

Live Round:

Applicants who advance into the Live Audition in Winston Salem will be asked to prepare the following:

Solo Repertoire:

- Mozart: Violin Concerto No. 4 (K.218) Mvt. I, with cadenza or No. 5 (K.219), Mvt. I, with cadenza
- First Movement from a Romantic era concerto, with cadenza
- One Movement from an unaccompanied solo Sonata or Partita by Bach

Orchestral Solos

- Bach: St. Matthew Passion, No. 47, Erbarme dich, m. 1-9
- Beethoven: Missa Solemnis, Sanctus, m. 110-184
- Brahms: Symphony No. 1, Mvt. II, m. 90-128 (solo)
- Rimsky-Korsakov: Scheherazade
 - Mvt. I: m. 14-18, [C] to [D], [G] to [H]
 - Mvt. II: Beginning to m. 5
 - Mvt. III: m. 8 of [K] to [N]
 - Mvt. IV m. 8-9, 29-30, 7 of [Z] to end
- Strauss: Ein Heldenleben, 1 m. after [22] to [32]

Orchestral Excerpts

- Bartok: Concerto for Orchestra, Mvt. V, m. 21-86
- Beethoven: Symphony No. 9, Mvt. III, m. 99-114
- Brahms: Symphony No. 4, Mvt. IV, m. 33-80
- Mahler: Symphony No. 1, Mvt. IV, [16] to [19]
- Mendelssohn: A Midsummer Night's Dream, Scherzo, m. 17-99
- Mozart: Symphony No. 39, Mvt. II, m. 96-125 & Mvt. IV, Beginning to m. 104
- Prokofiev: Symphony No. 1, Mvt. I, Beginning to m. 61 & Mvt. II, Beginning to m. 20
- Schumann: Symphony No. 2, Scherzo, m. 1-54 (no repeats)
- Strauss: Don Juan, Mvt. 1, Beginning to 13 after [C]
- Tchaikovsky: The Nutcracker, Overture, [8] – End (last 50 bars)

Bach: St. Matthew Passion, No. 47, Erbarme dich, m. 1-9

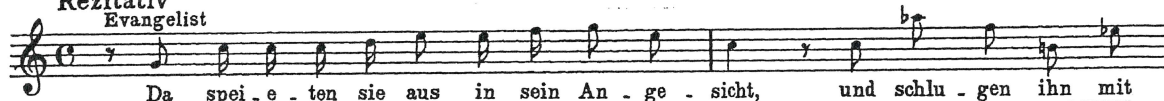
J.S. Bach — St. John Passion

18

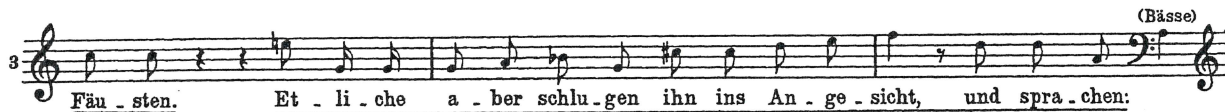
Violine I—Erster Chor

Nr. 43 Rezitativ und Chor

Rezitativ
Evangelist



Da spei - e - ten sie aus in sein An - ge - sicht, und schlu - gen ihn mit

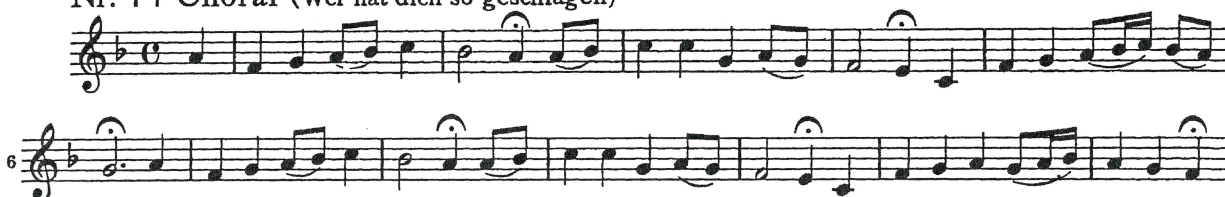


Fäu - sten. Et - li - che a - ber schlu - gen ihn ins An - ge - sicht, und spra - chen:

Chor (Weissage uns, Christe)



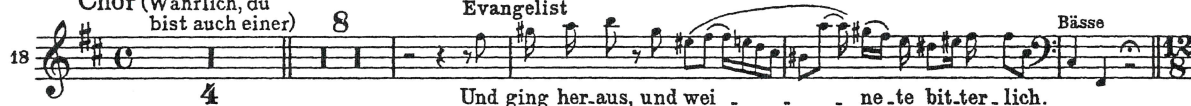
Nr. 44 Choral (Wer hat dich so geschlagen)



Nr. 45 Rezitativ (Petrus aber saß) tacet

Nr. 46 Chor und Rezitativ

Chor (Wahrlich, du bist auch einer) 8 Rezitativ (Da hub er an sich zu verfluchen) Evangelist



Und ging her - aus, und wei - - - ne - te bit - ter - lich.

Nr. 47 Arie (Erbarme dich, mein Gott)



Solo
f
piano sempre



Violine I — Erster Chor

711

A
(Erbarme dich)

tr

pp

10

13

16

19

21

B

Solo

f

74 **Violine Solo**

D *Sostenuto ma non troppo* 28

f *f* *molto ten.*

Preludium 28 *Viola* *p*



Andante molto cantabile e non troppo mosso

111 **E**

cresc. *dim.* *p*



117

cresc. *dolce cantabile* *pizz.* *p*



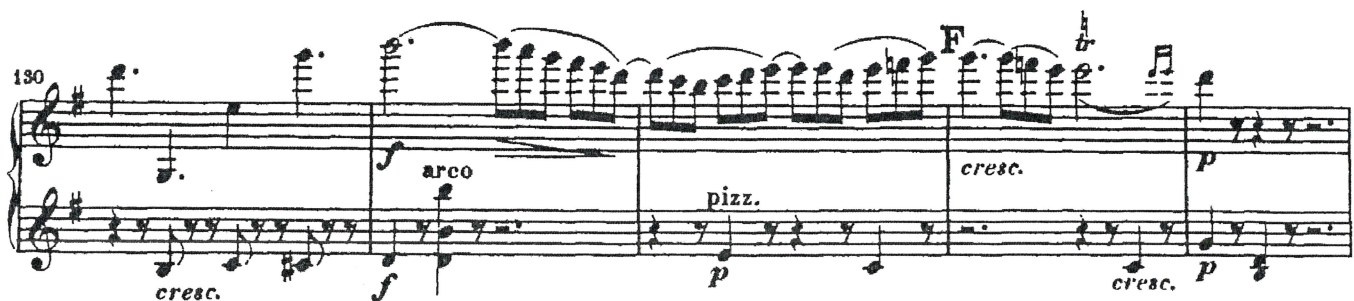
124

espressivo *cresc.* *cresc.*



130 **F**

cresc. *arco* *f* *pizz.* *p* *cresc.* *p* *cresc.* *p*



Violine I

135

Violin I score for measures 135-141. The music is in G major. The upper staff features a melodic line with a crescendo leading to a *p* dynamic. The lower staff provides a rhythmic accompaniment with a crescendo and a *p* dynamic.

142

Violin I score for measures 142-147. The music continues in G major. The upper staff has a melodic line starting with a *p* dynamic and a crescendo. The lower staff has a rhythmic accompaniment with a crescendo.

148

Violin I score for measures 148-151. The music continues in G major. The upper staff uses *arco sf* and *pizz.* dynamics with a crescendo. The lower staff uses *mf* and *p* dynamics with a crescendo.

152

Violin I score for measures 152-156. The music continues in G major. The upper staff features a melodic line with a *br* (bristling hair) hairpin and a *G* (fermata) marking. The lower staff has a rhythmic accompaniment with *sf* and *f* dynamics.

157

Violin I score for measures 157-161. The music continues in G major. The upper staff has a melodic line with a *dolce* marking. The lower staff has a rhythmic accompaniment with a *pizz.* and *p* dynamic.

162

cresc.

cresc.

Detailed description: This system contains measures 162 to 165. The upper staff features a complex, rapid sixteenth-note passage with many slurs. The lower staff has a simpler accompaniment of eighth notes. Both parts include a *cresc.* (crescendo) marking.

166

lr

f *sf* *f*

arco

Detailed description: This system contains measures 166 to 170. The upper staff continues with rapid sixteenth-note passages, marked with *lr* (leggero). The lower staff has a steady eighth-note accompaniment. Dynamics include *f*, *sf*, and *f*. The instruction *arco* is present in the lower staff.

171

lr

f *f* *f* *p*

H

Detailed description: This system contains measures 171 to 175. The upper staff has rapid sixteenth-note passages, marked with *lr*. The lower staff has an eighth-note accompaniment. Dynamics include *f*, *f*, *f*, and *p*. A hairpin symbol *H* is located above the final measure.

176

pizz.

p

Detailed description: This system contains measures 176 to 180. The upper staff features a sixteenth-note passage with many slurs. The lower staff has a simple eighth-note accompaniment. The instruction *pizz.* (pizzicato) is in the lower staff, and the dynamic *p* is at the beginning.

180

cresc. *arco*

Sopr. Solo

a tempo

no - mine no - mine
colla voce colla voce

cresc.

Detailed description: This system contains measures 180 to 184. The upper staff has a sixteenth-note passage, marked with *cresc.* and *arco*. The lower staff has an eighth-note accompaniment, marked with *cresc.*. A vocal line is introduced in measure 181, marked *Sopr. Solo* and *a tempo*. The lyrics are "no - mine no - mine" with the instruction *colla voce* (in time with the voice). A red bracket is drawn on the right side of the page, encompassing the vocal line and the final measures.

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Violino I.

I.

Largo e maestoso.

ff pesante

Recit. Lento.

Solo.

espress.

Cad.

Allegro non troppo.

1 Tutti Violini.

pizz.

arco

ff

pizz.

arco

p

ff

f

pp

cre - scen -

do

ff

ff

ff

poco

arco

ff

ff

ff

ff

cre - scen -

ff

ff

ff

do.

poco

ff

ff

ff

a

B Tranquillo.

12

Rimsky-Korsakov: Scheherazade Mvt. I: [C] to [D]

Rimsky-Korsakov — Scheherazade, Op. 35

2

Violino I.

Clar. I. A.

8 9 10 11 12

C Solo.

D Tutti Viol.

non legato

ff

E

F 2

Detailed description: This is a page of a musical score for Violino I, measures 8 through 12. The score is written on ten staves. Measure 8 begins with a rest for the violin, while the Clarinet I (A) plays. Measures 9-11 are marked as a 'Solo' section for the violin, indicated by a red bracket and the letter 'C'. The music consists of a continuous eighth-note pattern with various accidentals. Measure 12 marks the beginning of the 'Tutti Viol.' section, indicated by a red bracket and the letter 'D'. The tempo and dynamics change, with 'non legato' and 'ff' markings. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 12. The score includes various musical notations such as slurs, accents, and dynamic markings. At the bottom right, there is a section labeled 'F 2'.

Rimsky-Korsakov: Scheherazade Mvt. I: [G] to [H]

Rimsky-Korsakov — Scheherazade, Op. 35

Violino I.

3

6 Viol. Soli.

p

p

p

Tutti.

6 7

6 7

6 7

6 7

8 9

10 11 12

Solo

p

Tutti

ff non legato

ff

ff

ff

ff

Violino I.

unis. arco **Come prima.**
p dolce e cantabile.

K 1

pp pizz. 2

Recit. Lento.
Solo. *espress. p*

Cadenza.
p

Tempo I.
L 6/8

cantabile, con forza.

dim. **Tutti.** *ff allarg. assai.*

Solo. a tempo *colla parte.*

Violino I.

colla parte.

N 3
Tutti.
p
2
V
p
0

cresc.

poco - - - a - - - poco

f - - - dim.

p cantabile dim.

sf
sul D.
mf
dim.

P
p

poco rit.
1

pizz.
rit. molto
1
a tempo
2 scherzando
pp
dolce

Rimsky-Korsakov — Scheherazade, Op. 35

Violino I.

IV.

Allegro molto.

Recit. Lento.

Cad. Solo.

p capriccioso

Allegro molto e frenetico.

Tutti

ff

dim.

cresc.

G.P.

Recit. Adagio.

Cad. Solo

con forza

Vivo.

Tutti. *f*

dim.

20

p

rit. molto

lunga

B

f

C

pizz.

f

Rimsky-Korsakov: Scheherazade Mvt. IV: 7 of [Z] to end

Rimsky-Korsakov — Scheherazade, Op. 35

20

Violino I.

poco più tranquillo
sul A

p dolce

1 Z 2

6 Viol. Soli.

1 Solo.

Lento. Recit.

pp

dolce e capriccioso

pp

pp

Cad.

riten.

Alla breve. Tempo come prima.

2 Viol. Soli.

1 Viol. Solo.

2 Viol. Soli.

Tutti.

pp

1 Viol. Solo.

2 Viol. Soli.

1 Viol. Solo.

a piacere rit. assai.

espress.

ten.

a tempo

pizz.

pp

Strauss: Ein Heldenleben, 1 m. after [22] to [32]

Strauss — Ein Heldenleben

1. Violinen.

3

Etwas langsamer. *allmählich etwas fließender*

6 14 5 15 8 8 16 2 2. Viol.

mit Dämpfer 17 G - Saite *mit Steigerung*

mf 18

zurückh. Etwas Dämpfer weg 19 langsamer *accel. espr.*

1 2 *mf sf*

20 Wieder etwas langsamer. *accel. espr.* *bis fest im gewonnenen, lebhaften Zeitmass* 21

1 1 *mf sfz f sehr energisch*

Erstes Zeitmass. (lebhaft bewegt)

Solo. 22

geteilt die übrigen 12

ff *ff* *sfz accel. cresc.*

Soloviola. *viel ruhiger* *ff* *ff* *Lebhaft.* 2

p *mf*

viel ruhiger 23 *sfz poco calando sfz*

beinahe doppelt so schnell (heuchlerisch schmachkend) *f*

Wieder sehr 124 ruhig. 3

(lustig)

1. Violinen.

beinahe doppelt so schnell

25 Wieder sehr ruhig;
voll Sehnsucht.

1. Violinen.

9

plötzlich wieder ruhig und sehr gefühlvoll
p

smorz.

29
espr. *f*
drängend

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

Solovioline. *(sornig)* *sfz* *pizz.* *sfz sfz sfz sfz fff*
die übrigen *sfz sfz sfz sfz fff*
geteilt *ff* *pizz.*
(schnell)

3

allmählich nachlassen
sfz sfz sfz dim.

31 *sehr ruhig*
dim.

1. Violinen.

zart und liebevoll

p *pp*

ausdrucksvoll *poco calando*

ppp *dim.*

32 Mässig langsam.

Solovioline.

f espress.

(geteilt)

die übrigen

f *pp* *mf* *f* *mf* *p*

33

p espress.

dim. *p*

dim. *pp*

espress.

molto espr.

p *molto espr.*

Bartok: Concerto for Orchestra, Mvt. V, m. 21-86

12

1st VIOLIN

V. FINALE

Pesante 3 lunga accel. al 2 1 8 1 3 Presto

2nd Vln.

16 etc. * punta d'arco pp

21 * punta d'arco pp poco a poco cresc. al f

28

36 b

* Always non spiccato, (i.e., legato)

Ist VIOLIN

Musical notation for measures 38-43. The first system consists of two staves. The upper staff contains a melodic line with various accidentals (flats and sharps). The lower staff contains a rhythmic accompaniment. The word "ordin." is written above the upper staff at the beginning and end of the system.

Musical notation for measures 44-51. Measure 44 is marked with a box containing the number 44. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include *f* and *ff*. The word "ordin." is written above the upper staff. The system ends with a double bar line and a fermata.

Musical notation for measures 52-58. Measure 52 is marked with a box containing the number 52. The music is written on a single staff. It begins with a *unis.* marking and a *mf* dynamic. There are first and second endings indicated by the numbers 1 and 2. The system ends with a double bar line and a fermata.

Musical notation for measures 59-67. Measure 59 is marked with a box containing the number 59. The music is written on a single staff. It features a melodic line with many accidentals. The dynamic *più f* is written below the staff. The system ends with a double bar line and a fermata.

Musical notation for measures 68-73. The music is written on a single staff, continuing the melodic line with many accidentals. The system ends with a double bar line and a fermata.

Musical notation for measures 74-79. Measure 74 is marked with a box containing the number 74. The music is written on a single staff. The dynamic *ff* is written below the staff. The system ends with a double bar line and a fermata.

Musical notation for measures 80-81. Measure 81 is marked with a box containing the number 81. The music is written on a single staff. The dynamic *f* is written below the staff. The system ends with a double bar line and a fermata. A red bracket is drawn around the final measure (81).

Musical notation for measures 82-83. The music is written on a single staff. It includes a section marked with a Roman numeral IV and a change in time signature from 3/4 to 2/4. The system ends with a double bar line and a fermata.

Musical notation for measures 84-85. Measure 84 is marked with a box containing the number 81. The music is written on a single staff. The dynamic *f* is written below the staff. The system ends with a double bar line and a fermata. A red bracket is drawn around the final measure (85).

Beethoven: Symphony No. 9, Mvt. III, m. 99-114

16

Violino I

90



96

1

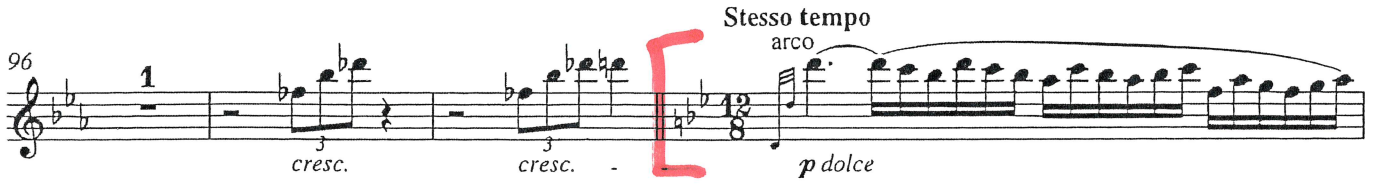
cresc.

cresc.

Stesso tempo

arco

p dolce



100



102

cresc. dimin.

p



105



107

9

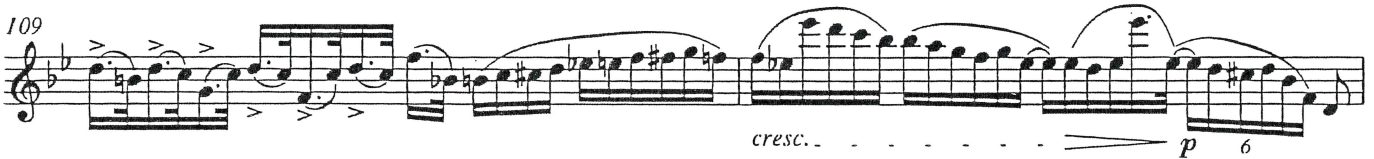
9



109

cresc. p

6



111

tr

cresc.

9

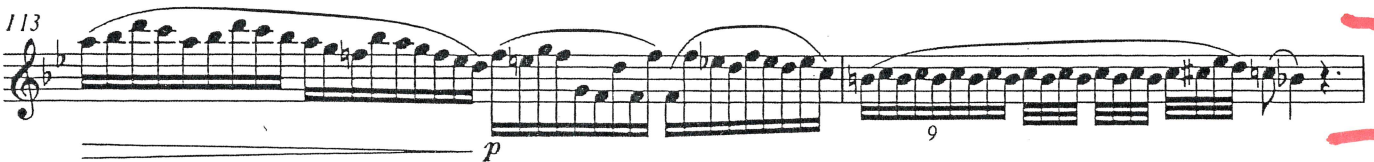
9



113

p

9



115

cresc. p



119

più piano pp

cresc.

f

A espressivo

1



Brahms: Symphony No. 4, Mvt. IV, m. 33-80

Brahms — Symphony No. 4 in E Minor

Violine I

Allegro energico e passionato

Fl. *pizz.*

14 *dim.* 5 Ob. I **A**

31 *f* arco *ben marc. largamente*

40 **B** *cresc. sempre più*

47 *espress. cresc.*

54 *f f più f* **C**

60 *cresc. ff*

66 *fp*

70 *dim.*

73 *f*

78 *fp dim. pp*

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

Mendelssohn: A Midsummer Night's Dream, Scherzo, m. 17-99

8

VIOLINO I.

Scherzo.
Allegro vivace.

Nº 1.

16

p

cresc.

p

cresc.

f *sf* *sf* *p*

f *f* *f* *p*

C
pp

D
p *cresc.*

15 *E*

dim. - - - *al pp*

Mozart: Symphony No. 39, Mvt. II, m. 96-125

Mozart — Symphony No. 39 in Eb Major, K. 543

Violine I

7

This musical score for Violin I covers measures 96 to 154 of the second movement of Mozart's Symphony No. 39. The score is written in treble clef with a key signature of three flats (Eb major). It begins at measure 96 with a dynamic marking of *f* and includes a rehearsal mark 'C'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A prominent feature is a series of sixteenth-note runs starting at measure 108, marked with dynamics *p* and numbered 1 through 5. The score concludes at measure 154 with a final dynamic of *f* and a rehearsal mark 'E'. A red bracket on the right side of the page highlights measures 96 through 121.

Mozart: Symphony No. 39, Mvt. IV, Beginning to m. 104

Mozart — Symphony No. 39 in Eb Major, K. 543

8

Violine I

Menuetto Allegretto

Musical score for Violin I, Menuetto Allegretto, measures 1-59. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The tempo is marked 'Allegretto'. The dynamics range from *f* (forte) to *p* (piano). The piece concludes with a 'Fine' marking at measure 41. A 'Trio' section begins at measure 49, marked with a *p* dynamic. The piece ends with a 'Menuetto D. C.' marking at measure 59.

Finale Allegro

Musical score for Violin I, Finale Allegro, measures 1-20. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The tempo is marked 'Allegro'. The dynamics range from *p* (piano) to *f* (forte). A large red bracket is placed on the left side of the first staff, spanning from the beginning of the piece to the end of the first system.

Violine I

26

31

38

41 **A** *p*

48

58 *f*

64 *tr*

72

77 **B** *p*

87

93

99 *f*

Detailed description: This page of a musical score for Violin I in Eb Major, K. 543, contains measures 26 through 100. The music is written in a single staff with a treble clef and a key signature of two flats (Bb and Eb). The time signature is 3/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings include *p* (piano) at measures 41 and 77, and *f* (forte) at measures 58 and 99. A trill (*tr*) is indicated above measure 64. Two specific sections are marked with boxes: 'A' at measure 41 and 'B' at measure 77. The piece concludes with a double bar line and repeat dots at measure 100, which is highlighted with a red bracket on the right side of the page.

SYMPHONIE CLASSIQUE

VIOLINI I

Serge PROKOFIEFF
Op.25

I

Allegro

ff con brio p ff p leggiero
pp mp pp
p leggiero
pp mp pp
f p
pp p f p
pp f
mf dim. mp mf f
pp con eleganza a punto d'arco
pp a punto d'arco
pp

Prokofiev: Symphony No. 1, Mvt. II, Beginning to m. 20

4

VIOLINI I

Musical score for Violini I, measures 27-32. The score is written on five staves. Measure 27 starts with a *pp* dynamic and includes a first finger (1) and a triplet of eighth notes. Measure 28 features a *f subito* dynamic change and a *pizz.* instruction. Measure 29 is marked *ff* and includes a *arco* instruction. Measure 30 is also *ff* and includes a *con brio* instruction. Measure 31 is *ff* and includes a *p* instruction. Measure 32 is *ff* and includes a *pizz.* instruction. The score includes various musical notations such as trills, slurs, and dynamic markings.

II

Larghetto

Musical score for Violini I, measures 30-32. The score is written on five staves. Measure 30 is marked *pp molto dolce* and includes a *p* instruction. Measure 31 is marked *pp dolce* and includes a *p* instruction. Measure 32 is marked *pp tranquillo* and includes a *pizz.* instruction. The score includes various musical notations such as trills, slurs, and dynamic markings.

Schumann: Symphony No. 2, Scherzo, m. 1-54 (no repeats)

Schumann — Symphony No. 2 in C Major

8

VIOLINO I

SCHERZO

Allegro vivace $\text{♩} = 144$

mf

cresc.

1. *f* *mf* *p*

2.

Fl. *f*

19 *poco rit.* *a tempo* Viol. II

26 *cresc.* *f* *p* *cresc.*

31 *f*

36

41

46 *p* Fl.

51 Fl. *poco rit.* *a tempo* Viol. II

Strauss: Don Juan, Mvt. 1, Beginning to 13 after [C]

Richard Strauss
Don Juan, Op.20

VIOLINO I

Allegro, molto con brio

ff

ff

mf

ff

ff

ff

ff

pp

ff

trattando

1 C

molto vivo

p

p

p

cresc.

ff

1

Tchaikovsky: The Nutcracker, Overture, [8] – End (last 50 bars)

Tchaikovsky — The Nutcracker, Op. 71

6.

Violin 1.

The first system of the Violin 1 part consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It features a series of eighth-note chords and sixteenth-note patterns, starting with a piano (*p*) dynamic. The lower staff is mostly silent, with a few notes appearing at the end of the system, also marked with a piano (*p*) dynamic.

The second system continues the Violin 1 part with two staves. The upper staff shows a melodic line with various dynamics: *cresc.*, *f*, and *mf*. The lower staff provides harmonic support with chords and moving lines, also marked with *cresc.* and *f*.

The third system of the Violin 1 part consists of two staves. The upper staff features a melodic line with dynamics *mf* and *f*. The lower staff continues the harmonic accompaniment with dynamics *cresc.* and *f*.

The fourth system begins at bar 8, indicated by a red bracket and the number 8 in a box. The upper staff is marked *cant.* and *grazioso*, with dynamics *p* and *pizz.*. The lower staff is marked *pizz.* and *p*.

The fifth system of the Violin 1 part consists of two staves. The upper staff features a melodic line with dynamics *p*, *cresc.*, and *f*. The lower staff provides harmonic support with dynamics *p*, *f*, and *arco*.

Tchaikovsky — The Nutcracker, Op. 71

Violin 1.

7.

p *grazioso* *p* *pizz.*

mp *mf* *f* UNIS

pp cre - - - scen - - - do *ff*

sempre ff unis.

unis. *pizz.*