

Sub-Principal / Tutti Second Violin – Audition Requirements

First Round

- Mozart - Violin Concerto No. 3, 4 or 5, 1st movement (exposition only)
- Mendelssohn – A Midsummer Night’s Dream, Scherzo - b.17-99, Page 2 (Violin 1)
- Strauss – Don Juan – b.1-62, Page 3 (Violin 1)
- Bruckner – Symphony No.9, III. Adagio – b.57-72, Page 4 (Violin 2)

Please note first round auditions will be screened with your identity remaining anonymous.

Second Round (call back)

- The first movement from a major Violin Concerto.
- Mozart – Clarinet Concerto, I. Allegro – b.1-36
- Bach – St. Matthew’s Passion, No.51 – b.1-25 (Solo line) – **Sub-Principal only**
- Brahms – Piano Concerto No. 1, Movement 3 – b.238-263
- Mahler – Symphony No.4, movement 3 – b.17-54 (lower divisi line)
- Mahler – Symphony No.10, IV. Scherzo – b.53-87
- Tippett – Fantasia Concertante on a Theme of Corelli - Fig.22-31 – **Sub-Principal only**

Please note that second round auditions will not be screened. All audition rounds will be heard unaccompanied.

Candidates do not need to adhere to the pencilled bowings and fingerings printed in this booklet

If you have any questions, please contact Chris Goodchild (Assistant Orchestra Manager) at cgoodchild@cbsoc.co.uk.

First Round

Mendelssohn – A Midsummer Night's Dream, I. Scherzo

Allegro vivace

14 Cl. I

p

24 *tr*

33 *cresc.* *p*

42 *cresc.*

50 *sf* *sf*

59 *sf* *p* *sf*

68 *p* *pp*

76 *pp*

84 *p*

91 *cresc.* *dim.* *al*

98 *pp*

Allegro molto con brío.

ff *mf* *ff* *pp* *ff* *tratt.* *p* *ff* *p* *cresc.* *1 C molto vivo* *p flebile*

Bruckner – Symphony No.9, III. Adagio – b.57-72

etwas bewegter

mf

cresc.

dim.

pizz.

mf

p

60

70

Second Round

Mozart – Clarinet Concerto, I. Allegro – b.1-36

*Allegro
Tutti*

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#). The time signature is 4/4. The tempo and mood are indicated as 'Allegro' and 'Tutti'. The score consists of nine staves of music, with measure numbers 6, 10, 14, 18, 22, 24, 29, and 33 marked at the beginning of their respective staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings: 'p' (piano) at measures 1, 10, and 24; and 'f' (forte) at measures 8, 12, 22, and 30. A section marked 'A' begins at measure 24. The score concludes with a first ending bracket over the final two measures (35 and 36).

Bach – St. Matthew's Passion, No.51 – b.1-25 (Solo line)

Nr. 51 Arie (Gebt mir meinen Jesum wieder)

Viol. Solo

Viol. I

5

7

10

13

17

20

A (Gebt mir)

This musical score is for a piece titled 'Nr. 51 Arie (Gebt mir meinen Jesum wieder)'. It features two staves: 'Viol. Solo' and 'Viol. I'. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into measures, with measure numbers 5, 7, 10, 13, 17, and 20 indicated on the left. The 'Viol. Solo' part includes trills (tr) in measures 1, 3, 5, 7, 10, 13, 17, and 20. The 'Viol. I' part includes trills (tr) in measures 1, 3, 5, 7, 10, 13, 17, and 20. The score is marked with dynamics: 'p' (piano) in measures 10, 13, and 17, and 'f' (forte) in measures 10 and 13. A section labeled 'A' (Gebt mir) begins in measure 13. The score ends with a double bar line in measure 20.

PTO – excerpt continues overleaf



Brahms – Piano Concerto No. 1, Movement 3 – b.238-263

216 *pp* *Klav.* **16** **E** *Tutti* *p sempre*

241 *cresc.*

249 *f*

256 *f* *tr*

Mahler – Symphony No.4, movement 3 – b.17-54

Ruhevoll. (Poco adagio.)

16 *sul D.* *ohne Dämpfer. ppp espress.* *im Ausdruck steigend* *sul A. . .*

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

geth. *ppp* *espress.*

pp *morendo* *ppp*

1 2 3 4 5

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audition material continues overleaf

Mahler – Symphony No.10, I. Adagio, b.53-87 (top divisi line b.85-87)

53 *p* *cresc.* *f*

56 *molto cresc.*

58 *ff*

61 *sempre ff* 6 63-68

69 *ff* G saite

72 *sempre ff*

76

PTO – excerpt continues overleaf

79 **Rit.** **A tempo (fließend)**

p *p espress.*

82

poco cresc. *p*

85

p *ff* *p* *ff* *p* *ff* *p*

Tippett – Fantasia Concertante on a Theme of Corelli, Fig. 22-31

2-3-4

(22) Vivace $\text{♩} = c. 144$

subito *f marc.* *f* *mp* *cresc.* *leggiere*

(23) *f* *f* *mp*

(24) *cresc.* *f*

(25) *mp* *cresc. (non legato)* *(mf)*

$\text{♩} = \text{♩}$

f *f* *dim. poco a poco* *(mf)*

(26) *(mf)*

(27) *(mp)* *p cresc.* *(mf)*

f *dim. poco a poco* *(mf)*

(28) *(mp)* *p cresc.* *(mf)*

(29) *f* *f* *dim. poco a poco*

(30) *(mf)* *(mp)* *p cresc.*

(31) *(mf)* *f*