



**Baltimore Symphony Orchestra 2023
One Year Second Violins
Master Repertoire List**

Solo Repertoire

Exposition of the first movement (no cadenza) from one of these three Mozart concerti:

Mozart: No. 3 in G major
Mozart: No. 4 in D major
Mozart: No. 5 in A major

Exposition of the first movement, no cadenza unless indicated, from one of these romantic concerti:

Bartók: No. 2
Beethoven:
Brahms:
Dvořák:
Mendelssohn: E Minor
Prokofiev: No. 2
Sibelius: (with 1st short cadenza)
Tchaikovsky:

Orchestral Repertoire, First Violin excerpts

Beethoven: Symphony No. 9 Mvt. III: mm. 99 – 114
Brahms: Symphony No. 4 Mvt. IV: mm. 33 – 80
Price: Symphony No. 1 Mvt. III: mm. 1 – 32
Schumann: Symphony No. 2 Mvt. II: mm. 1 – 54
Strauss: *Don Juan* Mvt. I: Beg. – 13 after Reh. **C**

Orchestral Repertoire, Second Violin excerpts

Bartók: Concerto for Orchestra Mvt. V: mm. 265 – 325
Brahms: Piano Concerto No. 1 Mvt. III: mm. 238 – 275
Mahler: Symphony No. 9 Mvt. IV: mm. 64 – 82
Mozart: Symphony No. 41 Mvt. IV: mm. 1 – 115
Rachmaninoff: Symphony No. 2 Mvt. II: 15 after Reh. **32** to 4 before Reh. **35**

Possible Sight-reading

The Baltimore Symphony Orchestra tunes to A = 440.

Violin I

BEETHOVEN

Symphony No. 9

Mvt. III: mm. 99-114

Lo stesso tempo.

99 *p dolce*

101

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

105

107 *cresc.*

109 *cresc.*

111 *cresc.*

113 *p*

Violin I

BRAHMS

Symphony No. 4

Mvt. IV: mm. 33 - 80

31 arco
f *ben marc. largamente*

40 **B** *cresc. sempre più*

47 *espress cresc.*

54 *f f più f* **C**

60 *cresc.* *ff* *f*

66 *fp*

70 *dim.*

73 *f* *6* *3* *3* *6*

76 *fp dim.* *pp*

80 **D** *p* *poco cresc.* *pp*

Violin I

PRICE

Symphony No. 1

Mvt. III: mm. 1 - 32

Allegro

Musical notation for measures 1-4. The piece is in 4/8 time. The first measure starts with a treble clef and a dynamic marking of *mp*. The melody consists of eighth and sixteenth notes with accents.

5

Musical notation for measures 5-8. The melody continues with eighth and sixteenth notes and accents.

11

Musical notation for measures 9-10. The melody continues with eighth and sixteenth notes and accents.

(16) 17

Musical notation for measures 11-16. The melody continues with eighth and sixteenth notes and accents. A dynamic marking of *mf* is present at measure 17.

20

Musical notation for measures 17-19. The melody continues with eighth and sixteenth notes and accents.

(24) 25

Musical notation for measures 20-24. The melody continues with eighth and sixteenth notes and accents.

29

Musical notation for measures 25-28. The melody continues with eighth and sixteenth notes and accents.

SCHUMANN
Symphony No. 2
Mvt. II: Beginning – m. 54

Violine I

Scherzo

Allegro vivace (♩ = 144)

mf

5

cresc.

10

1. 2.

f mf p

14

19 poco ritard. a tempo

p

25

cresc. f p

30

cresc.

35 **K**

f

40

44

p

49

54 poco ritard. a tempo

p

Detailed description: This is a page of a musical score for Violin I, covering measures 54 to 54 of the Scherzo movement from Schumann's Symphony No. 2. The score is written in treble clef with a 2/4 time signature. It begins with a dynamic marking of *mf*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *mf*, *f*, *cresc.*, *p*, and *mf*. A first and second ending bracket is present between measures 10 and 14. A tempo change is indicated at measure 19 with the instruction "poco ritard. a tempo". A key signature change is marked with a large "K" at measure 35. The score concludes at measure 54 with another tempo change: "poco ritard. a tempo".

STRAUSS - Don Juan
Beg. to 13 after Reh. C

DON JUAN

Violino I

Tone Poem after Nicolaus Lenau

Richard Strauss, Op. 20
Edited by Clinton F. Nieweg
and Nancy Bradburd

Allegro, molto con brio

ff *ff* *mf* *ff* *fff* *ff* *fff* *p* *p* *p* *ff*

tranquillo *1 C molto vivo*

psibile *cresc.*

A *B*

2nd VIOLIN

BARTOK: Concerto for Orchestra
Mvt. V: mm. 265-325 (top line)

2nd VIOLIN

BARTOK: Concerto for Orchestra
Mvt. V: mm. 265-325 (top line)

This musical score is for the 2nd Violin part of the fifth movement of Béla Bartók's Concerto for Orchestra. It covers measures 265 through 325, specifically the top line of the score. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score is divided into five systems, each with a grand staff (treble and bass clefs). Measure numbers 265, 270, 277, 281, and 288 are indicated in boxes above the first staff of each system. The dynamics range from *f* (forte) to *mf* (mezzo-forte). Performance instructions include *pizz.* (pizzicato) in measure 266, *Gliss.* (glissando) in measures 269 and 270, and *tr.* (trill) in measure 281. The piece features complex rhythmic patterns, including triplets and sixteenth-note runs, and a variety of articulations such as accents and slurs. The tempo is marked *Allegretto* at the beginning of the movement.

2nd VIOLIN

292 (arco)

(pizz.)

300

309

317

325

Violine II

BRAHMS: Piano Concerto No. 1

Mvt. III: mm. 238-275

216 *pp* **16** Klav. **E Tutti** *p sempre*

241

249

256 *cresc.* *f* *f* *tr*

264 *pp sempre* *dim.*

271 *pp* Solo 8 Fl. 9 *p* *f*

2. VIOLINE.

MAHLER

Symphony No. 9

Mvt. IV: mm. 64 – 82

a tempo (Molto adagio) *stets breitester Strich*

ff

ff *fff* *Etwas (unmerklich) drängend.*

Wieder altes Tempo. *Griffbrett.*

molto cresc. *pp subito* *espr.*

pp subito *dolcissimo*

8^{va} *dim ppp*

Detailed description: This is a page of a musical score for the second violin part of Mahler's Symphony No. 9, measures 64 to 82. The score is written in a single system with five staves. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time. The tempo is marked 'a tempo (Molto adagio)'. The first staff (measures 64-67) begins with a fortissimo (*ff*) dynamic and includes the instruction 'stets breitester Strich'. The second staff (measures 68-71) continues with fortissimo (*ff*) and fortississimo (*fff*) dynamics, featuring a triplet and a fermata. The third staff (measures 72-75) is marked 'Wieder altes Tempo.' and 'Griffbrett.', with dynamics ranging from *molto cresc.* to *pp subito* and *espr.*. The fourth staff (measures 76-79) starts with *pp subito* and *dolcissimo*. The fifth staff (measures 80-82) ends with a decrescendo (*dim*) to pianississimo (*ppp*) and includes an octave sign (*8^{va}*).

VIOLINO II

Mozart

SINFONIE IN C

(„Jupiter-Sinfonie“)

KV 551

MOZART

Symphony No. 41

Mvt. IV: mm. 1-115

MOZART
Symphony No. 41
Mvt. IV: mm. 1-115

Molto Allegro

p

5

11

18

24

30

36
p

44

52

62

69

Violino II

74

p

80

86

92

f

98

106

113

The image shows a page of musical notation for Violino II, spanning measures 74 to 113. The score is written in a single staff with a treble clef and a key signature of one sharp (F#). The music is divided into seven systems. The first system (measures 74-79) begins with a piano (*p*) dynamic and features a continuous eighth-note pattern with slurs and phrasing slurs. The second system (measures 80-85) continues this eighth-note pattern. The third system (measures 86-91) shows a change in texture with more varied rhythmic values and slurs. The fourth system (measures 92-97) begins with a forte (*f*) dynamic and features a more active eighth-note pattern. The fifth system (measures 98-105) contains several measures with rests, followed by a return to eighth-note patterns. The sixth system (measures 106-112) continues with eighth-note patterns and slurs. The seventh system (measures 113) is a short concluding phrase. The page number '10' is in the top left, and the instrument name 'Violino II' is centered at the top.

Violino II.

RACHMANINOFF: Symphony No. 2

Mvt. II: 15 after Reh. 32 - 3 before Reh. 35

Meno mosso. ($\text{♩} = 104$)
f molto marcato

32 12

33 div. *sempre f*

unis. *sempre f*

div. *più cresc.*

unis. *ff*

div. *dim.* *p* *cresc.* *f* *dim.*

34 *dim.* *p* *f* *dim.*

35 2 3 9 *f* *sf*

The score consists of two systems of staves. The first system includes a violin staff and a piano staff. The violin part begins at measure 32 with a *ppp* dynamic and a fermata. The piano part starts at measure 33 with a *div.* marking and *più cresc.* dynamics. The second system continues the violin part, marked *sempre f* and *ff*, and the piano part, marked *dim.*, *p*, *cresc.*, *f*, and *dim.*. Measure 34 shows a *dim.* dynamic in the violin part. Measure 35 features a *f* dynamic in the violin part and a *sf* dynamic in the piano part.