



Principal/Associate Principal 2nd Violin



Solo:

1st Movement Exposition of Mozart Concerto 3,4, or 5.

Brahms

Symphony no. 3, Mvt. I (Beginning to m. 23, mm. 59-77)

Piano Concerto no. 1 (2nd violin), Mvt. III (E to 37 bars after E)

Mendelssohn

Midsummer Night's Dream, Scherzo (beginning to 7 measures after D)

Mozart

Symphony no. 39, mvt. II (beginning to m. 54)

mvt. IV (beginning to m. 78)

Prokofiev

Classical Symphony, mvt. I (beginning to H)

Schumann

Symphony no. 2, mvt. II (beginning to m. 54)

Strauss

Don Juan (beginning to 13 measures after C)

Additional Excerpts to be played if the candidate would like to be considered for Principal/Associate Principal 2nd Violin:

Bach

St. Matthew Passion no. 47 Erbarme dich, mein Gott, beginning to A)

Rimsky-Korsakov

Scheherazade mvt. II and mvt. III

Brahms Symphony no. 3, Mvt. I
Beginning to m. 23

Johannes Brahms
Symphony No. 3 in F Major, Op. 90

Violin I

Allegro con brio

Fl. I

f *passionato*

cresc. *f*

A

cresc. *f*

dolce

mm. 59-77

D

f *sp* *p legg.*

cresc. *f* *mf* *f*

piu f

Piano Concerto no. 1 (2nd violin), Mvt. III (E to 37 bars after E)

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

241

249

256 *cresc.* *f* *f*

264 *pp sempre* *dim.*

271 *pp* Solo Fl. 8 9 **STOP** *p* *f*

Detailed description: This is a page of a musical score for the second violin part of the first movement of Piano Concerto No. 1. The score is written in G major (one sharp) and 2/4 time. It covers measures 216 to 271. The key signature has one sharp (F#). The score is divided into systems. The first system (measures 216-240) starts with a piano (*pp*) dynamic and includes a rehearsal mark 'E' at measure 222, marked 'Tutti' and 'p sempre'. The second system (measures 241-264) includes a crescendo (*cresc.*) and fortissimo (*f*) markings. The third system (measures 265-271) includes a piano (*pp*) and piano sempre (*pp sempre*) marking, followed by a decrescendo (*dim.*). A rehearsal mark 'E' is placed at measure 268, marked 'Solo Fl.' and '8'. The score ends at measure 271 with a 'STOP' marking. The final measure (271) has a fortissimo (*f*) dynamic.

Mendelssohn

Midsummer Night's Dream, Scherzo (beginning to 7 measures after **D**)

Allegro vivace.

Nº 1.

16

p

crec.

p

crec.

f

f

f

p

C

pp

p

dim. - - - al - pp

15

E

p

Symphony no. 39, mvt. II (beginning to m. 54)

Andante con moto

p

6

14

17

22

30

35

p

40

45

50

p

Mozart Symphony no. 39 mvt. IV (beginning to m. 78)

Finale
Allegro

7

14

21

28

35

42

49

56

63

70

77

84

91

98

105

112

119

126

133

140

147

154

161

168

175

182

189

196

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217

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560

567

574

581

588

595

602

609

616

623

630

637

644

651

658

665

672

679

686

693

700

707

714

721

728

735

742

749

756

763

770

777

784

791

798

805

812

819

826

833

840

847

854

861

868

875

882

889

896

903

910

917

924

931

938

945

952

959

966

973

980

987

994

1001

1008

1015

1022

1029

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Prokofiev
Classical Symphony, mvt. I (beginning to H)

I

Allegro con brio ♩ = 100

The score is written for a single melodic line in G major, 2/2 time. It begins with a tempo marking of 'Allegro con brio' and a quarter note equal to 100 beats. The first staff starts with a forte (ff) dynamic, followed by a piano (p) dynamic, then a fortissimo (ff) dynamic with a 'p leggiero' instruction. The second staff continues with piano (pp), mezzo-piano (mp), and piano (p) dynamics, followed by a fortissimo (ff) dynamic with a 'p leggiero' instruction. The third staff features piano (pp), mezzo-piano (mp), and fortissimo (f) dynamics. The fourth staff includes piano (p), fortissimo (ff), and mezzo-piano (mp) dynamics, with a 'pizz.' (pizzicato) instruction. The fifth staff starts with a fortissimo (f) dynamic, followed by mezzo-forte (mf), dim. (diminuendo), mezzo-piano (mp), piano (p), mezzo-piano (mp), mezzo-forte (mf), and fortissimo (f) dynamics. The sixth staff is marked 'pp con eleganza sul punto del arco' (pianissimo with elegance on the point of the bow). The seventh staff is marked 'pp sul punto del arco' (pianissimo on the point of the bow). The eighth staff is marked 'pp' (pianissimo). The ninth staff is marked 'pp' (pianissimo) and 'arco' (arco). The tenth staff is marked 'ff' (fortissimo) and 'arco' (arco). The score ends with a large 'H' and a bracket, with the word 'Stop' written across it. Below the 'Stop' is the word 'TURN'.

pp p ff p leggiero pp mp

pp mp pp ff p leggiero pp

pp mp pp f p pp

p f p pizz. 1 arco pp

f mf dim. mp p mp mf f

pp con eleganza sul punto del arco

pp sul punto del arco pp

pp pp f subito ff

arco ff ff ff ff

H Stop TURN

Schumann

Symphony no. 2, mvt. II (beginning to m. 54)

SCHERZO
Allegro vivace (♩ = 144)

Mvt. II

The musical score is written for a single staff in treble clef, 3/4 time, and key of B-flat major. It begins with a bracketed section marked *mf*. The tempo is *Allegro vivace* with a metronome marking of 144 quarter notes per minute. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings including *mf*, *cresc.*, *f*, and *p*. Performance instructions like *poco rit.* and *a tempo* are present. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 indicated. A large bracketed section at the end of the score is labeled **STOP**.

Strauss

Don Juan (beginning to 13 measures after **C**)

VIOLINO I

Allegro, molto con brio

The musical score for Violino I of Don Juan by Richard Strauss, measures 1 to 13. The score is in D major and 3/4 time. It features a variety of musical notations including triplets, slurs, and dynamic markings such as *ff*, *p*, and *cresc.* The score is divided into sections A, B, and C. Section A begins with a *ff* dynamic and a triplet of eighth notes. Section B begins with a *pp* dynamic and a triplet of eighth notes. Section C begins with a *p* dynamic and a triplet of eighth notes. The score concludes with a *ff* dynamic and a triplet of eighth notes.

A

B

tranquilla
p *f* *pp* *ff*

C *molto vivo*

p *cresc.* *ff*

Bach

St. Matthew Passion no. 47 Erbarme dich, mein Gott, beginning to **A**)

Nr. 47 Arie (Erbarme dich, mein Gott)

The image displays a musical score for a solo voice and harpsichord. The title is "Nr. 47 Arie (Erbarme dich, mein Gott)". The score is written in G major (one sharp) and 3/8 time. It begins with a "Solo" marking and a forte (*f*) dynamic. The harpsichord part starts with a *piano sempre* instruction. The score is divided into four systems. The first system shows the vocal melody and a simple harmonic accompaniment. The second system features a trill (*tr*) in the vocal line. The third system continues the vocal melody with a trill (*tr*) in the harpsichord. The fourth system concludes with a trill (*tr*) in the vocal line and a final chord. A bracketed "A" is placed above the final measure of the vocal line, indicating the beginning of the next section. The harpsichord part ends with a final chord marked with a "1".

Rimsky-Korsakov
Scheherazade mvt. II

II.

Recit. Lento.
Solo. *espressivo*

Cad. *rit. assai.*

Andantino. *a tempo* **Poco più mosso. (Tempo giusto.)**
Tutti. *p grazioso.*

8 19 1 A 20 *noh* 21 *rit.* 22 B

mvt. III

Recit. Lento.
Solo. *espress.* *p*

Cadenza. *p* *pp*

Tempo I.
L *3* *3* *3* *3*

cantabile, con forza. *Tutti.* *dim.* *ff* *allarg. assai.*

Solo. a tempo *colla parte.*

colla parte.

The musical score is written for a single melodic line on a treble clef staff. It begins with a recitativo section marked 'Recit. Lento.' and 'Solo.', featuring a series of triplet eighth notes. This is followed by a 'Cadenza' section with a 'p' dynamic. The first tempo section, marked 'Tempo I.' and 'L', begins with a 6/8 time signature and features a complex rhythmic pattern of eighth and sixteenth notes, including triplets. The score includes various dynamics such as 'p', 'pp', 'dim.', 'ff', and 'p'. It also contains performance instructions like 'espress.', 'cantabile, con forza.', 'Tutti.', 'Solo. a tempo', and 'colla parte.'. The key signature has one sharp (F#).