



Baltimore Symphony Orchestra
2024 Assistant and Associate Concertmaster Audition
Master Repertoire List

Solo Repertoire

Beethoven, Brahms, Sibelius, or Tchaikovsky Concerto:	1 st movement exposition with cadenza
Mozart Concerto Nos. 4 or 5:	1 st movement exposition with cadenza

Orchestral Solo Repertoire

Abels:	Delights and Dances	Quartet part: mm. 179 – 191
Adams:	Chamber Symphony	Mvt. III: mm. 121 – 167
Bach:	<i>St. Matthew Passion</i>	No. 39: Erbarme dich: p.u. to m. 47 – end
Brahms:	Symphony No. 1	Mvt. II: solo
Dvorak:	Symphony No. 8	Mvt. II: solo
Ravel:	<i>Mother Goose Suite</i>	Mvt.'s IV + V: solos
Rimsky-Korsakov:	<i>Scheherazade</i>	Mvt.'s II + IV: solos
Shostakovich:	Symphony No. 5	Mvt. II: solo
Strauss:	Four Last Songs	Beim Schlafengehen: solo
Strauss:	<i>Ein Heldenleben</i>	Reh. 22 – 31 : solos
Tchaikovsky:	<i>Swan Lake</i>	No. 13, V. Pas d'Action: mm. 338 – 362

Orchestral Repertoire

Beethoven:	Symphony No. 9	Mvt. III: mm. 99-115
Brahms:	Concerto for Violin and Cello	Mvt. I: mm. 1 - 111
Brahms:	Symphony No. 4	Mvt. I: m. 392 – end Mvt. IV: mm. 33 – 80
Debussy:	<i>La mer</i>	Mvt. II: Reh. 33 – 4 before 39
Gershwin:	<i>Porgy & Bess</i>	Introduction: Beginning – Reh. B

Mahler:	Symphony No. 5	Mvt. III: p.u. to Reh. 1 – Reh. 2 Mvt. IV: Reh. 4 – end
Mendelssohn:	<i>A Midsummer Night's Dream</i>	Scherzo: mm. 17 – 99
Mozart:	Symphony No. 39	Mvt. I: mm. 1 – 16, mm. 26 – 97 Mvt. II: mm. 1 – 19 Mvt. IV: mm. 1 – 41
Prokofiev:	Symphony No. 1 “Classical”	Mvt. I: Beginning – Reh. H Mvt. II: Beginning – d.b. of Reh. C
Saint-Saëns:	<i>Danse macabre</i>	9 after Reh. K – 8 after Reh. M
Schumann:	Symphony No. 2	Mvt. II: Beginning – m. 54
Strauss:	<i>Don Juan</i>	First page (Beg. – 13 after Reh. C)
Tchaikovsky:	<i>The Nutcracker</i>	Overture: m. 134 – end

Possible Sight-reading

The Baltimore Symphony Orchestra tunes to A = 440.

Quartet Violin 1

ABEL

Delights and Dances

mm. 179 – 191

179 Bluegrassy - subdued at first, *molto rubato* ♩ = 84

Musical notation for measures 179-182. The music is in 4/4 time and features a bluegrassy style with a subdued dynamic. The notation includes eighth and sixteenth notes, rests, and slurs. The dynamic marking *f espr.* is present at the beginning of the first measure.

183 Lively - *senza rubato* ♩ = 116

Musical notation for measures 183-186. The music is in 4/4 time and features a lively style with a *senza rubato* tempo. The notation includes eighth and sixteenth notes, rests, and slurs. The dynamic marking *ff* is present at the beginning of the first measure.

Musical notation for measures 187-190. The music is in 4/4 time and continues the lively style. The notation includes eighth and sixteenth notes, rests, and slurs. A box containing the number 187 is placed above the first measure of this section.

Musical notation for measures 191-191. The music is in 4/4 time and continues the lively style. The notation includes eighth and sixteenth notes, rests, and slurs.

191

Musical notation for measure 191. The music is in 4/4 time and continues the lively style. The notation includes eighth and sixteenth notes, rests, and slurs.

Violin

ADAMS

Chamber Symphony

Mvt. 3: mm. 121 - 167

----- $\text{♩} = 138$ (steady)

solo on the string



133



136 (*Beat in two*)



139



141



143 (*beating stops*)



145



147



150




153

sim.



156 *begin gradual ritard*

mf

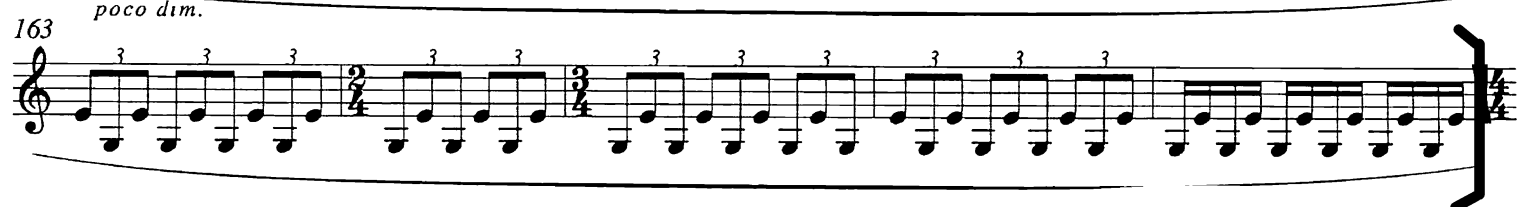


159



poco dim.

163



Violino I - Chorus I

BACH
St. Matthew Passion
No. 39 Aria: Erbarme dich : p.u. to m. 47 – end

Musical score for Violino I - Chorus I, measures 46-53. The score is written in G major (one sharp) and 3/4 time. It consists of four systems of two staves each. Measure 46 starts with a treble clef and a key signature of one sharp. A bracket groups the first two notes of the first staff, with a forte (*f*) dynamic marking below. Measure 49 features a trill (*tr*) in the first staff. Measure 52 has a fermata over the first staff. Measure 53 ends with a trill (*tr*) in the first staff. The score includes various musical notations such as slurs, ties, and dynamic markings.

Violin I

BRAHMS

Symphony No. 1

Mvt. II - solo

Andante sostenuto

Solo **E**

90 *espr.* *cresc.* *f*

98 *f* *cresc.* *mf* *p* *cresc.*

103 *espr.* *p*

109 *dim.* *pp* *pp*

118 *mf* *p* *pp* *pizz.* *arco* *pp*

Violino I.

DVORAK
Symphony No. 8
Mvt. 2 - solo

Adagio

1 Violino solo

D

pp espressivo

Viol. solo

mf

p dim.

pp

Tutti f

RAVEL
Mother Goose Suite
Mvt.'s IV + V: solos

1^{ers} VIOLONS

IV. Les entretiens de la Belle et de la Bête

Mouv^t de Valse modéré (Un peu plus lent)

von SOLO sans Sourdine **6**

pp très expressif

sur le La

Rall. Plus lent

sur le Sol

4

V. Le jardin féerique

Lent et grave

1 von SOLO **2**

p

pp très expressif

von SOLO

mf

von SOLO sur la touche **3** jeu ord.

pp

f

Violino I.

RIMSKY-KORSAKOV

Scheherazade

Mvt.'s II + IV: solos

II.

Recit. Lento.
Solo. *espressivo*
Cad. *rit. assai.*
Andantino. *a tempo*
19 1 A 20 *rit.* Oboe 21 *rit.* 22 *Poco più mosso. (Tempo giusto.)*
Tutti. *p grazioso.*

IV.

Allegro molto. *tr*
Recit. Lento. *p capriccioso*
Cad. Solo. *rit. molto*
Allegro molto e frenetico. *Tutti. ff*
Vivo. *dim.* 20 A *p*
lunga
rit. molto
Tutti. *f*
pizz.

Violino I

SHOSTAKOVICH

Symphony No. 5

Mvt. II - solo

Allegretto

Solo *p* **57** *gliss.*

Altri

gliss. **58** *rit.* *V*

a tempo *gliss.*

Violin I

STRAUSS

Four Last Songs

Beim Schlafengehen - solo

Beim Schlafengehn

Andante

3

VI. II

p

A

cresc.

B

1

p

C Sehr ruhig

Solo

2

p espr.

gli altri

pp

D

E

p espr.

Tutti

cresc.

pp

1. Violinen.

STRAUSS
Ein Heldenleben
Reh. 22 – 31

Erstes Zeitmass. (lebhaft bewegt)

geteilt
Solo.
die übrigen
Solo Viol.
viel ruhiger
Lebhaft.
viel ruhiger
beinahe doppelt so schnell
(lustig)
(heuchlerisch schmachkend)
Wieder sehr ruhig.

22
23
31

ff
ff
p
mf
sfz
poco calando sfz
f
3
6
124
3

1. Violinen.

beinahe doppelt so schnell

25 Wieder sehr ruhig;
voll Sehnsucht.

1. Violinen.



plötzlich wieder ruhig und sehr gefühlvoll



29 *espr.* *drängend* *f*



(beruhigend) *p* 30 *drängend und immer heftiger* *ff* *20*



Solovioline. *(sornig)* *sfz* *pizz.* *die übrigen* *sfz sfz sfz sfz fff* *(schnell)* *3*

geteilt *ff* *pizz.*



allmählich nachlassen *sfz sfz sfz* *dim.*



31 *sehr ruhig* *1*



TCHAIKOVSKY

Swan Lake

No. 13, V. Pas d'Action: mm. 338 – 362

V. Pas d'Action

329 **Andante** *Harp Cadenza* 337 **Andante non troppo** *Violin solo con sord.*

(329-335) *p con molto espressione*

342 *poco cresc.*

349 *mf*

357 *p* *riten.* 362 **Più mosso** 7 (363-369)

Violin I

BEETHOVEN

Symphony No. 9

Mvt. III: mm. 99-115

Lo stesso tempo.

99 *p dolce*

101

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

105

107 *cresc.*

109 *cresc.*

111 *cresc.*

113 *p*

Violine I

BRAHMS

Concerto for Violin and Cello

Mvt. I: mm. 1 - 111

Allegro
Tutti *f marc.* Solo-Vcl. **20** Solo-Vcl. Tutti Kl. I

(in modo d'un recit.)

29 Solo-Viol. u. Solo-Vcl. Solo-Viol.

57 **A** Tutti *ff*

66 *ff*

75 **B** *f* *sf* *f*

81 *sf* *sf*

87 **C** *sf* *f ben marc.*

92 *sf*

97 *sf*

101 *sf* *sf*

106 *sf* *sf*

Violin I

BRAHMS

Symphony No. 4

Mvt. I: m. 392 – end

389

394

403

408

412

417

422

427

433

Q

ff

f sempre più

più f

div.

sf

sf

sf

sf

sf

sf

sf

110

Detailed description: This page of a musical score for Violin I covers measures 389 to 433. The music is in G major and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The score is divided into systems of two staves each. Measure 389 starts with a treble clef and a key signature of one sharp. The first system (measures 389-393) features a melodic line with slurs and accents, and a lower line with chords and slurs. A circled 'Q' is placed above the first staff of this system. The second system (measures 394-402) continues the melodic line, marked with a fortissimo (*ff*) dynamic. The third system (measures 403-407) shows the melodic line with a crescendo marked *f sempre più*. The fourth system (measures 408-411) continues the melodic line. The fifth system (measures 412-416) features a melodic line with a circled 'R' above it and a *più f* dynamic marking. The sixth system (measures 417-421) includes a *div.* (divisi) marking above the melodic line. The seventh system (measures 422-426) features a melodic line with *sf* (sforzando) markings. The eighth system (measures 427-432) continues the melodic line with *sf* markings. The final system (measures 433) ends with a double bar line and a repeat sign. The page number '110' is located at the bottom right.

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 **C** *f f più f*

60 *cresc.* *ff* *f*

66 *fp*

70 *dim.*

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

76 *fp dim.* *pp*

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

1^{ers} VIOLONS

DEBUSSY

La mer

Mvt. II: Reh. 33 –4 before 39

DEBUSSY

La mer

Mvt. II: Reh. 33 –4 before 39

33 Animé

DIV. *pp* *pp*

34

p *p*

35 En animant beaucoup

p *p* *p* *p*

p *expressif et soutenu* *p*

36

First system of musical notation for measures 36-37. It consists of two staves (treble and bass clef) with various notes, rests, and dynamic markings. The key signature has two sharps (F# and C#). Measure 36 starts with a piano (*p*) dynamic. Measure 37 continues with piano (*p*) and mezzo-forte (*mf*) dynamics.

Second system of musical notation for measures 36-37. It continues the two-staff notation. Measure 36 has a piano (*p*) dynamic. Measure 37 has mezzo-forte (*mf*) dynamics. There are some triplets and slurs in this system.

Third system of musical notation for measures 36-37. It continues the two-staff notation. Measure 36 has mezzo-forte (*mf*) dynamics. Measure 37 has forte (*f*) dynamics. There are some slurs and accents in this system.

37 Très animé

First system of musical notation for measures 37-38. It consists of two staves. Measure 37 starts with mezzo-forte (*mf*) dynamics. Measure 38 has forte (*f*) and fortissimo (*ff*) dynamics. There are many triplets and slurs in this system.

38

Second system of musical notation for measures 37-38. It continues the two-staff notation. Measure 37 has fortissimo (*ff*) dynamics. Measure 38 has fortissimo (*fff*) dynamics. There are many slurs and accents in this system.

En retenant

pizz.

Third system of musical notation for measures 37-38. It continues the two-staff notation. Measure 37 has fortissimo (*f*) dynamics. Measure 38 has fortissimo (*f*) dynamics. There are many slurs and accents in this system. The text "En retenant pizz." is written above the first two measures, and "f pizz." is written below the last two measures.

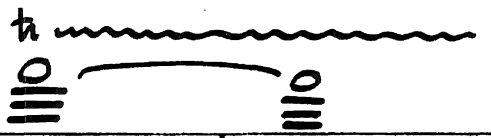
GERSHWIN

Porgy & Bess

Intro: Beginning - Reh. B

VIOLIN - I

ALLEGRO CON BRIO (♩ = 112)



(1st Pos.)

RISOLUTO E BEN MARCATO

A

B

MAHLER

Symphony No. 5

Mvt. III: p.u. to Reh. 1 – Reh. 2

3. Scherzo

Kräftig, nicht zu schnell
Corna

poco rit. *a tpa.* *pizz.* *get.* *Nicht eilen* 10

ff *arco* *f Keck*

16 ①

sf *sf*

21 *p* *dim.*

26 *f* *mp* *sf*

31 *Sfz* *cresc.* *f*

36 *dim.* 1 ② 7

Detailed description: This is a page of a musical score for Violin I, titled '3. Scherzo' by Mahler. The score is in G major and 3/4 time. It begins with the tempo marking 'Kräftig, nicht zu schnell' and the instruction 'Corna'. The first measure is marked 'ff' and includes performance directions 'poco rit.', 'a tpa.', 'pizz.', and 'get.'. A bracketed section of ten measures is marked 'Nicht eilen' and 'arco', with a dynamic of 'f Keck'. The score continues with measures 16-36, featuring various dynamics such as 'sf', 'p', 'dim.', 'mp', 'Sfz', and 'cresc.'. Measure 36 ends with a double bar line and a fermata, followed by a first ending bracket and a second ending marked with a circled '2' and a fermata.

Viol. I

MAHLER

Symphony No. 5

Mvt. IV: Reh. 4 – end

85 4 *Zögernd* rit. *mit innigster Empfindung*
pp vibrato

91 *Breiter Strich*
poco a poco cresc. f viel Bogenwechsel ff breit

96 *Drängend* *sempre ff* *mf dim. p > a/pppp* *lang*
attacca Rondo Finale

VIOLINO I

MENDELSSOHN
A Midsummer Night's Dream
Scherzo: mm. 17 – 99

Allegro vivace

16 *p*

26 *cresc.*

36 *p*

45 *cresc.* B

53 *sf* *sf* *sf* *p* V

63 *sf* *sf* *sf* *p*

70 *pp* C

79

87 *p* D *cresc.*

94 *dim.* *al* *pp* 15 E *p*

Violino I

MOZART

Symphony No. 39

Mvt. I: mm. 1 – 16, mm. 26 – 97

Adagio

I

5

10

13

Allegro

26

36

47

54

63

72

77

82

86

90

96

tr.

ten.

ten.

sf

p

2

4

1

2

Violino I

MOZART

Symphony No. 39

Mvt. II: mm. 1 – 19 (no repeat)

Andante con moto II

The musical score is written for Violino I in G major, 2/4 time. It consists of four staves of music. The first staff begins with a piano (*p*) dynamic marking. The second staff includes first fingerings (1) for several notes. The third and fourth staves show a more complex rhythmic pattern with many sixteenth notes. The tempo is marked "Andante con moto".

Violino I

MOZART

Symphony No. 39

Mvt. IV: mm. 1 – 41

FINALE

Allegro

IV

p

6

f

11

16

21

26

31

36

41

p

PROKOFIEV

Symphony No. 1

Mvt. I: Beginning – Reh. H

Allegro con brio ♩ = 100

The score consists of ten staves of music in G major, 2/2 time. It begins with a forte (ff) dynamic and a *leggiero* (light) articulation. The music features a variety of dynamics including *pp*, *p*, *mp*, *f*, *mf*, *dim.*, *ff*, and *f subito*. Articulations include accents, slurs, and breath marks. Performance instructions include *con eleganza sul punto del arco* and *unis.* (unison). The score is marked with letters A through H, indicating specific sections. The final measure is marked *G.P. H*.

ff *p* *ff* *p leggiero* *pp* *mp*

pp *mp* *pp* *ff* *p leggiero* *pp*

mp *pp* *mp* *f* *p* *pp*

pizz. *arco* *p* *f* *pp*

f *mf* *dim.* *mp* *p* *mp* *mf* *f*

pp con eleganza sul punto del arco *pp*

pp sul punto del arco *pp*

pp *pp* *f subito* *ff*

arco *ff* *ff* *ff* *ff* *ff*

G.P. H *ff*

VIOLIN I

PROKOFIEV

Symphony No. 1

Mvt. II: Beginning – d.b. of Reh. C

II

Larghetto ♩ = 54

pp *p* *pp* *pp molto dolce*

tr *pp*

tr *B* *pp dolce*

pp *pp*

C *pizz.* *pp tranquillo* *poco cresc.*

1^{er} VIOLONS

SAINT-SAENS

Danse macbre

9 after Reh. K – 8 after Reh. M

360 *sf* *sf* *ff* **K**

371

378

384 **L** *v*

397

403

408 *poco stringendo*

414 *ff animato*

421

428 **M** *fff*

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.

K

35

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 1 to 54. The score is written in treble clef with a 2/4 time signature. It begins with a dynamic marking of *mf*. The tempo is marked *Allegro vivace* with a quarter note equal to 144 beats per minute. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 10. The score includes various dynamic markings: *f*, *mf*, *p*, and *cresc.*. There are first and second endings at measures 10-11. A tempo change to *poco ritard. a tempo* occurs at measure 19. A key signature change back to one flat (B-flat) is marked with a 'K' at measure 35. The score concludes at measure 54 with another *poco ritard. a tempo* marking.

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*

p *p* *p* *cresc.* *ff*

A

B

TCHAIKOVSKY - The Nutcracker Overture

mm. 134 - end

Violino I

This musical score for Violino I consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The score includes various performance instructions such as *cantabile*, *grazioso*, *pizz.*, *cresc.*, *f*, *arco*, *mp*, *pp*, and *sempre ff*. Measure numbers 134, 142, 150, 157, 163, 169, and 176 are clearly marked. A first ending bracket labeled 'G' spans measures 142-145, and a second ending bracket labeled 'H' spans measures 169-175. The piece concludes with a *pizz.* instruction in the final measure.