Sehnsucht.

leichtfertig
zart, etwas sentimental
viel lebhafter
(übermütig)
cresc.
calando
ff sehr scharf
dim.
sehr ruhig
getragen mf
dim.
doppelt so schnell (spielend)
mf
27 wieder etwas ruhiger.
allmählich wieder lebhafter
f
pp3 (liebenswert)
poco ritard.
Wieder langsamer.
poco accel.
a tempo
immer schneller und rasender
cresc.
ff

1. Violinen.

plötzlich wieder ruhig und sehr gefühlvoll

smorz.

29 *espr.* *f* drängend

(beruhigend) *p* 30 drängend und immer heftiger *ff* (schnell)

Solovioline. *sfz* (sornig) *pizz.* *sfz sfz sfz sfz fff*

die übrigen *ff* *pizz.*

geteilt *ff* *pizz.*

allmählich nachlassen *sfz sfz sfz* *din:*

31 sehr ruhig

6

1. Violinen.

Violin I Solo musical score, measures 1-31. The score is written on three staves. The first staff begins with the tempo marking *zart und liebevoll* and a dynamic of *p*. It features a melodic line with triplets and sixteenth-note patterns. The second staff continues the melodic line with dynamics *p* and *pp*. The third staff concludes the section with dynamics *ppp*, *ausdrucksvoll*, and *poco calando*, ending with a *dim.* marking.

32 Mässig langsam.
Solovioline.

Piano accompaniment musical score, measures 32-35. The score is written for three parts: the right hand (RH), the left hand (LH), and the pedals. The RH part starts with a dynamic of *f* and the marking *espress.*. The LH part is marked *(geteilt)* and *die übrigen*. Dynamics include *f*, *pp*, *mf*, and *p*. The score concludes with a double bar line and the number 22.

Violin I
No. 18
Entr'acte

Tchaikovsky: *Sleeping Beauty*
Violin I Solo

Andante sostenuto
solo

p molto espress.

più f

f

ff

ff dim.

p

(solo)

sul G al segno

Gli altri

pp

mf con passione

pp

Violin I

27

f
simile
più f

30

mf
pp
f

33

più f

36

mf
p

39

simile
f
un poco cresc.
un poco cresc.

41

ff
ff
mf

Violin I

57

sfp *sfp*

46

sfp *sfp*

48

p cresc.

49

f

50 (solo)

dim. poco a poco

51

p

58

p

55

p *tr*

Violin I

57

gli altri
ppp

(8)

58

pp sons harmoniques
p loco

(solo)

62

mf

65

f
p

59 solo

p
mp
più f
gli altri
pp

73

ppp
ppp
1