



**announces openings for:**

**\* \* \* VIOLIN \* \* \***  
**(Section)**

The Southeastern Pennsylvania Symphony Orchestra under Music Director Allan R. Scott has an annual concert season of 4 Masterworks Concerts and 4 Chamber Music Concerts, with generally 3 rehearsals the week of the concert. SPSO is a per service orchestra contracted each Season.

**Start Date:** when openings exist or to be put on substitute list

**Reports to:** Music Director and Personnel Managers

**Length of Season:** September to May

**Audition Date:** Scheduled as Requested or Needed

Please contact staff members to schedule an audition:

Winds / Brass / Percussion:

Beth

[beth@spsorchestra.org](mailto:beth@spsorchestra.org)

Strings:

Monica

[monica@spsorchestra.org](mailto:monica@spsorchestra.org)

**AUDITION**

The Southeastern Pennsylvania Symphony Orchestra encourages talented and dedicated musicians to audition. Musicians are judged on musicianship, preparation, tone quality, and proficiency on their instrument. The Audition Committee consists of the Music Director, any assistant conductor, and principal members of the section(s) or instrument family (i.e. winds), and at times, other members from that section. Prior to the audition, the candidate must complete the Audition Information Form as well as review the Rehearsal & Performance Schedule.

The Audition consists of the following – **PLEASE READ:**

- \* Prepared unaccompanied solo; 2 minutes in length to demonstrate instrument proficiency, tone quality, technique, and virtuosity (need not be memorized). **Solo choices are listed below.**
- \* Several prepared excerpts (listed below) that are assigned to demonstrate musician's preparation ability (Excerpts are available online via IMSLP or [www.orchestraexcerpts.com](http://www.orchestraexcerpts.com), along with recorded examples.)
  - \* Number of audition rounds will be determined by the number of qualified candidates.
  - \* A pre-screening may occur depending on the number of qualified candidates.
  - \* Candidates may be asked to sight read
  - \* Final round may include non-blind audition and an interview with the Audition Committee.

**VIOLIN**

**Solo:** Candidate's choice of either MOZART Violin Concerto No. 3, 4, or 5 – Movement I (exposition only)

**Excerpts:** All excerpts should be prepared. Audition Committee will choose which excerpts are played at the audition:

**Orchestral Excerpts:**

Brahms	Symphony No. 4	Movement II: mm. 30-40 and mm. 74-102
Mendelssohn	<i>Midsummer Night's Dream</i>	Scherzo: mm. 17-99
Mozart	Symphony No. 39	Movement II: mm. 1-27 and mm. 96-126
Prokofiev	Symphony No. 1, <i>Classical Symphony</i>	Movement I: Beginning to Rehearsal H
Shostakovich	Symphony No. 5	Movement I: Reh. 32-36
R. Strauss	<i>Don Juan</i>	Page 1

This musical score is for the second movement of Johannes Brahms' Symphony No. 4, specifically measures 30-40 and 74-102. The music is written for a single melodic line, likely for the violin or viola, in the key of D major (indicated by two sharps). The time signature is 4/4. The score is divided into two systems. The first system contains measures 30 through 40. Measure 30 is marked with a box 'B', 'arco', and 'p'. Measure 31 has a 'cresc.' marking. Measure 34 has a 'f' marking. Measure 37 has a '1' marking. The second system contains measures 74 through 102. Measure 74 is marked with 'pp' and 'arco'. Measure 75 has a 'f' marking. Measure 79 is marked with a box 'E'. Measure 84 has a 'ff' marking. Measure 86 has a 'poco f espr.' marking. Measure 89 has a 'f' marking. Measure 95 has a 'f espr.' marking. Measure 99 is marked with a box 'F', 'pizz.', and 'p'. The score includes various musical notations such as slurs, ties, and dynamic markings.

30 **B** arco *p* *cresc.*

34 *f*

37 1

74 *pp* arco *f*

75 *f*

77

79 **E**

81

84 *ff*

86 *poco f espr.*

89 *f*

95 *f espr.*

99 **F** pizz. *p* *f* *p*

8

## VIOLINO I.

## Scherzo.

Allegro vivace.

Nº 1. 16 *p*

*cresc.*

*p*

*cresc.*

*sf* *sf* *sf* *p*

*sf* *sf* *sf* *p*

*C* *pp*

*p*

*D* *cresc.*

*dim.* *al* *pp*

15 *E* *p*

Andante con moto

*p*

6

14

17

22

30

35

*p*

40

45

50

*p*

96 **C** *f*

101

108 *p*

111

116 **D** *f* *p*

121

126 **E** *f*

The musical score consists of seven staves of music. The first staff (measures 96-100) begins with a box labeled 'C' and a forte 'f' dynamic. It contains slurs, ties, and a triplet of eighth notes. The second staff (measures 101-105) continues the melodic line with similar notation. The third staff (measures 106-110) starts with a piano 'p' dynamic and features a series of beamed sixteenth notes. The fourth staff (measures 111-115) continues the sixteenth-note pattern. The fifth staff (measures 116-120) begins with a box labeled 'D', a forte 'f' dynamic, and a piano 'p' dynamic. It includes slurs and ties. The sixth staff (measures 121-125) continues the melodic development. The seventh staff (measures 126-131) begins with a box labeled 'E' and a forte 'f' dynamic. A large bracket spans from measure 126 to measure 131, indicating a section or phrase.

Sergei Prokofiev  
Symphony No. 1 in D Major, Op. 25  
*Classical*

## VIOLIN I

**I**

**Allegro con brio**  $\text{♩} = 100$

The score for Violin I begins with a treble clef, a key signature of two sharps (D major), and a 2/2 time signature. The tempo is marked 'Allegro con brio' with a quarter note equal to 100 beats. The score is divided into sections labeled A through H. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include 'pizz.' (pizzicato), 'arco' (arco), 'pizz.' (pizzicato), 'f subito' (suddenly forte), and 'G.P.' (Grave). The score includes various articulations such as accents, slurs, and phrasing slurs. The score ends with a double bar line and a repeat sign.

**A**

**B**

**C**

**D**

**E**

**F**

**G**

**H**

**G.P.**



This image shows a page of musical notation for the first movement of Shostakovich's Symphony No. 5, specifically rehearsal marks 32 through 36. The score is written for a string ensemble, with six staves. The key signature is one flat (B-flat major or D minor). The tempo is marked  $\text{♩} = 136$ . The notation features a dense texture of sixteenth and thirty-second notes, often beamed together in groups of four or six. Many notes are slurred, and there are numerous accents and dynamic markings. Rehearsal marks 32, 33, 34, 35, and 36 are enclosed in boxes. A red bracket highlights the beginning of measure 32. The word *ritenuto* appears above the fifth staff, and *cresc.* appears above the sixth staff. A red bracket highlights the end of measure 36.

32  $\text{♩} = 136$

33

34

35

*ritenuto* *cresc.*

36

## R. Strauss: Don Juan, Op. 20

**Allegro, molto con brio**

*ff* *ff* *mf* *ff* *fff* *ff* *pp* *ff* *p* *p* *p* *cresc.* *ff*

**A**

**B**

*tranquillo* *1 C molto vivo*

*p flebile*