



Section First Violin

May 12-13, 2026 – Prelims/Semis

May 26, 2026 – Finals

SOLO: *To be played solo, without accompaniment*

MOZART – Concerto No. 4 in D, K. 218

I. Exposition (without cadenza)

OR:

MOZART – Concerto No. 5 in A, K. 219

I. Exposition (without cadenza)

AND:

First Movement (with cadenza) of a concerto from the following list:

BARTÓK (No. 2), BEETHOVEN, BRAHMS, DVOŘÁK, MENDELSSOHN, PROKOFIEV (No. 2), SIBELIUS, TCHAIKOVSKY

EXCERPTS: *Count all rests unless otherwise directed*

BEETHOVEN – Symphony No. 9, Op. 125

III. Measure 99 through 114

BRAHMS – Symphony No. 2, Op. 73

I. Measure 101-155

II. Pickup to measure 43 to downbeat of 57

IV. Beginning through measure 60

DEBUSSY – *La Mer*

II. [33] through 6 after [38]

MAHLER – Symphony No. 1

I. 5 before [29] to the end

II. [8] to down beat of 3 before [11]

5 after [22] through downbeat of 6 after [25]

IV. Beginning to [7]

[15] through 1 measure before [19]

MENDELSSOHN – *A Midsummer Night's Dream*

Scherzo: Measure 17 to 99

MOZART – Symphony No. 39, K. 543

I. Beginning through measure 142

II. Beginning through measure 27 (no repeat)

IV. Beginning to measure 104

SCHUMANN – Symphony No. 2, Op. 61

II. Beginning to Trio I (with repeat)

R. STRAUSS – *Don Juan*

First page: Beginning to 13 after [C]

R. STRAUSS – *Alpine Symphony*

[138] to [142]

The official pitch of the Kansas City Symphony is A=440

Lo stesso tempo

arco

Violin I part of the third movement of Beethoven's Symphony No. 9, Op. 125, measures 99 through 114. The score is written in G major, 12/8 time, and is marked "Lo stesso tempo". The key signature has one sharp (F#) and the time signature is 12/8. The score begins with a dynamic of *p dolce* and an *arco* instruction. The music features a continuous eighth-note melody with various phrasings, including triplets and a trill in measure 111. Dynamics include *p*, *cresc.*, *dim.*, and *tr*. The score ends with a *p* dynamic in measure 114.

99 *p dolce*

101

103 *cresc.* *dim.* *p*

105

107

109 *cresc.*

111 *tr* *cresc.*

113 *p*

101 **D** *p sempre*
(quasi ritenente)

110 *cresc.* **E** *f sf ben marc.*

120 *sf marc.*

126 *f*

132 *ff poco f espr.*

140 *cresc.*

150 *ff* **F** 5 *Fag. I*

BRAHMS – Symphony No. 2, Op. 73

II. Pickup to measure 43 to downbeat of 57

Violin I

41 pizz. *p* *arco* *pp* *f* *dim.* *p* *pp*

45 *p espr.* *cresc.*

48 *f* *poco f*

52 *cresc.* *f*

54 *f* *fp* *dim.* *p*

Allegro con spirito

p sotto voce

pp

dim.

f

f

sf

sf

ff

cresc.

ff

1 pizz.

2 Fl.

A

B

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33

34

p

p

1 *p* *expressif et soutenu* 1 *p*

This system shows the first two measures of the piece. The music is in G major (one sharp) and 3/4 time. It features a piano (*p*) dynamic with a tempo marking of *expressif et soutenu*. The notation includes a first ending bracket over the first measure and a second ending bracket over the second measure. The key signature has one sharp (F#) and the time signature is 3/4.

35 En animant beaucoup

This system begins at measure 35, marked 'En animant beaucoup'. The tempo is increased. The music continues with piano (*p*) dynamics. The notation includes a first ending bracket over the first measure and a second ending bracket over the second measure. The key signature has one sharp (F#) and the time signature is 3/4.

36

This system begins at measure 36. The music continues with piano (*p*) dynamics. The notation includes a first ending bracket over the first measure and a second ending bracket over the second measure. The key signature has one sharp (F#) and the time signature is 3/4.

p *mf*

This system continues the piece, featuring a piano (*p*) dynamic followed by a mezzo-forte (*mf*) dynamic. The notation includes a first ending bracket over the first measure and a second ending bracket over the second measure. The key signature has one sharp (F#) and the time signature is 3/4.

mf *f*

This system continues the piece, featuring a mezzo-forte (*mf*) dynamic followed by a forte (*f*) dynamic. The notation includes a first ending bracket over the first measure and a second ending bracket over the second measure. The key signature has one sharp (F#) and the time signature is 3/4.

37 Très animé

38

En retenant
pizz.

39

40

Allmählich etwas lebhafter.

1 *pp* *p*

29 *ff* *ff* *p*

f *p* *espress.* *v*

30 *f* *ff*

ff

31 *ff* *geth.* *unis.* *ff*

32 *ff*

33 *fff* *pizz.* *accel.* *fff* *Schnell.* 1

1 1 (Fl.) *Schnell.* 2 (Pauken) 1 *arco* *fff*

G. P. G. P. *ff* G. P.

Wild.

2 7 1 arco

4 8

fff *ff*

mf *cresc.* *ff*

f *ff* *sf*

sf *sf* *mf* *fff* *mf*

ff *sff* *sff*

f *sempre cresc.* *fff*

cresc. *fff* *fp* *f* *fp* *f^v*

G-Saite

11 Immer vorwärts. Die Hälfte 1 2 3 4 5

2 9 *pp^v*

J **Wieder gemächlich.**

p *arco* *p espress.*

f *p*

p *pp* *pp*

pp

dim. *ppp*

Stürmisch bewegt.
Den ersten Ton scharf herausgehoben.
(Becken.)

ff *ff*

ff *ff*

Wild

fff

2

3

6

3

8

3

2

fff

ff

ff

f

fff

sempre ff

ff

ff

ff

sempre ff

ff

6

6 Energisch.

ff

ff

7

5

15 *am Griffbrett V.* *ppp* äusserst zart, aber ausdrucksvoll. *riten.*

16 *gliss.* *molto riten.* *pp* Sehr gesangvoll. *sempre pp* aber ausdrucksvoll. *17 Poco riten.* *a tempo* *ppp* *espress.*

express. *pp* *cresc. poco accel.*

Poco riten. Zurückhalten. 18 *Breit.* *pp* *p molto espress.*

Rubato *acceler.* *riten.* mit grossem Ton. *mf*

nicht Bogen abziehen. nur ein kurzes Anhalten. *riten.* *G-Saite* 19 *ff* *acceler. mf* *fff* *p*

Scherzo.
Allegro vivace.

Nº 1. 

16 *p*

cresc.

p

cresc.

sf *sf* *sf* *p*

sf *sf* *sf* *p*

pp

p

cresc.

dim. - - - al - pp

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Adagio

6

11

14

19

Allegro

26

38

51

60

70

77

A

B

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is written for a single vocal part in G major, 2/4 time. The score consists of eight staves of music, numbered 83, 89, 94, 103, 117, 123, 132, and 138. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings: *sf* (sforzando) at measure 103, *p* (piano) at measures 94 and 103, and *f* (forte) at measure 117. There are also trills marked with *tr* at measures 123 and 132. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The lyrics "The Rose Tree" are written below the notes on the first staff.

Andante con moto

p

6

14

17

22

1

1

2

**Finale
Allegro**

p

f

7

14

20

26

31

36

41 **A**

48

56

64 *tr.*

72

77 **B**

87

93

99 *f*

SCHERZO**Allegro vivace** ♩ = 144

mf

cresc.

f

mf

p

Fl.

poco rit.

a tempo

Viol. II

cresc.

f

cresc.

f

Fl.

p

Fl.

p

Fl.

poco rit.

a tempo

Viol. II

56 *cresc.* *f*

62 *p* *cresc.*

67 *f* *ff*

72 *p* Viol II

77 Viol II *cresc.*
Vcello Vcello

82 *f*

87 *ff*

92 *p*

98 **Trio I**

Allegro, molto con brio

ff **ff** **mf** **ff** **fff** **ff** **pp** **ff** **tranquillo** **1 C molto vivo** **p** **p** **p** **cresc.** **ff**

A **B** **1**

This musical score page contains five staves of music for R. Strauss's *Alpine Symphony*, covering measures 138 to 142. The music is written in a single melodic line on a treble clef staff with a key signature of two flats (B-flat and E-flat). The notation includes various note values, rests, and dynamic markings. Measures 138 and 139 are marked with circled numbers. Measure 140 is also marked with a circled number. Measure 141 is marked with a circled number and the tempo instruction 'Etwas lebhafter.' Measure 142 is marked with a circled number and the tempo instruction 'Etwas lebhafter.' The dynamics range from *pp* (pianissimo) to *f* (forte). The tempo instruction 'Etwas lebhafter.' appears twice, once at measure 141 and once at measure 142. The score includes various musical notations such as notes, rests, and dynamic markings.

138 *pp espr.*

139 *p*

140 *cresc.*

141 *f* *p* *Etwas lebhafter.*

142 *dim.* *pp* *Etwas lebhafter.*