

# HOUSTON SYMPHONY

ASSOCIATE CONCERTMASTER  
January 11 & 13, February 4 & 5, 2025  
Jones Hall Stage

## Audition Repertoire List

### I. SOLO REPERTOIRE

Movements I and II, without cadenza, from candidate's choice of the following:

W.A. Mozart            Violin Concerto No. 4 in D major, K. 218  
                              Violin Concerto No. 5 in A major, K. 219

Movement I, with cadenza, from candidate's choice of the following:

Beethoven            Violin Concerto  
Brahms                Violin Concerto  
Sibelius              Violin Concerto  
Tchaikovsky         Violin Concerto

### II. CONCERTMASTER SOLOS

J.S. Bach	<i>St. Matthew's Passion</i>	No. 47 "Erbarme dich, mein Gott"
Brahms	Symphony No. 1	Mvt. II
Dvořák	Symphony No. 8	Mvt. II
Rimsky-Korsakov	<i>Scheherazade</i>	All solos
R. Strauss	<i>Le Bourgeoise Gentilhomme</i> ( <i>Der Burger als Edelmann</i> )	Mvt. IV: Beginning to 3 after <span style="border: 1px solid black; padding: 0 2px;">49</span>
R. Strauss	<i>Ein Heldenleben</i>	1 after <span style="border: 1px solid black; padding: 0 2px;">22</span> - <span style="border: 1px solid black; padding: 0 2px;">32</span>
Tchaikovsky	<i>Swan Lake (Suite)</i>	No. 4 White Swan

### III. FIRST VIOLIN ORCHESTRAL EXCERPTS

Brahms	Symphony No. 4	Mvt. IV: mm. 33 - 80
Debussy	<i>La Mer</i>	Mvt. II: <span style="border: 1px solid black; padding: 0 2px;">33</span> - 4 before <span style="border: 1px solid black; padding: 0 2px;">39</span>
Mahler	Symphony No. 5	Mvt. IV: Beginning to 4m before <span style="border: 1px solid black; padding: 0 2px;">2</span>
Mendelssohn	<i>A Midsummer Night's Dream: Scherzo</i>	Beginning - 16m. before <span style="border: 1px solid black; padding: 0 2px;">E</span>
W.A. Mozart	Symphony No. 39, K. 543	Mvt. IV: beginning - m. 78
Prokofiev	Symphony No. 1 <i>Classical</i>	Mvt. II: <span style="border: 1px solid black; padding: 0 2px;">30</span> - <span style="border: 1px solid black; padding: 0 2px;">32</span> (or <span style="border: 1px solid black; padding: 0 2px;">A</span> - <span style="border: 1px solid black; padding: 0 2px;">C</span> on IMSLP)
Schumann	Symphony No. 2	Scherzo, mm 1-54

### IV. CHAMBER MUSIC

Beethoven	String Quartet No. 4, Op. 18	Mvt. I
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# J. S. BACH: St. Matthew's Passion

## No. 47 "Erbarme dich, mein Gott"

**\*SOLO LINE\***

Nr. 47 Arie (Erbarme dich, mein Gott)

*Solo*  
*f*

*piano sempre*

*tr*

Violine I — Erster Chor

7II

**A**  
(Erbarme dich)

*tr*

*pp*

10

13

16

**B**

19

21

Solo

*f*

Violine I — Erster Chor

23

26

C (Schaue hier)

29

31

D Solo (Erbarme)

35

38

41

E

Violine I — Erster Chor

44

46

Solo

49

51II

53

# BRAHMS: Symphony No. 1

## Movement II

Andante sostenuto

Solo **E**

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

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

103 *espr.* *p* *p* **F**

109 *dim.* *pp* *dim.* *p* *pp*

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

# DVOŘÁK: Symphony No. 8

## Movement II

Adagio  $\text{♩} = 80$

1 Violino solo

*pp espressivo*

Viol. solo

*mf*

*p dim. pp*

# RIMSKY-KORSAKOV: Scheherazade

## Movement I

Excerpt 1:

Recit. Lento.  
Solo.  
espress.  
Cad.  
p  
ten.

This excerpt is a piano solo in 4/4 time, marked 'Recit. Lento.' and 'espress.'. It features a series of eighth-note triplets with slurs, moving in an ascending and then descending sequence. The piece concludes with a 'Cad.' (cadenza) marked 'p' (piano) and 'ten.' (tenuendo).

Excerpt 2:

C Solo.

This excerpt is a piano solo in 6/4 time, marked 'C Solo.'. It consists of a continuous eighth-note triplet pattern with slurs, moving in an ascending and then descending sequence.

Excerpt 3:

Solo  
G

This excerpt is a piano solo in 6/4 time, marked 'Solo' and 'G'. It consists of a continuous eighth-note triplet pattern with slurs, moving in an ascending and then descending sequence.



# RIMSKY-KORSAKOV: *Scheherazade* Movement II

Excerpt 1:

**Recit. Lento.**

*Solo.*  
*espressivo*

*Cad.*  
*rit. assai.*  
*ten*

**Andantino.**  
80

# RIMSKY-KORSAKOV: *Scheherazade*

## Movement III

Excerpt 1:

**Recit. Lento.**

Solo. *espress.*

*Cadenza.*

**Tempo I.**

**L**

*cantabile, con forza.*

*dim.*

Excerpt 2:

Solo. *a tempo*

*colla parte.*

*colla parte.*

# RIMSKY-KORSAKOV: Scheherazade

## Movement IV

### Excerpt 1:

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



### Excerpt 2:

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



### Excerpt 3:

**Lento. Recit.**  
*1 Solo.*  
*dolce e capriccioso*

*Cad.*  
*riten.*

**Alla breve. Tempo come prima.**

*2 Viol. Soli.*

*1 Viol. Solo.*

*1 Viol. Solo.*

*2 Viol. Soli.*

*1 Viol. Solo.*  
*a piacere rit. assai.*  
*espress.*  
*ten. a tempo*



# R. STRAUSS: Le Bourgeoise Gentlehomme (Der Burger als Edelmann) Mvt. IV: Beginning to 3 after [49]

Schnell. Metr.  $\text{♩} = 104$   
(Vivace)

42 10 43 7 44 4 Oboe I *p*

(Tanz des ersten Schneidergesellen)  
L'istesso tempo.  $\text{♩} = \text{♩ des } \text{♩}$

Ite Solo Violine. *f sf sf*

Solo Violine. *cresc. mf* 45

Solo Violine. *sf sf*

Solo Violine. *sf*

Solo Violine. *sf*

Solo Violine. *sf*

Solo Violine. *sf*

Solo Violine. *sf*

Solo Violine. 46 3

# Violino I tes Pult (1ter Spieler.)

Solo Violine. *ff* *staccato*

Solo Violine.

Solo Violine. **47** *ff*

Solo Violine. *staccato*

Solo Violine. *dim.* *mf* **48**

Solo Violine.

Solo Violine.

Solo Violine.

Solo Violine. **49** *mf*

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# R. STRAUSS: Ein Heldenleben

1 after [22] to [32]

Erstes Zeitmass. (lebhaft bewegt.)

Soloviol. *viel ruhiger* *p* *mf* **Lebhaft.** **2** *mf*

*viel ruhiger* *sfz* **23** *poco calando sfz*

*(heuchlerisch schmachkend)* *f*

*beinahe doppelt so schnell* *(lustig)* **Wieder sehr** **1 24 ruhig.** **3**



# 1. Violinen.

*beinahe doppelt so schnell*

25 *Wieder sehr ruhig;  
voll Sehnsucht.*

*mf*  
*leichtfertig*

*p* *f*  
*zart, etwas sentimental* *viel lebhafter* *(übermütig)*

*cresc.* *ff* *ff sehr scharf*

*dim.* *getragen* *mf*

*dim.* *sehr ruhig*

*mf* *(spielend)* *doppelt so schnell*

*f* *allmählich wieder lebhafter*

*p* *pp* *(liebenswertig)*

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

*p* *(lustig)*

*cresc.* *immer schneller und rasender* *ff*



I. Violinen.

Musical staff with treble clef, key signature of two flats, and a complex melodic line with many accidentals and slurs.

Musical staff with treble clef, key signature of two flats, and a melodic line. Includes the instruction *plötzlich wieder ruhig und sehr gefühlvoll* and a dynamic marking *p*.

Musical staff with treble clef, key signature of two flats, and a melodic line. Includes the instruction *smorz.* at the end.

Musical staff with treble clef, key signature of two flats, and a melodic line. Includes the number 29, dynamic markings *espr.* and *f*, and the instruction *drügend*.

Musical staff with treble clef, key signature of two flats, and a melodic line. Includes the number 30, dynamic markings *p* and *ff*, and the instruction *drügend und immer heftiger*.

Piano accompaniment section with three staves. The top staff is labeled *Solovioline.* and includes the instruction *(sornig)*. The middle staff is labeled *die übrigen* and the bottom staff is labeled *geteilt*. Dynamic markings include *pizz.*, *sfz*, and *fff*.

Musical staff with treble clef, key signature of two flats, and a melodic line. Includes the instruction *allmählich nachlassen*.

Musical staff with treble clef, key signature of two flats, and a melodic line. Includes dynamic markings *sfz* and *dim.*.

Musical staff with treble clef, key signature of two flats, and a melodic line. Includes the number 31 and the instruction *sehr ruhig*. A page number **1** is at the bottom right.

# 1. Violinen.

*zart und liebevoll*  
*p* *pp*

*p* *pp*

*ausdrucksvoll* *poco rallando*  
*ppp* *dim*

# TCHAIKOVSKY: Swan Lake (Suite)<sup>9</sup>

## No. 4

### Violini I

Andante

Cadenza arpa

riten. molto

Musical notation for the first staff, featuring a fermata and a 7-measure rest.

1 Andante non troppo

con sordino

con molto espressione

Solo

Altri

Musical notation for the first system, showing Solo and Altri parts with dynamics *p* and *mf*.

Solo

2

Musical notation for the second system, Solo part.

Musical notation for the third system, Solo part.

*poco cresc.*

Musical notation for the fourth system, Solo part.

Musical notation for the fifth system, Solo part.

*mf*

Musical notation for the sixth system, Solo part.

riten.

2 Più mosso

(Violino solo)

Musical notation for the seventh system, featuring a 7-measure rest and dynamics *p* and *f*.

## Violini I

3

(altri) pizz.  
*p*

3 3

The first system of the musical score for Violini I. It consists of two staves. The upper staff begins with a measure containing a circled number '3' and a triplet of eighth notes. This is followed by a series of eighth notes with slurs. The lower staff starts with the instruction '(altri) pizz.' and a dynamic marking '*p*'. It contains a sequence of eighth notes. The system concludes with two measures of triplets of eighth notes, each marked with a '3'.

3 3

The second system of the musical score. The upper staff continues with eighth notes and slurs. The lower staff continues with eighth notes. The system ends with two measures of triplets of eighth notes, each marked with a '3'.

16

The third system of the musical score. The upper staff features a complex passage with many beamed notes and slurs. The lower staff continues with eighth notes. The system concludes with a measure containing a circled number '16'.

3 3

The fourth system of the musical score. The upper staff continues with eighth notes and slurs. The lower staff continues with eighth notes. The system ends with two measures of triplets of eighth notes, each marked with a '3'.

3 3

The fifth system of the musical score. The upper staff continues with eighth notes and slurs. The lower staff continues with eighth notes. The system ends with two measures of triplets of eighth notes, each marked with a '3'.

# Violini I

The first system of music consists of two staves. The upper staff features a melodic line with a series of eighth notes, followed by a long, sweeping slur over a sequence of notes. The lower staff provides a rhythmic accompaniment with eighth notes and rests. A '9' is written below the first measure of the upper staff, and '3 3' are written below the final two measures.

The second system continues the musical piece. The upper staff has a melodic line with slurs and a '9' below the first measure. The lower staff continues with eighth notes and rests.

4

The third system is marked with a boxed '4'. It features two staves. The upper staff has a melodic line with a '7' below the first measure and 'mf' below the second measure. The lower staff has a rhythmic accompaniment with eighth notes and rests.

5

The fourth system is marked with a boxed '5'. It features two staves. The upper staff has a melodic line with slurs and a '3' below the first measure. The lower staff has a rhythmic accompaniment with eighth notes and rests. The word 'pizz.' is written above the first measure, and 'p' is written below the first measure.

The fifth system continues the musical piece. The upper staff has a melodic line with slurs and a '3' below the first measure. The lower staff has a rhythmic accompaniment with eighth notes and rests.

The sixth system is the final system on the page. The upper staff has a melodic line with slurs and a '9' below the first measure. The lower staff has a rhythmic accompaniment with eighth notes and rests. '3 3 3 3' are written below the final four measures.

## Violini I

Tempo I

*con molto espressione*

6

5

*p*

*pizz.*

*pp*

*poco cresc.*

*poco cresc.*

*mf*

*poco f*

*riten.*

*pizz.*

*pp*

*pizz.*

*pp*

# BRAHMS: Symphony No. 4

## Movement IV

Violin I

**Allegro energico e passionato**

*f ben marc. largamente*

**B**  
*cresc. sempre più*

*espressa cresc.*

**C**  
*f f più f*

*cresc. ff*

*fp*

*dim.*

*fp dim.*

*pp*

*pp*



# DEBUSSY: *La mer*

## Mvt II: [33] - 4 before [39]

Violin I

**33** Animé *tr.*

*pp* DIV. *tr.*

**34**

*p* *tr.* *tr.*

*p* *tr.* *tr.*

**35** En animant beaucoup

*p* *tr.* *tr.*

*p* *tr.* *tr.*

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

**1** *p*



# DEBUSSY: *La mer*

36

Measures 36-39. The music is in G major. Measures 36-37 feature a piano (*p*) texture with a steady eighth-note accompaniment in the left hand and a more active right hand. Measures 38-39 show a dynamic shift to mezzo-forte (*mf*) and then forte (*f*), with the right hand playing a more melodic line.

Measures 40-43. The music continues with a dynamic range from piano (*p*) to mezzo-forte (*mf*). The right hand features a melodic line with some grace notes, while the left hand maintains a rhythmic accompaniment.

Measures 44-46. The music is marked mezzo-forte (*mf*) and then forte (*f*). The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.

37 *Très animé*

Measures 47-50. The music is marked *Très animé*. Measures 47-48 are mezzo-forte (*mf*), while measures 49-50 are forte (*f*). The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.

38

Measures 51-54. The music is marked forte (*f*) and then fortissimo (*fff*). The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.

En retenant  
pizz.

Measures 55-58. The music is marked forte (*f*) and fortissimo (*fff*). The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. The instruction "En retenant pizz." is written above the staff.

# MAHLER: Symphony No. 5

## Mvt 4: Beginning to 4 before [2]

### 4. Adagietto

Sehr langsam **molto rit.** **a tempo** (molto Adagio)

1 *espress* *seelenvoll*

pp < pp

Detailed description: This block contains the first six measures of the Adagietto. It begins with a whole rest in measure 1, followed by a quarter rest. The melody starts in measure 2 with a quarter note G4, followed by quarter notes A4, B4, and C5. The dynamics are marked *pp* with a hairpin that tapers from measure 2 to measure 6.

7 **nicht schleppen** (*etwas flüssiger als zu Anfang*) 1 2 6 2

pp

Detailed description: This block contains measures 7 through 12. Measure 7 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 8 has a half note G4. Measure 9 has a whole note G4. Measure 10 has a whole note F4. Measure 11 has a whole note E4. Measure 12 has a whole note D4. The dynamics are marked *pp*. There are first and second endings marked with '1' and '2' in boxes above measures 11 and 12 respectively.

21 **rit.** **Wieder äußerst langsam**  
*mit Empfindung*

pp *pp* *poco* *a*

Detailed description: This block contains measures 21 through 27. Measure 21 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 22 has a half note G4. Measure 23 has a whole note G4. Measure 24 has a whole note F4. Measure 25 has a whole note E4. Measure 26 has a whole note D4. Measure 27 has a quarter note C5. The dynamics are marked *pp*, *pp*, *poco*, and *a*.

28 **etwas drängend** **fließend** **zurückhaltend**  
*viel Bogen wechseln*

*poco* *cresc.* *molto* *ff* *dim.*

Detailed description: This block contains measures 28 through 32. Measure 28 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 29 has a half note G4. Measure 30 has a whole note G4. Measure 31 has a whole note F4. Measure 32 has a whole note E4. The dynamics are marked *poco*, *cresc.*, *molto*, *ff*, and *dim.*.

33

*p* *pp*

Detailed description: This block contains measure 33. It starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The dynamics are marked *p* and *pp*.

# MENDELSSOHN: A Midsummer Night's Dream Scherzo

Violin I

Allegro vivace

*p*

24

*tr*

33

*cresc.* *p*

42

*cresc.*

50

*sf* *sf*

59

*sf* *p* *sf*

68

*p* *pp*

76

84

*p*

91

*cresc.* *dim.* *al*

98

*pp*

# W.A. MOZART: Symphony No. 39

## Movement IV

Finale  
Allegro

*p*

*f*

*p*

**A**

*f*

77

# PROKOFIEV: Symphony No. 1 *Classical*

## Mvt II [30] - [32]

### II

Larghetto

The musical score consists of five staves of music in G major, 4/4 time, marked *Larghetto*. The first staff (measures 30-31) begins with a *pp* dynamic and the instruction *molto dolce*. It features a melodic line with slurs and trills, and a bass line with triplets. The second staff (measures 31-32) continues the melodic line with trills and triplets, marked *pp*. The third staff (measures 32-33) features a melodic line with trills and triplets, marked *pp dolce*. The fourth staff (measures 33-34) is a dense texture of triplets in both hands, marked *pp*. The fifth staff (measures 34-35) continues the triplet texture, marked *pp*, and includes a trill in the upper voice.



# SCHUMANN: Symphony No. 2

## Movement II

Violin I

\*no repeats

### SCHERZO

Allegro vivace  $\text{♩} = 144$

*mf*

*cresc.*

1. 2. *p*

*f* *Fl.*

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

*cresc.* *f* *cresc.*

*f*

*p*

*Fl.* *poco rit.*

**BEETHOVEN: String Quartet Op. 18 No. 4**  
Mvt I

# STREICHQUARTETT

c-moll

Violine I

Dem Fürsten Franz Joseph v. Lobkowitz gewidmet

Opus 18 Nr. 4

Allegro ma non tanto

The musical score for Violin I is written in C minor (three flats) and 3/4 time. The tempo is marked "Allegro ma non tanto". The score consists of ten staves of music, with measure numbers 7, 16, 23, 29, 36, 43, 50, 54, 60, and 66 indicated at the beginning of their respective staves. The dynamics range from piano (*p*) to fortissimo (*ff*), with frequent use of accents (*sf*) and crescendos (*cresc.*). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (*tr*) is marked at the end of the final staff.



# Violine I

70 *pp* *f* *pp* *f* 1.

77 2. *f* *fp*

84 *cresc.*

91 *sf* *sf* *cresc.* 1

98 *sf* *sf*

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

109 *p* 1

116 *cresc.* (*p*)

123 *cresc.* *pp*

130 *cresc.*

135 *fp* *sf* *sf*

142 *cresc.*

Detailed description: This is a page of a musical score for Violine I, spanning measures 70 to 142. The music is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The score is divided into ten systems, each starting with a measure number. The first system (measures 70-76) features a melodic line with dynamic markings of *pp*, *f*, *pp*, and *f*, and includes a first ending bracket. The second system (measures 77-83) begins with a second ending bracket and includes *f* and *fp* dynamics. The third system (measures 84-90) contains a *cresc.* marking. The fourth system (measures 91-97) has *sf* dynamics and a *cresc.* marking. The fifth system (measures 98-103) features *sf* dynamics. The sixth system (measures 104-108) includes *cresc.*, *p*, *cresc.*, and *ff* dynamics. The seventh system (measures 109-115) has a *p* dynamic and a first ending bracket. The eighth system (measures 116-122) includes *cresc.* and (*p*) dynamics. The ninth system (measures 123-129) features *cresc.* and *pp* dynamics. The tenth system (measures 130-134) has a *cresc.* marking. The eleventh system (measures 135-141) includes *fp*, *sf*, and *sf* dynamics. The final system (measures 142-148) contains a *cresc.* marking.

Violine I

149 *f* *sempre più f* *ff* *decresc.*

158 *p*

165 *cresc.* *tr*

172 *p* *cresc.*

176 *f* *p sf* *sf*

180 *sf* *sf* *cresc.* *p sf* *sf*

186 *sf* *sf* *sf* *cresc.*

191 *f* *pp*

197 *f* *pp* *f* *ff* *sf* *sf*

204 *sf* *sf* *sf* *sf* *p*

209 *cresc.* *f*

214 *ff* *(sf)* *sf* *sf* *sf* *ff*