

RSNO 1 Violin Assistant Principal (No. 5) 2 Violin Sub-Principal (No.4)

Audition Requirements – March 2026

- 1st Round Repertoire:
 - Exposition of a Mozart violin concerto
 - Selected orchestral excerpts
- 2nd Round Repertoire:
 - Exposition of a major violin concerto
 - All orchestral excerpts
 - Sight-reading

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Excerpt 1 - Brahms - Symphony No.4, Op. 98
4th Movement, bars 33-80

31 *arco*
f ben marc. largamente

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 *pp*

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

Excerpt 2 - Elgar - *Variations on an Original Theme*, Op. 36

II
(H. D. S-P.)

5 Allegro $\text{♩} = 72$
unis.
p stacc.

10 *cresc.* *mf* *dim.* **6**

19 *mf* *cresc.* *f*

28 *dim.* *p* *pizz.* *pp* *dim.* **1** **3**

39 **7** arco *pp* *pp*

46 *div.* *dim.* *dim.* **3** **3**

Beethoven: Symphony No. 9, Mvt. III

Lo stesso tempo

The musical score is written for a single melodic line in G major, 3/4 time. It begins at measure 99 with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Lo stesso tempo'. The first measure (99) starts with a half rest, followed by a half note G4, and then a series of eighth notes. The dynamics are marked 'p dolce' at measure 99. The score includes various musical notations such as slurs, ties, and triplets. Measure 103 includes the markings 'cresc.' and 'dim.'. Measure 109 includes the marking 'cresc.'. Measure 111 includes the marking 'tr' (trill) and 'cresc.'. Measure 113 starts with a half rest and is marked 'p'. The score ends at measure 113.

99 *p dolce*

101

103 *cresc. dim. p*

105

107

109 *cresc.*

111 *tr cresc.*

113 *p*

Bartok

Concerto for Orchestra, 5th Movement

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This musical score excerpt for Bartok's Concerto for Orchestra, 5th Movement, spans measures 265 to 288. It is written for piano in 2/4 time. The score is organized into five systems, each with a grand staff (treble and bass clefs). Measure numbers 265, 270, 277, 281, and 288 are printed in boxes at the beginning of their respective systems. The music features a variety of textures and dynamics. Measures 265-270 show a melody in the right hand starting with a forte (f) dynamic, while the left hand has a pizzicato (pizz.) accompaniment. Measures 271-276 include glissando (Gliss.) markings and triplet patterns. Measures 277-280 continue with triplet patterns and a mezzo-forte (mf) dynamic. Measures 281-284 feature more triplet patterns and a crescendo leading to a forte (f) dynamic. Measures 285-288 conclude the excerpt with a final triplet pattern and a forte (f) dynamic. Handwritten annotations in blue ink, including 'M', 'V', and '7', are present above several measures, likely indicating rehearsal marks or structural divisions. The notation includes various note values, rests, and articulation marks such as accents and slurs.

292 (arco) (pizz.)

300

309

317

mf *p*

2

1^{er} Mouvt (Un peu plus lent)

von SOLO
sans Sourdine

6

1

pp très expressif

sur le La

Rall.

2 4

Plus lent

sur le Sol

4

1 von SOLO

4 p

2 pp très expressif

mf

sur la touche

3 jeu ord.

1 pp f

Mahler

Symphony No. 4, 3rd Movement, beginning until 8 after Fig.1

Ruhevoll (Poco adagio)

16 *ohne Dämpfer* *pp espress.* *Im Ausdruck steigend* *sul A*

Nicht zurückhalten, streng im Tempo

pp *pp* *express. geh.*

END

geth. *pp* *morendo* *ppp* *express.*

Rachmaninov Symphony No. 2, 2nd Movement

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pp **ff** **32** **12** **Meno mosso. (♩=104)** **f molto marcato**

33 **div.** **sempre f**

unis. **sempre f**

div. *più cresc.*

più cresc.

unis. *ff*

div. *dim.* *p* *cresc.* *f* *dim.*

dim. *cresc.* *f* *dim.*

p *f*

p *f*

unis.

dim. *pp* *ff*

div. *ff* unis.

Excerpt 8 - Bruckner - Symphony No.9. 4th Movement

50 *breit*
G-Saite

etwas bewegter

mf

60

cresc.

dim.

p

Prokofiev

Classical Symphony, 1st Movement

I

Allegro con brio ♩ = 100

A

B

C

D

E

F

G

H

G.P.