

## 2025-2026 Season

### 2nd 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:
  - A. Beethoven – Symphony No. 3: Mvmt III: opening – mm. 69
  - B. Brahms – Symphony No. 2: Mvmt I: reh. E to mm. 136
  - C. Mendelssohn - A Midsummer Night's Dream, incidental music, Op.61: Scherzo: beginning to 7th mm of reh. D
  - D. Mozart – Symphony No. 39: Mvmt II: mm. 30 – 38
  - E. Prokofiev – Symphony No. 1:
    1. Mvmt II: opening - reh. C (m.20 or 3)
    2. Mvmt IV: opening - reh. D
  - F. Strauss – Don Juan: opening through 13 after reh. C
  - G. Shostakovich - Symphony No. 5:
    1. Mvmt I: reh. 9 - 12
    2. Mvmt I: reh. 32 to 2 m after reh. 38
  - H. Beethoven – Symphony No. 6:
    1. Mvmt IV: mm. 3 – mm. 19
    2. Mvmt IV: Beat 3 of mm. 35 to downbeat of mm. 41
  - I. Mozart – Magic Flute Overture: mm. 16 to downbeat of mm. 35
  - J. Elgar – Enigma Variations:
    1. Variation II: mm. 3 of reh. 5 to 4 mm. before reh. 6
    2. Variation II: mm. 5 of reh. 7 to end of movement
  - K. Prokofiev - Romeo and Juliet: Mvmt 6: reh 52 to reh 53
- 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

18

26

34

42

52

62

sempre staccato

sempre pianissimo

sempre pianissimo

# Brahms — Symphony No. 2 in D Major

Mvt. I reh. E to mm.136

120

*cresc.*

*sf marc.*

*f*

*sf ben marc.*

*(quasi ritenente)*

**E**

126

*f*

132

*ff*

This musical score is for the first movement of Brahms' Symphony No. 2 in D Major, specifically the rehearsal section from measure 120 to 136. The music is written for three staves in treble clef with a key signature of two sharps (D major). The first staff (measures 120-132) features a melodic line with various dynamics including *cresc.*, *sf marc.*, *f*, and *sf ben marc.*. A rehearsal mark 'E' is placed at the beginning of the second staff (measure 126). The second staff (measures 126-132) continues the melodic development with a forte (*f*) dynamic. The third staff (measures 132-136) shows a more active, rhythmic texture with a fortissimo (*ff*) dynamic. The tempo/mood marking *(quasi ritenente)* is indicated above the first staff.

Scherzo.  
Allegro vivace.

Nº 1.

16

*p*

*cresc.*

*p*

*B*

*cresc.*

*V*

*sf*

*sf*

*sf*

*p*

*sf*

*sf*

*sf*

*p*

*C*

*pp*

*p*

*D*

*cresc.*

*dim.* - - - *ad* - *pp*



D

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



**Larghetto** ♩ = 54

**A** *pp molto dolce*

**B** *pp dolce*

**C**

**Molto vivace**  $\text{♩} = 152$  **IV**

*arco*  
*ff* *p* *pp* *pp*

*A* *pp* *pp* *p*

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

*B* *pp* *pp* *pp* *div.* *pp*

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

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

*D* *div.* *mf*

A large black bracket is positioned on the right side of the score, spanning from the first staff to the sixth staff.

# Richard Strauss Don Juan, Op.20

F. Strauss - Don Juan:  
Opening through 13 measures after rehearsal C

## VIOLINO I

**Allegro, molto con brio**

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

**A** **B** **C**

*tranquillo* *1 C molto vivo* *p flebile*

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

This musical score is for the first movement of Shostakovich's Symphony No. 5, specifically rehearsal marks 9 through 12. It is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat major or D minor). The time signature is 2/4, indicated by a '2' above the staff at rehearsal mark 9. The score begins with a series of notes from rehearsal mark 9 to 12, which are crossed out with a large 'X'. Rehearsal mark 9 starts with a half note B-flat, followed by a half note D, and then a half note F. Rehearsal mark 10 features a half note B-flat, a half note D, and a half note F. Rehearsal mark 11 shows a half note B-flat, a half note D, and a half note F. Rehearsal mark 12 concludes with a half note B-flat, a half note D, and a half note F. The score includes various musical notations such as slurs, ties, and dynamic markings. A 'p' (piano) marking is present at rehearsal mark 9, and an 'espress.' (espressivo) marking is at rehearsal mark 10. A 'morendo' (diminuendo) marking is at the end of the score. The score is written in a standard musical notation style with a treble clef and a key signature of one flat.

2 9

*p* *espress.*

10

11

12

*morendo*

G. Shostakovich - Symphony No. 5:  
2. Mvmt I Reh. 32 to 2 m after Reh 38

The image displays a musical score for the second movement of Shostakovich's Symphony No. 5. It consists of three staves of music, all in treble clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The first staff begins with a boxed rehearsal mark '32' and a forte 'ff' dynamic marking. The second staff contains a boxed rehearsal mark '33'. The music is characterized by long, sweeping melodic lines with many ties, creating a sense of continuous motion. The notation includes various accidentals (flats and naturals) and phrasing slurs. The third staff continues the melodic development. The overall texture is monophonic, focusing on the contour of the single melodic line.

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34

35

cresc.  
ritenuto

largamente

36

fff

37

38

molto ritenuto

a tempo con tutta forza

## Beethoven 6 : Mvmt 4

1) Bar 3 through bar 19.

Donner. Sturm  
Allegro

2

7

3

15

*pp*

*p*

## Beethoven 6 : Mvmt 4

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

29

36

41

*sf*

*sf*

*sf*

*sf*

*pp*

D



I. Mozart: Magic Flute Overture

Bar 16 to downbeat of bar 35

**Allegro.**

The musical score is written for three staves in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro.' The first staff contains a continuous melody with alternating dynamics of *p* (piano) and *f* (forte). The second staff features a more complex texture with *sfz* (sforzando) accents and dynamic changes. The third staff includes trills (*tr*) and a final melodic phrase. The fourth staff shows the beginning of the next section.

J. Elgar: Enigma Variations, Variation II.

1) Third bar of Figure 5 to four bars before Figure 6.

Elgar — Enigma Variations

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

8 VIOLINO SECONDO.

5 *Allegro.* *1. I.* *unis.* *stacc.*

*pp* *cresc.* *f* *p* 6

J. Elgar: Enigma Variations, Variation II.

2) Fifth bar of Figure 7 to end of movement.

*arco* *pp* 1

*dim.* *pp*

K. Prokofiev - Romeo and Juliet: Mvmt 6: reh 52 to reh 53

**Larghetto**  
arco con sord.

**52** solo  
*pp* *mp* *pp*  
*pochiss. rit.* *a tempo*  
*mp* *dim.* *Inquieto* *pp*  
**53** sul ponticello senza sord. 1 2

The musical score is for a string section, likely violins, and is written in B-flat major (two flats). It begins with a 'Larghetto' tempo marking and 'arco con sord.' (arco with mutes). Rehearsal mark 52 starts with a 'solo' instruction and a piano (pp) dynamic. The music features a series of eighth-note patterns. Rehearsal mark 53 begins with a 'sul ponticello senza sord.' instruction, indicating the strings should play without mutes on the bridge. The tempo changes to 'a tempo' and the mood is marked 'Inquieto' (Anxious). The dynamics fluctuate between piano (pp) and mezzo-piano (mp). The score includes various musical notations such as slurs, accents, and dynamic markings.