

Hallé, Violin 2, Section Leader

HALLÉ

1st Round

Solo Work

Exposition from the 1st Movement of one of these works:

- Beethoven Violin Concerto in D major, Op.61
- Brahms Violin Concerto, Op.77
- Tchaikovsky Violin Concerto, Op.35
- Sibelius Violin Concerto, Op.47
- Mendelssohn Violin Concerto, Op.64

Excerpts (in case of divisi in the parts, please prepare the top line)

- Strauss *Metamorphosen* (Violin 2), bars 315–390
- Mozart Symphony No. 39, 4th movement, bars 1–42

2nd Round

Excerpts (in case of divisi in the parts, please prepare the top line)

- Tchaikovsky: Overture to the Nutcracker, bars 134-182 (end)
- Bruckner Symphony No. 9, 3rd movement (Adagio), bars 57–64
- Mahler Symphony No. 4, 3rd movement, bars 17–54
- Elgar *Enigma Variations*, Variation II
- Strauss *Also sprach Zarathustra, Bewegter*, until two bars before figure 4
- Adès *America (A Prophecy)*, bars 142–193
- Chin: Puzzles and Games from Alice in Wonderland. 1. Alice – Acrostic, bar 37 – end of movement
- Schoenberg: Verklarte Nicht, bars 249-265

Chamber Music

To be played with one of the panel members (please prepare the bottom line only)

Bartok 44 Duos for 2 Violins, Sz. 98:

- 28. Sorrow
- 35. Ruthenian Kolomeika

2nd VIOLIN 5

280 *ff* 290 300 6 *fp* 310 *mf* 320 *fp* *f* *cresc.* 330

2nd VIOLIN

mf

f *p*

340

f **Più allegro** *p*

cresc.....en.....do

350

ff

360

p

cresc.....

370

(cresc).....en.....do..... *f* **espress.**

380

ff **Accelerando** *ff*

390 **Adagio, tempo primo**

ff *sfz*

Mozart — Symphony No. 39 in Eb Major, K. 543

6

VIOLINO 2

Finale
Allegro

6

13

19

25

31

37

44

51

57

62

72

78 **B**

p

f

p

TCHAIKOVSKY-NUT CRACKER OVERTURE

4

Violine I

The musical score for Violin I, measures 134-182, is presented in a single system with two staves. The key signature is one sharp (F#) and the time signature is 2/4. The score is marked with various dynamics and articulations:

- Measures 134-141:** *cantabile*, *p*, *pizz.*, *grazioso*, *p*.
- Measures 142-149:** *cresc.*, *f*, *arco*, *mf*, *p*, *cantabile*, *p*. A box labeled 'G' is present above the staff.
- Measures 150-156:** *grazioso*, *p*, *grazioso*, *p*, *mp*, *mp*.
- Measures 157-162:** *f*, *f*, *pp*, *pp*.
- Measures 163-168:** *cresc.*, *cresc.*, *ff*, *ff*.
- Measures 169-175:** *sempre ff*, *sempre ff*. A box labeled 'H' is present above the staff.
- Measures 176-182:** *pizz.*, *pizz.*.

Bruckner — Symphony No. 9 in D Minor

Violine 2

14

50 *breit*
G-Saite
f

etwas bewegter
mf

60 *cresc.*
dim.

pizz.
p

70 *p*

Tempo wie im Anfange 80
Vid. I *f* *cresc.*

ff *pp* *cresc.* *dim.*

90 *pp* *ff marc. sempre*

100 *ppp*

110 *cresc.*

2nd Round

bars. 17-31
(lower line)

Mahler — Symphony No. 4 in G Major

8

2. Violine.

III.

Ruhevoll. (Poco adagio.)

16 ohne Dämpfer. *pp* *espress.* *sul D.* *im Ausdruck steigend*

1 *pp* *pp* *espress. geth.*

pp *morendo* *ppp* *espress.*

pp *morendo* *ppp* *espress.*

ppp *dim.* *pp* *Zurückhaltend.*

2 Viel langsamer. Zurückhaltend. 3 Etwas drängend. Leidenschaftlich.

5 Nicht schleppen. 9 1 a tempo *geth.* *unis.*

pp *rit* *ff* *ff*

Etwas zurückhaltend. Wieder langsam. *pizz.* Immer noch zu- Anmutig bewegt
rückhaltender 4 16 *aber grosser Ton.*

ff *p* *morendo* *p* *pp*

pp *pp*

pp

pp *sempre pp ohne cresc.*

Elgar — Enigma Variations

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

3
VIOLINO SECONDO.

5 *Allegro.*
VI.I.

unis.
p stacc.

pp *cresc.* *f*

VI.I. **6**

p

1 Cello. *mf* *cresc.*

f *dim.* **2** *pizz.* *p*

3 **7** VI.I. *dim.*

arco *pp* **1**

dim. *pp*

III.
(R.B.T.)

8 *Allegretto.*
Viola. *pizz.* VI.I. **1** **1** **1**

p *p*

9 arco *p* *cresc.* *ten.* *ten.* *ten.* *cresc.*

10 **4** VI.I. *f* *pizz.* **1**

dim. *p*

1. **1.** **2.**

2nd Round

Richard Strauss
Also Sprach Zarathustra, Op. 30

(Bewegter)
until 2 bars
before fig. 4

Violino II^a.
(1. 2. 3. & 4^{tes} Pult.)

Sehr breit.
Contrafagott. Tromba.

Mässig langsam mit Andacht.
Viol. I. 1. Pult. 1. 2. 1. *espress.*
2. 3. Pult. mit *pp* Dämpfer.

Früheres Zeitmass. (Mässig langsam.) vierfach.
dreifach

1 *p* *f* *f* *f* *cresc.* *immer breiter*

1 *weniger breit* 1 *rit. a tempo* *breiter werden*

1. *pp* 2 3 *cresc.* *p*

1. P. *pp* 2 *cresc.*

2. 3. P. *pp* mit Dämpfer.

1. P. *pp* 2 *cresc.*

2. 3. P. *pp* (Dämpfer weg.) *mf* *cresc.*

sehr breit. *pp* *mf* *ff* *dim. pp* *tremolo*

ritard. **Bewegter.** 3 *p* *ppp* *pp* *pp*

6

Violino II^a.

The musical score for Violino II^a consists of ten staves. The first staff begins with a dynamic marking of *ff* and features a triplet of eighth notes. The second staff includes the instruction *(geteilt)* and a dynamic marking of *fff*. The third staff is marked *Bewegt. sehr ausdrucksroll* and includes the instruction *accelerando*. The fourth staff contains the instruction *noch bewegter, sehr leidenschaftlich* and a dynamic marking of *cresc.*. The fifth staff has a dynamic marking of *ff*. The sixth staff includes the instruction *f cresc. ff*. The seventh staff has a dynamic marking of *ff*. The eighth staff includes the instruction *etwas breiter werden.* and a dynamic marking of *f cresc.*. The ninth staff includes the instruction *trem.* and a dynamic marking of *f cresc. ff*. The tenth staff includes the instruction *ermattend* and a dynamic marking of *dim.*. The score concludes with a dynamic marking of *pp*.

Violin II

ADÈS - AMERICA (A PROPHECY)

bars. 142-193.

142 unis. L $\text{♩} = 144$
fff > *fff* > *sim.* < < < < *fff* > *fff* > *fff* > *fff* > *fff* >

149 *non legato*
> *fff* > *ff* > > < < *fff*

154

159 M *mf* < < *fff* > *fff* > *fff* > *fff* > *fff* > *fff* > *fff* > *fff* > *p*

165 N^* *fff* < < *mp* > > < < *fff* > *fff* > *fff* >

171 *f*

177 O *pp* < < *pp* > > *cresc.* < < *pp* > > *non legato*

182 *fff* > > *sim.*

186 *Avanti div.* *sempre*
> *f* < < *sff* < < *sff* < < *sff* < < *sff* < < *sff* <

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* N.B. From here to rehearsal Letter P, the orchestra should moderate volume if necessary for the chorus to be clearly heard.

2nd Round
Violin II

UNSUKE CHIN-PUZZLES AND GAMES
1. Alice-Acoustic

bar. 37-
end of
movement

37 *p* III^o II^o IV^o III^o IV^o

40 II^o II^o IV^o II^o

43 III^o IV^o

45 III^o IV^o

48 *ppp* rit 1

19780

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2nd Round

bars. 249-265.

Schoenberg — Verklärte Nacht

6

2. Geige.

Sehr breit und langsam.

1. Cello

230

235

I. Solo.

Alle.

240

245

rit.

rit.

II. Solo. mit Dämpfer

250

Alle. mit Dämpfer

1. Br. Flage.

255

2. Geige.

260

p

265

Etwas gedehnt.

pp am Steg.

270

Wieder wie früher.

ppp rit.

p wieder gewöhnlich

poco cresc.

oroso.

275

rit.

f

ff

p

3 3 3 rit.

Zie gleich den ♯ von früher

3 7 1

Detailed description: This page of a musical score for the second violin part of Schoenberg's 'Verklärte Nacht' contains measures 260 through 275. The music is written on a single staff in treble clef. It begins with measure 260, marked with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, often beamed together. Measure 265 is marked with a box and contains a section where the tempo is stretched (*Etwas gedehnt.*) and the dynamics are very piano (*pp am Steg.*). This is followed by a section marked *ppp rit.* (pianissimo, ritardando) leading to measure 270, which is marked *p wieder gewöhnlich* (piano, as usual). The tempo returns to normal. The music then features a *poco cresc.* (poco crescendo) and an *oroso.* (ad libitum) section. Measure 275 is marked with a box and includes a ritardando (*rit.*) and a fortissimo (*ff*) dynamic. The final part of the page shows a *p* dynamic with triplets and a final measure with notes 3, 7, and 1, with the instruction *Zie gleich den ♯ von früher* (Bring back the sharp as before).

Chamber Music

Bartok

28. GRAM / SORROW / BÁNKÓDÁS

Lento, poco rubato, $\text{♩} = 72-69$ poco rit. a tempo

p *p subito* *f subito*

p *poco rit. a tempo*

f

più f *< più f*

poco rit. *p* *pp*

(2' 6')

① ② ③ ④

sf sf sf sf *dim.*

sf (non dim.) sf p f (55')

Chamber Music

Bartók

35. RUTHENISCHE KOLOMEJKA / RUTHENIAN KOLOMEJKA / RUTÉN KOLOMEJKA

^{*)} Allegro, $\text{♩} = 132$

mf *mf*

^{*)} Eigenes Thema / Original theme / Eredeti téma

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various articulations like accents and slurs. A dynamic marking of *f* is present.

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulations. A dynamic marking of *f* is present.

Third system of musical notation, showing a change in the melodic line with some rests and slurs.

Fourth system of musical notation, featuring a *ff* dynamic marking and a section labeled *simile* with a *ff* dynamic marking.

Meno mosso, ♩ = 104

Fifth system of musical notation, starting with a *p* dynamic marking and featuring a *p* dynamic marking in the bass line. It includes slurs and accents.

rallentando - - - - - Tempo I

Sixth system of musical notation, featuring dynamics of *più p*, *pp*, and *f*. It includes slurs and accents.

*) = (sempre simile)