

2025 Section Violin Audition Repertoire List

- I. Solo (please prepare both A and B)
 - A. First movement of a concerto from the standard repertoire, of applicant's choice (excerpt of 3 to 4 minutes).
 - B. First movement from either Mozart Concerto 3, 4, or 5 (K216, K218, or K219) exposition only.

- II. Orchestral excerpts selected by the audition committee from the list below (All excerpts from 1st Violin parts):
 - A. Beethoven – Symphony No. 3: Mvt. III opening – mm. 69
 - B. Brahms – Symphony No. 2: Mvt. I reh. E to mm. 136
 - C. Mendelssohn - Scherzo: Beginning to 7th mm of Reh. D
 - D. Mozart – Symphony No. 39: Mvt. II mm. 30 – 38
 - E. Prokofiev – Symphony No. 1:
 1. Mvt. II opening - reh. C (m.20 or 3)
 2. Mvt. IV opening - reh. D
 - F. Strauss – Don Juan: Opening to reh. B
 - G. Shostakovich - Symphony No. 5:
 1. Mvt 1. Reh. 9 - 12
 2. Mvt 1. Reh. 32 to 2 m after Reh 38
 - H. Beethoven – Symphony No. 6: mm. 3 – mm. 19
 - I. Beethoven – Symphony No. 6: Beat 3 of mm. 35 to downbeat of mm. 41
 - J. Mozart – Magic Flute Overture: mm. 16 to downbeat of mm. 35
 - K. Elgar – Enigma Variations, Variation II: mm. 3 of Figure 5 to 4 mm. before Figure 6
 - L. Elgar – Enigma Variations, Variation II: mm. 5 of Figure 7 to end of movement

- III. Possible sight-reading or additional excerpts from the standard repertoire.

Please note:

- The Binghamton Philharmonic tunes to A=440

- No electronic devices will be allowed on stage during the audition, including but not limited to tuners, metronomes, cell phones, and recording devices

- The following excerpts will be on the stand for you to use at the audition, but you are welcome to use your own parts if you prefer.

- Auditions will be held behind a screen

A

Beethoven – Symphony No. 3: Mvt. III opening – m. 69

Scherzo

Allegro vivace

pp sempre pianissimo e staccato

9 *sempre staccato*

18

26 *sempre pianissimo*

34

42

52 *sempre pianissimo*

62

Detailed description: This image shows a page of musical notation for the Scherzo movement of Beethoven's Symphony No. 3, starting at measure 69. The music is in 3/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro vivace'. The score consists of eight staves of music. The first staff (measures 69-78) begins with a dynamic marking of *pp* and the instruction *sempre pianissimo e staccato*. The second staff (measures 9-17) is marked *sempre staccato*. The third staff (measures 18-25) continues the staccato texture. The fourth staff (measures 26-33) is marked *sempre pianissimo*. The fifth staff (measures 34-41) continues the texture. The sixth staff (measures 42-51) includes a fermata over a half note and a dynamic marking of *pp*. The seventh staff (measures 52-61) is marked *sempre pianissimo*. The eighth staff (measures 62-78) continues the texture. The notation includes various note values, rests, and dynamic markings.

B

Brahms — Symphony No. 2 in D Major

Mvt. I reh. E to mm.136

The image shows a musical score for the first movement of Brahms' Symphony No. 2 in D Major, rehearsal E to mm. 136. The score is written in treble clef with a key signature of two sharps (D major). It consists of three staves of music. The first staff begins at measure 120 and includes the instruction *sf marc.* and *cresc.*. The second staff begins at measure 126 and includes the instruction *f*. The third staff begins at measure 132 and includes the instruction *ff*. A rehearsal mark 'E' is placed at the beginning of the first staff. The tempo marking *(quasi ritenente)* is placed above the first staff. The dynamic marking *f sf ben marc.* is placed below the first staff.

Mendelssohn - Scherzo beginning to 7th mm of Reh. D

Scherzo.
Allegro vivace.

№ 1.

16

p

cresc.

pp

cresc.

sf

pp

sf

sf

pp

pp

cresc.

pp

dim. - - - al - pp

A.

B

C

D

D

Mozart – Symphony No. 39: Mvt. II mm. 30 – 38

30
f
35

E-1

Prokofiev – Symphony No. 1: Mvt. II opening - C (m.20 or 3)

Larghetto ♩ = 54
pp
pp molto dolce
pp
pp dolce
pp
pp
A
B
C

Molto vivace $\text{♩} = 152$ **IV**

arco
ff *p* *pp* *pp*

pp *pp* *p*

mp *p* *p* *ff* *pp* *pp* *div.* *pp* *pp* *pp* *div.*

pp *pp* *pp*

unis. *mf* *p* *mf* *p* *p* *b*

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

mf *div.*

Strauss – Don Juan: opening to reh. B

Allegro, molto con brio

ff *ff* *mf* *ff* *fff* *ff* *ff*

A

B

G Shostakovich - Symphony No. 5:
1. Mvt 1. Reh. 9 - 12

This musical score consists of five staves of music. The first staff is heavily crossed out with a series of 'X' marks, indicating that the original notation is to be replaced. Above the first staff, a circled '2' and a boxed '9' are present. The second staff begins with a dynamic marking of *p* and a *press.* instruction. The third staff contains a boxed '10' and a *morendo* marking. The fourth staff contains a boxed '11'. The fifth staff contains a boxed '12' and a *morendo* marking. The music is written in treble clef and features various note values, including quarter and eighth notes, with some notes beamed together. There are also some rests and accidentals throughout the score.

G Shostakovich - Symphony No. 5:
2. Mvt 1. Reh. 32 to 2 m after Reh 38

The image shows a musical score for three staves, likely for a string section. The music is in a minor key, indicated by the presence of flat signs (b) and a key signature of one flat. The time signature is 4/4. The score consists of three staves of music. The first staff begins with a measure number '32' in a box. The second staff begins with a measure number '33' in a box. The music features a series of eighth notes, often beamed together, with various accidentals (flats and naturals) and slurs. The dynamics include a forte (ff) marking. The notation is clear and legible, with standard musical symbols for notes, stems, beams, and slurs.

34

(b)

cresc.
ritenuto

largamente

36

fff

37

38

molto ritenuto

a tempo con tutta forza

H

Beethoven 6

1) Bar 3 through bar 19.

Donner. Sturm
Allegro

2

pp

7

3

p

15

I

Beethoven 6

2) Beat 3 of Bar 35 to downbeat of bar 41.

29

sf

36

sf

41

D

pp

J

Mozart: Magic Flute Overture
Bar 16 to downbeat of bar 35

Allegro.

K

Elgar: Enigma Variations, Variation II.
1) Third bar of Figure 5 to four bars before Figure 6.

Elgar — Enigma Variations

3

II. (H.D.S-P.)

VIOLINO SECONDO.

5 **Allegro.**

unis.
p stacc.

pp cresc. f

6

L

Elgar: Enigma Variations, Variation II.
2) Fifth bar of Figure 7 to end of movement.

arco
pp

1

dim. pp