

Assistant Leader – Audition Requirements

Candidates are asked to prepare the following violin solos and orchestral excerpts:

- JS Bach – St Matthew Passion: No. 47 (solo) – b.1-8
- JS Bach – St Matthew Passion: No. 51 (solo) – b.1-13
- Mozart – Don Giovanni: Overture – b.31-76
- Beethoven – Missa Solemnis: Benedictus (solo) – b.110-134
- Schubert – Symphony No. 2: 1st movement – b.11-47
- Brahms – Symphony No. 4: 4th movement – b.33-80
- R Strauss – Four Last Songs: Beim Schlafengehn (solo) – fig. C-E
- R Strauss – Don Juan – b.1-62
- Mahler – Symphony No. 5: 1st movement – b.155-192
- Walton – Symphony No. 1: 4th movement – b.18-45

Please note the following:

- First round auditions will be screened with your identity remaining anonymous.
- For those excerpts marked with brackets [], please play within the brackets.
- Candidates do not need to adhere exactly to the handwritten bowings.
- All auditions will be heard without accompaniment.
- Sight reading may also be given.

JS Bach – St Matthew Passion: No. 47 (solo) – b.1-8

Nr. 47 Arie (Erbarme dich, mein Gott)

[illegible]

JS Bach – St Matthew Passion: No. 51 (solo) – b.1-13

Nr. 51 Arie (Gebt mir meinen Jesum wieder)

Viol. Solo

Viol. I

5

7

10

A (Gebt mir)

3

p

p

f

tr

Mozart – Don Giovanni: Overture – b.31-76

Molto Allegro

31 *p* 1 *p*

42

48 *f*

54 **A** *f p f p f p*

61 *cresc. f*

70

Beethoven – Missa Solemnis: Benedictus (solo) – b.110-134

↓

D Sostenuto ma non troppo

Preludium 28

Viola

p

→

E

Andante molto cantabile e non troppo mosso

cresc.

dim.

p

F

cresc.

dolce cantabile

pizz.

p

G

cresc.

espressivo

cresc.

cresc.

H

cresc.

f

arco

pizz.

p

cresc.

p

cresc.

p

Schubert – Symphony No. 2: 1st movement – b.11-47

Allegro vivace

11 *pp f* *f* *f*

16 *f* *f* *sf*

21 *ff sf sf*

26 *sf sf*

31 *sf sf*

36 *sf*

41 *sf*

45

Brahms – Symphony No. 4: 4th movement – b.33-80



arco *f ben marc. largamente*

B *cresc. sempre più*

espress cresc.

C *più f*

cresc. *ff*

fp

dim.

fp dim. *pp*

D *poco cresc.* *pp*

R Strauss – Four Last Songs: Beim Schlafengehn (solo) – fig. C-E

C Sehr ruhig

Solo

p espr.

2

gli altri

pp

D

E

p espr.

R Strauss – Don Juan – b1-62

Allegro, molto con brio

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

mf *ff* *fff* *ff* *pp* *ff* *p* *p* *p* *ff*

tranquillo *p* *f* *p* *crec.*

1 C molto vivo

p *p* *p* *ff*

ff

Mahler – Symphony No. 5: 1st movement – b.155-194

155 **7** Plötzlich schneller. Leidenschaftlich. Wild

160 *ff sf* *ff* *Hoed!* *sf*

165 *leidenschaftlich* *ff* *sost.* *sf* *ff* *sost.*

170 *sf* *ff*

175 *sf sf sf*

179 *ff*

183 *ff* *sf*

188 *sf*

192 *ff* **Pesante**

Walton – Symphony No. 1: 4th movement – b.18-45

102 Allegro, brioso ed ardentamente

This musical score page contains measures 18 through 45 of the fourth movement of Walton's Symphony No. 1. The tempo is marked 'Allegro, brioso ed ardentamente'. The music is written for a single melodic line in treble clef, with a key signature of one flat (B-flat major or D minor). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 19, 24, 27, 30, 33, 37, 41, and 44 are indicated at the start of their respective staves. Measure numbers 102, 103, 104, 105, and 106 are enclosed in boxes. Dynamic markings include *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *f* (forte), *ff marc.* (fortissimo marcato), and *mp* (mezzo-piano). Performance instructions include 'sost.' (sostenuto) and 'V' (crescendo). Fingering numbers (1, 2, 3, 4) are provided for several passages. The score concludes with a final measure (45) featuring a triplet of eighth notes.

19

24

27

30

33

37

41

44

102

103

104

105

106

ff

mf

p

f

ff marc.

mp

sost.

V

1

3

4

1

2

3

4

1

2

3

4