

# HALLÉ

## Section Leader Second Violin

### Audition Requirements 2026

#### First Round

##### Solo work:

- Please prepare the Exposition of the First Movement of one of the following works:
  - Beethoven: Violin Concerto in D major, Op.61
  - Brahms: Violin Concerto, Op.77
  - Mendelssohn: Violin Concerto, Op.64
  - Sibelius: Violin Concerto, Op.47
  - Tchaikovsky: Violin Concerto, Op.35  
(NB - an accompanist will be provided).

##### Excerpts:

- Mozart: Symphony No.39
  - Fourth Movement, bars 1-42
- Strauss, R: *Metamorphosen*
  - Violin 2 – bars 315-390

#### Second Round

##### Chamber work:

- Please prepare both 28. *Sorrow* & 35. *Ruthenian Kolomeika* from Bartók: 44 Duos for 2 Violins, Sz.98  
(please prepare the bottom line only)  
(NB: This will be played with members of the panel during the audition)

##### Excerpts:

- Adès, T: *America (A Prophecy)*
  - Bars 142-193
- Bruckner: Symphony No.9
  - Third Movement (*Adagio*) – bars 57-64
- Chin: *Puzzles and Games* from *Alice in Wonderland*
  - 1. *Alice – Acrostic*, bar 37 – end of movement
- Elgar: *Enigma Variations*
  - Variation II (complete)
- Mahler: Symphony No.4
  - Third Movement – bars 17-54
- Schoenberg: *Verklärte Nacht*
  - Bars 249-265
- Strauss, R: *Also sprach Zarathustra*
  - *Bewegter* to two bars before Figure 4
- Tchaikovsky: *Overture to The Nutcracker*
  - Bars 134-end

*NB- Excerpts from the First Round may be requested in the Second Round  
In case of divisi in excerpts, the top line should be prepared*

2nd VIOLIN 5

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

1st Round

bars. 1-42.

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

6

**VIOLINO 2**

**Finale**  
**Allegro**

*p*

6

13

19

25

31

37

44

51

57

62

72

78 **B**

*p*

4

Violine I

The musical score for Violin I, measures 134-182, is written in 2/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into systems of two staves each. The first system (measures 134-141) begins with a *cantabile* marking and a *p* dynamic. The second system (measures 142-149) includes a *cresc.* marking, a *f* dynamic, and an *arco* marking. The third system (measures 150-156) features a *grazioso* marking and a *p* dynamic. The fourth system (measures 157-162) includes a *f* dynamic and a *pp* dynamic. The fifth system (measures 163-168) features a *cresc.* marking and a *ff* dynamic. The sixth system (measures 169-175) includes a first ending marked 'G' and a *sempre ff* marking. The seventh system (measures 176-182) includes a *pizz.* marking and a *pp* dynamic. The score concludes with a double bar line.

Bruckner — Symphony No. 9 in D Minor

Violine 2

14

50 *breit*  
G-Saite  
*f*

etwas bewegter  
*mf*

60 *cresc.*  
*dim.*

*pizz.*  
*p*

70 *mf*  
*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* *sul A. . .*

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

*pp* *morendo* *ppp* *espress.*

*geth.* *pp* *morendo* *ppp* *espress.*

*ppp* *dim.* *pp* *Zurückhaltend.* **7**

**2** *Viel langsamer.* *Nicht schleppen.* *Zurückhaltend.* **3** *Etwas drängend. Leidenschaftlich.*

*pp* *rit* *3* *geth.* *unis.* *ff*

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

*ff* *p* *morendo* **4** *p* **8** *G. Saite.*

*pp* *p* *pp* **5**

*pp*

*pp* **4**

*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**

*p* *dim.* *p* **1.** **1.** **2.**

2nd Round

Richard Strauss  
Also Sprach Zarathustra, Op. 30

(Bewegter)  
until 2 bars  
before fig. 4

**Violino II<sup>a</sup>.**  
(1. 2. 3. & 4<sup>tes</sup> Pult.)

**Sehr breit.**  
Contrafagott. Tromba.

**Mässig langsam mit Andacht.**  
Viol. I.  
mit Dämpfer.

**Früheres Zeitmass. (Mässig langsam.) vierfach.**  
dreifach

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

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

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

1. *pp* 2. 3. 4. Pult. *mf* *cresc.*

*pp* (Dämpfer weg.) *mf*

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

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

6



2nd Round

Violin II

ADÈS - AMERICA (A PROPHECY)

bars. 142-193

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

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

154

159 **M** *mf* *fff > fff > fff > fff > fff > fff > ffff > p*

165 **N**\* *fff* *mp* *fff > fff > fff*

171 *fff* *dim.* *p* *mp* *dim.* *pp* *8:5* *f*

177 **O** *(in 2) (V)* *non legato* *pp* *(pp)* *cresc.* *3*

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

Handwritten musical score for Violin II, measures 37-48. The score is written on five staves in treble clef with a key signature of one sharp (F#). Measure 37 starts with a dynamic marking of *p* and a *V* marking. Fingerings are indicated by Roman numerals III, II, IV, III, IV. Measures 40, 43, 45, and 48 show further fingering and articulation. Measure 48 includes a *rit* marking and a first ending bracket. The piece concludes with a *ppp* dynamic marking and a double bar line.

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

255

pp

pp

p

cresc.

f

pp

pp

2. Geige.

260

*p*

265

*Etwas gedehnt.*

*pp am Steg.*

270

*Wieder wie früher.*

*ppp rit.*

*wieder gewöhnlich*

*poco cresc.*

*oroso.*

275

*f*

*ff*

*p*

*rit.*

*Zie gleich den ♯ von früher*

3 3 3 3 7 1

Detailed description: This page of a musical score for the second violin of Schoenberg's 'Verklärte Nacht' contains measures 260 through 275. The music is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The tempo and dynamics are marked with various instructions: *p* (piano), *pp* (pianissimo), *ppp* (pianississimo), *rit.* (ritardando), *pp am Steg.* (pianissimo on the bridge), *Etwas gedehnt.* (slightly stretched), *Wieder wie früher.* (as before), *wieder gewöhnlich* (as usual), *poco cresc.* (poco crescendo), *oroso.* (more slowly), *f* (forte), *ff* (fortissimo), and *p* (piano). Measure 260 begins with a box containing the number 260. Measure 265 has a box with 265. Measure 270 has a box with 270. Measure 275 has a box with 275. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 7, 1). The piece concludes with a double bar line and a final chord.

Chamber Music

Bartok

28. GRAM / SORROW / BÁNKÓDÁS

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

*p* *f subito*

*poco rit. a tempo*

*p*

*poco rit. a tempo*

*f*

*p*

*p* *p*

*p* *p*

*p* *p*

*poco rit.*

*p* *pp*

*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

<sup>\*)</sup> Allegro,  $\text{♩} = 132$

*mf* *mf*

<sup>\*)</sup> 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 *piup*, *pp*, and *f*. It includes slurs and accents.

\*) = (sempre simile)