

**ASSISTANT CONCERTMASTER AND
ASSOCIATE PRINCIPAL SECOND VIOLIN AUDITION**

May 18-20, 2026

REPERTOIRE LIST

CONCERTI

Mozart Violin Concerto No. 4 OR No. 5: First movement exposition only

AND

Choice of the following standard concerti: Beethoven, Brahms, Mendelssohn, Sibelius, OR Tchaikovsky: First movement exposition only

CONCERTMASTER SOLOS

Beethoven	<i>Missa Solemnis</i>	<i>Benedictus</i>	Pickup to m. 223 – end
Rimsky-Korsakov	<i>Capriccio Espagnol</i>	4 th Mvmt.	Cadenza

ORCHESTRAL REPERTOIRE: VIOLIN 1

Beethoven	Symphony No. 3	3 rd Mvmt.	Beginning – Trio (no repeat)
Beethoven	Symphony No. 9	3 rd Mvmt.	m. 99 through m. 114
Brahms	Symphony No. 4	1 st Mvmt. 2 nd Mvmt. 4 th Mvmt.	m. 392 – end m. 88 – m. 103 m. 33 – Reh [D]
Chin	<i>subito con forza</i>		m. 139 through m. 164 (play only top 2 notes on triple stops)
Mahler	Symphony No. 1	4 th Mvmt.	Reh [16] through Reh [19]
Mahler	Symphony No. 9	1 st Mvmt.	m. 211 – Reh [13] (upper line at divisi)
Mozart	Symphony No. 39	1 st Mvmt. 2 nd Mvmt. 4 th Mvmt.	m. 26 – m. 104 Beginning – downbeat of m. 38 Beginning through m. 104
Schumann	Symphony No. 2	2 nd Mvmt.	Beginning through m. 54
Strauss	<i>Don Juan</i>		First Page

ORCHESTRAL REPERTOIRE: VIOLIN 2

Bartók	<i>Concerto for Orchestra</i>	5 th Mvmt.	m. 265 – downbeat of m. 317 (upper line)
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Violine I

222 M p
f pizz.
226 dim. cresc.
dim. cresc.
231 f aroo p
pizz. p

VIOLIN I.

Solo Cadenza (II) can forza
e capriccioso
dim. e rit.
L a tempo Tutti
p pizz. arco p pizz.
f f

91 *A*
cresc. *ff* *sf*

100 *sf* *sf*

109 *sf* *sf* *sf* *sf*

118 *tr* *1* *p* *f* *sf* *sf* *sf* *tr B*

128 *1* *p* *1* *p* *1* *p*

138 *1* *p*

147 *p*

154 *cresc.* *ff*

163 *f* *f* *f* *p* *f* *f* *f*

Trio 167 *6* *6* *6* *5*

96 *1* *cresc.* *cresc.* *Stesso tempo* *arco* *p dolce*

100

102 *cresc.* *dimin.* *p*

105

107 *9* *9*

109 *cresc.* *p* *6*

111 *tr* *cresc.* *9* *9*

113 *p* *9*

389

394 *Q*

403 *f sempre più*

408

413 *più f*

417 *div*

422

427

433 *ff*

The musical score is written for a single melodic line in G major, 4/4 time. It begins at measure 389 and ends at measure 433. The notation includes various rhythmic values, slurs, and dynamic markings. A 'Q' (crescendo) marking is present at measure 394. The instruction 'f sempre più' (forcefully, increasingly) appears at measure 403. A 'div' (divisi) marking is at measure 417. The instruction 'più f' (more forceful) is at measure 413. The score concludes with a double bar line and a repeat sign at measure 433.

88 *poco f espr.*

89 *f*

95 *f espr.*

99 *p* *f* *p* *pizz.*

The image shows a page of musical notation for the second movement of Brahms' Symphony No. 4, measures 88 to 103. The score is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff (measures 88-94) features a melodic line with a dynamic marking of *poco f espr.* at the end. The second staff (measures 88-94) continues the melodic line with a dynamic marking of *f*. The third staff (measures 88-94) contains a complex rhythmic pattern with triplets and a dynamic marking of *f espr.*. The fourth staff (measures 88-94) features a melodic line with a dynamic marking of *p*, followed by a dynamic change to *f* and then *p*, and ends with a *pizz.* (pizzicato) marking. A square box containing the letter 'F' is placed above the staff at measure 99.

31 arco
f ben marc. largamente

40 B
cresc. sempre più

47
espress. cresc.

54 C
f *f* *più f*

60 *cresc.* *ff*

68 *fp*

70 *dim.*

73

76 *fp dim.* *pp*

80 D
p *poco cresc.* *pp*

Chin subito con forza m. 139 through m. 164 (play only top 2 notes on triple stops)

$\text{♩} = c60$
arco
non div

138 *fff*

$\text{♩} = c144$
sul pont

p *sfz (p)* *sfz*

144 *sfz* *f* *p sub* *sfz* *p sub*

150 *f* *p* *sfz* *p sub* *sfz* *fffz* *p sub* *f* *p*

ord sul pont

156 *sfz* *p sub* *f* *p sub* *ff* *p sub* *sfz* *sfz* *f*

ord

pizz

162 *(cresc)* *ff* *fff* *mf* *f* *p*

cresc...

1 1 1

3 3

16 *gliss.* *molto riten.* *pp* *Sehr gesangvoll.*

sempre pp *aber ausdrucksvoll* *17 Poco riten.* *a tempo*

espress. *pp* *ppp espress.*

Poco riten. *Zurückhalten* *18* *Breit* *pp* *cresc. poco accel.*

p molto espress.

Rubato *riten.* *mit grossem Ton*

acceler. *nicht Bogen abziehen nur ein kurzes Anhalten* *mf*

riten. *G-Saite* *19* *ff* *acceler. mf* *fff* *p*

Allegro

26

36

47

54

63

72

77

82

86

90

96

p

f

tr

ten.

1

2

4

Mozart

Symphony 39

2nd Mvmt.

Beginning through downbeat of bar 38

Andante con moto 11

7

11

14

18

24

32

37

p

f

Mozart

Symphony 39

4th Mvmt.

Beginning through bar 104

FINALE

Allegro

IV

The image shows a page of musical notation for the beginning of the finale of Mozart's Symphony 39, 4th movement. The score is written in G major, 2/4 time, and begins with a piano (*p*) dynamic. The music consists of a single melodic line in the treble clef. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several measures with slurs over them, indicating phrasing. The score is divided into systems, with bar numbers 6, 11, 16, 21, 26, 31, 36, 41, 47, and 54 marked at the beginning of their respective lines. The key signature has one sharp (F#) and the time signature is 2/4. The overall style is characteristic of the late 18th-century Classical period.

Mozart

Symphony 39

4th Mvmt.

Beginning through bar 104 (cont.)

This musical score is for the 4th movement of Mozart's Symphony 39, starting from bar 62 and continuing through bar 104. The score is written for a single melodic line in G major, 4/4 time. It consists of six staves of music. The first staff begins at bar 62 and ends at bar 68. The second staff begins at bar 69 and ends at bar 75. The third staff begins at bar 76 and ends at bar 83, featuring a piano (*p*) dynamic marking. The fourth staff begins at bar 84 and ends at bar 90. The fifth staff begins at bar 91 and ends at bar 97. The sixth staff begins at bar 98 and ends at bar 104, concluding with a double bar line and repeat sign. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

SCHERZO
Allegro vivace ♩ = 144

The musical score is written for Violin I and consists of ten staves of music. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo is marked 'Allegro vivace' with a quarter note equal to 144 beats per minute. The score begins with a dynamic marking of *mf*. The first staff (measures 1-4) shows the initial rhythmic pattern. The second staff (measures 5-9) includes a *cresc.* marking. The third staff (measures 10-13) features a first ending (1.) and a second ending (2.), with dynamics *f* and *p*. The fourth staff (measures 14-18) includes a Flute (Fl.) part and a *poco rit.* marking. The fifth staff (measures 19-25) is marked *a tempo* and includes a Violin II (Vln. II) part. The sixth staff (measures 26-30) includes a *cresc.* marking. The seventh staff (measures 31-35) includes a *f* dynamic. The eighth staff (measures 36-40) continues the rhythmic pattern. The ninth staff (measures 41-45) includes a Flute (Fl.) part. The tenth staff (measures 46-54) includes a *p* dynamic, a Flute (Fl.) part, and a *poco rit.* marking leading to the end of the section.

Allegro, molto con brio

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked "Allegro, molto con brio". The first staff contains a melodic line with a dynamic marking of *ff* and a fermata. The second staff continues the melody with a dynamic marking of *ff* and a fermata. The third staff features a more complex texture with a dynamic marking of *mf* and a fermata. The fourth staff continues the melody with a dynamic marking of *ff* and a fermata. The fifth staff features a dynamic marking of *fff* and a fermata. The sixth staff begins with a dynamic marking of *ff* and a fermata, followed by a section marked *pp* and a fermata. The seventh staff features a dynamic marking of *ff* and a fermata. The eighth staff begins with a dynamic marking of *p* and a fermata, followed by a section marked *p* and a fermata. The ninth staff features a dynamic marking of *p* and a fermata. The tenth staff features a dynamic marking of *ff* and a fermata. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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

tranquillo *p flebile* *1* *molto vivo* *2* *1*

A *B*

SECOND VIOLIN:

Bartók

Concerto for Orchestra

V. Finale. Presto

m. 265 to downbeat of m. 317
(Play upper line)

Musical score for measures 265-270. The upper staff begins with a forte (*f*) dynamic and contains a melodic line with slurs and accents. The lower staff starts with a piano (*p*) dynamic and includes a *pizz.* (pizzicato) marking. Measure numbers 265 and 270 are boxed at the start of their respective measures.

Musical score for measures 271-276. The upper staff features a melodic line with *Gliss.* (glissando) markings and triplet markings. The lower staff provides harmonic accompaniment. Measure numbers 271 and 276 are boxed at the start of their respective measures.

Musical score for measures 277-281. The upper staff contains a melodic line with multiple triplet markings and a mezzo-forte (*mf*) dynamic. The lower staff continues the accompaniment. Measure numbers 277 and 281 are boxed at the start of their respective measures.

Musical score for measures 282-287. The upper staff features a melodic line with triplet markings and a *tr* (trill) marking. The lower staff provides accompaniment. Measure numbers 282 and 287 are boxed at the start of their respective measures.

Musical score for measures 288-293. The upper staff contains a melodic line with triplet markings. The lower staff provides accompaniment. Measure numbers 288 and 293 are boxed at the start of their respective measures.

2nd VIOLIN

292 (arco) (pizz.)

300

tr *tr*

309 *p*

317 *mf* *mf* 2