

# LEXINGTON PHILHARMONIC

## CONCERTMASTER AUDITION

May 16 & 17, 2026

### EXCERPT LIST

**Solo pieces: (Please prepare two solo selections – one from each category below)**

1. First movement from a Mozart concerto, with cadenza
2. First movement of a Romantic concerto, with cadenza.

#### **Concertmaster Solos:**

BACH	<i>St. Matthew's Passion</i>	No. 47 Aria " <i>Erbarme dich, mein Gott</i> "
BRAHMS	<i>Symphony No. 1</i>	Mvt. 2: pickup to [E] - End
DVORAK	<i>Symphony No. 8</i>	Mvt 2: [D] - 7m. before [E]
HIGDON	<i>blue cathedral</i>	m. 24 - 39
RIMSKY-KORSAKOV	<i>Scheherazade</i>	Mvt 3: 4m. before [L] - 1m. after [M]
RIMSKY-KORSAKOV	<i>Scheherazade</i>	Mvt 4: [Z] - End
R. STRAUSS	<i>Ein Heldenleben</i>	2 m. after [22] - [31]

#### **Violin Section Excerpts:**

BARTOK	<i>Concerto for Orchestra</i>	Mvt 5: m. 265-341 (2nd Violin)
BRAHMS	<i>Symphony No. 4</i>	Mvt 4: m. 33-80
MENDELSSOHN	<i>Midsummer Night's Dream</i>	Scherzo m. 17 - 99
MOZART	<i>Symphony No. 39</i>	Mvt 2: m. 1 - 53
MOZART	<i>Symphony No. 39</i>	Mvt 4: m. 1 - [B]
SCHUMANN	<i>Symphony No. 2</i>	Mvt 2: Scherzo, m. 1 - 97
STRAUSS	<i>Don Juan</i>	m. 1 - 13 m. after [C]
TCHAIKOVSKY	<i>The Nutcracker</i>	Overture, [8] - End (last 50 bars)

#### **Sight-reading:**

Sight reading will be provided to candidates at audition.

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

Nr. 47 Arie (Erbarme dich, mein Gott)

*Solo*

*f*

*piano sempre*

4

6

11

10

13

*tr*

**A**

(Erbarme dich)

*pp*

16

19 **B**

21 Solo

23

26 (Schau hier) **C**

29

31 Solo **D** (Erbarme)

35

38

41 **E**

46 Solo

49

The musical score consists of six staves of music for a solo instrument, likely violin. The music is in common time and uses a treble clef. The key signature changes from G major (two sharps) to F major (one sharp) and then back to G major. The score includes dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *tr* (trill). There are also various slurs, grace notes, and sixteenth-note patterns. The score is divided into sections labeled **D** and **E**, with section **D** starting at measure 31 and section **E** starting at measure 41. The solo instrument is marked with a box containing the letter **Solo** in the first section. The section **E** is preceded by a double bar line and a repeat sign. The score ends at measure 49.

A musical score for two staves, likely for a woodwind instrument. The top staff (measures 51 and 52) consists of two systems of six measures each. The first system starts with a melodic line in 6/8 time, featuring sixteenth-note patterns and grace notes. The second system begins with a sustained note followed by eighth-note patterns. The bottom staff (measures 51 and 52) consists of two systems of six measures each. The first system starts with eighth-note patterns. The second system begins with a sustained note followed by eighth-note patterns. Measure 52 concludes with a melodic line in 6/8 time, featuring sixteenth-note patterns and grace notes. A bracket groups the last two measures of the second system of the bottom staff.

## BRAHMS - Symphony No. 1

Mvt. 2: pickup to [E] - End

90 Solo **E** *espr.* *cresc.* *f* 1

98 *f* 1 *p* *cresc.* *cresc.*

103 *6* *6* *6* **F** *espr.* *p* *p*

109 *dim.* *2* *p* *pp* *pp*

118 *mf* *p* *1* *pp* *pizz.* *arco* *pp*

DVORAK - Symphony No. 8

Mvt 2: [D] - 7m. before [E]

SOLO  
D f.

p dim.

pp f cresc.

HIGDON - *blue cathedral*

m. 24 - 39

23 Solo senza sord.

gli altri

*p* *f*

26 legato

gli altri

*f* *mp* *mf* *nondiv.* *mp* *mf*

29

*mp* *<>* *mf*

*poco a poco accel.*

34 cresc.

*molto rit.*

38

*ff*

*a tempo*

remove mute

*ff*

## RIMSKY-KORSAKOV - *Scheherazade*

### Mvt 3: 4m. before [L] - 1m. after [M]

**Recit. Lento.**

**Solo.** *espress.*

**Cadenza.**

**Tempo I.**

**L**

*3 3 3 3*

*3 3 3 3*

*3 3 3 3*

*cantabile, con forza.*

**Tutti.**

**M**

*dim.*

*ff allarg: assai.*

**Solo. a tempo**

**colla parte.**

RIMSKY-KORSAKOV - Scheherazade

Mvt 4: [Z] - End

Lento. Recit.

1 Solo.

*dolce e capriccioso*

Alla breve. Tempo come prima.

*Cad.*

*riten.*

2 Viol. Soli.

*Tutti.*

*pp*

1. Viol. Sole.

2 Viol. Soli.

1 Viol. Solo.

2 Viol. Solo.

1 Viol. Solo.

*a piacere rit. assai.*

*espress.*

*ten.*

*a tempo*

*pizz.*

*pp*

Soloviol.  $\#^2$  *Lebhaft.*  $\#^2$   
*viel ruhiger* 23 *poco calando*  $\#^2$   
*beinahe doppelt so schnell* *(heuchlerisch schmachtend)*  $f$   
*(lustig)* 24 *Wieder sehr ruhig.*  
*beinahe doppelt so schnell* *Wieder sehr ruhig;*  
*leichtfertig* *viel lebhafter* *(übermütig)* 25 *voll Sehnsucht.*  
*zart, etwas sentimental* *cresc.* 26 *ff* *ff sehr scharf*  
*dim.* *calando* *getragen* *mf*  
*sehr ruhig*  
*doppelt so schnell* *(spielend)* 42 *dim.*  $\#^2$   $\#^2$   $\#^2$   $\#^2$   $\#^2$   $\#^2$



Selovioline.

*(schnell)*

*zornig*

*pizz.*

die übrigen

geteilt *ff pizz.*

*ff*

*allmählich nachlassen*

*sfz* *sfz* *sfz* *sfz* *fff*

*dim.*

*31 sehr ruhig*

1

## **BARTOK - *Concerto for Orchestra***

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## Mvt 5: m. 265-341 (2nd Violin)

265

*pizz.*

270

*Gliss.*

277

*mf*

281

288

292 (arco)

(pizz.)

300

309

317

325



BRAHMS - Symphony No. 4  
Mvt 4: m. 33-80

31 *arco*  
*f ben marc. largamente*

40 **B**  
*cresc. sempre più*

47 *espress. cresc.*

54 **C**  
*più f*

60 *cresc.*  
*ff*

66 *fp*

70 *dim.*

73

76 *fp dim.*  
*pp*

80 **D**

MENDELSSOHN - *Midsummer Night's Dream*

Scherzo m. 17 - 99

## Scherzo.

Allegro vivace.

Nº 1. 16

A

B

C

D

*cresc.*

*pp*

*f*

*s*

*al*

*dim.*

*p*

*pp*

## MOZART - Symphony No. 39

Mvt 2: m. 1 - 53

Andante con moto

*p*

6

14

17

22

30

*f*

35

*p*

40

45

*f*

50

*p*

A.

## MOZART - Symphony No. 39

## Mvt 4: m. 1 - [B]

Allegro

7 *f*

14

20

26

31

36

41 *p*

48

56 *sf* *sf*

64 *sf* *tr.*

72

77 **B**

## Mvt 2: Scherzo, m. 1 - 97

**SCHERZO.***Allegro vivace.  $\text{d} = 144.$* 

mf

*cresc.*

*f*

*Fl.*

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

*0 1 2 3*

*cresc.*

*K*

*f*

*Fl.*

*p*

*Fl.*

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

Musical score for orchestra, page 1 of 2. The score consists of eight staves of music. The instruments and their parts are:

- Violin I (top staff)
- Violin II (second staff)
- Cello (third staff)
- Cello (fourth staff)
- Violin II (fifth staff)
- Violin II (sixth staff)
- Cello (seventh staff)
- Cello (eighth staff)

Performance instructions and dynamics include:

- Measure 1: Violin I dynamic markings:  $0$ ,  $2$ ,  $3$ ,  $1$ ,  $2$ ,  $4$ ,  $1$ ,  $2$ ,  $3$ ,  $4$ . Crescendo (cresc.)
- Measure 2: Crescendo (cresc.)
- Measure 3:  $p$  (piano),  $f$  (forte),  $sf$  (sforzando)
- Measure 4:  $p$  (piano)
- Measure 5:  $cresc.$  (crescendo)
- Measure 6:  $f$  (forte)
- Measure 7:  $ff$  (fortissimo)
- Measure 8:  $p$  (piano)

STRAUSS - *Don Juan*

m. 1 - 13 m. after [C]

Allegro, molto con brio

*ff*

*ff*

*mf*

*ff*

*ffff*

*pp*

*ff*

*p*

*p*

*p*

*cresc.*

*ff*

*tranquillo*

*p* *flebile*

*1* *C* *molto vivo*

*ff*

*ff*

*ff*

*ff*

TCHAIKOVSKY - *The Nutcracker*

## Overture, [8] - End (last 50 bars)

musical score for the last 50 bars of the Overture from 'The Nutcracker' by Tchaikovsky. The score is for two staves, likely strings, in 2/4 time, B-flat major. The first staff uses a treble clef and the second staff uses an alto clef. The score consists of five systems of music. The first system starts with 'cant.' and 'p' dynamics. The second system starts with 'grazioso' and 'p'. The third system starts with 'cresc.' and 'cresc.'. The fourth system starts with 'cant.' and 'G'. The fifth system starts with 'grazioso' and 'p'. The sixth system starts with 'grazioso' and 'p'. The score concludes with a final dynamic of 'f'.

1 2 3

*pp*

*pp*

4 5 6

*cresc.*

*cresc.*

7 8 9

*ff*

*ff*

10 11 12

*sempre ff*

*sempre ff*

13 14 15

*ff*

*ff*

16 17

*unis.*

*pizz.*