

Louisville Youth Orchestra
2022-2023 Auditions

Violin Excerpt #1

Fiddlin' Favorites -Traditional/arr. Siennicki (m. 1-22)

Scherzando (♩ = 120-130)

Little Brown Jug

The musical score is written for a violin in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Scherzando' with a quarter note equal to 120-130 beats per minute. The first measure of the first staff has a dynamic marking of *f* (forte). The first staff contains 12 measures, ending with a double bar line. The second staff continues the melody with 12 measures. The third staff continues with 12 measures, starting with a dynamic marking of *p* (piano). The fourth staff concludes the excerpt with 12 measures, ending with a dynamic marking of *f*. The piece is titled 'Little Brown Jug' in the top right corner.

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Violin Excerpt #2
Galop! - Brian Balmages (m. 1-28)

Vivace (♩ = 144-156)

The musical score is written for violin in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. It consists of three staves of music. The first staff begins with a dynamic marking of *f* and includes a *V* (vibrato) marking over the first note. The second staff features a *H2* marking above the eighth measure, a *4* (fourth finger) marking above the fourteenth measure, and a *L2* marking above the twentieth measure. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). The third staff contains several *V* markings and a *7* (seventh finger) marking. The piece concludes with a final *f* dynamic marking.

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Violin Excerpt #3
Cloud Dance - Thom Sharp (m. 3-18)

Smooth and Flowing (♩ = 80 - 84)

mf

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Violin Excerpt #4

Presto from Symphony no. 101 - F.J. Haydn/arr. Sieving (m. 24-48)

Presto (♩ = 108 - 116)

All Staccato 8th notes should be off the string.

The musical score is written for a single violin in G major (one sharp) and 3/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a mix of eighth and sixteenth notes, with many eighth notes marked as staccato. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a more active eighth-note passage. The fourth staff concludes with a series of eighth notes followed by a half note and a final melodic phrase. Various performance markings such as accents, slurs, and breath marks are present throughout the piece.

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Violin Excerpt #5

Hopak from "The Fair at Sorochinsk" - M. Mussorgsky/arr. Isaac (m. 18-41)

Allegro (♩ = 132-140)

Play all double stops (non divisi)
Fingerings are optional

The musical score is written for a violin in G major (one sharp) and 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 132-140 beats per minute. The first staff contains a melodic line starting with a quarter note on G4, followed by eighth notes. Fingerings 0 and 3 are indicated above the first two notes. The second staff features a double bass line with dynamic markings of *f* and *p*, and articulation markings for *pizz.* and *arco*. The third staff continues the melodic line with dynamic markings of *f* and *p*, and includes a triplet of eighth notes. The fourth staff includes a 'non-div.' marking above a double stop. The fifth staff concludes the excerpt with a final melodic phrase.

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Violin Excerpt #6

Berceuse from Firebird Suite (1919) - Igor Stravinsky (Reh. 4 to 7)

Andante (♩ = 58-63)

The first line of musical notation is in 4/4 time and G major. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4. The second measure has a quarter rest followed by a half note G4 with a slur and a 'V' above it. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4, all slurred together with a 'V' above. The fourth measure has a quarter note C5, a quarter note B4, and a quarter note A4, all slurred together with a 'V' above. The fifth measure has a quarter note G4. The sixth measure has a quarter note G4 with a slur and a 'V' above. The seventh measure has a quarter note G4. The eighth measure has a quarter note G4 with a slur and a 'V' above. The ninth measure has a quarter note G4 with a slur and a 'V' above. The tenth measure has a quarter note G4 with a slur and a 'V' above. The line ends with a double bar line and a fermata over the final note.

mf *espress.* *dim.*

The second line of musical notation continues from the first line. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4. The second measure has a quarter rest followed by a half note G4 with a slur and a 'V' above it. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4, all slurred together with a 'V' above. The fourth measure has a quarter note C5, a quarter note B4, and a quarter note A4, all slurred together with a 'V' above. The fifth measure has a quarter note G4. The sixth measure has a quarter note G4 with a slur and a 'V' above. The seventh measure has a quarter note G4 with a slur and a 'V' above. The eighth measure has a quarter note G4 with a slur and a 'V' above. The ninth measure has a quarter note G4 with a slur and a 'V' above. The tenth measure has a quarter note G4 with a slur and a 'V' above. The line ends with a double bar line and a fermata over the final note.

mf *rit.*

The third line of musical notation is in 4/4 time and G minor. It begins with a treble clef and a key signature of two flats (Bb, Eb). The first measure contains a half note G3. The second measure has a quarter note G3, a quarter note Ab3, and a quarter note Bb3, all slurred together. The third measure has a quarter note C4, a quarter note D4, and a quarter note Eb4, all slurred together. The fourth measure has a quarter note F4, a quarter note G4, and a quarter note Ab4, all slurred together. The fifth measure has a quarter note Bb4, a quarter note C5, and a quarter note D5, all slurred together. The sixth measure has a quarter note Eb5, a quarter note F5, and a quarter note G5, all slurred together. The seventh measure has a quarter note Ab5, a quarter note Bb5, and a quarter note C6, all slurred together. The eighth measure has a quarter note D6, a quarter note Eb6, and a quarter note F6, all slurred together. The ninth measure has a quarter note G6, a quarter note Ab6, and a quarter note Bb6, all slurred together. The tenth measure has a quarter note C7, a quarter note Bb6, and a quarter note Ab6, all slurred together. The line ends with a double bar line and a fermata over the final note.

a tempo

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Violin Excerpt #7

Suite no. 3 in G Major, Mvmt. 4 - P.I. Tchaikovsky (Var. 5 - m. 1 - 26)

Alegro risoluto (♩ = 138 - 144)

All non-slurred eighth notes are a bit off the string

The musical score is written for a single violin in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some slurs and accents. The second staff includes a triplet of eighth notes. The third and fourth staves continue the melodic line with various articulations and dynamics. The piece concludes with a final cadence in the fourth staff.

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Violin Excerpt #8

Romeo and Juliet Fantasy Overture - P.I. Tchaikovsky

The musical score is written for a single violin in G major (one sharp) and 4/4 time. It begins with a tempo marking of quarter note = 145. The piece starts with a quarter rest followed by a series of eighth notes with slurs, moving from G4 to G5. The dynamics are marked *f* (forte) and *cresc.* (crescendo). The score consists of ten staves of music. The first staff contains the initial melodic line. The second and third staves continue the melodic development with various slurs and accents. The fourth staff features a *ff* (fortissimo) dynamic marking. The fifth and sixth staves include staccato markings (*V*) and further dynamic markings. The seventh and eighth staves show more complex phrasing with slurs and accents. The ninth and tenth staves conclude the excerpt with a final melodic flourish and a *V* marking.

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Violin Excerpt #9

Fantasia on a Theme by Thomas Tallis - R. Vaughan Williams
(4 bef. Q - 5 after R)

(♩ = 84-92)

ff dim. p

f mf cresc.

f cresc.

pif cresc. fff

8va