

## Principal Violin I No. 3 Audition

Candidates should prepare:

The first movement of Mozart Violin Concerto No. 3 in G, K216 (with cadenza)

**OR**

The first movement of Mozart Violin Concerto No. 4 in D, K218 (with cadenza)

**OR**

The first movement of Mozart Violin Concerto No. 5 in A, K219 (with cadenza)

as well one movement of a contrasting romantic concerto or contemporary piece of their own choice

An accompanist will be provided; candidates may choose to bring their own

## Prepared excerpts

1. Tchaikovsky Swan Lake Suite: No. 4 'Scène'; violin solo
2. Offenbach Orpheus and the Underworld: Overture; violin solo
3. Prokofiev 'Classical' Symphony: Molto vivace (4th movt); opening to 8 after G
4. Schumann Symphony No. 2: Scherzo (2nd movt); to bar 54
5. Williams Close Encounters of the Third Kind: From bar 110 to bar 148.
6. Guy Barker Impulse Medley: Bars 110-180 & 332-348

Please feel free to use your own bowings for each excerpt and disregard those in the parts

Sight-reading will also be given

Tchaikovsky: Swan Lake Suite. No.4 'Scène'

# Nº 3. Danses des cygnes.

## Violino I.

Allegro moderato.

23 9

*p*

24

*ff*

# Nº 4. Scène.

Andante.

Cadenza

Andante non troppo.

Violino solo.

con sordino con molto espressivo

25 5

2

26 1

*mf*

*poco cresc.*

27 più mosso.

*riten.*

*f*

*pizz.*

*p*

Violino I.

First system of musical notation for Violino I. It consists of two staves. The upper staff features a complex melodic line with multiple slurs and trills, marked with a '3' indicating a triplet. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The upper staff continues the melodic line with a slur and a '19' marking. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff features several slurs and trills, with a '3' marking. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff has a slur and a '9' marking. The lower staff continues the accompaniment.

Fifth system of musical notation, starting at measure 29. The upper staff has a slur and a '7' marking. The lower staff continues the accompaniment. A dynamic marking of *mf* is present. A large bracket is drawn over the bottom right portion of the page.

# Offenbach: Orpheus in the Underworld overture

2

Violine I

Allegro vivace

senza sordini

80

**I**

*f* *f*<sup>3</sup>

89

94

**J**

*p*

100

START  
HERE

110 **K** Violine solo

*f*

114 V.S. Allegretto

121 V.S. **L**

127 V.S. **M**

Violine I

132 V.S.

137 V.S.

141 V.S. **N** *allegro mosso*

145 V.S.

149 V.S.

153 V.S. **O**

VIOLIN I

I unis.

*p dolce*  
*p*  
*cresc.*  
*mf*  
*pp*  
*pp*  
 III

Non troppo allegro  $\text{♩} = 144$  Gavotte

*f pesante*  
*f*  
*f*  
*f*  
*mf*  
*p mf*  
*f*  
*ff*  
*pp*  
*pp*  
 A  
 B  
 C  
 D Poco meno  
*pizz.*  
*unis. p*  
*p*  
*mp*  
*p*  
*pp*  
*pp*  
 E unis.  
*pizz.*  
*pp*

Molto vivace  $\text{♩} = 152$  IV

*arco*  
*ff*  
*p*  
*pp*  
*pp*  
 A  
*pp*  
*pp*  
*pp*  
 B  
*pp*  
*pp*  
*pp*  
 unis.  
*mf*  
*p*  
*mf*  
*p*  
 1

VIOLIN I

**C**  
*p* *mf* *pp* *p* *mf*

**D** *div.* *mf* di - ni - nu - en - do *p*

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

*p* *f* *mf*

*ff* *dim.* *f* *p* *pp*

*pp scherzando* *pp* *f* *ff*

*div.* *ff* *pp* *ff* *pp*

**H** *unis.* *f* *pp* *div.* *p sul punto del arco*

*pp* *pp* *pp* *pp*

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

*div.* *pp* *mp* *unis.* *mp*

Schumann — Symphony No. 2 in C Major

8

VIOLINO I

SCHERZO

Allegro vivace  $\text{♩} = 144$

*mf*

*cresc.*

*f* *mf* *p*

*Fl.*

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

*cresc.* *f* *cresc.*

*Fl.* *p*

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

The musical score is written for Violino I in 3/4 time. It begins with a dynamic of *mf* and includes a *cresc.* marking. A first ending is marked with '1.' and a second ending with '2.'. The score features various dynamics including *f*, *mf*, and *p*. There are also performance instructions such as *poco rit.* and *a tempo*. The score includes parts for Flute (Fl.) and Violin II (Viol. II). The page number 8 is in the top left corner.



VIOLIN I

106 *loco* *a tempo f*

108 *Hold back*

John Williams, *Close Encounters of the Third Kind*

**HERE**  
*Moving ahead*

110 *Soli cant.*

114 *Maestoso loco f*

117 *8va div. loco*

*Moving ahead*

120 *Soli rall.*

*Moving on*

123

VIOLIN I

127 Con Moto

126 *f espr.*

131

136 *molto rall.*

141 *loco ten.*

145 *rall. dim. molto dim.*

150 Più Calmo

A Tempo Più Lento

156 *p pp PPP pp*

156 *rall. PPP a niente*

6 G 7 8va

66-71 72-78 79 **ff**

H

80 81 82 83 84

(8) I LOCO 3

85 86 87 88 89

J "1,2,3"

90 91 92 93 94

**I** Slightly Faster, Latin ♩=220 J K 8 7

95-102 103-109

K

110 111 112 113

L **ff**

114 115 116 117

118 119 120 121

L

122 123 124 125

126 127 128 129

**M** **6**

130-135 136 *f* 137

**N** *tr* *ff* 138 139 140 141

*tr* 142 143 144 145 146 "3,4"

*Much Slower*  $\text{♩} = 60$

**O** 147 148 *mp* 149 150

**SOLO** 152 *mp* 153 154

*Div.* *fp* *ff* *pp* 3 3

**P** *Div.* *mp* 156 157 158 159

*8va* *LOCO* *mp* 160 161 162 163

**Q** *Div.* 164 165 166 167

168 169 170 3 171

172 *f* 173 174 175 *f* 3 3

**R** (Alto solo) *Div.*

176 *mp* 177 178 179 180 *mp* 181-182

**S** *Fast Bright 2* ♩=240

183-185 186 *mf* 187 *cresc.* 188 189 190 191

*tr* *Div.*

192 193 194 195 196

**T** *tr*

197-200 201-207 208 *mf*

**U** **7**

209 210 211 212 *mf*

**V**

213 214 215 216

**W** **X** **7**

217-224 225-231 232 *mf*

**8** **7**

233 *f* 234 235 236

**8** **7**

237 238 239 240-241

**2**

**E1** Straight **5** *tr* *Div.* *f*

Musical notation for E1 section, measures 329-332. Measure 329 contains a trill. Measure 330 has a five-measure rest. Measure 331 begins with a half note followed by a dotted half note. Measure 332 continues with a half note and a dotted half note. Dynamics include *f* and *Div.*

**F1** Half Tempo  $\text{♩} = 120$  *Div.* *fff*

Musical notation for F1 section, measures 333-335. Measure 333 has a five-measure rest. Measure 334 has a half note followed by a dotted half note. Measure 335 has a half note followed by a dotted half note. A key signature change to two flats occurs at the end of measure 335. Dynamics include *fff*.

**G1** Half Tempo  $\text{♩} = 60$  *ff*

Musical notation for G1 section, measures 332-335. Measure 332 has a triplet of eighth notes. Measure 333 has a triplet of eighth notes. Measure 334 has a triplet of eighth notes. Measure 335 has a triplet of eighth notes. Dynamics include *ff* and *fff*.

Musical notation for G1 section, measures 336-339. Measure 336 has a triplet of eighth notes. Measure 337 has a triplet of eighth notes. Measure 338 has a triplet of eighth notes. Measure 339 has a sextuplet of eighth notes. Dynamics include *ff* and *fff*.

**H1** *ff*

Musical notation for H1 section, measures 340-343. Measure 340 has a triplet of eighth notes. Measure 341 has a triplet of eighth notes. Measure 342 has a triplet of eighth notes. Measure 343 has a triplet of eighth notes. Dynamics include *ff*.

Musical notation for H1 section, measures 344-348. Measure 344 has a triplet of eighth notes. Measure 345 has a triplet of eighth notes. Measure 346 has a triplet of eighth notes. Measure 347 has a triplet of eighth notes. Measure 348 has a cadenza marked *Div.* and *fff*.