



**Baltimore Symphony Orchestra
2025 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, *molto rubato* feel. The notation includes a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f espr.* (forte, esprimo). The melody consists of eighth and sixteenth notes with various ornaments and slurs.

183 Lively - *senza rubato* ♩ = 116

Musical notation for measures 183-186. The music is in 4/4 time and features a lively, *senza rubato* feel. The notation includes a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff* (fortissimo). The melody consists of eighth and sixteenth notes with various ornaments and slurs.

Musical notation for measures 187-190. The music is in 4/4 time and features a lively, *senza rubato* feel. The notation includes a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff* (fortissimo). The melody consists of eighth and sixteenth notes with various ornaments and slurs. Measure 187 is specifically marked with a box.

Musical notation for measures 191-191. The music is in 4/4 time and features a lively, *senza rubato* feel. The notation includes a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff* (fortissimo). The melody consists of eighth and sixteenth notes with various ornaments and slurs.

191

Musical notation for measure 191. The music is in 4/4 time and features a lively, *senza rubato* feel. The notation includes a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff* (fortissimo). The melody consists of eighth and sixteenth notes with various ornaments and slurs.

Violin

ADAMS

Chamber Symphony

Mvt. 3: mm. 121 - 167

----- $\text{♩} = 138$ (steady)
solo on the string
f

133

136 (*Beat in two*)

139

141

143 (*beating stops*) *off the string*

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. The first staff has a dynamic marking of *f* (forte) starting at measure 47. Measure 49 features a trill (*tr*) in the first staff. Measure 52 has a trill (*tr*) in 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 articulation marks.

Violino I.

DVORAK
Symphony No. 8
Mvt. 2 - solo

Adagio

1 Violino solo

D

pp espressivo

60

Viol. solo

mf

6

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.
19 *rit.* 20 *a tempo* 21 *rit.* 22 **Poco più mosso. (Tempo giusto.)**
Tutti. *p grazioso.*

IV.

Allegro molto.
tr

Recit. Lento.
Cad. Solo. *p capriccioso* *rit. molto*

Allegro molto e frenetico.
Tutti. *ff*

Recit. Adagio.
Cad. Solo. *con forza* *lunga* *rit. molto*

Vivo.
Tutti. *f* *pizz.* *dim.* 20 *p*

Violino I

SHOSTAKOVICH

Symphony No. 5

Mvt. II - solo

Allegretto

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

Altri

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

a tempo *gliss.*

1. Violinen.

STRAUSS
Ein Heldenleben
Reh. 22 – 31

Erstes Zeitmass. (lebhaft bewegt)

geteilt Solo. 22

die übrigen 12

Soloviola. *viel ruhiger* *ff* *ff* Lebhaft. 2 *mf*

viel ruhiger 23 *sfz* *poco calando sfz*

beinahe doppelt so schnell *(heuchlerisch schmachkend)* *f*

(lustig) *Wieder sehr* 1 2 4 *ruhig.* 3

1. Violinen.

beinahe doppelt so schnell

25 **Wieder sehr ruhig;
voll Sehnsucht.**

mf leichtfertig

p zart, etwas sentimental viel lebhafter f (übermütig)

cresc. ff ff sehr scharf

dim. calando- getragen mf

dim. sehr ruhig p

mf doppelt so schnell (spielend)

f wieder etwas ruhiger. allmählich wieder leb-

p hafter pp3 (liebenswertig)

poco ritard. Wieder langsamer. poco accel. a tempo ff

p (lustig)

cresc. immer schneller und rasender ff

1. Violinen.



plötzlich wieder ruhig und sehr gefühlvoll



29 *espr.* *f* *drängend* *f*



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



Solovioline. *(zornig)* *sfz* *pizz.* *sfz sfz sfz sfz fff* *(schnell)*

die übrigen *ff*

geteilt *ff* *pizz.*



allmählich nachlassen *sfz sfz sfz dim.*



31 sehr ruhig



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

R

più f

div.

sf

ff

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 quarter note G4, followed by a series of eighth notes. A first ending bracket spans measures 389-393. Measure 394 begins with a fortissimo (*ff*) dynamic and a circled 'Q' marking. The music features a series of sixteenth-note patterns with accents. Measure 403 has a circled 'R' marking and the instruction *f sempre più*. Measure 412 has a circled 'R' marking and the instruction *più f*. Measure 417 includes the instruction *div.* (divisi). Measure 422 has three *sf* (sforzando) markings. Measure 427 has one *sf* marking. Measure 433 ends with a double bar line and a '110' page number below the staff.

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*

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

tr *pp* *pp* *tr* *tr*

tr *p* *p* *tr* *tr*

34

p *p*

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

35 En animant beaucoup

p *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 from the first system. 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*) 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 forte (*f*) dynamics. Measure 38 has fortissimo (*ff*) dynamics. There are some 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 forte (*f*) dynamics. Measure 38 has forte (*f*) dynamics. There are some slurs and accents in this system. The system ends with a large bracket on the right side.

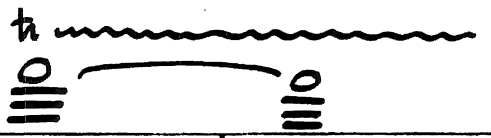
GERSHWIN

Porgy & Bess

Intro: Beginning - Reh. B

VIOLIN - I

ALLEGRO CON BRIO (♩ = 112)



(1st Pos.)

A

B

MAHLER

Symphony No. 5

Mvt. III: p.u. to Reh. 1 – Reh. 2

3. Scherzo

Kräftig, nicht zu schnell
Corni

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

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 lang
mf dim. p > a/pppp
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.*

53 *sf* *p*

63 *sf* *p*

70 *pp*

79

87 *p* *cresc.*

94 *dim.* *ff* *p*

15 *p*

A

B

C

D

E

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 and features a melodic line with eighth-note patterns. The second staff includes a first ending bracket with a double bar line and a repeat sign, followed by a first ending bracket. The third and fourth staves continue the melodic line with various ornaments and dynamics, including a first ending bracket. The tempo is marked "Andante con moto" and the movement is labeled "II".

Violino I

MOZART

Symphony No. 39

Mvt. IV: mm. 1 – 41

FINALE

Allegro

IV

The image displays a page of musical notation for the first violin part of the finale of Mozart's Symphony No. 39. The score is written on a single staff in treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The tempo is marked 'Allegro' and the dynamics range from piano (*p*) to forte (*f*). The music begins with a piano dynamic and features a series of eighth-note patterns. A section of sixteenth-note figures starts at measure 16. The piece concludes at measure 41 with a piano dynamic. Measure numbers 6, 11, 16, 21, 26, 31, 36, and 41 are indicated at the beginning of their respective lines. A large bracket on the left side of the final line groups measures 41 through 45.

PROKOFIEV

Symphony No. 1

Mvt. I: Beginning – Reh. H

Allegro con brio ♩ = 100

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

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

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

p *f* *pizz.* *p* *arco* *p* *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* *unis.* *f subito* *ff*

ff *ff* *ff* *ff* *ff*

G.P. H

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 in 2/4 time and B-flat major. It begins with a dynamic of *mf*. The piece is marked *Allegro vivace* with a tempo of 144 beats per minute. The score includes various dynamics such as *f*, *mf*, *p*, and *cresc.*. There are two first and second endings between measures 10 and 14. A tempo change to *poco ritard. a tempo* occurs at measure 19. A key signature change to C major is indicated by 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* *ff* *p* *p* *p* *cresc.* *ff*

A

B

tranquillo

1 C molto vivo

p flebile

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 B-flat major (two flats). The score includes various performance instructions and dynamics:

- System 1 (Measures 134-141):** Starts with *cantabile* and *grazioso*. Dynamics include *p* and *pizz.* (pizzicato).
- System 2 (Measures 142-149):** Features *cresc.* (crescendo), *f* (forte), *arco* (arco), and *p* (piano). Includes a first ending bracket labeled 'G'.
- System 3 (Measures 150-156):** Includes *grazioso*, *p* (piano), and *mp* (mezzo-piano).
- System 4 (Measures 157-162):** Features *f* (forte) and *pp* (pianissimo).
- System 5 (Measures 163-168):** Includes *cresc.* (crescendo) and *ff* (fortissimo).
- System 6 (Measures 169-175):** Features *sempre ff* (sempre fortissimo) and a second ending bracket labeled 'H'.
- System 7 (Measures 176-178):** Ends with *pizz.* (pizzicato).