

NatPhil Violin Audition

Assistant Concert Leader, Principal Violin II, Violin I Section and Violin II Section (2 Positions)

Solo Repertoire (*Required for all candidates*)

A Standard 19th or 20th Century Concerto 1st Movement, Exposition Only

1st Violin Excerpts (*Required for ALL candidates*)

Beethoven - <i>Symphony No. 9</i>	Mvt III: mm 99-114
Farrenc - <i>Symphony No. 3</i>	Mvt III: Opening through downbeat of A
Montgomery - <i>Starburst (Full Orchestra Version)</i>	mm 19 - 32
Mozart - <i>Symphony No. 39</i>	Mvt I: mm 26-97
Price - <i>Symphony No. 3</i>	Mvt III: Opening to measure 17
Strauss - <i>Don Juan</i>	Opening to 13 after C

2nd Violin Excerpts (*Required for ALL candidates*)

Brahms - <i>Piano Concerto No. 1</i>	Mvt III: mm 238-263
Prokofiev - <i>Symphony No. 1</i>	Mvt IV: Letter D-H (no repeat)
Bartok - <i>Concerto for Orchestra</i>	Finale: mm 265-317

Orchestral Solos (*Required for Assistant Concert Leader and Principal Violin II candidates only*)

Bach - <i>St. Matthew Passion</i>	No. 47 Erbarme dich: Beginning to C
Rimsky-Korsakov – <i>Scheherazade</i>	Mvt IV: First 2 solos only
Shostakovich - <i>Symphony No. 5</i>	Mvt II: solo

This excerpt list was created in partnership with Boulanger Initiative's Redefining the Canon consultation program.

PLEASE NOTE: Candidates are not required to follow the printed bowings.

Beethoven - Symphony No. 9

Violin 1 – Req. for all candidates

Mvt III: mm 99-114

Adagio molto e cantabile ♩ = 60

Stesso tempo

arco

p dolce

100

102 *cresc. dimin.* *p*

105

107

109 *cresc. p* 6

111 *cresc.* 9

113 *p* 9

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Farrenc - *Symphony No. 3*

Violin 1 – Req. for all candidates

Mvt III: Opening through downbeat of A

Scherzo. Vivace (♩. = 108) **III.**
arco on D.C.

8 *p*

17 *sf* *tr* *V*

27 *tr* *V* *tr* *V* *tr* *V*

36 *sf* *sf* *sf* *sf*

46 **NO REPEAT** 1.

54 *p* 2. **A**

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Mozart - Symphony No. 39

Violin 1 – Req. for all candidates

Mvt I: mm 26-97

Allegro

26 *p*

38 2 1

51 **A** *f*

60

70 **B**

77

83

88

94 **C** *sfp*

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Price - Symphony No. 3

Violin 1 – Req. for all candidates

Mvt III: Opening to measure 17

Allegro

mf

4 *f*

8 *mf* *mf*

12

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Strauss - Don Juan

Violin 1 – Req. for all candidates

Opening to 13 after C

Allegro molto con brio

Measures 1-57 of the Violin 1 part for Strauss's *Don Juan*. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a dynamic marking of *ff* and includes various articulations such as accents, slurs, and bowings. The tempo is marked **Allegro molto con brio**. The score includes several dynamic changes: *ff* (fortissimo), *mf* (mezzo-forte), *fff* (fortississimo), *f* (forte), *pp* (pianissimo), *p* (piano), and *cresc.* (crescendo). The tempo changes to *tranquillo* at measure 47 and *molto vivo* at measure 52. The score concludes with a first ending bracket labeled '1' and a final *ff* dynamic marking.

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Brahms - Piano Concerto No. 1

Violin 2 – Req. for all candidates
Mvt III: mm 238-263

Allegro non troppo

Handwritten musical score for Violin 2, measures 238-263. The score is in G major and 2/4 time. It features a melodic line with various dynamics and articulations. Key markings include **E Tutti**, *p sempre*, *cresc.*, and *f*. There are several bowing notations (V) and slurs throughout the passage.

Prokofiev – Symphony No. 1

Violin 2 – Req. for all candidates
Mvt IV: Letter D-H (no repeat)

Handwritten musical score for Violin 2, measures D-H. The score is in D major and 2/4 time. It features a rhythmic, eighth-note pattern. Key markings include **D arco**, *mf*, *di - mi -*, *nu - en - do*, *p*, **E pizz.**, *f*, *p*, *ff*, *f*, *mf*, **F arco**, *ff*, *dim.*, *f*, *pp*, **G**, *f subito*, *ff*, *f*, *ff*, **H**, *ff*, and *NO REPEAT*. There are several bowing notations (V) and slurs throughout the passage.

PLEASE NOTE: Candidates are not required to follow the printed bowings.

Bartok - Concerto for Orchestra

Violin 2 – Req. for all candidates

Finale: mm 265-317 (Top divisi only)

The image displays five systems of musical notation for the Violin 2 part of the finale of Bartok's Concerto for Orchestra. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical symbols such as dynamics (f, p, mf), articulation (pizz., Gliss.), and rhythmic markings (trills, triplets, slurs). Measure numbers 265, 270, 277, 281, and 288 are indicated in boxes at the beginning of their respective systems. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The first system starts with a forte (f) dynamic and includes a pizzicato (pizz.) instruction. The second system features glissando (Gliss.) markings. The third system begins with a mezzo-forte (mf) dynamic and contains several triplet markings. The fourth system continues with triplet markings and includes a trill. The fifth system starts with a trill and continues with triplet markings.

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Bach – St. Matthew Passion

Violin 1 Solo – Req. for Asst. Concert Leader and Principal Vln 2 Candidates ONLY

No. 47 Erbarme dich: Beginning to C

Nr. 47 Arie (Erbarme dich, mein Gott)

The image displays a musical score for a Violin 1 Solo, starting from measure 1 and ending at measure 13. The score is written in G major and 12/8 time. It consists of six systems, each with a violin part and a piano accompaniment. The first system is marked 'Solo' and 'f' (forte). The piano part is marked 'piano sempre'. The second system includes a trill (tr) in the violin part. The third system is marked '6'. The fourth system is marked '7II' and includes a trill (tr) and a section labeled 'A' (Erbarme dich) in a box. The piano part in this system is marked 'pp' (pianissimo). The fifth system is marked '10'. The sixth system is marked '13'. The score includes various musical notations such as slurs, ties, and dynamic markings.

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16

Musical score for measures 16-18. The system consists of two staves. The upper staff (treble clef) contains a complex melodic line with many slurs and ties. The lower staff (bass clef) contains a simpler accompaniment line with fewer notes and rests.

19

B

Musical score for measures 19-20. The system consists of two staves. The upper staff (treble clef) contains a complex melodic line with many slurs and ties. The lower staff (bass clef) contains a simpler accompaniment line with fewer notes and rests. A box labeled 'B' is placed above the first measure of the upper staff.

21

Solo

Musical score for measures 21-22. The system consists of two staves. The upper staff (treble clef) contains a complex melodic line with many slurs and ties. The lower staff (bass clef) contains a simpler accompaniment line with fewer notes and rests. The word 'Solo' is written above the end of the upper staff.

23

Musical score for measures 23-25. The system consists of two staves. The upper staff (treble clef) contains a complex melodic line with many slurs and ties. The lower staff (bass clef) contains a simpler accompaniment line with fewer notes and rests.

26

C (Schaue hier)

Musical score for measures 26-27. The system consists of two staves. The upper staff (treble clef) contains a complex melodic line with many slurs and ties. The lower staff (bass clef) contains a simpler accompaniment line with fewer notes and rests. A box labeled 'C' is placed above the first measure of the upper staff, with the text '(Schaue hier)' written next to it.

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Rimsky-Korsakov – Scheherazade

Violin 1 Solo – Req. for Asst. Concert Leader and Principal Vln 2 Candidates ONLY
Mvt IV: First 2 solos only

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

Vivo.
Tutti. f
pizz.

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

Shostakovich - Symphony No. 5

Violin 1 Solo – Req. for Asst. Concert Leader and Principal Vln 2 Candidates ONLY
Mvt II: solo

solo v
p
gliss.
rit.
v
a tempo
gliss.

57
58