



PITTSBURGH SYMPHONY ORCHESTRA

Section Second Violin Audition (3 Positions) September 2022

I) SOLO

First movement of a standard concerto from the 19th or early 20th century repertoire with cadenza

AND

First movement of either Mozart Concerto 3, 4, or 5 with cadenza

II) ORCHESTRAL EXCERPTS – Violin 1

- | | |
|---------|--|
| BRAHMS | Symphony No. 4 <ul style="list-style-type: none">○ Movement II: middle of m. 74 – downbeat of m. 103○ Movement IV: m. 33 – 80 |
| COPLAND | Symphony No. 3 <ul style="list-style-type: none">○ Movement IV – first page (middle of 4 after [90] – [93]) |
| MOZART | Symphony No. 39 <ul style="list-style-type: none">○ Movement II: m. 1 – 53 |
| STRAUSS | <i>Don Juan</i> <ul style="list-style-type: none">○ First page |

III) ORCHESTRAL EXCERPTS – Violin 2

- | | |
|--------------|---|
| BARTÓK | <i>Concerto for Orchestra</i> <ul style="list-style-type: none">○ Movement V: [265] – [317] |
| BEETHOVEN | Symphony No. 9 <ul style="list-style-type: none">○ Movement II: beginning – 8 after [B] |
| BRUCKNER | Symphony No. 9 <ul style="list-style-type: none">○ Movement III: [D] – 8 after [D] |
| MAHLER | Symphony No. 9 <ul style="list-style-type: none">○ [9] – [13] |
| MENDELSSOHN | Symphony No. 3 <ul style="list-style-type: none">○ Movement II: Pickup to 10 m. before [F] – 14 m. before [H] |
| MOZART | Symphony No. 41 <ul style="list-style-type: none">○ Movement IV: beginning – [C] (downbeat of m. 115) |
| RACHMANINOFF | Symphony No. 2 <ul style="list-style-type: none">○ Movement II: 11 before [33] – 4 before [35] |
| SMETANA | Overture from <i>The Bartered Bride</i> <ul style="list-style-type: none">○ Beginning – 5 after [A] |
| STRAUSS | <i>An Alpine Symphony</i> <ul style="list-style-type: none">○ [138] – [142] |

Brahms
Symphony No. 4, Mvt II
middle of m. 74 - downbeat of m. 103

[illegible]

Brahms, Symphony No. 4, Mvt IV
mm. 33 - 80

Allegro energico e passionato

Fl. pizz.

14 dim.

5 Ob. I

A

31 arco

f ben marc. largamente

B

40 cresc. sempre più

47 espress. cresc.

54 f f più f

C

60 cresc. ff

66 fp

70 dim.

73

76 fp dim. pp

D

80

Copland, Symphony No. 3, Mvt IV
middle of 4 after [90] - [93]

AARON COPLAND
 (1944-46)

⑧9 Doppio movimento. ⑨0
 (Allegro risoluto) (♩ = 112)

IV.

8

Vla. Vc.

VI. II

pizz.

mf

arco

mf cresc.

(to the fore)

⑨2

⑨3 (♩ = 116 - 120)

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 Symphony 2022 auditions.

Mozart
Symphony No. 39, Mvt II
mm. 1 - 53

Andante con moto

p

6

14

17

22

2

Violine I

Violine I

Measures 30-50 of the Violine I part, showing various musical notations including dynamics (*f*, *p*), articulation (*acc*), and fingerings (1, 2, 3, 4, 5, 6).

Measures 30-34: *f* (forte), 3rd fingerings (3).

Measures 35-39: *p* (piano), 1st and 2nd fingerings (1, 2).

Measures 40-44: 3rd, 4th, 5th, and 6th fingerings (3, 4, 5, 6).

Measures 45-49: *f* (forte), *acc* (accents), and a boxed section labeled **A**.

Measure 50: *p* (piano).

Allegro, molto con brio

[illegible]

Violin 2
Bartok, Concerto for Orchestra, Mvt V
[265] - [317]

This musical score for Violin 2 covers measures 265 to 317 of the fifth movement of Bartok's Concerto for Orchestra. The music is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and frequent triplet markings. The score includes several dynamic markings: *f* (forte) at measure 265, *mf* (mezzo-forte) at measure 277, *p* (piano) at measure 309, and *mf* at measure 317. Performance instructions include *Gliss.* (glissando) at measures 268 and 270, and *(arco)* (arco) at measure 292. The score is marked with numerous breath marks (V) and slurs, indicating phrasing and articulation. Measure numbers 265, 270, 277, 281, 288, 292, 300, 309, and 317 are clearly indicated in boxes. The piece concludes with a final measure at 317.

Violin 2
Beethoven, Symphony No. 9, Mvt II
beginning - 8 after [B]

Molto vivace $\text{♩} = 116$

The musical score for Violin 2 is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked "Molto vivace" with a metronome marking of $\text{♩} = 116$. The score begins with a *ff* dynamic and a first ending bracket labeled "1". After a *G.P.* (Grave Performance) section, there is a *sf* dynamic and another first ending bracket labeled "1". This is followed by a *ff* dynamic and a *Timp.* (Timpani) entry. The score then continues with a *G.P.* section and a *pp* dynamic. A second ending bracket labeled "2" follows. The score is divided into measures, with measure numbers 16, 29, 42, 55, 68, and 81 indicated. Performance instructions include *sempre pp* (always piano), *cresc.* (crescendo), and *ff* (fortissimo). Specific notes are marked with *f* (forte) and *fp* (fortissimo piano). The score includes two boxed labels, [A] and [B], which likely refer to specific performance techniques or editions. The score ends with a double bar line and a repeat sign.

Violin 2
Bruckner, Symphony No. 9, Mvt III
[D] - 8 after [D]

50 *breit*
G-Saite

f

2 *etwas bewegter*
mf

60

cresc.

dim.

p

p

Violin 2
Mahler, Symphony No. 9
[9] - [13]

2. VIOLINE.

9 Allegro risoluto. *(nicht zu schnell)*

[illegible]

Mahler — Symphony No. 9 in D Major

2. VIOLINE.

5

sempre ff

sf

Langsamer. (nicht eilen.)

sf sf

stets mit höchster Kraft

Sehr mäßigend.

Schon langsam. 13

4

Violin 2
Mendelssohn, Symphony No. 3, Mvt II
pickup to 10 before [F] - 14 before [H]

171 *dim.* *vo* *sf* *sf* *p*

183 *cresc.*

191 *ff*

198 *sf* *sf*

206

211 *ff*

216

222 *sempre ff* *ff* *G#*

228 *dim.* *p*

234

240 *p*

247 *dim.* *sempre* *dim.*

253 *Viol. I.* *8* *vo*

Violin 2
Mozart, Symphony No. 41, Mvt IV
Beginning - [C] (downbeat of m. 115)

Molto Allegro.

FINALE.

8

18

25

32

p

f

A

p

Violino II.

Violino II. Musical score for measures 43 to 111. The score is written on a single staff in treble clef, with a key signature of one sharp (F#). The tempo is marked 'Allegro' and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Measures 43 to 53: The first line of music, starting with measure 43. It features a series of eighth and sixteenth notes, with a crescendo leading to a forte (f) dynamic at the end of the line.

Measures 54 to 65: The second line of music, starting with measure 54. It continues the melodic line with various note values and rests.

Measures 66 to 71: The third line of music, starting with measure 66. It includes a half note rest in measure 71, followed by a key signature change to one sharp (F#) and a forte (f) dynamic.

Measures 72 to 77: The fourth line of music, starting with measure 72. It begins with a piano (p) dynamic and a half note rest, followed by a series of eighth notes.

Measures 78 to 83: The fifth line of music, starting with measure 78. It continues the melodic line with various note values and rests.

Measures 84 to 89: The sixth line of music, starting with measure 84. It continues the melodic line with various note values and rests.

Measures 90 to 94: The seventh line of music, starting with measure 90. It continues the melodic line with various note values and rests.

Measures 95 to 101: The eighth line of music, starting with measure 95. It includes a half note rest in measure 95, followed by a series of eighth notes, and a forte (f) dynamic at the end of the line.

Measures 102 to 110: The ninth line of music, starting with measure 102. It continues the melodic line with various note values and rests.

Measures 111: The tenth line of music, starting with measure 111. It ends with a half note rest and a key signature change to one sharp (F#).

Violin 2
Rachmaninoff, Symphony No. 2, Mvt II
11 before [33] - 4 before [35]

2/2

[32] 12

Meno mosso. ($\text{♩} = 10\frac{3}{4}$)

ppp

f molto marcato

[33] div.

sempre f

unis.

sempre f

Violino II.

13

div. *più cresc.*

più cresc.

unis. *ff*

div. *dim.* *p* *cresc.* *f* *dim.*

dim. *cresc.* *f* *dim.*

34 *p* *f* *p* *f*

unis.

dim. *pp* *sf*

35 *f* *sf* *2* *9*

Vivacissimo.

ff *sf non legato*

sf *sf* *sf* *sf* *ff* *sf*

sf p subito

sempre pp *pp*

sempre p

Smetana

Violino II.

Bartered Bride
Overture

4

sempre p

5 *cresc.*

cresc.

ff sf sf sf sf sf f pizz. marc.

poco a poco

Violin 2
Strauss, An Alpine Symphony
[138] - [142]
Top divisi line

This musical score is for the Violin 2, Top divisi line, covering measures 138 to 142 of Strauss's An Alpine Symphony. The key signature is B-flat major (two flats). The score is written on a grand staff with a treble clef and a bass clef. The tempo/mood is marked 'Geteilt.' (divided) at the beginning and 'Alle.' (Allegretto) later. Measure 138 is marked with a bracket and 'espr.' (espressivo) and 'p' (piano). Measure 139 is marked with 'p' (piano). Measure 140 is marked with 'p' (piano). Measure 141 is marked with 'cresc.' (crescendo), 'f' (forte), and 'p' (piano). Measure 142 is marked with 'dim.' (diminuendo) and 'pp' (pianissimo). The score includes various musical notations such as slurs, ties, and dynamic markings. The final measure (142) is marked 'Etwas lebhafter.' (slightly more lively) and has a '4' below it, indicating a four-measure phrase.

Hob.
Geteilt.

(138) *espr.*
p
espr.
p

(139) *p*
p

Alle.

(140)

(141) *cresc.*
f
p

(142) *dim.*
pp
Etwas lebhafter.
4