



Violin Audition 2025/26

Be prepared to perform these components in your audition:

1. **One major or minor scale with arpeggio** that best demonstrates your ability level.
2. The bracketed section of **any two of the excerpts in this document**. Please choose excerpts that you can prepare thoroughly and play well; playing excerpts that are too difficult will usually lower your score. (Less advanced players can choose to play only the first excerpt.)
3. **A brief solo of your choice** that best demonstrates your playing ability. Solos should be a 2-3 minute selection performed without accompaniment.
4. **Sight reading** that will be presented by the judges at the audition.

Excerpt #1:

Peters, Melody: complete

Quarter Note = 100

Time Signature = 4/4

Allegro ♩ = 100

The musical score for Excerpt #1, Peters, Melody: complete, is written in 4/4 time with a key signature of two sharps (D major). The tempo is marked Allegro, with a quarter note equal to 100 beats. The score consists of three staves of music. The first staff begins with a bracket on the left and ends with a bracket on the right. The second staff also begins with a bracket on the left and ends with a bracket on the right. The third staff begins with a bracket on the left and ends with a bracket on the right. The music includes various dynamics: *mf* (mezzo-forte), *f* (forte), *p sub.* (piano), and *ff* (fortissimo). There are also slurs and accents throughout the piece.



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Excerpt #2:

Bach, *Brandenburg* Concerto No. 5: mvt. 1, ripieno violin, mm. 1-9

Quarter Note = 76

Time Signature = 2/2





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Excerpt #3:

Boyce, Symphony 2, mvt. 3, Violin I, mm. 17-40

Eighth Note = 160

Time Signature = 3/8

The musical notation is presented on four staves, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#). The first staff starts at measure 14 and includes a bracketed section from measure 19 to 20. The second staff starts at measure 21. The third staff starts at measure 28. The fourth staff starts at measure 34 and ends with a double bar line and a repeat sign. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.



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Excerpt #4:

Smetana, Vltava (The Moldau), Violin I, mm. 39-69

Dotted Quarter Note = 69

Time Signature = 6/8

NOTE play the top note only in the octaves in mm. 65-69

The image shows a musical score for Violin I, measures 39-69 of Smetana's Vltava. The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves. The first staff (measures 38-45) is labeled "Viol. II" and includes a bracketed section starting at measure 39 marked "arco" and "p dolce". The second staff (measures 46-54) continues the melody with dynamics "p", "sf", "p", and "dim.". The third staff (measures 55-61) starts with a repeat sign and includes dynamics "mf cresc." and "sf". The fourth staff (measures 62-69) includes dynamics "sf", "sf", "sf cresc.", "sf", and "ff", and ends with a bracketed section marked "B" and a final measure marked "2".

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Excerpt #5:

Hanson, Symphony No. 2, mvt. I, Violin I, mm. 99-120

Quarter Note = 56

Time Signature = 4/4

NOTE play top notes in *divisi* passages



Lento (♩ = 56) *molto espressivo*

mp

104

mf

109

G

unis. V

f

114

H

più mosso

1

affrettando... ritard. meno mosso (♩ = 72)

1 unis. V

1-7

mf

sfz

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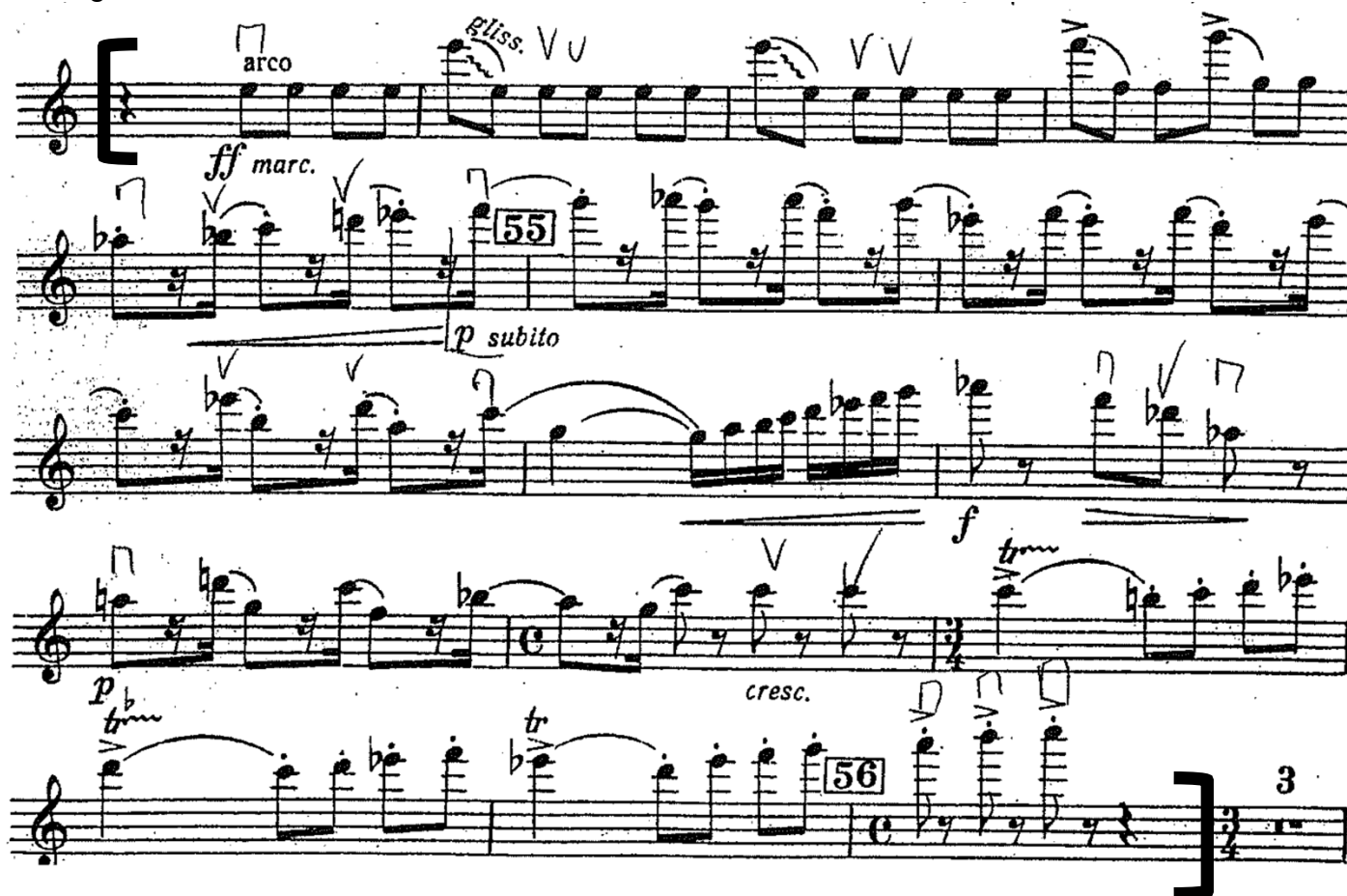
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Excerpt #6:

Shostakovich, Symphony No. 5, mvt. II, Violin I, from the 5th bar before fig. 55 to the 1st bar of fig. 56

Half Note = 138

Time Signature = 3/4



The musical score is written for Violin I in 3/4 time. It begins with a bracketed section starting at the 5th bar before figure 55 and ending at the 1st bar of figure 56. The score includes various dynamics such as *arco*, *ff marc.*, *p subito*, *f*, *p b*, and *cresc.*. It also features articulations like *gliss.*, *tr*, and *trm*. The key signature has one flat (B-flat). The score is divided into two systems, with the first system ending at figure 55 and the second system starting at figure 56. The final measure of the excerpt is a triplet of eighth notes.