

A STUDY OF ORCHESTRAL AUDITION REPERTOIRE
FOR VIOLIN

A DISSERTATION IN
Performance

Presented to the Faculty of the University
of Missouri-Kansas City Conservatory of Music
in partial fulfillment of the requirements for the degree

DOCTOR OF MUSICAL ARTS

by
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B.M., Northwestern University, 1980

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1997

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Lawrence Anthony Brandolino, Doctor of Musical Arts

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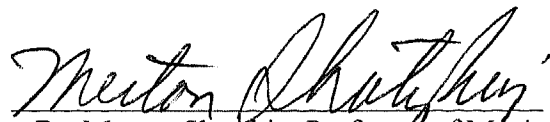
ABSTRACT

Very few colleges have a career-intensive program of orchestral audition preparation in their applied violin curriculum. This dissertation attempts to satisfy the need for a curriculum of audition repertoire study in the applied lesson. To reach this goal, the author surveyed 373 excerpts from the violin audition repertoire lists of eighteen professional orchestras to determine their most common excerpts. The focus of this document is on performance problems encountered in these excerpts with recommended solutions, such as bowings, fingerings, and metronomic markings added. Each marked excerpt is shown in a full score context in order to demonstrate how it relates to the other instruments melodically, harmonically, rhythmically, and texturally. Problems and recommended solutions to non-traditional techniques such as glissando, col legno, and pizzicato are also examined. The dissertation concludes with interviews of concertmasters and other orchestral musicians discussing their views on audition preparation and the audition process.

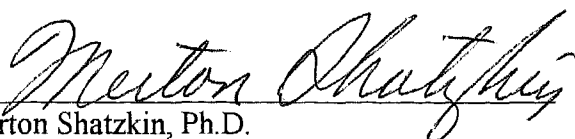
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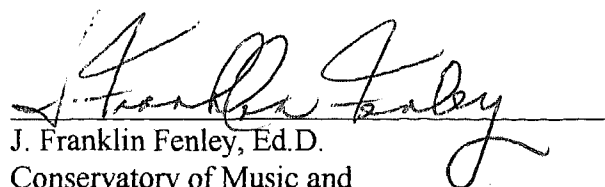
The undersigned, appointed by the Dean of the Conservatory of Music, have examined a dissertation titled "A Study of Orchestral Audition Repertoire for Violin," presented by Lawrence Anthony Brandolino, candidate for the Doctor of Musical Arts, and hereby certify that in their opinion it is worthy of acceptance.


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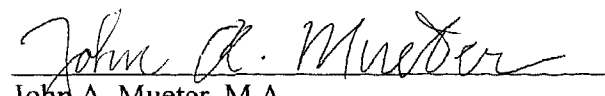
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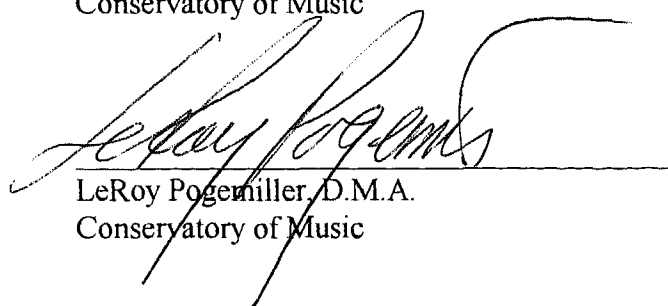
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Special gratitude go to my parents, Lucas and Lucia Brandolino, Linda Arnsmeier for her unselfish assistance typing the dissertation, and to my wife, Amy, for her assistance, patience, love, and support during this project.

CHAPTER 1

INTRODUCTION

The majority of professional performing violinists spend the bulk of their career playing in symphony orchestras. Violinists gainfully employed as concert soloists, chamber music artists, or as non-orchestral performers in conjunction with a secondary teaching position are in the minority. The supply for orchestral positions far exceeds the demand. Even so, it seems that college performance majors train more as concert soloists or chamber music players than as orchestral players. Perhaps there exists a disparity between students' preparation during college and what they actually encounter when auditioning for a realistic career, such as an orchestral position. There may be several reasons for this: (1) solo literature might be more interesting to practice, as orchestral parts are incomplete without the entire orchestral texture; (2) many teachers might assume that students get enough orchestral playing experience in their college orchestras; (3) teachers might feel that orchestral parts, which are accompanimental in nature, have no pedagogical value; and (4) teachers and students might presume that it is safe to play the same part with many others in a section because mistakes can be concealed within a thick texture or loud dynamics in unexposed passages. The danger in the latter is not only permitting mistakes, but not noticing problems such as tone quality and intonation as a result of the texture and dynamics. Unfortunately in an orchestral audition, the applicant plays alone where every

detail of the playing is heard.

It is important to continue to train promising students for chamber music and solo careers as long as they understand the market for these scarce professions. More emphasis should be placed, however, on the importance of orchestral repertoire study in addition to the skills obtained through study of scales, etudes, sonatas, short pieces, and concertos. Students need to be aware of the realistic market for performing violinists if they are to be adequately prepared for a professional career upon graduation. Further discussion of this can be found in Chapter 5.

Not many colleges have a career-intensive program of orchestral audition preparation in their undergraduate or graduate applied violin curriculum. The author has found no such degree program offered other than the Master of Music degree in Orchestral Performance at the Manhattan School of Music in New York City. At some schools, in order for a student to study orchestral literature privately, he or she can propose an independent study or special projects course in orchestral repertoire. This has occurred with myself and a number of violin students throughout the country. In my case, the course was taught for one quarter at Northwestern University by Edgar Muenzer and Charles Pickler from the first violin section of the Chicago Symphony Orchestra. It was treated like an applied lesson, meeting one hour every week and covering a variety of orchestral excerpts for violin.

This dissertation attempts to satisfy the need for a curriculum of audition repertoire study in the applied violin lesson. A planned curriculum is presented in Chapter 4. To reach this goal, the author surveyed 373 excerpts from the audition repertoire lists of eighteen professional orchestras to determine their most common

excerpts. The focus of this document is on performance problems encountered in these excerpts with recommended solutions, such as bowings, fingerings, and metronomic markings added. All excerpt examples come from first violin parts except Example 32, which is from a second violin part. When referring to pitch names, the more common Helmholtz system is used, where middle C is written as c^1 (Shatzkin 1993, 3). Beginning on page 28 each marked excerpt is shown in a full score context in order to demonstrate how it relates to the other instruments melodically, harmonically, rhythmically, and texturally. These excerpts are also intended to be used as a course of study (presented in Chapter 4) in conjunction with Orchestral Excerpts, volumes 1, 2, and 3, by Josef Gingold. The problems and recommended solutions to non-traditional techniques such as glissando, col legno, and pizzicato are examined in Chapter 2 and may also serve as a course of study. The dissertation concludes with interviews of concertmasters and other orchestral musicians discussing their views on audition preparation and the audition process.

Research methods consisted of: (1) selecting and writing to forty-five professional orchestras from a list of 856 American orchestras (Musical America 1996, 266-368) for the excerpt survey (see Appendix C, page 178); (2) examining through personal performance, consulting numerous editions, and analyzing several recordings of the twenty-six most-often-used excerpts for bowings, fingerings, metronomic markings, and problems such as spiccato, shifting, and irregular bowing patterns; (3) consulting books and periodical articles about auditions; and (4) conducting interviews regarding the audition process with current and former concertmasters of the Baltimore Symphony, Cleveland Orchestra, Philharmonia of Kansas City, Pittsburgh Symphony, and Saint Louis Symphony.

CHAPTER 2

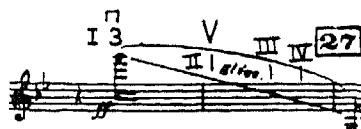
PERFORMANCE PROBLEMS IN NON-TRADITIONAL TECHNIQUES

One way of studying orchestral literature is by using published excerpt books. These parts do not include a thorough examination of non-traditional techniques such as glissando, col legno, tremolo, sul ponticello, and pizzicato which appear in many orchestral works of the nineteenth and twentieth centuries. Some etude books, primarily Hypostasis: Twelve Studies in Modern Violin Virtuosity by Adia Ghertzovici, provide a few exercises with this material (Ghertzovici 1975, 1-27) but do not fully address the problem. Non-traditional technique exercises need to be incorporated into the training of orchestral violinists. This chapter provides a brief survey of those problems with recommended solutions.

Glissando

Glissandos on one string do not pose many problems, but cross-string glissandos are difficult to execute. Ravel's La Valse offers good examples of cross-string glissandos. Most of the range of the instrument is required (see Example 1, page 5). The execution of this example would not be effective if played as a true glissando on the G string as implied because of the difficulty in finding the top g^3 after only one beat rest. In addition the quality of sound would be thin and the dynamic level would be less than *ff* because a very short length of string is

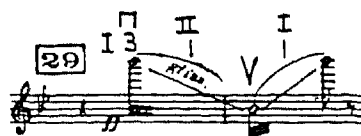
vibrating in that high position.



Example 1. Ravel, *La Valse*, Two before Rehearsal No. 27 to No. 27. (Unless otherwise stated, all musical examples come from public domain works.) Reprinted from Maurice Ravel, *La Valse*, Durand et Cie. 39 (Paris, 1921).

The execution of this glissando involves all four strings in four continuous steps: (1) slide with the third finger on the E string down to a^2 in first position; (2) using the first finger for the next three steps, slide from $g^{\#2}$ on the A string to the open a^1 ; (3) then slide from $g^{\#1}$ on the D string to the open d^1 ; and (4) slide from $c^{\#1}$ to the open g (Mary Ann Greif, violin masterclass, 1982). The approximate three-second duration of this glissando should be evenly timed across all four strings.

Performing Example 2 on one string would be impractical for the same reasons as in Example 1. Again the execution is in four continuous steps but slightly different than Example 1 because of the ascending glissando: (1) repeat step 1 above, (2) slide with the first finger from $g^{\#2}$ on the A string down to b^b1 ,



Example 2. Ravel, *La Valse*, Rehearsal No. 29 to Two after No. 29. Reprinted from Maurice Ravel, *La Valse*, Durand et Cie. 42 (Paris, 1921).

(3) slide up with the first finger from b^{b1} to third finger $g^{\#2}$ on the A string, (4) then slide from a^2 on the E string up to g^3 with the first finger.

Col Legno

Many violinists play col legno by tilting the stick away from the bridge and bow with a crooked wrist. This method is effective but somewhat restrictive in faster tempos because the wrist will tend to lock. For a more facile execution of the col legno and for more control in faster tempos, tilt the stick towards the bridge by straightening the thumb. An extended col legno passage occurs in the Fantastic Symphony of Berlioz. Taking into consideration the quick tempo of Example 3 and its original irregular bowing pattern, the use of a ricochet bowing is appropriate for the sixteenth notes.



Example 3. Berlioz, Fantastic Symphony, Movement 5, Measures 448-55.
Reprinted from Hector Berlioz, Fantastic Symphony, W.W. Norton & Co., Inc.
188-89 (New York, 1971).

Tremolo

Continuous use of tremolo (see Example 4, page 7) can be fatiguing to the bow arm. The symphonies of Bruckner are notorious for their abundance of tremolo passages. In the Symphony No. 4 example, the melodic tremolos in measures 57 to 62 and 65 to 70 are of primary importance. Occurring simultaneously are similar melodies and rhythms which are in the woodwinds and

the brasses. Bow arm strength should be used for the melodic tremolos but reduced for the non-melodic tremolos. The latter, appearing in measures 55 to 56 and 63 to 64, are accompanimental and of secondary importance. Even though the marking is *ff*, clarinets, bassoons, and the remaining strings are playing thematic material.

The image displays two staves of musical notation. The first staff, labeled with measure number 55, shows a tremolo pattern with a dynamic marking of *ff (f)*. The second staff, labeled with measure number 63, also shows a tremolo pattern with a dynamic marking of *ff*. The notation includes various accidentals and articulation marks, such as accents and slurs, indicating the specific performance requirements for these passages.

Example 4. Bruckner, *Symphony No. 4*, Movement 1, Measures 55-70. Reprinted from Anton Bruckner, *IV. Symphonie Es-Dur* [Symphony No. 4 in E-flat Major], Musikwissenschaftlicher Verlag 6-7 (Vienna, 1953).

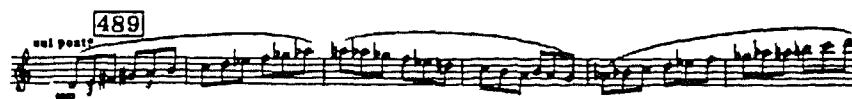
So the melody can emerge through the loud volume of sound, it is suggested that the first down-bow stroke of the tremolo be attacked then the dynamic dropped to *f* for two measures. This reduction of dynamic can lessen the right-arm fatigue most often associated with the continuous playing of tremolos.

Sul Ponticello

The technique of *sul ponticello* is more commonly used in the twentieth century than it was in the nineteenth century. The performance problem with this technique is controlling the bow in order to remain close to the bridge, especially during an extended passage. An effective *sul ponticello* sounds very nasal and penetrating from the increased amount of audible overtones. The effect should

sound unusual as implied by the indications "normal," "natural," or "ordinary" when the usual sound returns (Shatzkin 1993, 25).

An extended sul ponticello appears in a forty-three measure long passage in Bartok's Concerto for Orchestra (see Example 5). Bartok specifies in the score that



Example 5. Bartok, Concerto for Orchestra, Movement 5, Measures 489-94. Copyright 1946 Hawkes & Son (London) Ltd., Copyright Renewed. Reprinted by permission of Boosey & Hawkes, Inc.

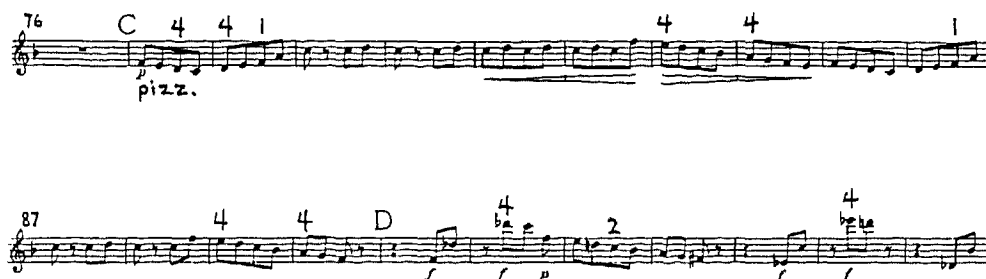
the sul ponticello is to be played "as near the bridge as possible" (Bartok 1946, 129). The passage poses more problems, including playing consistently *pp* and making smooth string crossings. Practicing these problems and becoming comfortable with them before adding the sul ponticello is recommended. Controlling the bow in order to remain close to the bridge can be made easier by moving the right arm and bow back so that the contact point changes.

Pizzicato

This section only deals with right-hand pizzicato and its problems since left-hand pizzicato is not often required in orchestral music. Quick changes from arco to pizzicato and conversely present problems of coordination: (1) setting the right hand for the pizzicato and (2) gripping the bow for the arco. In most cases the bow grip must be retained while playing pizzicato with an extended finger as in Ravel's La Valse, rehearsal no. 60. In some cases the pizzicato can be played with

the left hand to accommodate the arco.

The entire third movement of Tchaikovsky's Symphony No. 4 (see Example 6) requires the exclusive use of right-hand pizzicato. Problems encountered here are accuracy, right-hand fatigue, speed, and dynamics. Playing this passage with



Example 6. Tchaikovsky, Symphony No. 4, Movement 3, Measures 76-97.
Reprinted from Peter Ilyitch Tchaikovsky, Fourth, Fifth and Sixth Symphonies,
Dover Publications, Inc. 85 (New York, 1979).

the right thumb placed or not placed against the fingerboard is a personal matter as is playing pizzicato with the index or middle finger. Placing the thumb against the fingerboard may improve accuracy but limits the speed at which the passage can be performed. With no thumb, there is freer hand movement, more flexibility, and less tension in the right hand. Practicing slowly and gradually increasing the tempo with a metronome is recommended.

A callus on the index finger may cause notes to sound louder than desired. This is due to the hard and thick skin of the callus plucking the string in the same manner as a plectrum plucking a guitar string. If this is the case, plucking the string with the middle finger is suggested. This finger has more fatty tissue (Thomas 1993, 2000) than the index finger, thus creating a softer dynamic which is

especially useful in measures 77 to 90 (see Example 6, page 9).

The contact point of the pizzicato finger should be close to the end of the fingerboard where there is more plucking space between strings as opposed to the middle of the fingerboard. The *forte* dynamic in measures 91, 92, 95, and 96 can be executed by plucking closer to the bridge without producing an undesirably harsh sound. Practicing one note at a variety of dynamic levels and contact points can help improve the execution of dynamics in pizzicato.

Fingering decisions in pizzicato passages are important because the string will be more resonant when its length is greater. If the passage in Example 6 is played in a higher position, such as third position, the pizzicato will tend to have a drier quality, so first- and second-position fingerings are suggested. Using no open strings is recommended since the open-string sound has a tendency to be louder than fingered notes and may affect the evenness of the passage. If open strings are used, they can be played with a lighter touch. Avoidance of the strident E string during measures 82 to 89 is advised considering the character of this excerpt. Practicing pizzicato passages arco may help with fingering decisions.

Instructional material focussing on glissando, col legno, tremolo, sul ponticello, pizzicato, and their performance problems is rare. This chapter has presented only a survey of the most significant non-traditional orchestral techniques and their problems. Instruction and practice of these techniques is an important component in the training of orchestral violinists.

CHAPTER 3

MOST-OFTEN-USED AUDITION EXCERPTS

This chapter offers a compilation of performance problems associated with the twenty-six most-often-used violin audition excerpts. The excerpts appear on pages 28 to 175 (Examples 7 to 32) and were gathered from the survey in Appendix D. Eighteen American orchestras, representing a variety of geographical locations and budgets, responded to the survey. The orchestras surveyed are not classified by population, but by annual operating budget (Musical America 1996, 226). The budget categories are: (1) "AA" or major orchestras (Boston, Cincinnati, Chicago, Houston, Philadelphia, Pittsburgh, and Saint Louis) \$10,000,000 and higher; (2) "A" orchestras (Columbus, Kansas City, North Carolina, and Rochester) between \$3,600,000 and \$10,000,000; (3) "B" orchestras (Cedar Rapids, Charleston, Colorado Springs, Omaha, and Tulsa) \$1,050,000 to \$3,600,000; and (4) "C" orchestras (National Repertory and South Dakota) between \$260,000 and \$1,050,000.

These orchestras sent their lists of excerpts and the number of orchestras requiring each excerpt was tallied. Some orchestras specified which movement or measures of a movement were required while other orchestras were not as specific. Regarding the latter, if an orchestra asked for Schumann's Symphony No. 2, all of the movements were tallied separately, even though an experienced auditioner knows that the second movement, Scherzo, will probably be the only movement

requested. This is also indicated by the frequency of requests for the Scherzo on many audition lists. My own experience on audition committees and as an auditioner, along with interviews of concertmasters from major orchestras and specific requirements on some lists, have helped determine the locations in an excerpt that are generally required. The twenty-six excerpt examples are based on that knowledge.

The most noticeable results of the survey were the sixteen requirements of R. Strauss' Don Juan, twelve of the Scherzo from Schumann's Symphony No. 2, and eleven of the Scherzo from A Midsummer Night's Dream by Mendelssohn. The concertos most often used were the first movements of the following: (1) Brahms (ten), (2) Tchaikovsky (nine), and (3) Sibelius (nine). Additional repertoire was tallied (see Appendix D) including more violin excerpts, concertmaster and associate/assistant concertmaster solos, first violin parts of string quartets, and solo pieces. This list puts into perspective the scope of the repertoire violinists could encounter at auditions. There are approximately 838 other professional orchestras in the United States (from Musical America's listing of 856 orchestras) and many foreign orchestras that might ask for other material. The lists in this dissertation do not include repertoire that might be required by foreign orchestras.

Problems Encountered in the Excerpts

Tables 1 and 2 cross-reference performance problems with their corresponding excerpts. The most striking feature of Table 1 is the large amount of performance problems with excerpt example numbers 7, 8, 9, 11, 12, 13, 15, 16, 17, 18, and 25. This does not necessarily mean that the other excerpts are not also difficult.

TABLE 1

A LIST OF PERFORMANCE PROBLEMS BY EXCERPT (IN ORDER OF
FREQUENCY OF REQUIREMENT BEGINNING WITH THE
MOST-OFTEN-USED EXCERPT)

Composer, Excerpt Name	Example Number	Performance Problems
R. Strauss, <u>Don Juan</u>	7	arpeggio, chromatic, shifting, spiccato, tempo
Schumann, <u>Sym. No. 2</u> , mvt. 2	8, 9	arpeggio, chromatic, extension, shifting, spiccato, tempo
Mendel., <u>Mid. Nt. Dm.</u> , Scherzo	10	shifting, spiccato, tempo
Mozart, <u>Sym. No. 39</u> , mvt. 2	11, 12	accompaniment, extension, legato, ornamentation, shifting
Mozart, <u>Sym. No. 39</u> , mvt. 4	13	extension, irregular bowing, shifting, spiccato, tempo
Brahms, <u>Sym. No. 1</u> , mvt. 1	14	accent, legato, martele, shifting
Brahms, <u>Sym. No. 4</u> , mvt. 3	15, 16	arpeggio, enharmonic, extension, martele, shifting, tempo
Mendel., <u>Sym. No. 4</u> , mvt. 1	17, 18	legato, ornamentation, shifting, spiccato, tempo
Beethoven, <u>Sym. No. 3</u> , mvt. 3	19	spiccato
Beethoven, <u>Sym. No. 9</u> , mvt. 3	20	legato, shifting, rhythm
Brahms, <u>Sym. No. 3</u> , mvt. 1	21	arpeggio, expression
Brahms, <u>Sym. No. 4</u> , mvt. 1	22	arpeggio, extension, martele, shifting
Mozart, <u>Sym. No. 35</u> , mvt. 4	23, 24	irregular bowing, shifting, spiccato, tempo
Brahms, <u>Sym. No. 2</u> , mvt. 1	25	martele, legato, rhythm, shifting, skipping strings
Brahms, <u>Sym. No. 2</u> , mvt. 2	26	legato, shifting
Brahms, <u>Sym. No. 4</u> , mvt. 2	27	expression, shifting
Brahms, <u>Sym. No. 4</u> , mvt. 4	28	bariolage, extension, legato, shifting

Table 1. Continued.

Composer, Excerpt Name	Example Number	Performance Problems
Mozart, <u>Sym. No. 39</u> , mvt. 1	29, 30	legato
Mozart, <u>Sym. No. 35</u> , mvt. 1	31	ornamentation, tempo
Mozart, <u>Magic Flute Ov.</u> ,	32	accent, accompaniment, spiccato

Note: Some performance problems were adapted from James E. Smith, 1966, Using orchestral excerpts as study material for violin, Urbana, Illinois: American String Teachers Association.

TABLE 2

A LIST OF AUDITION EXCERPTS BY PERFORMANCE PROBLEM

Performance Problem	Example Number
accent	14, 32
accompaniment	12, 32
arpeggio	7, 8, 9, 15, 16, 21, 22
bariolage	28
chromatic	7, 8, 9
enharmonic	16
expression	21, 27
extension	8, 9, 11, 12, 13, 15, 16, 22, 28
irregular bowing	13, 24
legato	11, 12, 14, 17, 18, 20, 25, 26, 28, 29, 30
martele	14, 15, 16, 22, 25
ornamentation	12, 17, 18, 31
rhythm	20, 25
shifting	7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 20, 22, 23, 24, 25, 26, 27, 28
skipping strings	25
spiccato	7, 8, 9, 10, 13, 17, 18, 19, 24, 32
tempo	7, 8, 9, 10, 13, 15, 16, 17, 18, 23, 24, 31

The most notable results in Table 2 are the considerable number of shifting problems in the excerpts. Other important results are the amount of legato, spiccato, and tempo problems associated with the excerpts. Table 2 can also serve as a guide for using excerpts as pedagogical exercises on particular problems (Baldwin 1995, 51).

Edited Excerpts

Many orchestral repertoire books contain random excerpts or complete parts which are partially edited. These are valuable for becoming familiar with the literature and as sight-reading material, but these compilations generally neglect to offer assistance (through editing) with performance problems. Basic editing involves specific fingering, bowing, and tempo recommendations as seen in many of the excellent Ivan Galamian or Max Rostal editions of violin works. After these basics are in place, finer points such as style, phrasing, tone production, and musicality can be taught.

The purpose of the twenty-six most-often-used excerpts is threefold: (1) to assist the violinist by supplying excerpts with specific fingerings, bowings, and a standard range of metronomic markings based on my research through personal performance, edited parts by concertmasters, and recordings of the excerpts; (2) to pinpoint the performance problems appearing in Tables 1 and 2 which ultimately lead to finer points of playing like style, phrasing, tone production, and musicality; and (3) in the context of the full score, allow one to better understand the violin part's relationship to the other instruments by contrasting it melodically, harmonically, rhythmically, and texturally with them. Additional reasons for the presentation in score form are for correlating dynamics and articulations between

the violin part and other parts, and checking for possible inaccuracies or omissions in the violin part when compared to the score (Mozart 1974, 28).

The following points regarding editing will help clarify some of the markings in the score. A finger extension is denoted by an "x" next to the fingering as illustrated in Figure 1. Keeping one finger down while playing other fingers is



Figure 1. Finger extension.

shown in Figure 2 with a straight line marked from the stopped note until it is lifted. In order to avoid the need to move a finger from one string to the next and

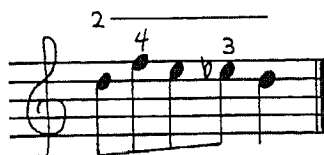


Figure 2. Keeping fingers down.

for the execution of a smooth string crossing, covering a perfect fifth with one finger (barring) is marked with the same fingering twice as shown in Figure 3a, page 17. In addition, barring (Figure 3b) can be used for smooth shifting by avoiding the extra motion of moving the finger to the next string. Omission of notes in some three- and four-string chords, as seen in Figure 4 (see page 17), is

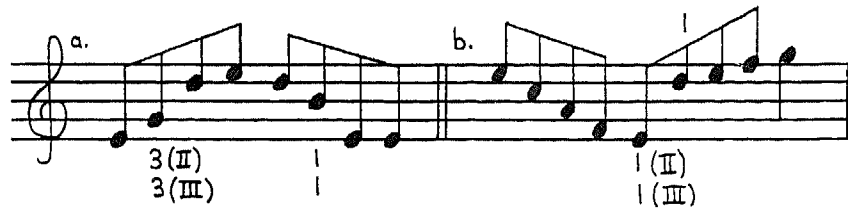


Figure 3. Covering the fifth.

suggested for reasons of style or context (may be played *divisi* in performance) and are marked with an "x" through the note.



Figure 4. Omission of notes in a chord.

For use as a course of study, the twenty-six excerpts beginning with the most requested start on page 28 in Appendix A. A proposed curriculum of study is presented in the next chapter.

CHAPTER 4

A CURRICULUM OF AUDITION REPERTOIRE STUDY

Traditionally, applied violin lessons involve teaching scales, etudes, solo pieces, and an occasional chamber music or orchestral part. That routine should not be broken because it provides students the opportunity to develop skills in pedagogy and performance and increases their knowledge of repertoire and musical styles. The author has recommended a planned program of orchestral repertoire study that includes non-traditional techniques, the most-often-used excerpts, and most of the major orchestral repertoire contained in the Gingold Orchestral Excerpts books. Because of its "comprehensive coverage of composers and musical styles" (Smith 1966, ii), these books will not only familiarize the student with the repertoire but also serve as excellent sight-reading material. This plan, seen in Table 3 (page 19), can be incorporated into normal applied lessons.

The Proposed Plan

Lessons

At least fifteen minutes of an hour lesson should be spent on orchestral literature. Over a period of thirty lessons for two semesters and at an average of nine excerpts per year, each excerpt can be taught in three lessons. Since the orchestral component is an addition to the lesson, time spent covering other material might be rearranged to fifteen minutes for technical exercises (scales,

TABLE 3

A COMPARISON OF A TRADITIONAL UNDERGRADUATE/GRADUATE
VIOLIN SYLLABUS WITH ONE INCLUDING
ORCHESTRAL REPERTOIRE

Level	Traditional	Proposed Plan (orchestral excerpt indicated by its example number)
Fr.	basic technical review	basic technical review
	scales	scales
	arpeggios	arpeggios
	etudes	etudes
	solo pieces (Classical concerto & Bach <u>Son. & Partitas</u>)	solo pieces (Classical concerto & Bach <u>Son. & Partitas</u>)
So.	current chamber music	current chamber music
	current orchestra music	current orchestra music
	.....	ex. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
	same as fr.	same as fr.
	Classical or Romantic concerto ..	classical or Romantic concerto
Jr.	.....	ex. 14, 20, 25, 26, 29, 30, 32
	.....	sight-read Gingold <u>Orch. Ex. v. 1</u>
	same as so.	same as so.
	major Romantic concerto	major Romantic concerto
	.....	ex. 11, 12, 13, 17, 18, 19, 23, 24, 27, 31
Sr.	.....	sight-read Gingold <u>Orch. Ex. v. 2</u>
	same as jr.	same as jr.
	.....	ex. 7, 8, 9, 10, 15, 16, 21, 22, 28
	.....	sight-read Gingold <u>Orch. Ex. v. 3</u>
	Gr. 1	scales .....	scales
arpeggios		arpeggios
etudes		etudes
solo pieces		solo pieces
major Romantic or 20th- century concerto		major Romantic or 20th-century concerto
Gr. 2	.....	ex. same as fr. & so.
	.....	sight-read Gingold <u>Orch. Ex. v. 1&2</u>
	same as gr. 1	same as gr. 1
	.....	ex. same as jr. & sr.
	.....	sight-read Gingold <u>Orch. Ex. v. 3</u>

arpeggios, and etudes) and thirty minutes for solo literature. Teaching approaches include: (1) assigned listening to different recordings of the same excerpt, (2) playing with a recording to get a sense of phrasing and musical scope (Rose 1991, 14), and (3) playing practice- (mock-) auditions in the violin studio class.

Practicing

An additional thirty minutes per day should be devoted to solving performance problems in orchestral excerpts and for sight-reading practice. If necessary, mark more suitable bowings and fingerings in the excerpts. Use a metronome not only for the problem of rhythmic precision, but to measure appropriate ranges of tempo for each excerpt. Attention to dynamic contrast and musical style is important. Practice going from one excerpt to the next and develop the ability to grasp the style immediately. Another important problem is the clear articulation of bow strokes, especially spiccato. Spiccato is singled out in many audition excerpts because it is a fundamental orchestral bow stroke. Mastery of this stroke is essential (Nowinski 1961, 2).

Know realistically how you sound. Use a tape recorder and check for errors with: (1) intonation, (2) rhythm, (3) tempo, (4) dynamics, (5) articulation, (6) phrasing, (7) style, (8) sound production, and (9) tone color. With poor quality audio equipment, numbers 4, 8 and 9 may be difficult to assess. Play with recordings and develop a sense of phrasing and musical scope for each excerpt. Moreover, practice mock-auditions and duplicate or visualize as many audition factors as possible, such as: (1) the stage, (2) a screen, or (3) an audition committee.

Sight-Reading

When one is sight-reading, rhythm, dynamics, and style are the first concerns; notes are secondary. Begin by checking the key signature and by scanning a sight-reading example for: (1) key changes, (2) tempo changes, (3) difficult rhythmic and technical passages, (4) rhythmic patterns, (5) arpeggio patterns, and (6) scale patterns. Ignore ornamentation if it becomes troublesome. Bowings and fingerings in an example could be helpful in some cases and harmful in others, so do not feel compelled to follow these editorial markings. A final recommendation regarding bowings and fingerings is to be conservative, not daring. Play in comfortable left-hand positions and use conventional bowings.

Juries

A jury reflects the work accomplished for one semester. Materials performed for the jury should include one or more orchestral excerpts in addition to the usual scales, etudes, or solos. These excerpts can be chosen from the list found in Table 3, page 19.

CHAPTER 5

AUDITION PREPARATION AND THE AUDITION PROCESS

The audition process would be less formidable if there were more class AA, A, and B orchestras than there are currently. These orchestras' budgets range from \$1,050,000 to over \$10,000,000 and their musicians' salaries are substantial. With up to 300 applicants for one AA orchestra position, approximately 100 are usually invited to audition (Campbell 1995b, 28). Competition is severe. In order to obtain a full-time orchestral position and make a comfortable salary, it is very important for one to be well prepared for auditions.

An audition generally consists of playing part of a concerto that demonstrates over-all technique and musicianship, playing orchestral excerpts, and sometimes performing chamber music with orchestra members or playing in rehearsals and concerts. An audition committee comprised of section leaders, usually without the conductor, listens to the preliminary auditions behind an audition screen. The small number of applicants (usually less than five) chosen for the finals play with the conductor present and generally without a screen. Finalists are sometimes asked to play in a symphony string quartet and even in the orchestra for further observation before any decisions are made. Here the committee and the symphony players can get a sense of the finalist's personality and musical interaction--their sensitivity and flexibility (Campbell 1995b, 30). For a list of first violin parts generally required for the occasional chamber music portion of

auditions see "Most-Often-Used String Quartets" in Appendix D, page 186.

The use of a screen seems to be a topic of concern. While some despise the dehumanizing aspect of the screen, others maintain its usefulness. Those in favor of the screen support the "theory . . . that anonymity puts every player on equal footing" (Campbell 1995b, 48). It eliminates discrimination, sometimes to the point of: (1) forbidding any talking by the applicant--communication is usually sent through the audition monitor and (2) carpeting the walkway to the stage area where the applicant plays to prevent gender bias. The Metropolitan Opera Orchestra uses the screen through the entire audition process for musical impartiality and attributes its dramatic improvement to this procedure. Others use the screen just for the preliminaries, then remove the screen for the finals so that personality and demeanor can be observed.

The Cleveland Orchestra's former concertmaster, Samuel Thaviu, and Laura Parks, assistant concertmaster of the Boston Symphony, are among many musicians who advise against the screen. They feel that personal contact is lost and that the personality of an applicant cannot be observed with a screen. Both Thaviu and Parks have had the experience of auditioning without a screen and appreciate the direct contact with the audition committee.

Being invited to the audition is the first step. Written resumes and taped performances make it possible for an audition committee to reduce to a manageable amount the number of applicants invited. Using a tape is encouraged for strong players with weak resumes. If one is even slightly unprepared, it is advisable not to make a tape, since in the early stages of the audition process the committee will look for any reason to eliminate applicants (Kahn, 1996, 8). Making several takes of each excerpt and transferring the best takes onto one tape

can be done by the applicant with good equipment and a live room.

The American Federation of Musicians (A.F. of M.), in association with the International Conference of Symphony and Opera Musicians (ICSOM) and the personnel managers of many orchestras, has compiled a list of violin repertoire for taped resumes. The list consists of (1) Schubert, Symphony No. 2, movement 1; (2) Brahms, Symphony No. 2, movement 2 (Example 26 in this dissertation); (3) Shostakovich, Symphony No. 5, movement 1; and (4) Prokofiev, Classical Symphony, movements 1 and 2. Although this is a standard list for taped resumes, several orchestras might require different repertoire for their tapes (Campbell 1995b, 28).

In 1984 the A.F. of M., ICSOM, the Major Orchestra Managers Conference, the Regional Orchestra Managers Conference, and the Regional Orchestra Players Association approved a set of audition guidelines, or Code of Ethical Audition Practices, for applicants as well as orchestral management. Guidelines include sending applicants the complete repertoire list once they are invited to the audition. Some lists will be long and unspecific and list an entire symphony when only a short excerpt from one movement may actually be required. Other lists are short and so specific that the audition music is sent out with the required passages marked.

"Music schools are graduating more musicians seeking orchestra positions than ever" (Truskot et al. 1982, 326). Preparing thoroughly for an audition is important. Choose a concerto with which you feel extremely comfortable. The early stages of familiarity with orchestral literature and specific excerpts is outlined in the preceding chapters. Studying with or practice-auditioning before an experienced orchestral musician who can detect mistakes or weaknesses that might

cause failure at the preliminaries is advisable. Carefully mark parts with fingerings and bowings, study the score for context, and not only listen to but play with recordings of the excerpts to develop a sense of phrasing and musical scope. "Successful candidates play and sound as though they hear an orchestra surrounding them" (Rose 1991, 14). In order to refine the excerpts, memorize as many of them as possible. Charles Pickler, now principal viola with the Chicago Symphony, was in the orchestra's first violin section for years. He played a flawless audition for the latter position entirely by memory. Charlie Vernon, the bass trombonist of the Chicago Symphony and winner of numerous auditions, " 'play[s] an audition as if it were a recital.' Many who play all the right notes, but lack personality in their sound, rarely win auditions" (Stewart 1990, 33).

I asked three concertmasters what they listen for when hearing auditions. Samuel Thaviu (formerly with the Baltimore Symphony, Cleveland Orchestra, and Pittsburgh Symphony), Linda Thomssen (Philharmonia of Kansas City), and David Halen (Saint Louis Symphony) mentioned the necessity of basics, such as consistent intonation, especially in the higher positions; good tone; the ability to blend with a section; and rhythmic solidarity. The importance of clean playing, especially in spiccato; the ability to grasp the style of each excerpt; and musicality were also cited as essential elements for a successful audition.

If unsuccessful, how you approach the post-audition period is important. This can be the most stressful part of the process. Allow time to reflect and analyze the audition in a positive way (Thomssen 1997), as must have been the case with Daniel Katzen who won the position as second horn of the Boston Symphony after taking 47 auditions. It is recommended that you not only be prepared but be persistent.

APPENDIX A

MOST-OFTEN-USED AUDITION EXCERPTS IN FULL SCORE

Don Juan.

Tondichtung von Rich. Strauss, Op. 20.

$\text{♩} = 84-88$

Allegro molto con brio.

2 grosse Fl\u00f6ten.
3. grosse Fl\u00f6te.
(auch Piccolo).
2 Oboen.
Englisch Horn.
2 Clarinetten
in A.
2 Fagotte.
Contrafagott.
1.2.
4 H\u00f6rner in E.
3.4.
1.2.
3 Trompeten in E.
3.
Posaune 1.2.
Posaune 3.
Tuba.
8 Pauken E. H. C.
Triangel.
Becken.
Glockenspiel.
Harfe.
Violine 1.
Violine 2.
Viola.
Violoncello.
Basso.

Becken mit Holzschl\u00e4gel

Metr. $\text{♩} = 84.$

glissando

Allegro molto con brio.

Example 7. R. Strauss, Don Juan, Measures 1-62. Reprinted from Richard Strauss
Tone Poems: Series 1, Dover Publications, Inc. 5-15 (Mineola, New York, 1979).
[Continues from pages 28 to 38].

6

In E.
In E.
In E.
In E.

mit Holzschlägeln Solo

pizz.
divisi

14

Flute

Piccolo

In E.

p

mf

ff

mit Holzschl.

mf

ff

arco

tutti

arco div.

arco

arco

mf

mf

21

This page of a musical score, numbered 21, contains multiple staves of music. The top section features a complex arrangement of staves with various musical notations, including dynamics such as *cresc.* and *pp*, and performance instructions like *arco* and *tutti*. A section labeled 'A' is marked with a large 'A' above the staff. The bottom section of the page shows a continuation of the musical notation, including a double bar line and further musical details.

This page of a musical score contains multiple staves of music. The notation is dense and includes various musical symbols such as notes, rests, slurs, and dynamic markings. The score is organized into systems, with each system containing several staves. The instruments represented include woodwinds (flutes, oboes, bassoons, clarinets), strings (violins, violas, cellos, double basses), and brass (trumpets, trombones, tuba). Specific markings include 'VNO' for Violino, 'OBOE', 'CLARINET', and 'TUBA'. The music features complex rhythmic patterns and melodic lines, with many notes beamed together. The overall style is characteristic of a detailed orchestral score.

32

The musical score on page 32 consists of multiple staves. The top staff features a melodic line with triplets and various rhythmic markings. Below it, several staves contain complex rhythmic patterns, some with markings like 'In R.' and 'V'. The bottom section of the page shows a continuation of the melodic line with triplets and other rhythmic elements. The page number '32' is located at the top right.

III. CONTEMPORANEOUS KEY

37

This page of a musical score, numbered 37, contains a complex arrangement of multiple staves. The top section, marked with a large 'B', features a dense texture of notes and rests across several staves. Below this, there are four staves, each beginning with the instruction 'In B.'. The bottom section of the page includes staves with various performance markings such as 'v', 'v', '2nd vB', and 'p 4x'. The notation is intricate, with many slurs, accents, and dynamic markings throughout.

50 **C** molto vivo

Fl. *in poco marcato*

ESPRESS. #do

in E. senza sordino

in E. senza sordino

in E.

in E.

C molto vivo

55

This page of a musical score, numbered 55, contains a complex arrangement of music across multiple staves. The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The upper section of the page features a dense texture with several staves, including what appears to be a vocal line and multiple instrumental parts. Dynamics range from *mp* (mezzo-piano) to *pp* (pianissimo). Performance instructions such as *cresc.* (crescendo), *molto espress.* (molto expressive), and *espress.* (expressive) are used throughout. The lower section of the page shows a continuation of the music with similar complexity, including intricate rhythmic patterns and dynamic markings like *cresc.* and *espress.*. The notation includes various note values, rests, and articulation marks, indicating a highly detailed and expressive piece.

60

This page of a musical score, numbered 60, contains a complex arrangement of multiple staves. The notation is dense, featuring various rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *pp* (pianissimo) and *sfz* (sforzando) are used throughout. The score includes several systems of staves, with some staves containing long, sustained notes or rests. The overall style is characteristic of late 19th or early 20th-century musical notation.

Example 8. Schumann, Symphony No. 2, Movement 2, Measures 1-98. Reprinted from Robert Schumann, Symphonies Nos. 1-4, Belwin Mills Publishing Corp. 156-62 (Melville, New York, n.d.). [Continues from pages 40 to 46].

SCHERZO.

Allegro vivace. $\text{♩} = 126-144$

Flauti.
Oboi.
Clarineti in B.
Fagotti.
Corni in C.
Trombe in C.
Timpani in C.G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.



7

Allegro vivace.



15 (157) 49

poco ritard. *R*

poco ritard. *R*

poco ritard. *R*

22 *tempo*

ffzsc.

ffzsc.

ffzsc.

tempo

tempo

tempo

30

4 3 2

K

38

3 4 2 2 4 2

K

45 (159) 51

52

poco ritard. a tempo

59

Musical score for measures 59-65. The score is written for a piano and includes a vocal line. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal line consists of a melodic line with lyrics. The score is marked with *pp* and *ppp* dynamics. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems, with measures 59-65. The first system contains measures 59-64, and the second system contains measures 65-65. The piano part has a complex rhythmic pattern with triplets and sixteenth notes. The vocal line consists of a melodic line with lyrics. The score is marked with *pp* and *ppp* dynamics.

66

Musical score for measures 66-72. The score is written for a piano and includes a vocal line. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal line consists of a melodic line with lyrics. The score is marked with *pp* and *ppp* dynamics. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems, with measures 66-72. The first system contains measures 66-71, and the second system contains measures 72-72. The piano part has a complex rhythmic pattern with triplets and sixteenth notes. The vocal line consists of a melodic line with lyrics. The score is marked with *pp* and *ppp* dynamics.

73

(161) 53

Musical score for measures 73-80. The score consists of six systems of staves. The first system has five staves, and the second system has six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* and *ppizz.*. There are also some performance instructions like *tr.* and *tr.* above notes.

81

Musical score for measures 81-88. The score consists of six systems of staves. The first system has five staves, and the second system has six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *ppizz.*, and *ppizz.*. There are also some performance instructions like *tr.* and *tr.* above notes.

89

Musical score for measures 89-96. The score is written for a piano and includes a variety of instruments: strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba/Euphonium), and Percussion (Timpani, Snare Drum, Cymbals). The music is in a complex, multi-measure rest system. Measure 91 features a prominent '31' marking above a woodwind staff, and measure 92 has a 'V 2' marking above a brass staff. The notation includes numerous slurs, ties, and dynamic markings.

97

Musical score for measures 97-104. This section continues the multi-measure rest system from the previous page. It features a variety of instruments including strings, woodwinds, brass, and percussion. The notation includes slurs, ties, and dynamic markings. The score is dense with musical notation, including stems, beams, and various note heads.

Example 9. Schumann, Symphony No. 2, Movement 2, Measures 362-99.
Reprinted from Robert Schumann, Symphonies Nos. 1-4, Belwin Mills Publishing
Corp. 176-78 (Melville, New York, n.d.). [Continues from pages 48 to 50].

362

Goda. ♩ = 126-144

The musical score consists of ten staves. The first four staves are vocal parts, and the remaining six are piano accompaniment. The score is marked 'Goda.' and includes a tempo range of 126-144. The key signature has one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piano part includes a sequence of numbers: 4, 1, 0, 1, 0, 0, 1, 0, 1, 0, 2, 2. The word 'sempre' is written above several notes in the vocal and piano parts. The section concludes with a double bar line and a fermata over the final notes.

370-

(177) 69

Musical score for measures 370-376. The score consists of ten staves. The top two staves are vocal lines with lyrics. The bottom two staves are guitar accompaniment, featuring complex rhythmic patterns and fretting instructions such as "3", "4x 0", "1 2", and "3 4x 0 1".

377-

Musical score for measures 377-383. The score consists of ten staves. The top two staves are vocal lines with lyrics. The bottom two staves are guitar accompaniment, featuring complex rhythmic patterns and fretting instructions such as "3", "0 1", "3 1", "3", and "1 2".

384

Musical score for measures 384-391. The score is written for a piano and includes a vocal line. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line consists of a melodic line with some rests. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part has several dynamic markings, including *mf* and *f*. There are also some performance instructions like *rit.* and *rit. to rit.* .

392

Musical score for measures 392-399. The score continues from the previous system. The piano part has a very active and rhythmic texture. The vocal line continues with a melodic line. The key signature and time signature remain the same. There are several dynamic markings, including *mf* and *f*. There are also some performance instructions like *rit.* and *rit. to rit.* . The piano part has some markings like *mf*, *f*, and *rit.* and some performance instructions like *rit.* and *rit. to rit.* .

Example 10. Mendelssohn, A Midsummer Night's Dream, Scherzo, Measures 17-99. Reprinted from Felix Mendelssohn, A Midsummer Night's Dream, Gregg Press Ltd. 55-59 (Farnborough, England, 1967). [Continues from pages 52 to 55].

J. = 84-90

Musical score for measures 84-90. The score consists of ten staves. The top five staves are for the upper strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The bottom five staves are for the lower strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. A *spiccato* marking is present in the lower string section.

24

Musical score for measures 24-33. The score consists of ten staves. The top five staves are for the upper strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The bottom five staves are for the lower strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. A *crac.* marking is present in the lower string section.

36

Musical score for measures 36-46. The score consists of nine staves. The top two staves are vocal lines with lyrics. The bottom seven staves are instrumental accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte). There are also some performance instructions like *tr* (trill) and *acc.* (accents).

47

Musical score for measures 47-56. The score consists of nine staves. The top two staves are vocal lines with lyrics. The bottom seven staves are instrumental accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music continues with complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *ppercuss.* (pianissimo percussive), *tr* (trill), *mf* (mezzo-forte), and *acc.* (accents). There are also performance instructions like *tr* (trill) and *acc.* (accents).

58

Musical score for measures 58-69. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a piano. The piano part includes a double bass line and a right-hand line. The score features various dynamics such as *pp*, *p*, and *f*, and includes performance markings like *pizz.* (pizzicato) and *arco* (arco). The piano part has a complex rhythmic pattern with many sixteenth and thirty-second notes.

70

Musical score for measures 70-83. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a piano. The piano part includes a double bass line and a right-hand line. The score features various dynamics such as *pp*, *p*, and *f*, and includes performance markings like *arco* and *pp*. The piano part has a complex rhythmic pattern with many sixteenth and thirty-second notes.

92

Musical score for page 92, measures 1-12. The score consists of five systems of staves. The first system has four staves, and the second system has five staves. The music is in a minor key and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include piano (*p*) and piano-piano (*pp*). Fingerings are indicated with numbers 0, 1, 2, and 3.

93

Musical score for page 93, measures 1-4. The score consists of five systems of staves. The first system has four staves, and the second system has five staves. The music is in a minor key and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include piano-piano (*pp*), crescendo (*cresc.*), and decrescendo (*dim.*). Fingerings are indicated with numbers 0, 1, and 2.

Example 11. Mozart, Symphony No. 39, Movement 2, Measures 1-27. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 154-55 (New York, 1974). [Continues from pages 57 to 58].

Andante con moto. $\text{♩} = 42-50$

Flauti.

Clarineti in B.

Fagotti.

Corni in Es.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

* articulation - see measure 26

11 155

18

Bassi Cello Bassi Cello

Example 12. Mozart, Symphony No. 39, Movement 2, Measures 96-125.
Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover
Publications, Inc. 159-61 (New York, 1974). [Continues from pages 60 to 62].

96 #2 $\text{♩} = 42-50$

* articulation - see measures 98 and 103

99

restez

106

ry on

114

Musical score for measures 114-120. The score consists of seven staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. There are several dynamic markings such as 'f' and 'p', and articulation marks like 'V' and '2 2'. The notation includes slurs, ties, and various fingerings.

121

Musical score for measures 121-124. The score consists of seven staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music continues with complex rhythmic patterns. There are dynamic markings like 'p' and 'f', and articulation marks like '2' and '3'. The notation includes slurs, ties, and various fingerings.

Example 13. Mozart, Symphony No. 39, Movement 4, Measures 1-104. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 167-72 (New York, 1974). [Continues from pages 64 to 69].

Finale.
Allegro. $\text{♩} = 120-135$

The first system of the musical score consists of ten staves. The top two staves are for the Violin I and Violin II parts. The next two staves are for the Viola and Violoncello parts. The bottom four staves are for the Bassoon and Double Bass parts. The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are dynamic markings such as *pp* and *f*. A *V* marking is present above the first staff. The system ends with a double bar line.

The second system of the musical score continues from the first system and consists of ten staves. The instrumentation remains the same. The music continues with the same complex rhythmic patterns. There are dynamic markings such as *f* and *pp*. A *V* marking is present above the first staff. The system ends with a double bar line. The labels "Cello" and "Basso" are written below the bottom two staves.

17

Musical score for measures 17-25. The score is arranged in two systems of five staves each. The top system contains the vocal line (soprano and alto) and the piano accompaniment (right and left hands). The bottom system contains the guitar part, with the right hand playing a complex rhythmic pattern and the left hand playing chords. The guitar part includes three measures marked with '4x' above the staff, indicating a four-measure phrase. The music is in a 4/4 time signature and features a mix of eighth and sixteenth notes.

26

Musical score for measures 26-34. The score is arranged in two systems of five staves each. The top system contains the vocal line (soprano and alto) and the piano accompaniment (right and left hands). The bottom system contains the guitar part, with the right hand playing a complex rhythmic pattern and the left hand playing chords. The music is in a 4/4 time signature and features a mix of eighth and sixteenth notes.

35

Musical score for measures 35-43. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. The upper staves contain melodic lines with various ornaments and dynamics. Measure 43 includes dynamic markings *p*, *f*, and *v*.

44

Musical score for measures 44-52. The score continues with the grand staff and piano accompaniment. The piano part has a consistent rhythmic accompaniment. The upper staves show melodic development with various ornaments and dynamics. Measure 52 includes dynamic markings *v* and *f*.

52

Musical score for measures 52-59. The score is written for a grand staff (treble and bass clefs) and includes piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several dynamic markings, including 'p' (piano) and 'pp' (pianissimo). The score is divided into two systems, with measures 52-55 in the first system and measures 56-59 in the second system. The first system has a '2' above the first measure, and the second system has a '4' above the first measure.

60

Musical score for measures 60-67. The score is written for a grand staff (treble and bass clefs) and includes piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several dynamic markings, including 'p' (piano) and 'pp' (pianissimo). The score is divided into two systems, with measures 60-63 in the first system and measures 64-67 in the second system. The first system has a '3' above the first measure, and the second system has a '2' above the first measure.

71

Musical score for measures 71-80. The score is written for a piano and includes a vocal line. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate staff for the right hand. The vocal line is in the upper staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music includes various dynamics such as *pp* and *p*, and articulation marks like accents and slurs. The piano part has a dense, rhythmic accompaniment with many sixteenth and thirty-second notes.

81

Musical score for measures 81-90. The score continues from the previous system and includes a vocal line and piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate staff for the right hand. The vocal line is in the upper staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music includes various dynamics such as *pp* and *p*, and articulation marks like accents and slurs. The piano part has a dense, rhythmic accompaniment with many sixteenth and thirty-second notes.

92

Musical score for measures 92-102. The score is written for a grand piano and includes a vocal line. The vocal line begins at measure 92 with a long note, followed by a melodic line. The piano accompaniment features a complex texture with multiple voices, including a prominent bass line and a treble line with many sixteenth notes. There are dynamic markings such as *o*, *v4*, *1*, and *V*. The key signature has two flats, and the time signature is 4/4.

103

Musical score for measures 103-106. This section continues the piano accompaniment from the previous page. It features a steady bass line and a treble line with rhythmic patterns. The key signature remains two flats, and the time signature is 4/4.

Example 14. Brahms, Symphony No. 1, Movement 1, Measures 1-70. Reprinted from Johannes Brahms, Complete Symphonies, Dover Publications, Inc. 1-5 (New York, 1974). [Continues from pages 71 to 75].

Symphony No. 1

in C Minor, Op. 68

Un poco sostenuto $\text{♩} = 86-98$

2 Flöten
f legato

2 Oboen
f legato

2 Klarinetten in B
f legato

2 Fagotte
f legato

Kontrafagott
f

4 Hörner
in C *f*
in Es *f*

2 Trompeten in C
f

Pauken in C u. G
f

1. Violine
f espr. e legato

2. Violine
f espr. e legato

Bratsche
div.
f espr. e legato

Violoncell
f espr. e legato

Kontrabaß
f pesante

Un poco sostenuto

The score is a page from a musical manuscript for a symphony. It features a full orchestral ensemble. The woodwind section includes two flutes, two oboes, two clarinets in B-flat, two bassoons, and a contrabassoon, all playing a melodic line marked *f legato*. The brass section consists of four horns (two in C and two in E-flat), two trumpets in C, and two drums (C and G), all playing a rhythmic pattern marked *f*. The string section includes first and second violins, violas, violoncellos, and a double bass, all playing a melodic line marked *f espr. e legato*. The double bass part is marked *f pesante*. Above the string staves, there are rhythmic markings: *1 v n v*, *2 v n v*, *4 v n v*, and *4 n v n*. The tempo is *Un poco sostenuto* with a metronome marking of $\text{♩} = 86-98$. The key signature is C minor and the time signature is 4/4.

S

Fl.
Ob.
Klar. (B)
Fag.
K-Fag.
(C)
Hr. (E♭)
Trpt. (C)
Pk.
1. Viol.
2. Viol.
Br.
Vcl.
K-B.

15

Fl.
Ob.
Klar. (B)
Fag.
K-Fag.
(C)
Hr. (E♭)
Pk.
1. Viol.
2. Viol.
Br.
Vcl.
K-B.

Musical score for measures 23-30. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Klar. (B)), Bassoon (Fag.), Contrabassoon (K-Fag.), Horn in C (Hr. (C)), Horn in E-flat (Hr. (Es)), Trumpet in C (Trpt. (C)), Percussion (Pk.), Violin I (1. Viol.), Violin II (2. Viol.), Trombone (Br.), Viola (Vel.), and Double Bass (K-B.). The score features various dynamics such as *pp*, *cresc.*, and *ppp*. There are also markings for *div.* and *v* (vibrato) above the strings.

Musical score for measures 31-38. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Klar. (B)), Bassoon (Fag.), Contrabassoon (K-Fag.), Horn in C (Hr. (C)), Horn in E-flat (Hr. (Es)), Trumpet in C (Trpt. (C)), Percussion (Pk.), Violin I (1. Viol.), Violin II (2. Viol.), Trombone (Br.), Viola (Vel.), and Double Bass (K-B.). The score features various dynamics such as *pp*, *ppp*, and *dizz.* (dizziness). There are also markings for *div.* and *v* (vibrato) above the strings.

4 Allegro $\text{♩} = 102-112$

35

Fl.

Ob.

Klar. (B)

Fag.

K-Fag.

(C)

Hr.

(Es)

Trpt. (C)

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B

Allegro

45

Fl.

Ob.

Klar. (B)

Fag.

K-Fag.

(C)

Hr.

(Es)

Trpt. (C)

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B

54

Fl.
Ob.
Klar. (B)
Fag.
K-Fag.
(C)
H.
(Eb)
Trpt. (C)
Pk.
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.

p
mf
f
sf
presente
piu f
piu f pesante

70

B

Fl.
Ob.
Klar. (B)
Fag.
K-Fag.
(C)
Hr.
(Eb)
Trpt. (C)
Pk.
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.

B

Example 15. Brahms, Symphony No. 4, Movement 3, Measures 1-44. Reprinted from Johannes Brahms, Symphony No. 4, Ernst Eulenburg, Ltd. 88-93 (London, n.d.). [Continues from pages 77 to 82].

III

Allegro giocoso $\text{♩} = 120-128$

The musical score is arranged in a standard orchestral format. The woodwind section includes flutes, oboes, clarinets, and bassoons. The brass section includes horns and trumpets. The percussion section includes timpani and triangle. The string section includes violins, violas, cellos, and double basses. The score features a variety of musical notations, including dynamics, articulation, and fingerings.

Instrumentation:

- Kleine Flöte
- Große Flöte
- 2 Hoboen
- 2 Klarinetten in C
- 2 Fagotte
- Kontrafagott
- I. II. in F
- 4 Hörner
- III. IV. in C
- 2 Trompeten in C
- Pauken in F-G-C
- Triangel
- Violine I
- Violine II
- Bratsche
- Violoncell
- Kontrabaß

Dynamic markings: *ff*, *ffz*

Articulation and Fingerings: Accents (>), slurs, and fingerings (3, 2, 3, 3, n, 4, 0) are present throughout the score.

This musical score page, numbered [78], contains measures 8, 10, and 11. The instruments are arranged as follows:

- Flutes (Fl.):** Two staves, both playing a melodic line with triplets and accents.
- Horn (Hb.):** One staff, playing a melodic line with triplets and accents.
- Trumpets (Kl.):** One staff, playing a melodic line with triplets and accents.
- French Horns (Fg.):** One staff, playing a melodic line with triplets and accents.
- Timpani (Kfg.):** One staff, playing a rhythmic pattern with triplets and accents.
- Horns (Hrn.):** Two staves, labeled (F) and (C), playing a rhythmic pattern with triplets and accents.
- Trumpets (Tr.):** One staff, labeled (C), playing a rhythmic pattern with triplets and accents.
- Drum (Pk.):** One staff, playing a rhythmic pattern with triplets and accents.
- Violins (Vl.):** Two staves, playing a rhythmic pattern with triplets and accents.
- Brass (Br.):** One staff, playing a rhythmic pattern with triplets and accents.
- Violoncello (Vo.):** One staff, playing a rhythmic pattern with triplets and accents.
- Double Bass (Kb.):** One staff, playing a rhythmic pattern with triplets and accents.

The score includes various musical notations such as *sf* (sforzando), accents (*>*), and triplets (*3*). Measure numbers 8, 10, and 11 are indicated at the top of the page.

14

This musical score page contains measures 14 through 17. The instruments listed on the left are Flute (Fl.), Horn (Hb.), Clarinet (Kl.), Bassoon (Fg.), Contrabassoon (Kfg.), French Horn (F), Horn in C (C), Trumpet (Tr.), Trombone (Pk.), Violin (Vl.), Trumpet (Br.), Viola (Vu.), and Cello (Kb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *p* and *pizz.* are present. The key signature is B-flat major, and the time signature is 4/4. The page number [79] is located in the top right corner.

Fl.

Hb.

Kl.

Fg.

Kfg.

(F)

Hrn.

(C)

Tr.

(C)

Pk.

Vl.

Br.

Vu.

Kb.

p

1.

p

3.

p

pizz.

p

Musical score for measures 20-30. The score includes parts for Horns (Hb., Kl., Fg.), Trumpets (Tr. (C)), Violins (VI.), Trombones (Br.), Voice (Vo.), and Basses (Kb.). Measure 20 is marked with a first ending bracket (1.) and a dynamic marking of *p*. Measure 26 is marked with a second ending bracket (2.) and a dynamic marking of *p*. Measure 30 is marked with a dynamic marking of *cresc.*

Musical score for measures 26-30. The score includes parts for Horns (Hb., Kl., Fg.), Trumpets (Tr. (C)), Violins (VI.), Trombones (Br.), Voice (Vo.), and Basses (Kb.). Measure 26 is marked with a first ending bracket (3.) and a dynamic marking of *cresc.*. Measure 30 is marked with a dynamic marking of *cresc.*. The word "Bassi" is written below the Basses staff.

This musical score page, numbered 39, features a variety of instruments. The top section includes Flutes (Fl.), Horns (Hb.), Clarinets (Kl.), Bassoons (Fg.), and Contrabassoons (Kfg.). The middle section includes Horns in F (F) and C (C), Trumpets in C (Tr. (C)), and Percussion (Pk.). The bottom section includes Trigon (Trgl.), Violins (Vl.), Brass (Br.), Voice (Vo.), and Double Basses (Kb.). The score is written in a key with one sharp (F#) and a 2/4 time signature. It begins with a *ffz* dynamic marking. The percussion part includes a snare drum line with a *tr* (trill) marking and a *ff* dynamic. The Violin part has a *3* (triple) marking. The Brass and Double Bass parts have *ffz* markings. The Voice part has *f* and *f dim.* markings. The Double Bass part has *f* and *f dim.* markings. There are also some *4x* and *1x* markings in the Violin part.

Example 16. Brahms, Symphony No. 4, Movement 3, Measures 105-67.
Reprinted from Johannes Brahms, Symphony No. 4, Ernst Eulenburg, Ltd. 99-103
(London, n.d.). [Continues from pages 84 to 88].

105 $\text{♩} = 120-128$

99

This page of a musical score contains measures 105 through 110. The tempo is marked as $\text{♩} = 120-128$. The score is for a full orchestra and includes the following parts:

- Fl. (Flute)
- Hb. (Horn)
- Kl. (Clarinet)
- Fg. (Fagott/Bassoon) with the instruction "zu 2" (two players)
- Kfg. (Kontrabaß/Double Bass)
- (F) Hrn. (French Horn)
- (C) Hrn. (Cornet)
- Tr. (C) (Trumpet)
- Pk. (Posaune/Trombone)
- Trgl. (Trommel/Drum)
- Vl. (Viola)
- Br. (Bassett/Horn)
- Vo. (Violoncello/Cello)
- Kb. (Kontrabaß/Double Bass)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The key signature has one sharp (F#).

114

zu 2

Fg.

Hrn. (C)

VI.

Br.

Vc.

Kb.

120

Fl.

Hb.

Kl.

Fg.

Hrn. (C)

VI.

Br.

Vc.

Kb.

pizz.

arco

126 130

Gr. Fl.

Kl.

Fg.

Vl.

Br.

Vo.

Kb.

131

Gr. Fl.

Hb.

Kl.

Fg.

Vl.

Br.

Vo.

Kb.

zu 2

3 4x

136 140

Fl.

Hb.

Kl.

Fg.

Vl.

Br.

Vc.

Kb.

143 150

Gr. Fl.

Hb.

Kl.

Fg.

Vl.

Br.

Vc. u. Kb.

ff Bassi

dim.

dim.

151

4 3 1 3 1 1 3 4

VI. *dim.* *p* *dim.*

Br. *dim.* *p* *dim.*

Vo. *dim.* *p* *dim.*

Kb. *dim.* *p* *dim.*

159

1x 4 1x 4 3

VI. *pp dim. sempre*

Br. *pp dim. sempre*

Vo. *pp dim. sempre*

Kb. *pp dim. sempre*

163

3 3 3 3 pizz.

VI. *ppp* *pizz.*

Br. *ppp* *pizz.*

Vo. *ppp* *pizz.*

Kb. *ppp* *pizz.*

Example 17. Mendelssohn, Symphony No. 4, Movement 1, Measures 1-110.
Reprinted from Felix Mendelssohn, Symphonies. Gregg Press Ltd. 139-44
(Farnborough, England 1967). [Continues from pages 90 to 95].

VIERTE SYMPHONIE

Mendelssohns Werke.

von

Serie 1. N° 4.

FELIX MENDELSSOHN BARTHOLDY.

Op. 90.

Allegro vivace. $\text{♩} = 150-158$

Componirt. 1822.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in A.

Trombe in D.

Timpani in E.A.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

12

Musical score for measures 12-21. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics including *cresc.* (crescendo) and *p* (piano). There are also markings for *rit.* (ritardando) and *plac.* (pizzicato) in the lower staves.

22

Musical score for measures 22-31. The score continues from the previous system and includes piano accompaniment. It features complex rhythmic patterns and dynamics such as *sfz* (sforzando), *spicc.* (spiccato), and *arco* (arco). The notation includes many slurs and accents, indicating a technically demanding passage.

33

Musical score for measures 33-42. The score consists of five systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system features a piano solo with a melodic line and a bass line. The fourth system continues the piano solo with a melodic line and a bass line. The fifth system concludes the piano solo with a melodic line and a bass line. Dynamics include *dim.*, *rit.*, *stacc.*, *alaco.*, *primo.*, and *p*.

43

Musical score for measures 43-52. The score consists of five systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system features a piano solo with a melodic line and a bass line. The fourth system continues the piano solo with a melodic line and a bass line. The fifth system concludes the piano solo with a melodic line and a bass line. Dynamics include *cresc.*, *mf*, *f*, and *ff*.

54

Musical score for measures 54-64. The score is written for a piano and includes staves for the right and left hands. It features a variety of musical notations, including chords, arpeggios, and melodic lines. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with dynamics such as *mf* and *f*, and includes performance instructions like *rit.* and *tr.*. Measure numbers 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, and 64 are indicated at the beginning of their respective staves.

65

Musical score for measures 65-74. This section of the score is characterized by dense, rhythmic patterns, primarily consisting of sixteenth and thirty-second notes. The notation is complex, with many beamed notes and intricate chordal structures. The key signature remains one sharp (F#) and the time signature is 4/4. Dynamics include *mf*, *f*, and *slacc.* (slaccato). Measure numbers 65, 66, 67, 68, 69, 70, 71, 72, 73, and 74 are indicated at the beginning of their respective staves.

76

Musical score for measures 76-85. The score is written for a piano and includes a vocal line. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line is in a higher register and includes some melodic flourishes. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is marked with dynamics such as *ff* and *mf*.

86 A

Musical score for measures 86-94. This section is marked with a large 'A' and contains a variety of musical textures. It includes a vocal line and a piano accompaniment. The piano part features several passages with triplets and sixteenth-note runs. The score is marked with dynamics such as *pp*, *mf*, and *stacc.*. The key signature remains two sharps (F# and C#), and the time signature is 4/4.

A

M.B.A.

97

Musical score for measures 97-106. The score is written for a piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has a melodic line with some rests. Performance markings include *sempre slacc.* (measures 97-100), *sempre pp e slacc.* (measures 101-106), and *pp* (pianissimo) in the piano part. There are also markings for *plz.* (pizzicato) in the piano part. The piano part has several multi-measure rests: 1, 2, 11, 1x, 4x, 4, 1.

107

Musical score for measures 107-116. The score is written for a piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has a melodic line with some rests. Performance markings include *pp* (pianissimo) in the piano part. There are also markings for *pp* in the piano part. The piano part has several multi-measure rests: 4, 3, 4, 2.

Example 18. Mendelssohn, Symphony No. 4, Movement 1, Measures 507-86.
Reprinted from Felix Mendelssohn, Symphonies. Gregg Press Ltd. 163-66
(Farnborough, England 1967). [Continues from pages 97 to 100].

507 (più animato) ♩.: 156-162 F

(163) 25

Musical score for measures 507-517. The score is written for a piano and includes a vocal line. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The vocal line is marked with dynamics such as *ff*, *pp*, *dim.*, *alacc.*, *p*, and *leggiero*. There are also performance instructions like *divisi* and *plzz.* (possibly *plz.*). The key signature has one sharp (F#) and the time signature is 3/4. The measure numbers 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, and 517 are indicated at the beginning of their respective staves.

Musical score for measures 518-527. This section continues the piano and vocal parts. The piano part includes a section marked *sempre alacc. e p* (sempre allargando e piano) with a tempo change. The vocal line continues with various dynamics and phrasing. The key signature remains one sharp (F#) and the time signature is 3/4. The measure numbers 518, 519, 520, 521, 522, 523, 524, 525, 526, and 527 are indicated at the beginning of their respective staves.

528

Musical score for measures 528-536. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and includes a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics including *p*, *mf*, *mp*, *f*, and *ff*. Performance instructions include *cresc.*, *arco*, and *sempre cresc.*. The piano part includes fingerings (1, 2, 3, 4) and articulation marks.

537

Musical score for measures 537-545. The score continues for the string quartet and piano. Dynamics include *f*, *ff*, and *cresc.*. Performance instructions include *arco*. The piano part includes complex rhythmic patterns with fingerings (2, 3, 4, 2, 3, 4, 2) and articulation marks.

547

Musical score for measures 547-556. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#). The score includes various dynamics such as *p* and *pp*, and includes performance instructions like *4x* and *103*. The notation is dense and includes many slurs and ties.

557

Musical score for measures 557-566. This section continues the string quartet score. It features a more melodic and lyrical style compared to the previous section, with many slurs and ties. The key signature remains one sharp. The score includes dynamics such as *f*, *pp*, and *creac.* (crescendo). The notation includes various rhythmic values and includes performance instructions like *4x* and *103*.

567

Musical score for measures 567-576. The score is written for a piano and includes a variety of instruments: two staves of strings (Violins I and II), two staves of woodwinds (Flutes and Clarinets), two staves of brass (Trumpets and Trombones), a piano (right and left hand), and a double bass. The music is in a key with one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* and *f*. The piano part includes several trills and grace notes.

577

Musical score for measures 577-606. This section continues the piece with similar instrumentation and complexity. It features a prominent woodwind melody in the upper staves, often marked with accents and slurs. The piano part continues with intricate rhythmic figures and trills. The score includes dynamic markings like *f* and *ff*, and various articulation marks such as accents and slurs. The overall texture is dense and rhythmic.

Example 19. Beethoven, Symphony No. 3, Movement 3, Measures 1-48.
Reprinted from Ludwig van Beethoven, Symphony No. 3, E. F. Kalmus & Co., Inc.
101-3 (New York, 1932). [Continues from pages 102 to 103].

Allegro vivace *d.* = 116-130

Violino I *pp* sempre pianissimo e stacc. 1 2

Violino II *pp* sempre pianissimo e stacc.

Viola *pp* sempre pianissimo e stacc.

Violoncello *pp* sempre pianissimo e stacc.

Contrabasso

9 1. *pp*

Ob. *pp*

V 2

Vl. I sempre stacc.

Vl. II sempre stacc.

Vla. sempre stacc.

Vlc. sempre stacc.

Cb. *p* sempre stacc.

20

Fl. 1.

Ob. 1.

Fg. 1.

p

Vl. I 1 2

Vl. II 1 2

Vla. V 2

Vlc. & Cb.

25 30

31

Fl. 1.

Vl. I 1 2 3

Vl. II *sempre pp*

Vla. *sempre pp*

Vlc. & Cb. *sempre pp*

p

35 40

42

Fl. 1.

Vl. I V 2

Vl. II V 2

Vla. V 4x

Vlc. & Cb.

45

Example 20. Beethoven, Symphony No. 9, Movement 3, Measures 99-114.
Reprinted from Ludwig van Beethoven, Symphony No. 9, Ernst Eulenburg, Ltd.
137-44 (London, n.d.). [Continues from pages 105 to 112].

Lo stesso tempo. $\text{♩} = 50-60$

99

Fl. *p dolce*

Hb. *p dolce*

Cl. *p dolce*

Fg. *p dolce*

(B) *p*

Hrn. (Es) *p*

Pk. *arco p* *sempre p*

Vl. *p dolce* 2 1 2 3

Br. *p*

Vc. *p*

Cb. *p*

101

Fl.

Ob.

Cl.

Fg.

(B)
Cor.

(Es)

Timp.

Vl.

Vla.

Vc.
Cb.

1.

2.

3.

4.

p

Detailed description: This page of a musical score covers measures 101 and 102. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpets in B-flat and E-flat, Trombones) play sustained, melodic lines with various articulations and dynamics. The percussion section (Timpani) provides a steady rhythmic accompaniment. The string section (Violins, Violas, Cellos, and Double Basses) features intricate rhythmic patterns, including triplets and sixteenth-note runs, with some measures marked with fingerings (1, 2, 3, 4) and dynamics like *p*.

103

Fl. *cresc.* *p*

Hb. *cresc.* *p*

Kl.

Fg.

(B) Hrn.

(Es) *cresc.* *p*

Pk.

IV 3 2 3
VI. *cresc.* *dim.* *p* 1 2

Br.

Vc. u. Kb.

Detailed description: This page of a musical score covers measures 103 and 104. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Horn (Hb.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (B), Horn (Hrn.), Trombone (Es), Percussion (Pk.), Violin (VI.), and Voice/Keyboard (Vc. u. Kb.). The key signature has one flat (B-flat), and the time signature is 4/4. Measure 103 begins with a first ending bracket (1.) over the first two measures. The Flute and Horn parts feature a crescendo leading to a piano (p) dynamic. The Trombone part also has a crescendo and piano dynamic. The Violin part has a first ending bracket (1.) and a second ending bracket (2.) in measure 104. The Violin part includes markings for fingering (IV 3, 2, 3) and dynamics (crescendo, decrescendo, piano). The Percussion part has a simple rhythmic pattern. The Voice/Keyboard part has a melodic line. The overall texture is a full orchestral sound.

105

Fl.
Hb.
Kl.
Fg.
(B)
Hrn.
(Es)
Pk.
Vl.
Br.
Vc.
u.Kb.

The musical score is divided into two systems. The first system contains measures 105 and 106. The second system contains measures 107 and 108. The instruments are arranged as follows: Flute (Fl.), Horns in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Trumpets in B-flat (B), Horns in E-flat (Es), Percussion (Pk.), Violins (Vl.), Viola (Br.), Cello (Vc.), and Double Bass (u.Kb.). The score includes various musical notations such as notes, rests, slurs, and articulation marks. The key signature is one flat (B-flat), and the time signature is 4/4. The first system shows a melodic line in the Flute and Horns, with the Clarinet and Bassoon providing harmonic support. The second system features a more complex texture with the Violins playing a rhythmic pattern and the Cello and Double Bass providing a steady bass line.

107

Fl.

Hb.

Kl.

Fg.

(B)
Hrn.

(Es)

Pk.

2 2

1 V

3 3 3 3 3 3

Vl.

Br.

Vc.
u.Kb.

Detailed description: This page of a musical score covers measures 107 and 108. The score is arranged in two systems. The first system includes staves for Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Horn in B-flat (B), Horn in E-flat (Es), and Percussion (Pk.). The second system includes staves for Violin (Vl.), Trumpet (Br.), and Violoncello/Double Bass (Vc. u.Kb.). The key signature has one flat (B-flat), and the time signature is 4/4. In measure 107, the Flute and Bassoon play melodic lines with slurs and accents. The Clarinet and Horns provide harmonic support. The Percussion part has a simple rhythmic pattern. In measure 108, the Flute and Bassoon continue their melodic lines. The Violin part features a complex rhythmic pattern with triplets and slurs, marked with '2' and 'V'. The Trumpet and Double Bass parts also have rhythmic patterns. The score is written in a standard musical notation style with various dynamics and articulation marks.

109 110

Fl.
Hb.
Kl.
Fg.
(B)
Hrn.
(Es)
Pk.

3 2 4x 2 1 2 2 4x 3

VI.
Br.
Vc.
u.Kb.

cresc.

cresc.

cresc.

cresc.

Detailed description: This is a page of a musical score for measures 109 and 110. The score is divided into two systems. The first system includes staves for Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Horn in B-flat (B), Horn in E-flat (Hrn.), and Percussion (Pk.). The second system includes staves for Violin (VI.), Trumpet (Br.), Violoncello and Double Bass (Vc. u. Kb.), and a string section with fingerings (3, 2, 4x, 2, 1, 2, 2, 4x, 3) and dynamics (*cresc.*). The music is in 4/4 time and features a key signature of two flats. Measures 109 and 110 are indicated at the top of the first system.

1.

Fl. *cresc.* *cresc.*

Hb. *cresc.*

Kl. *cresc.* *cresc.*

Fg. *cresc.* *pp.*

(B) *cresc.*

Hrn. *cresc.*

Es. *cresc.* *cresc.*

Pk. *cresc.*

Vl. *U.H. V* *cresc.*

V. *V*

Br. *cresc.*

Vc. *cresc.*

u.Kb. *cresc.*

113

p

Fl.

p

Hb.

p

Kl.

p

Fg.

p

(B)

Hrn.

p

(Es)

p

Pk.

p

p

p 2

p

Vi.

p

Br.

p

Vc. u. Kb.

p

Example 21. Brahms, Symphony No. 3, Movement 1, Measures 1-23. Reprinted from Johannes Brahms, Complete Symphonies, Dover Publications, Inc. 161-63 (New York, 1974). [Continues from pages 114 to 116].

Symphony No. 3

in F Major, Op. 90

Allegro con brio $\text{♩} = 54-69$

2 Flöten
2 Oboen
2 Klarinetten in B
2 Fagotte
Kontrafagott
4 Hörner (in C¹, in C², in F³, in F⁴)
2 Trompeten in F
3 Posaunen
Pauken in F
1. Violine
2. Violine
Bratsche
Violoncell
Kontrabaß

Allegro con brio

This page of a musical score, numbered 115, contains two systems of staves for various instruments. The first system begins at measure 7 and the second at measure 13. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Klar. (B)), Bassoon (Fag.), Contrabassoon (K:Fag.), Horns (Hr. (C) and (F)), Trumpets (Trpt. (F)), Violin I (1.Viol.), Violin II (2.Viol.), Trombone (Br.), Cello (Vel.), and Double Bass (K-B.). The score includes dynamic markings such as *cresc.* and *p*, and performance instructions like *veloc. molto*. The second system features a section labeled 'A' in a box, which appears to be a first ending or a specific musical phrase. The notation includes various note values, rests, and articulation marks.

19 B

Fl.
Ob.
Klar. (B)
Fag.
K.:Fag.
(C)
Hr.
(F)
Trpt. (F)
Pos.
1.Viol.
2.Viol.
Br.
Vcl.
K.:B.

B

Example 22. Brahms, Symphony No. 4, Movement 1, Measures 392-440.
Reprinted from Johannes Brahms, Symphony No. 4, Ernst Eulenburg, Ltd. 57-65
(London, n.d.). [Continues from pages 118 to 125].

392 $\text{♩} = 72-80$

Fl.

Hb.

Kl.

Fg.

(E)
Hrn.

(C)

Tr.
(E)

VI.

Br.

Vo.
u. Kb.

Bassi

ff

399

Fl. *ff*

Hb. *ff*

Kl. *ff*

Fg. *ff* zu 2

Hrn. (E) *ff*

Hrn. (C) *ff*

Tr. (E)

Vi. *mp* 4 3 4 2 3

Br.

Vc. u. Kb.

406 410

Fl.

Hb.

Kl. zu 2

Fg.

(E)
Hrn.

(C)

VI. *sempre più f*

Br.

Vc.

Kb.

412

Fl.

Hrn.

Kl.

Fg.

(E)
Hrn.

(C)
Hrn.

Tr.
(E)

Pk.

Vl.

Br.

Vc.

Kb.

zu 2

zu 2

zu 2

f

3 3 3 3 6 6

4 2 3 1 3 1

div. 3

piu f div.

piu f

div.

piu f

piu f

piu f

piu f

418 420

Fl.

Hb.

Kl.

Fg.

(E)
Hrn.

(C)

Tr.
(E)

VI.

Br.

Vo.

Kb.

zu 2

sf

div.

4 2 V II 3 0 4 3 1 2

3 3 6 6

Detailed description: This is a page of a musical score, page 122, showing measures 418 to 420. The score is for a large orchestra and voice. The instruments listed on the left are Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Horn in E (E), Horn in C (C), Trumpet in E (Tr.), Violin (VI.), Trombone (Br.), Voice (Vo.), and Keyboard (Kb.). The key signature has one sharp (F#). The score includes various musical notations such as dynamics (*sf*), articulation (accents), and performance instructions like 'zu 2' (likely 'tutti') and 'div.' (divisi). The Violin part has fingering numbers (4, 2, V, II, 3, 0, 4, 3, 1, 2) and bowing marks (square and diamond shapes). The Trombone part has fingering numbers (3, 3, 6, 6). The page number [122] is in the top right corner.

424

Fl. *sf* *sf*

Hb. *sf* *sf*

Kl. *sf* *sf*

Fg. *sf* *sf*

(E) Hrn. *sf* *sf*

(C) *sf* *sf*

Tr. (E) *sf* *sf*

4 4 2 1 4 2

Vl. *sf* *sf*

Br. *sf* *sf*

Vc. u. Kb. *sf* *sf*

Bassi

zu 2

Detailed description: This page of a musical score covers measures 424 to 428. The music is in 4/4 time and G major. The woodwind section (Flute, Horns in E and C, Clarinet, Bassoon, Trumpet in E) plays a melodic line starting in measure 425, marked *sf* and *sf*. The strings (Violins, Violas, Cellos, and Double Basses) play a rhythmic accompaniment of eighth notes, also marked *sf*. The brass section (Trumpets and Trombones) plays a rhythmic accompaniment of eighth notes, marked *sf*. The score includes various performance markings such as accents, slurs, and dynamic markings. The number '424' is written at the top left, and '[123]' is in the top right. The word 'Bassi' is written below the double bass staff.

429 430

Fl.
Hb.
Kl.
Fg.
Hrn. (E)
Hrn. (C)
Tr. (E)
Pk.
Vl.
Br.
Vo. u. Kb.

434

Fl. *ff*

Hb. *ff*

Kl. *ff*

Fg. *ff*

(E) Hrn. *ff*

(C) Hrn. *ff*

Tr. (E) *ff*

Pk. *ff*

Vi. *ff*

Br. *ff* div.

Ve. u. Kb. *ff*

Detailed description: This page of a musical score covers measures 434 through 439. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one sharp (F#), and the time signature is common time (C). The music is marked with a forte dynamic (*ff*) throughout. The Flute part begins with a series of sixteenth-note patterns. The Horns and Trumpets play sustained chords and rhythmic patterns. The Percussion part features a complex rhythmic accompaniment with various drum sounds. The Violins and Double Bass provide a solid harmonic and rhythmic foundation. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 23. Mozart, Symphony No. 35, Movement 4, Measures 1-37. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 22-24 (New York, 1974). [Continues from pages 127 to 129].

FINALE.
Presto. $\text{♩} = 132-140$

Flauti
Oboi.
Clarineti in A.
Fagotti.
Corni in D.
Trombe in D.
Timpuni in D.A.
Violino I.
Violino II.
Viola.
Violoncello
e Basso.

10
Presto.

18

Musical score for system 18, measures 1-17. The system consists of ten staves. The top two staves are vocal parts. The next four staves are piano accompaniment. The bottom four staves are for a string quartet. The music is in 2/4 time and G major. It features a complex texture with many sixteenth and thirty-second notes. There are some markings like '0 4' and '4' above the string parts.

27

Musical score for system 27, measures 1-17. The system consists of ten staves. The top two staves are vocal parts. The next four staves are piano accompaniment. The bottom four staves are for a string quartet. The music is in 2/4 time and G major. It features a complex texture with many sixteenth and thirty-second notes. There are some markings like 'u. 2.' and '4' above the string parts.

36

Musical score for measures 36-41. The score is written for piano and includes dynamics such as *f* (forte) and *ff* (fortissimo). The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The score is divided into two systems. The first system contains measures 36-40, and the second system contains measures 41-45. The piano part features a complex rhythmic pattern in the right hand, while the bass part provides a steady accompaniment. The score concludes with a double bar line and repeat dots.

Example 24. Mozart, Symphony No. 35, Movement 4, Measures 110-39.
Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover
Publications, Inc. 27-29 (New York, 1974). [Continues from pages 131 to 133].

110

$\text{♩} = 132-140$

Musical score for piano, measures 110-114. The score is written for piano and includes a variety of musical notations such as dynamics, articulation, and fingering. The key signature is one sharp (F#) and the time signature is 4/4. The score is organized into systems of staves. The first system consists of five staves, with the first two being treble clef and the last two being bass clef. The second system consists of five staves, with the first two being treble clef and the last two being bass clef. The third system consists of five staves, with the first two being treble clef and the last two being bass clef. The fourth system consists of five staves, with the first two being treble clef and the last two being bass clef. The fifth system consists of five staves, with the first two being treble clef and the last two being bass clef. The score includes dynamics such as *p* (piano) and *fp* (fortissimo piano). It also includes articulation marks such as accents and slurs. Fingering numbers (1, 2, 3) are present in several places. The notation includes eighth notes, quarter notes, and half notes. The score is a page from a larger work, as indicated by the page number 110.

116

Musical score for measures 116-123. The score is written for a grand piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line features various ornaments and dynamic markings such as *pp* and *sf*. The piano accompaniment consists of a steady bass line and a more active treble line with chords and melodic fragments.

124

Musical score for measures 124-131. The score continues with the grand piano and vocal parts. The vocal line includes a section with a 'V' marking and a '0' marking, possibly indicating a specific performance technique or ornament. The piano accompaniment features a consistent bass line and a treble line with sustained chords and melodic lines. Dynamic markings like *pp* and *sf* are present throughout.

132

The musical score is written for guitar and consists of 13 measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece features a complex rhythmic pattern with various note values and rests. The first measure contains a series of eighth notes. The second measure has a whole note with a '0' above it. The third measure has a quarter note with a '4x' above it, followed by a bar line. The fourth measure has two eighth notes with '2' above them, followed by a quarter note with a '0' above it. The fifth measure has a quarter note with a '4x' above it, followed by a bar line. The sixth measure has a quarter note with a '1' above it. The seventh measure has a quarter note with a '0' above it. The eighth measure has a quarter note with a '2' above it. The ninth measure has a quarter note with a 'p' below it. The tenth measure has a quarter note with a 'p' below it. The eleventh measure has a quarter note with a 'p' below it. The twelfth measure has a quarter note with a 'p' below it. The thirteenth measure has a quarter note with a 'p' below it. The score is written on a grand staff with two treble clefs and two bass clefs. The guitar part is written on the top two staves, and the bass part is written on the bottom two staves. The piece is marked with a piano (*p*) dynamic.

Example 25. Brahms, Symphony No. 2, Movement 1, Measures 118-55.
Reprinted from Johannes Brahms, Complete Symphonies, Dover Publications, Inc.
92-95 (New York, 1974). [Continues from pages 135 to 138].

118 (quasi ritenente) $\text{♩} = 108-116$

Fl.
Ob.
Klar. (A)
Fag.
Hr. (D)
Hr. (E)
Trpt. (D)
Pk.

1.Viol.
2.Viol.
Br.
Vcl.
K.-B.

(quasi ritenente)

f *ben marc.* *f marc.*

Fingerings: IV , II , V , II , III , IV , V

124 93

Fl.
Ob.
Klar. (A)
Fag.
(D)
Hr. (E)
Trpt. (D)
1. Viol.
2. Viol.
Br.
Vel.
K.-B.

II I II 2 3 V V 2 4 1

Detailed description: This system of musical notation covers measures 124 to 130. It includes staves for Flute, Oboe, Clarinet (A), Bassoon, Horns (D and E), Trumpet (D), Violin I and II, Trombone, and Cymbals. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The violin parts feature various bowing techniques indicated by 'V' and 'V' with a vertical line. Measure numbers 124 and 93 are marked at the top.

131

Fl.
Ob.
Klar. (A)
Fag.
(D)
Hr. (E)
Trpt. (D)
Pos.
Bib.
1. Viol.
2. Viol.
Br.
Vel.
K.-B.

poco f ben marc.
poco f
marc.
poco f ben marc.
mf
f marc.
ff
poco f ben marc.
poco f espress.
ff
poco f espress.

2 2 2 V

Detailed description: This system of musical notation covers measures 131 to 137. It includes staves for Flute, Oboe, Clarinet (A), Bassoon, Horns (D and E), Trumpet (D), Trombone, and Cymbals. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The violin parts feature various bowing techniques indicated by 'V' and 'V' with a vertical line. Dynamic markings such as *poco f ben marc.*, *poco f*, *marc.*, *mf*, *f marc.*, *ff*, and *poco f espress.* are present. Measure numbers 131 and 93 are marked at the top.

137

Fl.
Ob.
Klar. (A)
Fag.
Hr. (D)
Hr. (E)
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.

poco f espra.

143

Fl.
Ob.
Klar. (A)
Fag.
Hr. (D)
Hr. (E)
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.

poco f *cresc.*

148

Fl.

Ob.

Klar. (A.)

Fag.

(D)

Hr.

(E)

Trpt. (D)

1.Viol.

2.Viol.

Br.

Vcl.

K.B.

mf cresc.

4 4 3

Detailed description: This block contains the musical score for measures 148 through 153. It features ten staves for various instruments: Flute, Oboe, Clarinet (A), Bassoon, Horn (D), Horn (E), Trumpet (D), Violin I, Violin II, Trombone, Violoncello, and Double Bass. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first five measures (148-152) show a complex texture with many notes and rests. The sixth measure (153) features a prominent melodic line in the Violin I part, marked with a '4' above it, and a '3' above it in the Violin II part. The dynamic marking *mf cresc.* is present in the Trumpet part.

154

Fl.

Ob.

Klar. (A.)

Fag.

(D)

Hr.

(E)

Trpt. (D)

1.Viol.

2.Viol.

Br.

Vcl.

K.B.

4 2 4 4

Detailed description: This block contains the musical score for measures 154 and 155. It features the same ten instruments as the previous block. The music continues with a similar texture. The first measure (154) has a melodic line in the Violin I part with a '4' above it. The second measure (155) has melodic lines in the Violin I and Violin II parts with '4' and '2 4' above them respectively. The dynamic marking *mf* is present in the Violoncello and Double Bass parts.

Example 26. Brahms, Symphony No. 2, Movement 2, Measures 12-54. Reprinted from Johannes Brahms, Complete Symphonies, Dover Publications, Inc. 115-19 (New York, 1974). [Continues from pages 140 to 144].

12 $\text{♩} = 46-52$

Fl.
Ob.
Klar. (A)
Fag.
Hr. (H)
Trpt. (H)
Pos. u. Btb.
1. Viol.
2. Viol.
Br.
Vcl.
K.-B.

p
p
p
p poco f
p
p dolce
p dolce
poco f
poco f
div.
unis.
poco f
dim.
p poco f
dim.

15 **A**

Fl.
Ob.
Klar. (A)
Fag.
Hr. (H)
Trpt. (H)
Pos. u. Btb.
1. Viol.
2. Viol.
Br.
Vcl.
K.-B.

24

Fl.
Ob.
Klar. (A)
Fag.
Hr. (H)
Trpt. (H)
Pos. u. Btb.
Pk.
1. Viol.
2. Viol.
Br.
Vcl.
K.-B.

81 **B** *L'istesso tempo, ma grazioso*

Fl. *dim.* *p dolce*

Ob. *dim.* *p dolce*

Klar. (A) *dim.* *pp* *p dolce*

Fag. *dim.* *pp* *pp* *p dolce*

Hr. (H) *dim.* *pp*

Trpt. (H) *pp*

1. Viol. *dim.* *p* *dim.* *pp*

2. Viol. *dim.* *p* *dim.* *pp*

Br. *dim.* *p* *dim.* *pp*

Vel. *dim.* *p* *dim.* *pp* *pizz.*

K.-B. *dim.* *p* *dim.* *pp*

B *L'istesso tempo, ma grazioso*

35

Fl. *pp* *dolce* *p cresc.*

Ob. *pp* *p dolce* *dim.* *p cresc.*

Klar. (A) *pp* *p dolce* *dim.* *p cresc.*

Fag. *pp dim.* *dolce*

Hr. (H) *pp* *dolce*

Trpt. (H) *pp* *dolce*

1. Viol. *p dolce* *p* *pp* *pp*

2. Viol. *pp* *pp* *dim.* *pp*

Br. *pp* *pp* *dim.* *pp*

Vel. *pp* *pp* *dim.* *pp* *arco* *cresc.* *pizz.*

K.-B. *pp* *pp* *dim.* *pp* *cresc.*

V *L'istesso tempo, ma grazioso*

41

Fl.
Ob.
Klar. (A)
Fag.
Hr. (H)
Trpt. (H)
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.

47

Fl.
Ob.
Klar. (A)
Fag.
Hr. (H)
Trpt. (H)
Pos.
Dtb.
Pk.
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.

50

Fl.
Ob.
Klar. (A)
Fag.
Hr. (H)
Trpt. (H)
Pos. u. Btb.
Pk. muta G in Fis
1. Viol.
2. Viol.
Br.
Vcl.
K.-B.

53

Fl.
Ob.
Klar. (A)
Fag.
Hr. (H)
Trpt. (H)
Pos. u. Btb.
1. Viol.
2. Viol.
Br.
Vcl.
K.-B.

Example 27. Brahms, Symphony No. 4, Movement 2, Measures 87-100.
Reprinted from Johannes Brahms, Symphony No. 4, Ernst Eulenburg, Ltd. 83-84
(London, n.d.). [Continues from pages 146 to 147].

87 90

Fg.

(E)
Hrn.

(C)

VI.
sui G
poco *f* *espressivo*
div.

Br.
poco *f* *espressivo*
div.

Vo.

Kb.
poco *f* *espressivo*
poco *f* *espressivo* *legato*

V4 3 V 4 4 1 3 III 2 V 2 V

93

F1.

Hb.

K1.

Fg.

VI.
III 2 IV 3 *mf* *cresc.* 1 3 4 1 1 3 1 2 3 0 4 7

Br.

Vo.

Kb.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

97 100

Fl.

Hb.

Kl.

Fg.

Hrn.
(E)

Pk.

VI.
espr. I II V V² 4

Br.

Vo.

Kb.

Example 28. Brahms, Symphony No. 4, Movement 4, Measures 33-80. Reprinted from Johannes Brahms, Symphony No. 4, Ernst Eulenburg, Ltd. 130-39 (London, n.d.). [Continues from pages 149 to 157].

$\text{♩} = 90-104$

33

Fl.

Hb.

Kl.

Fg. *zu 2*

Kfg.

(E)

Hrn.

(C)

Tr.

(E)

Pos.

Pk.

Vl. *arco 3 2*

Br. *arco*

Vc. *f*

Kb. *f*

34

40

V largamente

3

2

1x

3

41

poco f

poco f

poco f

poco f

poco f

poco f

sim.

sim.

sim.

sim.

sim.

sim.

1x 2

1x 3

3

cresc. sempre più

cresc. sempre più

cresc. sempre più

pizz.

E. E. 4561

46 50

Fl.

Hr. (C)

Kl.

Fg.

3. 4.

3. 4.

4 1 2 4 1 2

espress. cresc.

espress. cresc.

espress. cresc.

cresc.

arco

cresc.

51

Fl. *cresc.*

Hb. *cresc.* zu 2 *cresc.*

Kl. *cresc.*

FG. *cresc.*

Hrn. (E) *f* *cresc.*

Hrn. (C)

Vl. 3 2

Br.

Vo. 3 3 3

Kb. 3

56 60

Fl. *più f* *cresc.*

Hb. *più f* *cresc.*

Kl. *più f* *cresc.*

Fg. *più f* *cresc.*

Kfg. *f* *cresc.*

Hrn. (E) 1. 2.

Vl. *f f* *più f* *cresc.*

Br. *f f* *più f* *cresc.*

Vo. *f f* *più f* *cresc.*

Kb. *f f* *ben marc.* *cresc.*

V 4 V 4 V 4 2 V II 3 V 2

61 185

Fl. zu 2

Hb.

Kl.

Fg.

Kfg.

Vl.

Br.

Vo.

Kb.

66

Fl.

Hb.

Kl.

Fg.

Hrn. (C)

Vl.

Br.

Vo.

Kb.

69 1. 70

Fl. *fp* *dim.*

Hb.

Kl. *dim.*

Fg. *dim.*

Hrn. (E) *fp* *dim.*

Tr. (E) *fp* *dim.*

Pk. *fp* *dim.*

Vl. *fp* *dim.*

Br. *fp* *dim.*

Vo. u. Kb. *fp* *dim.*

Bassi

72

Fl.

Hb.

Kl.

Fg.

(E)
Hrn.

(C)

Tr.
(E)

Pk.

Vl.

Br.

Vo.

Kb.

f

2

1 3

1 3 1 4 3

3 3

3 3

3 3

3 3

3

75

Fl. *fp dim.*

Hb. *fp dim.*

Kl. *fp dim.*

Fg. *fp dim.*

(E) Hrn. *fp dim.*

(C) Hrn. *fp dim.*

Tr. (E) *fp dim.*

Pk. *fp dim.*

VI. *fp dim.*

Br. *p dim.*

Vo. *fp dim.*

Kb. *sf* *fp dim.*

II (F#) II I V

1 2 3 4 3 2 1 2 3 4 0 4 0

78

Fl.

Kl.

Fg.

Hrn. (E)

Tr. (E)

Pk.

Vi.

Br.

Vo.

Kb.

p dim.

p dim.

pp

pp

pp

pp

1. 2.

Detailed description: This page of a musical score, numbered 78, contains ten staves. The instruments are Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Horns in E (Hrn. (E)), Trumpet in E (Tr. (E)), Percussion (Pk.), Violins (Vi.), Brass (Br.), Voice (Vo.), and Keyboard (Kb.). The score is in 4/4 time with a key signature of one sharp (F#). Measures 78 and 79 feature melodic lines for Flute, Clarinet, and Bassoon, all marked with a dynamic of *p dim.* (piano, decrescendo). The Horns and Trumpet play sustained notes, with the Horns marked *1. 2.* indicating a first and second ending. The Percussion part is marked *pp* (pianissimo) and consists of a simple rhythmic pattern. The Violin section has a complex texture with sixteenth-note patterns in the upper voice and sustained notes in the lower voice, also marked *pp*. The Brass section has sustained notes, with the Trumpet marked *pp*. The Voice and Keyboard parts have sustained notes, with the Keyboard marked *pp*.

Example 29. Mozart, Symphony No. 39, Movement 1, Measures 1-14. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 137-38 (New York, 1974). [Continues from pages 159 to 160].

SYMPHONY No. 39

in E-flat Major, K.543

Composed June 1788 in Vienna.

Adagio. $\text{♩} = 80-100$

Flauto.

Clarineti in B.

Fagotti.

Corni in Es.

Trombo in Es.

Timpani in Es. B.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

5

11

Musical score for measures 11-13. The score consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second staff is a piano accompaniment with a treble clef. The third and fourth staves are piano accompaniment with a bass clef. The fifth and sixth staves are piano accompaniment with a treble clef. The seventh and eighth staves are piano accompaniment with a bass clef. The ninth and tenth staves are piano accompaniment with a bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are four-measure rests in the fifth and seventh staves.

14

Musical score for measures 14-15. The score consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second staff is a piano accompaniment with a treble clef. The third and fourth staves are piano accompaniment with a bass clef. The fifth and sixth staves are piano accompaniment with a treble clef. The seventh and eighth staves are piano accompaniment with a bass clef. The ninth and tenth staves are piano accompaniment with a bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Example 30. Mozart, Symphony No. 39, Movement 1, Measures 26-99. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 138-43 (New York, 1974). [Continues from pages 162 to 165].

26 Allegro. $\text{♩} = 138-146$

Musical score for measures 26-41. The score is written for a full orchestra and piano. It features multiple staves for strings, woodwinds, brass, and piano. The piano part includes various articulation marks such as accents, slurs, and fingerings (e.g., 3, 2, 4, 1, 4, 2). The tempo is marked 'Allegro' with a metronome marking of 138-146. The key signature has two flats.

* articulation - see measures 42 and 43 (cello/bass)

Musical score for measures 42-57. This section continues the orchestral and piano parts. It includes detailed articulation and fingering for the piano part, such as slurs, accents, and fingerings (e.g., V, II 4, V 1, 2, V, V V V). The tempo and key signature remain consistent with the previous section.

55

Musical score for measures 55-63. The score is arranged in two systems of three staves each. The top system contains the first two systems of staves, and the bottom system contains the last two systems. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *tr* (trill) and *V* (accents) are present. The bottom system includes fingering numbers (1, 2, 3, 4) and a *V* marking. The key signature is one flat, and the time signature is 4/4.

64

Musical score for measures 64-73. The score is arranged in two systems of three staves each. The top system contains the first two systems of staves, and the bottom system contains the last two systems. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *len.* (ritardando) and *V* (accents) are present. The bottom system includes fingering numbers (4, 7, 10) and a *V* marking. The key signature is one flat, and the time signature is 4/4.

74

Musical score for measures 74-80. The score consists of ten staves. The top two staves are vocal lines. The next four staves are piano accompaniment. The bottom four staves are for a string quartet. The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth notes. There are various musical markings such as accents, slurs, and dynamic markings like 'p' and 'f'.

81

Musical score for measures 81-86. The score consists of ten staves. The top two staves are vocal lines. The next four staves are piano accompaniment. The bottom four staves are for a string quartet. The music continues with the same complex rhythmic pattern. There are various musical markings such as accents, slurs, and dynamic markings like 'p' and 'f'.

88

Musical score for measures 88-96. The score is written for a full orchestra and includes a piano part. The piano part features a complex rhythmic pattern with many sixteenth notes. The orchestral parts include strings, woodwinds, and brass. The score is marked with dynamics such as *pp* and *p*, and includes performance instructions like *2* and *V*.

97

Musical score for measures 97-100. The score is written for a full orchestra and includes a piano part. The piano part features a complex rhythmic pattern with many sixteenth notes. The orchestral parts include strings, woodwinds, and brass. The score is marked with dynamics such as *pp* and *p*, and includes performance instructions like *2* and *V*. The bottom part of the score is labeled "Celli" and "Basso".

Example 31. Mozart, Symphony No. 35, Movement 1, Measures 1-66. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 1-5 (New York, 1974). [Continues from pages 167 to 171].

SYMPHONY No. 35

in D Major, K.385 ("Haffner")

1

Composed July 1782 in Vienna.

Allegro con spirito. $\text{♩} = 70-76$

Flauti.
Oboi.
Clarineti in A.
Fagotti.
Corni in D.
Trombe in D.
Timpani in D. A.
Violino I.
Violino II.
Viola.
Violoncello e Basso.

The first system of the musical score includes parts for Flauti, Oboi, Clarineti in A, Fagotti, Corni in D, Trombe in D, Timpani in D. A., Violino I, Violino II, Viola, and Violoncello e Basso. The score is written in D major and 3/4 time, with a tempo marking of 'Allegro con spirito' and a metronome marking of quarter note = 70-76. The woodwinds and strings are playing rhythmic patterns, while the brass and timpani provide harmonic support.

Allegro con spirito.

II

The second system of the musical score continues the first system, showing the woodwinds, strings, and percussion parts. The score is written in D major and 3/4 time, with a tempo marking of 'Allegro con spirito'. The woodwinds and strings are playing rhythmic patterns, while the brass and timpani provide harmonic support.

20

Musical score for measures 20-24. The score consists of ten staves. The top five staves are for a string quartet (Violin I, Violin II, Viola, Violoncello, and Double Bass). The bottom five staves are for a piano (Right Hand and Left Hand). The music is in 2/4 time and features a complex texture with many sixteenth and thirty-second notes. A 'V' marking is present above the piano part in measure 22.

25

Musical score for measures 25-29. The score consists of ten staves, continuing from the previous system. It features dynamic markings such as *sp* (sforzando) and *f* (forte). A 'V' marking is present above the piano part in measure 28. The piano part has a very active and rhythmic accompaniment.

30

Musical score for measures 30-36. The score is written for a piano and includes a variety of staves: vocal line, piano accompaniment, and guitar accompaniment. The piano part features complex rhythmic patterns and dynamic markings such as *pp*, *f*, and *ff*. The guitar part includes techniques like vibrato (*V*), triplets (*03*), and repeated notes (*4x*). The key signature is one sharp (F#) and the time signature is 4/4.

37

Musical score for measures 37-43. This section continues the piece with similar instrumentation. The piano accompaniment shows a shift in texture, with some measures featuring sustained chords. The guitar part continues with intricate patterns and includes a measure with a '4' above it, possibly indicating a four-measure rest or a specific rhythmic figure. The key signature and time signature remain consistent with the previous section.

44

Musical score for measures 44-49. The score consists of seven staves. The top two staves are vocal lines in G major. The middle two staves are piano accompaniment. The bottom three staves are for a string quartet. Measure 44 starts with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests. There are dynamic markings like 'p' and 'pp' throughout. The string quartet part includes triplets and sixteenth-note patterns.

50

Musical score for measures 50-55. The score consists of seven staves. The top two staves are vocal lines in G major. The middle two staves are piano accompaniment. The bottom three staves are for a string quartet. Measure 50 starts with a treble clef and a key signature of one sharp (F#). The music continues with similar rhythmic patterns as the previous system. There are dynamic markings like 'p' and 'pp'. The string quartet part includes triplets and sixteenth-note patterns.

58

5

64

4

Example 32. Mozart, Overture to "The Magic Flute," Measures 16-43. Reprinted from Wolfgang Amadeus Mozart, Overtüre zur Oper "Die Zauberflöte," [Overture to "The Magic Flute"], Luck's Music Library 3-5 (Madison Heights, Michigan, n.d.) [Continues from pages 173 to 175].

18 Allegro $\text{♩} = 86-94$

First system of musical notation, measures 18-20. It consists of five staves: two treble clefs and three bass clefs. The notation is mostly blank, with some initial notes in the first measure.

Second system of musical notation, measures 18-20. It consists of five staves: two treble clefs and three bass clefs. The notation is mostly blank, with some initial notes in the first measure.

Allegro

Third system of musical notation, measures 18-20. It consists of five staves: two treble clefs and three bass clefs. The notation is filled with rhythmic patterns, including eighth and sixteenth notes. Dynamic markings include *p*, *f*, and *vv*. A *(Vc.)* marking is present in the bass clef.

First system of musical notation for measures 21-23. It consists of five staves: two treble clefs and three bass clefs. The notation is mostly blank.

Second system of musical notation for measures 21-23. It consists of five staves: two treble clefs and three bass clefs. The notation is mostly blank.

Third system of musical notation for measures 21-23. It consists of five staves: two treble clefs and three bass clefs. The notation is filled with rhythmic patterns, including eighth and sixteenth notes. Dynamic markings include *p*, *f*, and *fp*. Fingerings are indicated with numbers 1 and 2.

28

29

31

This page contains a musical score for piano and violin, spanning measures 88 to 91. The score is organized into four systems, each with a grand staff (treble and bass clefs) for the piano and a single staff for the violin.

- System 1 (Measures 88-91):** The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The violin part has a melodic line with slurs and accents. Dynamics include *p* (piano) and *f* (forte). A first ending bracket labeled 'A' covers measures 90 and 91.
- System 2 (Measures 88-91):** The piano accompaniment continues with chords and arpeggiated figures. The violin part includes a triplet of eighth notes in measure 89. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo).
- System 3 (Measures 88-91):** The piano part shows a steady eighth-note accompaniment. The violin part has a melodic line with slurs. Dynamics include *p* and *f*.
- System 4 (Measures 88-91):** The piano part features a rhythmic pattern of eighth notes. The violin part has a melodic line with slurs. Dynamics include *p* and *f*.

Measure numbers 88, 89, 90, and 91 are indicated at the beginning of their respective systems. The score includes various musical notations such as slurs, accents, and dynamic markings.

APPENDIX B
LETTER OF PERMISSION

BOOSEY & HAWKES

June 18, 1997

Fax: 1-816-543-8271

Mr. Tony Brandolino
1312 North East Depot Drive
Lee's Summit, MO 64086-5575

Dear Mr. Brandolino:

RE: CONCERTO FOR ORCHESTRA (Bartok)

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Frank Korach
Business Affairs Assistant

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TEL: 011-692300

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APPENDIX C

SAMPLE COPY OF AUDITION LIST REQUEST

LETTER AND AUDITION REPERTOIRE LISTS

1312 N.E. Depot Dr.
Lee's Summit, Missouri
64086-5575
FAX 816-543-8271

January 28, 1997

Jeff Stang
Auditions Coordinator
Chicago Symphony Orchestra
220 S. Michigan Ave.
Chicago, Illinois 60604

Dear Mr. Stang:

I am writing a doctoral dissertation titled "A Study of Orchestral Audition Repertoire for Violin" for my DMA degree in Violin Performance at the University of Missouri-Kansas City Conservatory of Music. Included in the document will be the results of a survey of the most-often-used violin excerpts gathered from the audition lists of numerous American orchestras.

Your Violin Audition Repertoire list will be of tremendous value for use in my survey. I understand that audition repertoire is normally sent to applicants for positions. As a non-applicant, I would greatly appreciate you sending me your list. Thank you for your help.

Sincerely,



Lawrence Anthony Brandolino



BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, Music Director
 SYMPHONY HALL, BOSTON, MASSACHUSETTS 02115
 Telephone: (617) 266-1492
 Fax: (617) 638-9367

BOSTON SYMPHONY/BOSTON POPS ORCHESTRA
 ASSISTANT CONCERTMASTER AUDITION REPERTOIRE

PRELIMINARIES - SEMI-FINALS - FINALS
 December, 1996

I. Required Solos (need not be memorized):

J.S. Bach:	Solo Sonata No. 1 in G minor - 1st Mvmt.
W.A. Mozart:	Violin Concerto No. 4 in D - 1st Mvmt. (with cadenza) and 2nd Mvmt. (no cadenza)
Brahms:	Violin Concerto - 1st Mvmt.

II. First Violin Orchestra Solo Passages:

J.S. Bach:	St. Matthew Passion - two violin solos: "Erbarme Dich" (Breitkopf No. 47; Barenreiter No. 39) "Gebt mir meinem Jesum wieder" Orch. II (Breitkopf No. 51; Barenreiter No. 42)
Rimsky-Korsakov:	Capriccio Espagnol
Rimsky-Korsakov:	Scheherezade
Strauss:	Ein Heldenleben

III. First Violin Orchestra Passages (solo and tutti) from:

Beethoven:	Symphony No. 6 ("Pastorale")
Brahms:	Symphony No. 1
Mendelssohn:	Symphony No. 4 ("Italian")
Mozart:	Symphony No. 39
Prokofiev:	Symphony No. 5
Schubert:	Symphony No. 2 (1st Mvmt. only - Allegro Vivace to letter C)
Strauss:	Don Juan

IV. Sightreading

(At the auditions you may use your own music or the music provided by the BSO, but please be prepared to use BSO parts if necessary.)

THE AUDITION COMMITTEE OF THE BOSTON SYMPHONY ORCHESTRA RESERVES THE RIGHT TO DISMISS IMMEDIATELY ANY CANDIDATE NOT MEETING THE HIGHEST STANDARDS AT THESE AUDITIONS

NORTH CAROLINA SYMPHONY

1996

AUDITION REPERTOIRE FOR
ASSISTANT PRINCIPAL SECOND VIOLIN (Permanent)
(AND POSSIBLE FIRST VIOLIN SECTION)

1. A movement from concerto of musician's choice
2. Orchestral excerpts: (your parts or ours)
 - A. First Violin:

Beethoven	Symphony No. 3	Movement 3
Beethoven	Symphony No. 9	Movement 3
Brahms	Symphony No. 2	Movements 1 & 2
Mendelssohn	<i>Midsummer Night's Dream</i>	Scherzo
Mozart	Symphony No. 39	Movements 1, 2, & 4
Schumann	Symphony No. 2	Movement 2 (Scherzo)
R. Strauss	Don Juan	(first page)
 - B. Second Violin

Rachmaninoff	Symphony No. 2	Movement 2 (Scherzo)
--------------	----------------	----------------------
3. Sight Reading

SAINT LOUIS
Symphony
ORCHESTRA

Powell Symphony Hall At Grand Center
718 North Grand Boulevard
Saint Louis, Missouri 63103
Phone: (314) 533-2500

Hans Vonk, Music Director and Conductor
John W. Bachmann, Chairman
Bruce Coppock, Executive Director

AUDITION REPERTOIRE, SECTION VIOLIN AUDITIONS, February 1996

Solos:

-One complete concerto from the following list of composers:

Bartók, Brahms, Beethoven, Glazunov, Mendelssohn, Prokofiev, Paganini,
Saint-Saëns, Sibelius, Tchaikovsky, Wieniawski

Orchestra excerpts: (enclosed)

First Violin Parts:

Beethoven Symphony No. 9, Movement III #7-#9
Brahms Symphony No. 3, Movement I, beginning - Rehearsal B
Brahms Symphony No. 4, Movement II, measures 88-101
Mozart Symphony No. 39, Movement IV, measures 1-104
Schumann Symphony No. 2, Scherzo, measures 1-97
Tchaikovsky, Nutcracker Overture, last 49 measures
Strauss, Don Juan first page

There may be sightreading. There will not be an accompanist for the preliminary round of auditions.

APPENDIX D
AUDITION REPERTOIRE LISTS SURVEY

The following eighteen orchestras participated in this survey of 373 excerpts from their violin audition repertoire lists: Boston Symphony Orchestra, The Cedar Rapids Symphony, Charleston Symphony Orchestra, Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, Colorado Springs Symphony Orchestra, The Columbus Symphony Orchestra, Houston Symphony, The Kansas City Symphony, National Repertory Orchestra, North Carolina Symphony, Omaha Symphony, The Philadelphia Orchestra, Pittsburgh Symphony Orchestra, Rochester Philharmonic Orchestra, Saint Louis Symphony Orchestra, South Dakota Symphony, The Tulsa Philharmonic.

Most-Often-Used Violin Excerpts

Number of orchestras requiring the excerpt	Composer, title, and movement of the excerpt (all first violin parts unless otherwise noted)
16	R. Strauss, <u>Don Juan</u>
12	Schumann, <u>Symphony No. 2</u> , mvt. 2
11	Mendelssohn, <u>A Midsummer Night's Dream</u> , Scherzo
7	Mozart, <u>Symphony No. 39</u> , mvt. 2
7	Mozart, <u>Symphony No. 39</u> , mvt. 4
7	Brahms, <u>Symphony No. 1</u> , mvt. 1
7	Brahms, <u>Symphony No. 4</u> , mvt. 3
6	Mendelssohn, <u>Symphony No. 4</u> , mvt. 1
6	Beethoven, <u>Symphony No. 3</u> , mvt. 3
6	Beethoven, <u>Symphony No. 9</u> , mvt. 3
5	Brahms, <u>Symphony No. 3</u> , mvt. 1
5	Brahms, <u>Symphony No. 4</u> , mvt. 1
5	Mozart, <u>Symphony No. 35</u> , mvt. 4
4	Brahms, <u>Symphony No. 2</u> , mvt. 1
4	Brahms, <u>Symphony No. 2</u> , mvt. 2
3	Brahms, <u>Symphony No. 4</u> , mvt. 2
3	Brahms, <u>Symphony No. 4</u> , mvt. 4
3	Mozart, <u>Symphony No. 39</u> , mvt. 1
3	Mozart, <u>Symphony No. 35</u> , mvt. 1
3	Mozart, <u>Overture to "The Magic Flute"</u> (Violin 2)

Most-Often-Used Violin Excerpts. Continued.

Number of orchestras requiring the excerpt	Composer, title, and movement of the excerpt (all first violin parts unless otherwise noted)
---	---

(The following are not covered in this dissertation but were part of the survey.)

2	Beethoven, <u>Symphony No. 9</u> , mvt. 2
2	Brahms, <u>Piano Concerto No. 1</u> , mvt. 3 (Violin 2)
2	Mozart, <u>Overture to "The Marriage of Figaro"</u>
2	Prokofiev, <u>Classical Symphony</u>
2	Rachmaninoff, <u>Symphony No. 2</u> , mvt. 2 (Violin 2)
2	Shostakovich, <u>Symphony No. 5</u> , mvt. 1
2	Smetana, Overture to <u>"The Bartered Bride"</u> (Violin 2)

Most-Often-Used Concertmaster, Associate,
and Assistant Concertmaster Excerpts
(in addition to section violin repertoire)

Number of orchestras requiring the excerpt	Composer, title, and movement of the excerpt (all first violin parts unless otherwise noted)
---	---

9	Rimsky-Korsakov, <u>Scheherezade</u>
6	Brahms, <u>Symphony No. 1</u> , mvt. 2
5	Rimsky-Korsakov, <u>Capriccio Espagnole</u>
4	R. Strauss, <u>Ein Heldenleben</u>
3	Tchaikovsky, <u>Swan Lake</u> , Act 2, "Pas d'action"
3	R. Strauss, <u>Also Sprach Zarathustra</u>

Most-Often-Used String Quartets

Number of orchestras requiring the work	Composer, title, and movement of the work
2	Mozart, <u>Quartet in B-flat Major</u> , K. 458, mvt. 1
1	Mozart, <u>Quartet in G Major</u> , K. 387, mvt. 1
1	Mozart, <u>Quartet in F Major</u> , K. 590, mvt. 1
1	Haydn, " <u>Quinten</u> " <u>Quartet</u> , Op. 76, No. 2, entire work
1	Beethoven, <u>Quartet in C Minor</u> , Op. 18, No. 4, mvt. 4
1	Beethoven, <u>Quartet in F Major</u> , Op. 59, No. 1, mvt. 1

Most-Often-Used Solo Violin Works
(including cadenzas where applicable)

Number of orchestras requiring the work	Composer, title, and movement of the work
10	Brahms, <u>Concerto</u> , mvt. 1
9	Tchaikovsky, <u>Concerto</u> , mvt. 1
9	Sibelius, <u>Concerto</u> , mvt. 1
8	Mendelssohn, <u>Concerto</u> , mvt. 1
8	Beethoven, <u>Concerto</u> , mvt. 1
8	Mozart, <u>Concerto No. 5</u> , K. 219, mvt. 1
8	Mozart, <u>Concerto No. 4</u> , K. 218, mvt. 1
8	Prokofiev, <u>Concerto No. 2</u> , mvt. 1
7	Paganini, <u>Concerto No. 1</u> , mvt. 1
7	Bach, <u>Solo Sonatas and Partitas</u> , any two contrasting movements

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VITA

Lawrence Anthony Brandolino was born on May 2, 1958, in Joliet, Illinois. He has been Assistant Professor of Music, Director of Orchestral Activities, and Instructor of Violin and Viola at Central Missouri State University in Warrensburg since 1991. He also teaches violin in the Department of Music Preparatory Program and is the director of Central's Concerto/Aria Competition, first violinist in the Central String Quartet and violinist in the Central Trio.

Mr. Brandolino earned his high school diploma from the Interlochen Arts Academy, and he holds Bachelor and Master of Music degrees from Northwestern University where he received the Lockwood Award for Excellence in String Music in 1980. He has taught at the Breckenridge Music Institute in Colorado and the Brevard Music Center. He has been the concertmaster of the Spoleto Festival Orchestra both in the United States and in Italy, the Augusta Symphony, and the Macon Symphony. Mr. Brandolino has performed in orchestras for various artists including Itzhak Perlman, John Rutter, Ray Charles, Sara Vaughn, the American Ballet Theater, and the Joffrey Ballet. He appears on string tracks for several albums by popular recording artist, James Brown, and performed with the Spoleto Festival Orchestra in the 1984 Grammy Award winning recording of Samuel Barber's opera Antony and Cleopatra on the New World Records label.

Mr. Brandolino was Music Director of the Siouxland Youth Symphony and has conducted the Sioux City Symphony, Spoleto Festival Orchestra, UMKC

Concert Dancers, and pop artists such as The Association and Gary Morris. He has served as an orchestral and string clinician in Missouri, Kansas, Nebraska, and Iowa. He is also a member of the American String Teachers Association, Music Educators National Conference, Missouri Music Educators Association, Chamber Music America, Amateur Chamber Music Players Association, Pi Kappa Lambda and Phi Mu Alpha Sinfonia.