

## **Associate Concertmaster – June 3, 2024**

### **1. Solo Repertoire:**

A Mozart concerto – 1<sup>st</sup> mvt. (exposition only) from concerto 3, 4, or 5.

AND

Other concerto – 1<sup>st</sup> mvt. (exposition only) from the following list:

Bartok (No. 2), Beethoven, Brahms, Sibelius, Tchaikovsky, Prokofiev (No. 2). For other options, please contact the audition manager for approval.

### **2. Excerpts – Concertmaster Solos:**

- |                 |   |
|-----------------|---|
| DVORAK          | Symphony No. 8, op. 88                                |
|                 | • Mvt. 2 solo: [D] to the downbeat of 8 after [D]     |
| RIMSKY-KORSAKOV | Sheherazade, op. 35                                   |
|                 | • Mvt. 1 Récit: Lento at m.14 to the downbeat of m.18 |
|                 | • Mvt. 1: [C] to the downbeat of [D]                  |
|                 | • Mvt. 2: Beginning to the downbeat of m. 5           |
| STRAUSS         | Ein Heldenleben, op. 40                               |
|                 | • 1 after [22] to [32]                                |

### **3. Orchestra Excerpts – Violin I:**

- |             |   |
|-------------|---|
| BRAHMS      | Symphony No. 4, op. 98  |
|             | • Mvt. 3: Beginning to the downbeat of letter [B]               |
|             | • Mvt. 4: m. 33 to m. 80  |
| COPLAND     | Appalachian Spring  |
|             | • [6] to 3 after [10] (include tutti and soli, top divisi)      |
| DEBUSSY     | La Mer  |
|             | • Mvt. 2: [33] through 6 after [38] (top divisi)                |
| MAHLER      | Symphony No. 1  |
|             | • Mvt. 4: [16] to [19]  |
| MENDELSSOHN | A Midsummer Night's Dream, op. 61                               |
|             | • Scherzo, m. 17 to m. 99 (16 before [E])                       |
| MOZART      | Symphony No. 39, K. 543   |
|             | • Mvt. 2: Beginning to m. 27 (no repeats)                       |
|             | • Mvt. 4: Beginning to [B]                                      |
| PROKOFIEV   | Symphony No. 1 "Classical", op. 25                              |
|             | • Mvt. 1: Beginning to letter [H]                               |
|             | • Mvt. 4: 4 before [K] through 6 after [M] (top divisi)         |
| SCHUMANN    | Symphony No. 2, op. 61  |
|             | • Mvt. 2 (Scherzo): Beg. to the downbeat of m. 97 (with repeat) |
|             | • Mvt. 3 (Adagio Espressivo): Beginning to m. 19                |
| STRAUSS     | Don Juan, op. 20  |
|             | • Beginning to 14 after [C]                                     |

# DVORAK

Symphony No. 8, op. 88

Mvt. 2 solo: [D] to the downbeat of 8 after [D]

The musical score is written for a piano and features four staves. The first staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). It begins with a solo section marked "SOLO" and "D". The melody is characterized by triplet eighth notes and is accompanied by a bass line. The second staff continues the solo melody with triplet eighth notes and includes dynamic markings: *p*, *dim.*, and *pp*. The third staff is marked "TUTTI. non divisi" and begins with a piano introduction marked *pp* and *cresc.*. The melody is marked *fz* and *cresc.*, followed by *ff* and *fz*. The fourth staff is marked *fff* and *pesante*, featuring a heavy, sustained chordal texture. The score includes various musical notations such as triplets, slurs, and dynamic markings.



# RIMSKY-KORSAKOV

Sheherazade, op. 35

Mvt. 1 Récit: Lento at m.14 to the downbeat of m.18

The image displays a musical score for the Récit: Lento section of the first movement of Rimsky-Korsakov's Sheherazade, op. 35. The score is written for three staves. The first staff is for a Solo instrument, marked 'Solo.' and 'Recit. Lento.' It features a series of triplets, with the tempo 'espress.' indicated below. The second staff continues the melodic line, also featuring triplets, and includes a 'Cad.' (Cadenza) section. The third staff is for the 'Tutti Violini', marked 'Allegro non troppo.' and 'pizz.' (pizzicato). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano) and 'f' (forte).

Recit. Lento.

Solo.

espress.

Cad.

ten.

Allegro non troppo.

1 Tutti Violini.

pizz.

RIMSKY-KORSAKOV | Sheherazade, op. 35 | Mvt. 1: [C] to the downbeat of [D]

8  
Clar. I. A.  
9 10 11 12  
C Solo.  
Tutti Viol.

The image shows a musical score for three staves. The first staff is for Clarinet I (A), the second for Solo Clarinet (C), and the third for Violins (Tutti Viol.). The score covers measures 8 to 12. Measure 8 starts with a treble clef and a key signature of one sharp (F#). Measures 9, 10, and 11 are marked with measure numbers. Measure 12 is marked with a 'C' and 'Solo.' above it. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The third staff begins with a 'Tutti Viol.' marking and a key signature change to two sharps (F# and C#).

# RIMSKY-KORSAKOV

Sheherazade, op. 35

Mvt. 2: Beginning to the downbeat of m. 5

## II.

**Recit. Lento.**  
Solo. *espressivo*

*Cad.* *rit. assai.*

**Andantino.** 19 *rit.* 1 **A** *a tempo* 20 *Oboe* 21 *rit.* 22 **B** **Poco più mosso.** (Tempo giusto.) *Tutti.* *p grazioso.*

# STRAUSS

Ein Heldenleben, op. 40

1 after [22] to [32]

Erstes Zeitmass. (lebhaft bewegt)

geteilt

Solo.

22

die übrigen

12

viel ruhiger

ff

Soloviol.

Lebhaft.

2

23

3

mf

viel ruhiger

sfz

poco calando

sfz

beinahe doppelt so schnell

(heuchlerisch schmachkend)

f

Wieder sehr

1 24 ruhig.

3

(lustig)



*beinahe doppelt so schnell*

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

*leichtfertig*

*zart, etwas sentimental*

*viel lebhafter*

*(übermütig)*

*cresc.*

*dim.*

*calando -*

*getragen mf*

*- sehr ruhig*

*doppelt so schnell  
(spielend)*

*mf*

*6*

*27 wieder etwas ruhiger.*

*f*

*allmählich wieder leb-*

*hafter 6*

*p*

*pp3  
(liebenswert)*

*poco ritard.*

*Wieder langsamer. poco accel.*

*a tempo*

*immer schneller und rasender*

*cresc.*

*ff*



*plötzlich wieder ruhig und sehr gefühlvoll*

*p*

*smorz.*

29 *espr.* *f* *drängend* *f*

*(beruhigend)* *p* *drängend und* *2* *immer heftiger* *ff* *20*

*Solovioline.* *(zornig)* *sfz* *pizz.* *sfz* *sfz* *sfz* *sfz* *fff* *(schnell)* *3*

die übrigen *ff* *pizz.*

geteilt *ff*

*allmählich nachlassen* *sfz* *sfz* *sfz* *dim:*

31 *sehr ruhig* *1*

*zart und liebevoll*

*p* *pp*

*1* *3* *6* *9*

*p* *pp*

*ausdrucksvoll* *poco calando*

*ppp* *dim.*

**32** *Mässig langsam.*  
Solovioline.

*f* *espress.*

(geteilt)

die übrigen *f*

*mf* *f* *mf* *p*

*pp*



BRAHMS

Symphony No. 4, op. 98 | Mvt. 3: Beginning to the downbeat of letter [B]

**Allegro giocoso**

ff

10

**A**

19

*p*

26

*cresc.*

32

ff

**B**

40

*p*

1



# BRAHMS

Symphony No. 4, op. 98 | Mvt. 4: m. 33 to m. 80

14 *dim.* 5 Ob.I **A**

31 *arco* *f ben marc. largamente*

40 **B** *cresc. sempre più*

47 *espres. cresc.*

54 *f f più f* **C**

60 *cresc. ff*

66 *fp*

70 *dim.*

73 *fp dim. pp*

76 *pp*

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

# COPLAND

## Appalachian Spring

[6] to 3 after [10] (tutti and soli, top divisi)

40 **5** half, unis. *p* *pp*

49 **6** Allegro ♩ = 160 *tutti* *f* *vigorouso*

55-56 **2** G.P. *sfp* *mf*

62 **7** *f marc.*

66 *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* **2** 69-70



2 soli,  
div.

71 *mf*

8 *f marc.* tutti, unis.

75 div. unis.

80 9

84

88

92 10

96 3 Fl. 1 Cl. 1 Bn. 1 Cl. 2 G.P.

97-99



La Mer

Mvt. 2: [33] through 6 after [38] (top divisi)

UNIS *tr* *ff* *tr* *ff* *dim.* *tr* *DIV.*

**33** Animé *tr* *pp* *DIV.* *tr*

**34**

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

**35** En animant beaucoup

**36**

**37** Très animé

Measures 37-38 of the score. The tempo is marked 'Très animé'. The music is in G major (one sharp). Measure 37 starts with a mezzo-forte (*mf*) dynamic and features a piano introduction with eighth-note patterns in both hands. Measure 38 begins with a forte (*f*) dynamic and continues the piano introduction. The section concludes with a fortissimo (*ff*) dynamic and a piano introduction of eighth notes. The key signature changes to E major (two sharps) at the end of measure 38.

**38**

Continuation of measures 38-39. Measure 38 continues with a fortissimo (*ff*) dynamic and a piano introduction of eighth notes. Measure 39 begins with a fortissimo (*ff*) dynamic and continues the piano introduction. The key signature changes to E major (two sharps) at the end of measure 39.

En retenant

Measures 39-40 of the score. The tempo is marked 'En retenant'. The music is in E major (two sharps). Measure 39 starts with a piano introduction of eighth notes. Measure 40 begins with a forte (*f*) dynamic and features a piano introduction of eighth notes. The section concludes with a forte (*f*) dynamic and a piano introduction of eighth notes. The key signature changes to E major (two sharps) at the end of measure 40.

Au Mouvt

Harpe

Measures 39-40 of the score. The tempo is marked 'Au Mouvt'. The music is in E major (two sharps). Measure 39 starts with a piano introduction of eighth notes. Measure 40 begins with a forte (*f*) dynamic and features a piano introduction of eighth notes. The section concludes with a forte (*f*) dynamic and a piano introduction of eighth notes. The key signature changes to E major (two sharps) at the end of measure 40.



# MAHLER

Symphony No. 1  
Mvt. 4: [16] to [19]

Etwas drängend.

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

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

*Poco riten.* Zurückhalten. *18* *Breit.* *pp* *p molto espress.* *cresc. poco accel.*

*Rubato* *acceler.* nicht Bogen abziehen. nur ein kurzes Anhalten. *riten.* mit grossem Ton. *mf*

*riten.* *G-Saite* *acceler. mf* *fff* *p* *19* *1* *2*

*20* *geth.* *f* *p* *molto riten.* *morendo* *Dämpfer zu!*

*f* *p* *1* *2* *3* *4* *5* *6* *7* *8*



# Scherzo.

Allegro vivace.

Nº 1.

16

*p*

*cresc.*

*p*

*cresc.*

*sf*

*sf*

*sf*

*p*

*sf*

*sf*

*sf*

*p*

*pp*

*cresc.*

*p*

*cresc.*

*dim.* - - - *al* - *pp*

15

*p*

**A.**

**B**

**C**

**D**

**E**



# MOZART

Symphony No. 39, K. 543

Mvt. 2: Beginning to m. 27 (no repeats)

**Andante con moto**

*p*

6

14

17

22

1

2

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic. The tempo is marked 'Andante con moto'. The notation includes various note values (eighth, sixteenth, and dotted notes) and rests, connected by slurs. There are first and second endings indicated by the numbers '1' and '2' at the end of the excerpt. The score is divided into five systems, with measure numbers 6, 14, 17, and 22 marking the start of new lines.

# MOZART

Symphony No. 39, K. 543

Mvt. 4: Beginning to [B]

**Finale**  
**Allegro**

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It begins with a piano (*p*) dynamic. The first staff contains measures 1 through 6. The second staff, starting at measure 7, features a forte (*f*) dynamic and continues the melodic pattern. The third staff starts at measure 14 and the fourth at measure 20. The music consists of a continuous flow of eighth and sixteenth notes, creating a lively and rhythmic texture.

26

31

38

41 **A** *p*

48

56

64 *tr.*

72

77 **B** *p*

Detailed description: This is a page of a musical score for a violin or flute part. It contains nine staves of music. The key signature has one sharp (F#), and the time signature is 3/4. The music is written in a single melodic line. Staves 26-30 show a series of eighth and sixteenth notes. Staves 31-35 continue this pattern with some rests. Staves 36-40 show a more complex rhythmic pattern with eighth and sixteenth notes. Staff 41 is marked with a box labeled 'A' and a piano (*p*) dynamic. Staves 42-46 show a series of eighth and sixteenth notes. Staff 47 has a trill (*tr.*) over a note. Staves 48-52 show a series of eighth and sixteenth notes. Staves 53-57 show a series of eighth and sixteenth notes. Staves 58-62 show a series of eighth and sixteenth notes. Staves 63-67 show a series of eighth and sixteenth notes. Staves 68-71 show a series of eighth and sixteenth notes. Staff 72 is marked with a box labeled 'B' and a piano (*p*) dynamic. Staves 73-76 show a series of eighth and sixteenth notes. Staff 77 is marked with a box labeled 'B' and a piano (*p*) dynamic. The score ends with a double bar line.

# PROKOFIEV

# Symphony No. 1 "Classical", op. 25

Mvt. 1: Beginning to letter [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*

*pizz. 1 arco p pp 2 1*

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

*D pp con eleganza sul punto del arco*

*pp sul punto del arco pp*

*F pp unis. pp f subito ff*

*G pizz. ff*

*H G.P. f p pp*



PROKOFIEV | Symphony No. 1 "Classical" | Mvt. 4: 4 before [K] to 6 after [M] (top divisi)

*mf* *cresc.* *f molto dim.* *ppp* sul punto del arco

**K**

**L** *pp* *pp* *p* *mp* *p*

*div.* *unis.* *pp* *ff* *pp* *p* *pp*

**M** *p* *pp*

*pp* *pp* *unis.* *mp* *p*

SCHUMANN | Symphony No. 2 | Mvt. 2 (Scherzo): Beginning to the downbeat of m. 97 (with repeat)

**SCHERZO**  
**Allegro vivace** ♩ = 144

*mf*

*cresc.*

1. 2.

*f* *mf* *p*

*Fl.*

*poco rit.* *a tempo* *Viol. II*

*cresc.* *f* *p* *cresc.*

*f*

*p*

*Fl.*

*p*

*Fl.* *poco rit.* *a tempo* *Viol. II*

# SCHUMANN

Symphony No. 2 | Mvt. 2 (Scherzo): Beginning to the downbeat of m. 97 (with repeat) | page 2

56 *cresc.* *f*

62 *p* *cresc.*

67 *f* *ff*

72 Viol II *p*

77 Viol II *cresc.*  
Vcello

82 *f*

87 *ff*

92 *p*

98 Trio I *p*

# SCHUMANN

Symphony No. 2

Mvt. 3 (Adagio Espressivo): Beginning to m. 19

Adagio espressivo  $\text{♩} = 76$

*p cantabile* *fp* *fp*

8 Ob. I *fp*

13 *cresc.*

18 *dim.* *Cor.* *Clar.* *Cor.* *Clar.* *Cor.* *Clar.* *ten.* *p*

# STRAUSS

Don Juan, op. 20

Beginning to 14 after [C]

**Allegro, molto con brio**

**ff** **mf** **ff** **fff** **ff** **pp** **ff** **p** **p** **p** **cresc.** **ff**

**A** **B** **1 C molto vivo**

*tranquillo* *p flebile*