

Prepared Solos

- Candidates' choice of **one** of these concertos:
Brahms, Sibelius or Tchaikovsky - *1st movement only, first five minutes*
- Candidates' choice of either:
Mozart Concerto No. 4 in D major for Violin and Orchestra, K.218 (1st movement, exposition only) **or**
Mozart Concerto No. 5 in A major for Violin and Orchestra, K.219 (1st movement, exposition only)

Tutti 1st violin excerpts

Brahms	<i>Symphony No. 2 in D major, Op. 73</i>	Mvt. 1: 1 measure before [D] to [F]
Brahms	<i>Symphony No. 4 in E minor, Op. 98</i>	Mvt. 4: m. 33 to 80
Debussy	<i>La Mer</i>	Mvt. 2: [33] to 6 bars after [38]
Mendelssohn	<i>A Midsummer Night's Dream</i>	Scherzo: beginning to 6 bars after [D]
Mozart	<i>Symphony No. 39 in Eb major, K.543</i>	Mvt. 1: m. 26 to 99
Prokofiev	<i>Symphony No. 1 in D major, Op. 25</i>	Mvt. 1: beginning to [12]
Puccini	<i>Madama Butterfly</i>	Act 3: 12 bars before [4] to 6 bars after [4]
Puccini	<i>Turandot</i>	Act 1: 2 bars before [47] to 13 bars after [47]
R. Strauss	<i>Der Rosenkavalier</i>	Act 1: beginning – 1 bar after [8]
R. Strauss	<i>Don Juan</i>	Beginning – 14 bars after [C]
Verdi	<i>Falstaff</i>	Act 1: 8 bars after [13] - 1 bar before [14]
Verdi	<i>I vespri siciliani</i>	Overture: 25 bars before [N] - 29 bars after [N]

Tutti 2nd violin excerpts

Mozart	<i>Die Zauberflöte</i>	Overture: m. 16 to the downbeat of m. 58
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Finals

	(2nd violin part)	
Ravel	String Quartet in F major	Mvt. 1 (Barenreiter edition*)
	<i>(will be played with members of the Santa Fe Opera Orchestra)</i>	

* This edition will be available in the finals on the stand at the audition.

Possible sight reading

Brahms - Symphony No. 2, Mvt 1

Violine I

101 **D** *p sempre*
(quasi ritenente)
110 **E** *cresc.* *f* *sf ben marc.*
120 *sf marc.*
126 *f*
132 *ff* *poco f espr.*
140 *cresc.*
150 **F** *ff* *5* *Fag. I*

Brahms - Symphony No. 4, Mvt 4

Violine I

Allegro energico e passionato

Fl. pizz.

dim.

5 Ob. I

A

arco

f ben marc. largamente

B

cresc. sempre più

espress. cresc.

C

f f più f

cresc.

ff

fp

dim.

6

73

76

fp dim.

pp

D

80

Debussy - La mer, Mvt 2 Top line only

1^{ers} VIOLONS

arco

32

pp arco *p* *cresc.* *molto* *f*

UNIS

ff. *ff* *dim.* *tr.* *DIV.*

33 Animé

DIV. pp

p

34

p

1^{ers} VIOLONS

1 *p expressif et soutenu* 1 *p*

35 *En animant beaucoup* *p*

36 *p*

p *mf*

mf *f*

1^{ers} VIOLONS

37 Très animé

38

En retenant

pizz.

Ein Sommernachtstraum.

VIOLINO I.

Scherzo.

Allegro vivace.

Felix Mendelssohn-Bartholdy, Op. 61.

Nº 1

16

p

crese.

p

crese.

ff

pp

ff

pp

pp

ff

pp

dim.

at

pp

15

p

crese.

f

crese.

2

pizz.

dim.

1

arco

p

1

Mozart - Symphony No. 39, K. 543, Mvt. 1

Violine I

Allegro

28 *p*

38 2 1

51 **A** *f* *tr*

60

70 **B**

77

82

88

94 **C** *ff* *p*

SYMPHONIE CLASSIQUE

VIOLINI I

Serge PROKOFIEFF
Op. 25

I

Allegro

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

VIOLINI I

Musical score for Violini I, measures 9 to 12. The score is written in treble clef with a key signature of two sharps (F# and C#).
 Measure 9: *pp* (pianissimo), includes a trill (tr) and a fermata.
 Measure 10: *tr* (trill), *f subito* (suddenly forte), *pizz.* (pizzicato), *arco* (arco), *ff* (fortissimo).
 Measure 11: *ff* (fortissimo), includes a 7-measure rest.
 Measure 12: *G.P.* (Grave), *ff* (fortissimo), includes a 7-measure rest.

Puccini - Madame Butterfly, Act 3

4^a Corda.....

mf *f* *rit.*

ff largamente *a tempo* *f con slancio* *rit.* *ff*

allarg. *dim. e rall.* *p espress.* *rit.* *a tempo*

4 *accel. sempre e cres.* *f*

UN POCO MENO

p rall. *pp*

Puccini - Turandot, Act 1

Musical score for "L'Espresso" by Giuseppe Verdi, featuring a piano solo. The score is in G major (one sharp) and 4/4 time. It consists of 11 staves of music. The tempo is marked "poco rit." (a little slower) and the dynamics include "p" (piano) and "ma con calore crescente" (but with increasing warmth). The score includes various musical notations such as slurs, ties, and dynamic markings. The piece ends with a final cadence.

Der Rosenkavalier

von

Richard Strauss.

Erster Aufzug.

Einleitung.
Stürmisch bewegt.
Con moto agitato.

Violino I.

1 *agitato und sehr überschwänglich im Vortrag.*

ff *ff*

accelerando *ff (geteilt)* *mf*

f cresc. *ff a tempo* *f*

(Die ganze Steigerung von hier ab durch 3 aus parodistisch)

mf *cresc.* *f*

p *sempre accel.* *cresc.*

f *cresc.*

5 Erstes Zeitmaß.
In Tempo.

fff

6 *sfz*

accelerando

7 *ff*

breiter werden
stargando *molto ritenuto* viel ruhiger

8

f *dim.* *mf molto più tranquillo*

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Richard Strauss
Don Juan, Op.20

VIOLINO I

Allegro, molto con brio

ff *ff* *mf* *ff* *fff* *ff* *pp* *ff* *p* *p* *p* *cresc.* *ff*

tranquillo *1 C molto vivo*

p flebile

A *B*

VIOLINO I.

FALSTAFF

GIUSEPPE VERDI

ATTO I.- PARTE I.

13 Meno animato

- cuso. Lo

pp *stacc.*

vieta...Chi? L'o - nore! Ehi paggiol

Allegro presto

p

f *fp*

f L'o

VIOLIN I

GIUSEPPE VERDI

I VESPRI SICILIANI
SINFONIA

M **Prestissimo**

ff

mf *cresc.*

cresc. sempre *f*

ff *ff*

7

cresc.

cresc. sempre **f**

ff **p** **ff**

p **ff**

p

ff

coda

Die Zauberflöte.

1

Ouverture.

Violino II.

W. A. Mozart, Werk 320.

Adagio.



Allegro.



Quatuor à cordes

I

Allegro moderato - Très doux (♩ = 120)

Maurice Ravel

The musical score for Violon II is written on a single staff in G major (one sharp) and 3/4 time. The tempo is marked "Allegro moderato - Très doux" with a quarter note equal to 120 beats per minute. The score begins with a piano (*p*) dynamic and a crescendo leading to a pianissimo (*pp*) section. It includes various articulations such as accents, staccato, and slurs. A section marked "A" (measures 24-27) is marked "pp léger". A section marked "B" (measures 35-40) is marked "pp" and "accelerando", leading to an "Allegro" section marked "ff". The score concludes with a section marked "cédez" and "1^o Tempo", returning to a piano (*p*) dynamic. The key signature changes to F major (one flat) at the end.

Dynamics: *p*, *pp*, *cresc.*, *pp*, *express.*, *poco*, *a*, *poco*, *f*, *mf*, *pp*, *mf*, *f*, *mf*, *pp*, *mf*, *ff*, *mf*, *p*.

Articulations: *diminuendo* (measures 18-20), *Allegro* (measures 35-40), *cédez* (measures 42-44).

Other markings: *4^e Corde* (measure 30), *1^o Tempo* (measure 42), *C* (measure 42), *1* (measure 42).

46 *mp* *p* *p* *sf* >

51 *sf* > *sf* > **D** *cédez*

55 **a Tempo** *pp*

61 *p* *expressif* *pp* 4^e Corde

66 *mf* **E soutenu** *en dehors*

75 *mf* **F** *pp*

83 *ppp* *p* *pp*

89 *poco cresc.* **G** *ppp* *p* *ppp*

93

98 *simile* *pp*

101 **H** *p*

106

112 *mp* *mf* *p subito* *crescendo* *e* *accelerando* *poco a poco* *p*

117 **I** *ff* *ff* **Poco meno vivo**

120 *un poco dim.* *poco rit.* *4^e Corde* *vibrato* *f* *rit.*

123 *mf* *mp*

129 **J** **1^o Tempo** *pp* *pp* *cres* *cen* *do*

135 *pp* *expressif* *p*

142 *mf* *pp* *mf*

149 *dimi* *nuen* *do* *pp léger* *Cres* *K*

153 *pp* *mf expressif* *mf* *4^e Corde*

156

Violon II

161 *p* *3* *pp* *L* *accelerando*

167 *ff* *Allegro*

169 *cédez*

172 *p* *1^o Tempo* *M* *1* *mp* *pp*

178 *p sub.* *3*

182 *rit.* *a Tempo* *pp*

187

191 *p*

194 *N* *cédez légèrement* *p*

201 *un peu plus lent* *rall.* *jusqu'à la fin* *pp* *mp* *mf*

209 *Lent* *rall.* *3* *pp* *ppp*