



**2025-2026**

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# AUDITION EXCERPTS

*violin*

**Large Instrumental Ensembles** *(involving violins)*

*Symphony Orchestra*

*Jazz Ensemble*

## Dear Violinists,

Thank you for your interest in participating in a large instrumental ensemble at Wheaton College, where **music is an act of worship**, and where we pursue the highest level of artistic achievement in a Christ-centered environment that fosters musical excellence, creativity, and spiritual growth.

In this packet, you will find audition materials for the large instrumental ensembles at Wheaton that include violin:

### **Symphony Orchestra** **Jazz Ensemble**

Please complete the online [2025 Performing Arts Interest Form](#) to schedule your violin audition. After submitting your form response, you will be contacted with an assigned day and time between August 27 and 30 (first week of fall semester classes).

We look forward to hearing your audition and invite you to contact us if you have any questions as you prepare the enclosed materials.

**Dr. Benjamin Klemme, Symphony Orchestra** | [benjamin.klemme@wheaton.edu](mailto:benjamin.klemme@wheaton.edu)

**Dr. Crystal Rebone, Jazz Ensemble** | [crystal.rebone@wheaton.edu](mailto:crystal.rebone@wheaton.edu)

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2025-2026

# SYMPHONY ORCHESTRA

*audition excerpts*

## VIOLIN

Violinists may choose to audition for the first violin section or second violin section of the Symphony Orchestra.

Students interested in being considered for the **VIOLIN I** section will be asked to play the following excerpts during the audition:

1. Mozart, Symphony No. 35, Mvt. I, Beginning–m. 35 [Violin I part]
2. Mahler, Symphony No. 1, Mvt. IV, Rehearsal 16–Rehearsal 19 [Violin I part]
3. Coleridge-Taylor, Ballade in A minor, pickups to 5 measures before Rehearsal 2–4 measures after Rehearsal 3 [Violin I part]
4. Mahler, Symphony No. 1, Mvt. II, 4 measures after Rehearsal 27–2 measures after Rehearsal 32 [Violin I part]

Students auditioning for the **VIOLIN II** section will be asked to play the following excerpts during the audition:

5. Mozart, Symphony No. 35, Mvt. I, mm. 33–66 [Violin II part]
6. Mahler, Symphony No. 1, Mvt. IV, 3 measures after Rehearsal 17–Rehearsal 19 [Violin II part]
7. Coleridge-Taylor, Ballade in A minor, pickups to 5 measures before Rehearsal 2–4 measures after Rehearsal 3 [Violin II part]
8. Mahler, Symphony No. 1, Mvt. II, 4 measures after Rehearsal 27–2 measures after Rehearsal 32 [Violin I part]

In addition to the excerpts listed above, **ALL VIOLINISTS** should also be prepared to play a 1-to-2-minute excerpt from a solo (unaccompanied).

## CONCERTMASTER AUDITIONS

Violinists interested in auditioning for concertmaster will be asked to play additional excerpts during the audition process. **If you are interested in auditioning for concertmaster, please email Dr. Benjamin Klemme to indicate your desire to do so.**

**Dr. Benjamin Klemme, Symphony Orchestra Conductor** | [benjamin.klemme@wheaton.edu](mailto:benjamin.klemme@wheaton.edu)

Separate concertmaster excerpts will be sent one week before auditions to students who express interest in the position. Students must complete one year of Symphony Orchestra participation at Wheaton to be eligible to audition for concertmaster.

# 1. MOZART

## Symphony No. 35, Mvt. I

Beginning-m. 35

2/2, half note=76 (4/4, quarter note=152)

[Violin I part]

**Allegro con spirito**

Measures 35-39 of the Violin I part. The score is in G major (one sharp) and 2/2 time. The tempo is **Allegro con spirito**. The dynamics range from *f* (forte) to *fp* (fortissimo piano). The score includes various articulations such as accents, trills, and phrasing slurs. The measures are numbered 35, 8, 15, 20, 23, 27, and 30. A red bracket on the left spans measures 35-39, and a red bracket on the right spans measures 35-39.

## 2. MAHLER

### Symphony No. 1, Mvt. IV

Rehearsal 16–Rehearsal 19

2/2, half note=50

[Violin I part]

Violin I part score for Mahler's Symphony No. 1, Movement IV, Rehearsals 16-19. The score is in G major (one sharp) and 2/2 time. It features six staves of music with various performance instructions and dynamics.

**Rehearsal 16:** *gliss.*, *molto riten.*, *ppp*, *Sehr gesangvoll.*

**Rehearsal 17:** *sempre pp*, *aber ausdrucksvoll.*, *Poco riten.*, *a tempo*, *espress.*, *pp*, *ppp espress.*

**Rehearsal 18:** *Poco riten.*, *Zurückhalten.*, *Breit.*, *pp*, *p molto espress.*, *Rubato*, *acceler.*, *mit grossem Ton.*, *mf*

**Rehearsal 19:** *riten.*, *G-Saite*, *acceler. mf*, *fff*, *p*

The score includes various musical notations such as slurs, ties, and triplets. A red bracket on the left side of the first staff indicates the range from Rehearsal 16 to Rehearsal 19.



### 3. COLERIDGE-TAYLOR

#### Ballade in A minor, Op. 33

pickups to 5 measures before Rehearsal 2—4 measures after Rehearsal 3

6/8, dotted quarter note=92 (Allegro energico, ma non troppo presto)

[Violin I part]

The image displays the Violin I part of the Ballade in A minor, Op. 33 by Coleridge-Taylor. The score is written for a single violin and consists of 18 measures. The key signature is A minor (three flats) and the time signature is 6/8. The tempo is marked as 'Allegro energico, ma non troppo presto' with a dotted quarter note equal to 92 beats per minute. The score includes various musical notations such as dynamics (sf, f, ff), articulation (accents, slurs, trills), and performance instructions (cresc., accel., Più mosso., a tempo). A red bracket highlights the first measure, which is marked 'sf' and contains a trill. Another red bracket highlights the last measure, which is marked 'a tempo' and contains a trill. The score is divided into two systems, with the first system containing measures 1-9 and the second system containing measures 10-18. The notation includes many slurs, trills, and accents, indicating a technically demanding piece. The first system ends with a double bar line and a repeat sign. The second system begins with a double bar line and a repeat sign. The score is written in a standard musical notation with a treble clef and a key signature of three flats.

## 4. MAHLER

### Symphony No. 1, Mvt. II

4 measures after Rehearsal 27–2 measures after Rehearsal 32

3/4, dotted half note=66 (Kräftig bewegt, doch nicht zu schnell)

[Violin I part]

27 <sup>3</sup> *mf* *ff* *ff*

28 <sup>3</sup> *ff*

29 <sup>3</sup> *ff* Vorwärts.

30 <sup>3</sup> *ff*

31 *mf* Vorwärts. *cresc*

32 *ff* *ff* <sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup> *ff* *accel. al Fine.* *scharf abreißen.* nicht getheilt.

## 5. MOZART

### Symphony No. 35, Mvt. I

mm. 33–66

2/2, half note=76 (4/4, quarter note=152; Allegro con spirito)

[Violin II part]

Violin II part, measures 30–66. The score is in G major (one sharp) and 2/2 time. The key signature is one sharp (F#). The tempo is Allegro con spirito. The score includes various dynamics (f, fp, p) and articulations (div., tr., V, n). Red brackets highlight specific passages: one bracket spans measures 30–33, and another bracket spans measures 61–64. The score is divided into systems of five staves each. Measure numbers 30, 37, 44, 48, 54, and 61 are indicated at the start of their respective staves. The first system (measures 30–36) includes a 'div.' marking and a 'f' dynamic. The second system (measures 37–43) includes a 'fp' dynamic. The third system (measures 44–47) includes a 'tr.' marking. The fourth system (measures 48–53) includes a 'p' dynamic. The fifth system (measures 54–60) includes a 'f' dynamic. The sixth system (measures 61–66) includes a 'p' dynamic.



## Symphony No. 1, Mvt. IV

2/2, half note=50

[Violin II part]

drucksvoll. Etwas drängend

16 Sehr gesangvoll. 12 (u. Viol.)

riten. molto rit. gliss. fpp espress.

17 Poco rit. a Tempo ppp espress.

poco accel. cresc. poco riten.

18 Zurückhaltend. Breit. 2 accel. rubato nicht Bogen abziehen

pp p

mit grossem Ton rit. mf ff accel.

riten. G-Saite 19 4 1 20 7 21 Langsam. ppp (Celli)

mf fff p molto riten.

## 7. COLERIDGE-TAYLOR

### Ballade in A minor, Op. 33

pickups to 5 measures before Rehearsal 2—4 measures after Rehearsal 3

6/8, dotted quarter note=92 (Allegro energico, ma non troppo presto)

[Violin II part]

The musical score for the Violin II part of the Ballade in A minor, Op. 33, by Coleridge-Taylor, is presented in five staves. The music is in 6/8 time and features a variety of complex rhythmic patterns, including trills, triplets, and sixteenth-note runs. The score is marked with dynamic instructions such as *ff* (fortissimo) and *cresc.* (crescendo), and includes performance directions like *Più mosso.* and *a tempo*. The piece concludes with a final measure marked *a tempo*. Red brackets are placed at the beginning and end of the score, indicating the pickup measures before Rehearsal 2 and the measures after Rehearsal 3.

## 8. MAHLER

### Symphony No. 1, Mvt. II

4 measures after Rehearsal 27–2 measures after Rehearsal 32

3/4, dotted half note=66 (Kräftig bewegt, doch nicht zu schnell)

[Violin I part]

Violin I part, measures 27–32. The score is in G major (one sharp) and 3/4 time. The tempo is marked "Kräftig bewegt, doch nicht zu schnell" with a dotted half note equal to 66. The dynamics range from *mf* to *ff*. The score includes various musical notations such as slurs, accents, and articulation marks. A red bracket highlights measures 27 and 28. A red bracket highlights measures 31 and 32. The score ends with the instruction "scharf abreißen." (pull off sharply).

Measures 27–32. The score is in G major (one sharp) and 3/4 time. The tempo is marked "Kräftig bewegt, doch nicht zu schnell" with a dotted half note equal to 66. The dynamics range from *mf* to *ff*. The score includes various musical notations such as slurs, accents, and articulation marks. A red bracket highlights measures 27 and 28. A red bracket highlights measures 31 and 32. The score ends with the instruction "scharf abreißen." (pull off sharply).

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# JAZZ ENSEMBLE

## *audition requirements (violin)*

- Prepare the excerpt below. You will perform the excerpt along with [this recording](#) (YouTube link) via Bluetooth speaker.
- Play one song of your choice in the jazz style that best showcases your abilities.
- Improvise over two choruses of a B-flat blues progression, backing track [here](#) (Dropbox link).

## **PORTER** (arr. Paul Baker)

### **You'd Be So Nice to Come Home To**

mm. 1–33

$\text{♩} = 168$

5

9

13

17

25

29