

CBSO Orchestral Residency

Violin

Round 1 Audition Requirements

Please upload 1 audio file containing the following audition material to the file upload section of the application form on MusicalChairs.

- Mozart - Violin Concerto No. 3, 4 or 5, 1st movement (exposition only)
- Strauss – Don Juan, b.1-62

The application and audio submission are anonymous. Please record all material unaccompanied. Candidates do not need to adhere to the pencilled bowings and fingerings printed in this booklet.

We understand that candidates may have varying access to recording technology so your submission will not be judged on audio quality. However, you may find the following recording guidelines useful.

Guidelines for Recordings

- A voice-note app on a smartphone is sufficient – we do not expect professional quality recordings.
- Ensure you are a sufficient distance from the microphone on your device to not distort the sound - 2-3 meters is recommended.
- Please do not speak in your recording – this audition round is anonymous.
- Please do not alter the audio in any way.

If you have any questions, please contact Chris Goodchild (Assistant Orchestra Manager) at cgoodchild@cbso.co.uk.

Strauss – Don Juan

Allegro molto con brio.

The image displays a handwritten musical score for Strauss's Don Juan, consisting of ten staves of music. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro molto con brio.' at the top. The music is characterized by complex rhythmic patterns, including many triplets and sixteenth notes. Performance markings such as *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *p* (piano) are used throughout. Dynamic changes are indicated by slurs and arrows. There are numerous handwritten annotations in pencil and ink, including 'only f', 'tranquillo', 'p flebile', '1 C molto vito', 'cresc.', and 'B'. The score is divided into sections by bar lines and repeat signs. The final staff ends with a double bar line and a *ff* marking.

Round 2 Audition Requirements

If you are selected for Round 2, please prepare the following material, in addition to the material from Round 1.

- The first movement from a major Violin Concerto (exposition/ opening section only).
- Mendelssohn – A Midsummer Night’s Dream, Scherzo - b.17-99, (Violin 1)
- Brahms – Symphony No. 4, 4th movement – b.33-80, (Violin 2)
- Bruckner – Symphony No.9, III. Adagio – b.57-72, (Violin 2)
- Brahms – Piano Concerto No. 1, Movement 3 – b.238-263, (Violin 2)
- Mahler – Symphony No. 5, 1st movement – b.155-192, (Violin 1)
- Shostakovich – Symphony No. 5, 1st movement – fig. 9-12, (Violin 1)

Round 2 auditions will not be screened and will be heard unaccompanied. Candidates do not need to adhere to the pencilled bowings and fingerings printed in this booklet.

If you have any questions, please contact Chris Goodchild (Assistant Orchestra Manager) at cgoodchild@cbsoc.co.uk.

Mendelssohn – A Midsummer Night's Dream, Scherzo - b.17-99

Allegro vivace

14 CL. I

p

24

tr

33

cresc.

p

42

cresc.

50

sf

59

sf

p

68

sf

p

76

pp

84

pp

91

cresc.

dim.

al

98

pp

Brahms – Symphony No. 4, 4th movement, b.33-80

31 *arco*
f ben marc. largamento

40 **B** *cresc. sempre più*

47 *espress cresc.*

54 **C** *f f più f*

60 *cresc. ff*

66 *fp*

70 *dim.*

73 *fp dim. pp*

76 *fp dim. pp*

80 **D** *p poco cresc. pp*

Bruckner – Symphony No.9, III. Adagio – b.57-72

↓
D etwas bewegter
mf

Brahms – Piano Concerto No. 1, 3rd movement – b.238-263

216 16 Klav. **E** Tutti *p sempre*

241

249

256 *cresc.* *f* *f* *tr*

Mahler – Symphony No. 5

155 **7** Plötzlich schneller. Leidenschaftlich. Wild

ff sf

160 *ff* *Hoch!*

165 *leidenschaftlich*
ff sost. *sf* *ff sost.*

170 *sf* *ff*

175 *sf sf sf*

179 *ff*

183 *ff* *sf*

188 *sf*

192 **9** a tempo
Pesante
ff

Shostakovich – Symphony No. 5, 1st movement, fig.9-12

Violino I

9 10 11 12

p espress.

morendo

cresc.

p espress.