



SECTION VIOLIN AUDITION

Sunday, October 5, 2025

OPENINGS: Section Violin (up to 8 positions)

DATE: Sunday, October 5, 2025

TIME: 10:00 AM (ET)

PLACE: Bates Creek High School - 1111 Centre Pkwy, Lexington, KY 40517

APPLICATION DEADLINE: Friday, August 29, 2025

SECTION VIOLIN EXCERPT LIST

Solo:

A selection of the candidate's own choosing, without accompaniment.

Orchestra:

BRAHMS	Symphony No. 2	Mvt. 1 - m. 101-155
DEBUSSY	<i>La Mer</i>	Mvt. 2 - Reh [33] through 6 measures after [38]
ELGAR	Enigma Variations	Variation 2 - all (Violin 2 excerpt)
JENNIFER HIGDON	<i>blue cathedral</i>	m. 40 - 51
MENDELSSOHN	Symphony No. 4	Mvt. 1 - Beginning to 110
MOZART	Symphony No. 39	Mvt. 1 - Beginning to mm. 98
		Mvt. 2 - Beginning through m. 27 (no repeat)
STRAUSS	<i>Don Juan</i>	Beginning through 13 after C
VERDI	<i>La Traviata</i>	Act III - Prelude

Sight-reading:

Sight reading will be provided to candidates at audition.

BRAHMS - Symphony No. 2
Mvt. 1 - m. 101-155

Brahms — Symphony No. 2 in D Major
Violine I

101 D

p sempre
(quasi ritenente)

110 E

cresc.
f
sf ben marc.

120 *sf marc.*

126

132 *ff* *poco f espr.*

140 *cresc.*

150 F

ff

Detailed description: This is a page of a musical score for the first violin part of Brahms' Symphony No. 2 in D Major, measures 101 to 155. The score is written on seven staves. The key signature is D major (two sharps). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A bracket on the left side groups measures 101 through 150. Measure numbers 101, 110, 120, 126, 132, 140, and 150 are printed at the beginning of their respective staves. Performance instructions are written below the staves: 'p sempre' and '(quasi ritenente)' at measure 101; 'cresc.', 'f', and 'sf ben marc.' at measure 110; 'sf marc.' at measure 120; 'ff' and 'poco f espr.' at measure 132; 'cresc.' at measure 140; and 'ff' at measure 150. Chord symbols 'D', 'E', and 'F' are placed in boxes above measures 101, 110, and 150 respectively.

Mvt. 2 - [33] through 6 measures after [38]

33 Animé

tr

pp

DIV.

tr

p

34

p

p

1

p *expressif et soutenu*

1

p

35 En animant beaucoup

p

p

The musical score is for Debussy's 'La Mer', Movement 2, measures 33 through 39. It is written for piano and is in G major (one sharp) and 3/4 time. The score begins with measure 33, which is marked 'Animé'. The piano part starts with a 'DIV.' (divisi) marking and a 'pp' (pianissimo) dynamic. The right hand has a trill (tr) marking. The left hand has a trill (tr) marking. The score continues with measures 34 and 35. Measure 34 is marked 'p' (piano). Measure 35 is marked 'En animant beaucoup' and includes a 'p' (piano) marking. The score includes various musical notations such as trills, slurs, and dynamic markings.

36

37 Très animé

38

En retenant
pizz.

f
pizz.

f

ELGAR - Enigma Variations

Variation 2 - all (Violin 2 excerpt)

3

II.
(H.D.S-P.)

VIOLINO SECONDO.

5 *Allegro.*
VI.I.

unis.
p stacc.

pp *cresc.* *f*

6

1 Cello.
mf *cresc.*

f *dim.* 2 *pizz.* *p*

3 7 VI.I.

dim. *arco* *pp* 1

dim. *pp*

JENNIFER HIGDON - *blue cathedral*

m. 40 - 51

tutti
senza sord.

40 *f*

43 (8^{va})

45 (8^{va}) *mf* *f*

48 (8^{va}) *ff* 44

MENDELSSOHN - Symphony No. 4
Mvt. 1 - Beginning to 110

(Page 1 or 2)

Allegro vivace Op.90

The musical score is written for a single melodic line, likely for the violin or flute. It begins with a piano introduction marked 'pizz.' (pizzicato) and 'arco' (arco). The tempo is 'Allegro vivace'. The key signature is D major (two sharps). The score is divided into measures, with measure numbers 7, 16, 25, 33, 43, 50, 58, 66, 73, and 80 indicated. Dynamics include *pizz.*, *f*, *cresc.*, *p*, *sf*, *sfz*, *sf*, *mf*, *f*, *ff*, *sf stacc.*, and *sf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

89 *fpp* *stacc.*

96 *sempre pp e stacc.*
sempre stacc.

103

110

The musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The notation includes various note values, including eighth and sixteenth notes, and rests. Dynamic markings include *fpp* (fortissimo pianissimo) and *stacc.* (staccato). Performance instructions include *sempre pp e stacc.* (always pianissimo and staccato) and *sempre stacc.* (always staccato). A bracket is placed under the final measure (110), which contains a half note followed by a quarter rest.

MOZART - Symphony No. 39

(Page 1 or 2)

Mvt. 1 - Beginning to [C]

Adagio

6

11

14

19

Allegro

26

38

51

60

70

77

[A]

[B]

83

88

94

C

This musical score consists of three staves of music. The first staff (measures 83-87) features a continuous eighth-note melody. The second staff (measures 88-93) continues the melody with some rests. The third staff (measures 94-94) concludes the phrase with a final note and a repeat sign. A bracket labeled 'C' spans the final measure of the third staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

MOZART - Symphony No. 39

Mvt. 2 - Beginning through m. 27 (no repeat)

Andante con moto

The musical score is written for a single melodic line in treble clef, featuring a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The tempo is marked 'Andante con moto'. The score begins with a bracketed first measure containing a half note G2, a dotted half note F2, and a half note E2, with a piano (*p*) dynamic marking. Measures 2 through 5 continue the melodic line with various note values and rests. Measure 6 is the start of a first ending, marked with a double bar line and a '1' above it. This is followed by measures 7 through 13, which contain a series of sixteenth-note runs and rests. Measure 14 is the start of a second ending, marked with a double bar line and a '2' above it. This is followed by measures 15 through 21, which continue the melodic line. Measure 22 is the start of a third ending, marked with a double bar line and a '2' above it. The score concludes with measures 23 through 27, which end with a final double bar line.

1

2

1

2

STRAUSS - Don Juan

Beginning through 13 after C

[illegible]

VERDI - La Traviata

Act III - Prelude

ANDANTE *estremamente piano e assai legato*
DIVISI - 8 SOLI.

UNITI
dolente *p* *dim.* *pp* *cres.* *trm* *pp* *ppp* *f* *pp* *morendo* *allarg.* *pp* *LA METÀ* *2 SOLI* *pppp*