

***Associate Leader***  
***sitting 1<sup>st</sup> Violin (No2)***

**Recording**

**BRAHMS** Symphony No 2  
**MOZART** Symphony No 35 (*Haffner*)

**Live Audition**

**Round 1 (screened)**

**BRAHMS** Symphony No 1  
**BRAHMS** Symphony No 2  
**MOZART** Symphony No 35 (*Haffner*)  
**RIMSKY-KORSAKOV** Scheherazade

**Round 2 (unscreened)**

**MOZART** Violin Concerto (own choice)  
(exposition of first movement – no cadenza)

**Orchestral Excerpts**

**BRAHMS** Symphony No 1  
**BRAHMS** Symphony No 2  
**MOZART** Symphony No 35 (*Haffner*)  
**RIMSKY-KORSAKOV** Scheherazade  
**TCHAIKOVSKY** Swan Lake

*Please prepare sections marked in brackets [ ]. If no brackets marked please prepare the whole excerpt.*

**Successful candidates will be invited to play Dvorak Terzetto, in advance of trials being awarded.**

1/2

# Johannes Brahms Symphony No. 2 in D Major, Op. 73

## Violine I

Allegro non troppo  
K-B  
2. Mal

11 Fl.  
p dolce

21 dim.

30 10 Ob. A  
p dolce

48 1 Fl. p

54 cresc. f sf

62 sf sf p B

69 dim.

77 C  
p sempre dolce

80

88 dolce

2  
2

Brahms — Symphony No. 2 in D Major

Violine I

2

101 **D** *p sempre*  
(quasi ritenente)

110 *cresc.* **E** *f sf ben marc.*

120 *sf marc.*

126 *f*

132 *ff poco f espr.*

140 *cresc.*

150 **F** 5 *ff* *Fag. I*

164 *p*

168 *dim.* *pp*

174 1

178 2 *p sempre*

187 *cresc.*

Sinfonie in D  
 („Haffner - Sinfonie“)  
 KV 385

1/2

W.A.Mozart

Allegro con spirito

15

20

23 sciolto

27

33

39

44

48

63

60

67

Mozart - Haydn 2/2

Violino I

Handwritten musical score for Violino I, measures 72-138. The score is written on ten staves in treble clef with a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *sf* (sforzando), *p* (piano), and *f* (forte) are present. Performance instructions include accents (*v*), slurs, and trills (*tr*). Several measures are marked with boxed letters: **C** at measure 92, **C1** at measure 104, **D** at measure 126, and **D1** at measure 138. A large bracket is drawn over measures 72-80. Measure numbers 72, 77, 80, 86, 92, 98, 104, 110, 119, 126, 132, and 138 are clearly visible at the start of their respective staves.

Violine I

74

Handwritten notes: **D**, *f di*, *dolce*, *f*, *espr.*, *mp dim.*

Brahms Symphony No. 1. Mv II

80

Solo

Handwritten notes: **E**, *espr.*, *cresc.*, *f*, *p*, *cresc.*

88

Handwritten notes: *f*, *mf*, *p*, *cresc.*

98

Handwritten notes: **F**, *espr.*, *p*

103

Handwritten notes: *dim.*, *pp*, *p*, *pp*

109

Handwritten notes: *mf*, *p*, *pp*, *pizz.*, *arco*

118

RLPO  
12

1  
4

ROYAL LIVERPOOL  
PHILHARMONIC SOCIETY

# SCHEHERAZADE.

Suite symphonique.

Violino I.

I.

N. Rimsky - Korsakow, Op. 35.

12

**Largo e maestoso.**  
*ff pesante*

**Recit. Lento.**  
*Solo.*  
*espress.*

**Allegro non troppo.**  
*Tutti Violini.*

*do poco a poco*

**Tranquillo.**  
12

EDWIN F. KALMUS, Publisher of Music, New York . N. Y.

RL95

B

# Scheherazade

2/4

2

## Violino I.

Clar. I. A.

C Solo.

8 9 10 11

tti Viol.

*f non legato*

*ff*

*F 2*

The image shows a page of handwritten musical notation for the first violin part of the 'Scheherazade' movement. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with measure 8, which contains a whole rest. Measures 9, 10, and 11 are marked with measure numbers. The notation is dense, featuring many slurs, accents, and dynamic markings. A bracket labeled 'C Solo.' spans measures 9, 10, and 11. Another bracket labeled 'tti Viol.' spans measures 10 and 11. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. Handwritten annotations include 'ff' (fortissimo) and 'F 2' at the end of the page. The page number '2' is in the top right corner, and a circled 'B' is in the top left corner.



# Scheherazade

3/4

4

## Violino I. ✓

Tranquillo. **L** 10 **M**

*espressivo*

6 Viol. Solo. **1** Tutti. **1** pizz.

## II.

Recit. Lento. Solo. **2** **3**

*espressivo*

Cad. **3** **2** **4** **0**

*rit. assai.*

Andantino. **8** **19** **1** A **20** **Oboe** **B** Poco più mosso. (Tempo giusto.) Tutti. **p** grazioso.

Strip-tease!

# Scheherazade

4/4

14

## Violino I.

### IV.

*Allegro molto.*

*Recit. Lento.*  
*Cad. Solo.*

*p capriccioso*

*Allegro molto e frenetico.*

*ff*

*tr.*

*dim.*

*p*

*Recit. Adagio.*  
*Cad. Solo.*

*con fo*

*vivo.*

*dim.*

*20*

*p*

*rit. molto*

*lunga*

*Bn*

*fort*

*C 2*

*pizz.*

*f*

The musical score consists of ten staves. The first staff is marked 'Allegro molto.' and contains a melodic line with various ornaments and dynamics. The second staff is marked 'Recit. Lento.' and features a 'Cad. Solo.' section with triplet patterns and a 'p capriccioso' dynamic. The third and fourth staves continue the 'Allegro molto e frenetico.' section with 'ff' dynamics and trills. The fifth staff is marked 'Recit. Adagio.' and includes a 'Cad. Solo.' section with a 'con fo' dynamic. The sixth staff is marked 'vivo.' and contains a 'pizz.' section with a '20' measure marker. The seventh and eighth staves are marked 'Bn' and 'fort'. The ninth and tenth staves are marked 'C 2' and 'pizz.', ending with a 'f' dynamic.

# Tchaikovsky Swan Lake Suite

## № 4 Scene.

### Violini I

Andante

Cadenza arpa

riten. molto

Musical staff for Cadenza arpa, starting with a fermata and a 7-measure rest.

1 Andante non troppo

con sordino

con molta espressione

Solo

Altri

Musical staves for Solo and Altri parts, beginning with a first ending bracket and dynamic markings.

Main musical staves for Violini I, featuring dynamics like *mf*, *p*, and *cresc.*, and performance instructions like *riten.*

2 Più mosso

(Violino solo)

Musical staves for the Più mosso section, including a 7-measure rest and dynamic marking *f*.

# Violini I

3

(altr!) pizz.  
BOWS DOWN p

3

3

10

3

3

3/3

V Violini I

Handwritten 'v' above the first staff. The first system consists of two staves of music. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment. The key signature is three flats (B-flat major or D-flat minor).

The second system continues the musical piece. The upper staff has several slurs and accents, and the lower staff continues with a steady accompaniment. The key signature remains three flats.

The third system is marked with a boxed number '4' at the beginning. It features a more rhythmic and percussive texture, with many notes marked with 'x' in the upper staff. The lower staff has a few notes, including a '7' and a 'mf' dynamic marking.

The fourth system is marked with a boxed number '5' at the beginning. It includes a 'pizz.' (pizzicato) instruction and a 'p' (piano) dynamic marking in the lower staff. The upper staff continues with melodic lines and slurs.

The fifth system continues the musical notation. The upper staff has several slurs and accents, and the lower staff provides accompaniment. The key signature is three flats.

The sixth system concludes the page with a large bracket on the right side. It features complex melodic lines with many slurs and accents in the upper staff, and a corresponding accompaniment in the lower staff. The key signature is three flats.

5-

# Dvorak Terzetto - Page 1 of 2

## Tercet C dur / Terzetto in C major / Terzett C-Dur

Violino I

### I Introduzione

Allegro ma non troppo ♩ = 120

Antonín Dvořák, op. 74

*mp espressivo* *f*

*p* *f* *p*

*mf* *p*

*f* *p* *fp*

*fz* *f* *ff*

*p* *molto ritard.*

*in tempo* *p*

*mf* *f* *p* *ritard.*

*in tempo*  
 mp *cresc.* *f* 30

**B**  
 p *fz* *fz*

35 *fz* *fz* [*fz*] *cresc.* [*fz*] *f*

40 *ff* *fz* *fz* *fz* *fz* *p* *dim.* *pp*

**C** 45 *cresc.* *mf* *f*

50 *p* *cresc.* *fz* *fz*

*fz* *fz* *fz* *cresc.* *fz* *ff* 55 *fz* *fz*

**D** 60 *fz* *fz* [*fz*] *p* *pp*

65 *mf* *f* *p* *pp* *poco rit.*

*in tempo* 70 *f* *dim.* *p*

75 *pp* *ff* *pp* *attacca*