

2026 Violin Audition Repertoire

Solo:

Mozart: Violin Concerto No. 3, No.4 or No. 5, 1st mvt. (exposition only), with cadenza

Orchestra excerpts:

Shostakovich: Symphony No.5 – 1st mvt.

- From bar 51 to bar 74
- From bar 217 to bar 240

Mozart: Symphony No.39 – Finale, beginning to downbeat of bar 41 (1st violin part)

Strauss: Don Juan – Beginning to bar 62 (1st violin part)

Shostakovich: Symphony No.5 – 1st mvt. from bar 51 to bar 74

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Violino I

41 [7]

46 [8] *ff* *A* *IV* *1* *84* [9] *p espr.*

52 *40* *3* *1* *2* *3* *37*

60 [10] *2* *4* *3* [11]

69 [12] *p* *9* *mprendo*

84 [13] *2* *FL I* *1*

Handwritten musical score for Violino I, measures 202 to 237. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *cresc.*. There are also handwritten annotations in red ink, including a large bracket around measure 32 and a red box around the end of the score.

cresc.

Mozart: Symphony No.39 – Finale, beginning to downbeat of bar 41 (1st violin part)

Allegro [♩ = 126]

p

p

f

f

dg
VI. I/II unisono

mf

X Don Juan

Allegro molto con brio $\text{♩} = 84$

Don Juan

[illegible]

Strauss: Don Juan – Beginning to bar 62 (1st violin part)

This musical score is for the first violin part of Richard Strauss's opera Don Juan, covering the section from bar 30 to bar 62. The music is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Molto vivo' at bar 50. The score is divided into systems, each with a violin part and a corresponding part for other instruments (VI. I / II unisono, Ob, Fl, and V).

Bar 30: The first system begins with a *fff* (fortississimo) dynamic. The violin part features a series of eighth notes and triplets. The other parts (VI. I / II unisono, Ob, Fl, and V) also play eighth notes. A *mf* (mezzo-forte) dynamic is marked for the other parts.

Bar 34: The second system continues the eighth-note pattern. The violin part has a *fff* dynamic, while the other parts have a *mf* dynamic. The tempo is still 'Molto vivo'.

Bar 50: The third system begins with a *f* (forte) dynamic. The tempo is marked 'Molto vivo'. The violin part features a series of eighth notes and triplets. The other parts (VI. I / II unisono, Ob, Fl, and V) also play eighth notes. A *p* (piano) dynamic is marked for the other parts.

Bar 54: The fourth system continues the eighth-note pattern. The violin part has a *p* (piano) dynamic, while the other parts have a *p* (piano) dynamic. The tempo is still 'Molto vivo'.

Bar 58: The fifth system begins with a *ff* (fortississimo) dynamic. The violin part features a series of eighth notes and triplets. The other parts (VI. I / II unisono, Ob, Fl, and V) also play eighth notes. A *ff* (fortississimo) dynamic is marked for the other parts.

Bar 62: The sixth system continues the eighth-note pattern. The violin part has a *ff* (fortississimo) dynamic, while the other parts have a *ff* (fortississimo) dynamic. The tempo is still 'Molto vivo'.