

ALLENTOWN SYMPHONY ORCHESTRA

AUDITION REQUIREMENTS

SECTION VIOLIN 1, SEPTEMBER 2024

Solo:

First movement of a standard concerto from the 19th or early 20th century
(no cadenza required)

OR

First movement of either Mozart Concerto 3, 4, or 5 (no cadenza required)

Orchestral Excerpts:

Brahms

Symphony No. 4, Movement I

1. m. 392 to the downbeat of m. 426

Mozart

Symphony no. 39, Movement II

2. m. 1 to the end of m. 56

Mozart

Symphony no. 39, Movement IV

3. m. 1 to m. 53

Mendelssohn

Midsummer's Night Dream - Scherzo

4. m. 17 to the downbeat of 7 ms. after reh. D

Schumann

Symphony no. 2 – Movement II - Scherzo

5. Coda (pick-ups to m. 362 to end of m. 397)

Prokofiev

Symphony no. 1 “Classical” – Movement I

6. beginning to 4 ms. after reh. E

R. Strauss

Don Juan

7. beginning to the downbeat of 13 ms. after reh. C

Beethoven

Symphony no. 9 – Movement III

8. Lo'stesso tempo (m. 99 to the end of m. 114)

Brahms

Symphony no. 1 – Movement IV

9. Reh. A to 2 ms. before reh. B (m. 22 to the end of m. 28)

10. Pick-up to 1 m. before reh. D to the downbeat of 5ms. after reh. F

Smetana

Bartered Bride Overture (violin 2 part)

11. beginning to the end of m. 33.

1. Brahms – Symphony no. 4 Mvmt. I

(m. 392 to the downbeat of m. 426)

This musical score page contains seven staves of music, numbered 389, 394, 403, 408, 412, 417, and 422. The music is in G major and 4/4 time. The first staff (389) features a melodic line with a red box highlighting a phrase starting on the downbeat of measure 400. The second staff (394) is marked with a circled 'Q' and contains a piano accompaniment with a forte dynamic. The third staff (403) includes the instruction *f sempre più*. The fourth staff (408) continues the melodic line. The fifth staff (412) is marked with a circled 'R' and *più f*. The sixth staff (417) is marked with *div.*. The seventh staff (422) is marked with *sf* and has a red box highlighting a phrase ending on the downbeat of measure 426.

3. Mozart – Symphony no. 39 – Movement II

(pick-up to m.1 to the end of m. 53)

Finale
Allegro

p

f

p

A

Measures 1, 7, 14, 20, 26, 31, 36, 41, 48 are marked.

4. Mendelssohn – Midsummernight's Dream - Scherzo

(m. 17 to the downbeat of 7 ms. after reh. D)

Allegro vivace

FL. I 12 Clar. I

p

22 *A* *tr*

33 *cresc.* *p*

42 *B* *cresc.*

50 *sf* *sf*

59 *sf* *p* *sf* *sf* *sf*

68 *C* *p* *pp*

77

86

93 *D* *cresc.* *dim. al* *pp* 14

5. Schumann – Symphony no. 2 Mvmt. II - Scherzo

(Coda – pick-ups to m. 362 to the end of m. 397)

Coda
1
360
Basso
sempre f

366

371

376

381

386

391

6. Prokofiev– Symphony no. 1 “Classical” Mvmt. I

(beginning to 4 ms. after reh. E)

Allegro con brio ♩ = 100

ff *p* *ff* *p leggiero* *pp* *mp*

pp *mp* *pp* *ff* *p leggiero* *pp*

mp *pp* *mp* *f* *p* *pp*

p *f* *pizz.* *1 arco* *p* *pp*

f *mf* *dim. mp* *p* *mp* *mf* *f*

pp con eleganza sul punto del arco

pp *pp*

pp sul punto del arco *pp*

7. R. Strauss – Don Juan

(beginning to the downbeat of 13 ms. after reh. C)

Allegro, molto con brio

ff

mf

ff

ff

ff

ff

ff

pp

ff

tranquillo

pp flebile

1 C molto vivo

p

p

p

cresc.

ff

1

8. Beethoven – Symphony no. 9 – Movement III

(Lo'stesso tempo - m. 99 to the end of m. 114)

Lo stesso tempo

arco

p dolce

cresc. *dim.* *p*

cresc.

tr *cresc.*

p

The musical score consists of eight staves of music, numbered 99 to 114. The key signature is B-flat major and the time signature is 4/8. The tempo is marked 'Lo stesso tempo'. The score begins with a red bracket around measures 99 and 100, with the instruction 'arco' above and '*p dolce*' below. The music features a variety of articulations, including slurs, accents, and trills. Dynamics include *p*, *cresc.*, and *dim.*. The piece concludes with a red bracket around measures 113 and 114, which end with a double bar line.

9. Brahms – Symphony no. 1 – Movement 4

(Reh. A to 2 ms. before reh. B [m. 22 to the end of m. 28])

The image shows a musical score for Brahms' Symphony No. 1, Movement 4, measures 22 to 30. The score is written for a string section, with measures 22-28 marked as rehearsal A and measures 29-30 as rehearsal B. The key signature is two flats (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Piu Andante'. The score includes various dynamics such as *p*, *cresc. poco a poco*, *f*, *dim.*, *p cresc.*, and *sf*. The first horn part (Hr. I) is marked *pp* and *con sord.* (with mutes). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests of 6 and 12 measures. A red box highlights the first measure of rehearsal A (m. 22) and the final measure of rehearsal A (m. 28).

22 arco
p *cresc. poco a poco*

24 *f* *dim.*

25 *p* *f* *dim.*

26 *p* *cresc.* *sf* *sf* *sf*

Piu Andante

29 *pp* *con sord.*

30 Hr. I

10. Brahms – Symphony no. 1 – Movement 4

(pick-up to 1 m. before reh. D to the downbeat of 5 ms. after reh. F)

The image displays a page of musical notation for the fourth movement of Brahms' Symphony No. 1. The score is written for a single melodic line, likely the first violin, and consists of eight staves of music. The measures are numbered 92, 99, 105, 111, 114, 119, 125, and 130. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings: *f*, *ff*, *sf*, *fp*, *p*, and *p dolce*. There are also articulation markings such as *arco* and *V* (accents). Rehearsal marks are indicated by letters in boxes: **D** at measure 96, **E** at measure 111, and **F** at measure 125. A red box highlights a measure in the first staff, which is measure 92. The tempo is marked *animato*. The score ends with a repeat sign and a first ending bracket labeled '6'.

11. Smetana – Bartered Bride Overture (violin 2 part)

(beginning to the end of m. 33)

Vivacissimo.

ff *sf non legato*

sf *sf* *<sf* *<sf* *<ff* *sf*

sfp subito

semprepp *pp*