

Table 11.4a: Solo passages for the (first) concertmaster—a select list (including a list of piano accompaniments) [for a list of orchestral solos for *other players* see below, [p. 541](#)]

Rev. 13/01/16

For reasons of space, solos have been selected according to technical or musical challenges and frequency of performance. *None or very few solos* have been included from the following categories:

- short, easy pieces
- stage music (→ [Table 11.5/E](#))
- Baroque *concerti grossi* and Baroque operas and oratorios
- works written after 1945 (many of which include shorter or more extended solos)
- operettas and musicals
- rare or obsolete repertoire (see 🎵 Hofmann 1906b and 🎵 Schnirlin 1925)
- works generally classified as solo pieces for violin and orchestra rather than concertmaster solos (for instance, Haydn's *Sinfonia concertante*)
- works better classified as chamber music (for instance, Stravinsky's *L'histoire* or Schoenberg's Chamber Symphony 1) or as chamber opera (for instance, Britten's *Albert Herring*)
- solos in unison, octaves, or parallels with one or more other solo players; these are listed in [Table 11.5/A–B](#).

The excerpts that are generally considered "touchstone solos" are the same required most frequently at auditions and listed in [Table 11.6](#). Collections of concertmaster solos are listed in [Chapter 12.6/2b](#), p. 565.

Suggestions for how to prepare concertmaster solos can be found in Wulfhorst, *The Orchestral Violinist's Companion*, pp. 438–39.

***	= very substantial solo(s)—"violin concerto(s)"
**	= extended and/or tricky solo(s)
*	= short but exposed solo(s)
without *	= unchallenging but important solo(s)
V	= best (or most easily available) published edition of the solo part (other than the original orchestral part); for details see Chapter 12.7 , pp. 567–84.
VP	= arrangement for violin and piano; for details see Chapter 12.7 , pp. 567–84.
	= piano score or piano-vocal score suitable for a rehearsal with a pianist; in such scores the violin part is set apart or printed on a separate staff (for most such scores only the publisher and the year of publication are given)
Ex.	= excerpt included in Wulfhorst, <i>The Orchestral Violinist's Companion</i>
1, A, etc.	= rehearsal number or letter
3+11	= 11 measures after rehearsal number 3
Symphony 1/ii	= work number/movement
<i>Carmen</i> I/9/11	= work act/number/measure

composer	work	edition(s)
Bach	** <i>Christmas Oratorio</i> III/31, IV/41, V/51	V 🎵 Bach 1996 VP: use the continuo part
	** <i>Mass/vi</i>	V 🎵 Bach 1996 VP 🎵 Bach 2009
	** <i>St. John</i> II/19--20 (31--32) [orig. for viola d'amore]	VP: use the continuo part
	** <i>St. Matthew</i> II/39 (47), first orchestra	V 🎵 Bach 1996 VP 🎵 Bach 1904/7A
	**over 40 other movements from cantatas, oratorios, masses	V 🎵 Bach 1996 (selection)
Bartók	*** <i>Divertimento</i>	V 🎵 Schmidtner 1954/IV (incomplete)
Beethoven	Choral Fantasy/124	V 🎵 Zimmermann 1990/II
	** <i>Missa</i> /iv/110	V 🎵 Schott 1994/I VP 🎵 Pratley 2000

<i>composer</i>	<i>work</i>	<i>edition(s)</i>
Berg	** <i>Lieder</i> /ii *** <i>Lulu</i> III/470/cadenza etc. **3 Pieces *Violin Concerto/ii/170 [adopt the soloist's bowings] ** <i>Wozzeck</i>	V Schott 1994/I
Berlioz	Requiem/ix	
Bernstein	** <i>Candide</i> Overture/147 *Divertimento/ii/ <i>B</i> and <i>C</i> **Symphony 2	
Bizet	* <i>Carmen</i> (trad. version) I/9/11 and 67 *III/23/30 ** <i>Carmen</i> (<i>opéra comique</i> version) I/2A/42 ** <i>Carmen</i> Suite 2/viii	V Schott 1994/I P: use the piano score of the opera/no. III/22
Brahms	*Piano Quartet/iv, arr. by Schoenberg **Symphony 1/ii/90	 V Zimmermann 1986/III VP Pratley 2000 V (+CD) Music Minus One 2006
Britten	** <i>Bridge</i> Variations ** <i>Dream</i> I/20 etc. [<i>glissando</i> harmonics] * <i>Gloriana</i> /i and iii ** <i>Illuminations</i> /i/4 etc. *Suite/i and iv **War Requiem, chamber orchestra	 V Bus 1959/I
Bruckner	**Mass 3/i/37 and iii/118 *Symphony 2/ii/192 * <i>Te Deum</i> /ii/N = ivRB and nach <i>E</i>	
Copland	* <i>Appalachian</i> /2, 51, 72	
Davies	** <i>Orkney</i> /239 and 278	
Debussy	* <i>Faun</i> /75 and 95 <i>Gigues</i> /5+8 and 18+5 * <i>Ibéria</i> /iii/61 etc. [double stops] <i>Jeux</i> /50 <i>La Mer</i> /i/6 and ii24 <i>Nocturnes</i> /i/8 -6	V Gingold 1953/I
Delibes	** <i>Coppélia</i> I/5 <i>Ballade</i> (= Suite/v) ** <i>Sylvia</i> I/7 and III/16B (= Suite/iii)	P, four-hand arr. P, p. 120
Dohnányi	**Suite/iii/62--66	V Weiss 1986
Dvořák	*Carnival Overture/235 *Cello Concerto/iii/347 and 468 *Requiem/x/45 **Symphonic Variations/xii **Symphony 8/ii/57 [double stops] Symphony 9/ii/110	V Gingold 1953/I (incomplete) V Schott 1994/I (incomplete) VP Pratley 2000 V Gingold 1953/III V Gingold 1953/II

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<i>composer</i>	<i>work</i>	<i>edition(s)</i>
Elgar	* <i>Falstaff</i> Overture/76 **Introduction and Allegro [separate part] **Symphony 1 *Symphony 2/i/28	V ♪ Weiss 1986
Enescu	most works include tricky, exposed solos	
Fauré	Requiem/iii [separate part, several versions] * <i>Shylock</i> /ii/B and iv/F	
Gershwin	* <i>American</i> /47 and 56	
Ginastera	**Variations/49	
Glinka	** <i>Capriccio</i> /34	V ♪ Weiss 1986
Gounod	** <i>Faust</i> II/12 [goes to A b ⁴]	V ♪ Schnirlin 1925
Grieg	* <i>Holberg</i> /v *** <i>Peer Music</i> /ii-iii	VP ♪ Pratley 2000
Grofé	** <i>Grand Canyon Suite</i> /iii/Cadenza	© M. Wulfhorst
Haydn	**Symphony 6/ii and iv **Symphony 7/i-iii and v *Symphony 8/ii and iv **Symphony 31/ii and iv/var. 5 *Symphony 45/v/85 *Symphony 55/iii/Trio [solo <i>ad lib.</i>] *Symphony 96/ii/68 *Symphony 97/iii/104 **Symphony 98/iv/148 **Symphony 103/ii/86	V ♪ Weiss 1986 V ♪ Schmidtner 1954/I VP ♪ Pratley 2000 V ♪ Schmidtner 1954/I (incomplete) V ♪ Gingold 1953/I V ♪ Schmidtner 1954/I V ♪ Weiss 1986 V ♪ Schmidtner 1954/I V ♪ Weiss 1986 V ♪ Schmidtner 1954/I V ♪ Gingold 1953/I V ♪ Schmidtner 1954/I
Hindemith	**Concerto/i/39 etc. *** <i>Philharmonic</i> Concerto/var. 5 ** <i>Sinfonietta</i> /i/82--10 and 144--62, iii/91/114, iv/101--25 *** <i>Symphonia serena</i> /i/I and iii/D, iv/G and Q-4	V ♪ Bus 1959/I V ♪ Bus 1959/II, ♪ Schott 1994/I V ♪ Bus 1959/II V ♪ Bus 1959/II (incomplete) V ♪ Hofmann 1906b/3}
Holst	<i>Planets</i> /ii/I and III, iii/III and IX	
Honegger	** <i>Danse</i> /iii/2 <i>Symphonie liturgique</i> 18	
Humperdinck	** <i>Hansel</i> II/76, III/116 and 182	P 1894, pp. 67+87
Ibert	*Flute Concerto/i/33	
d'Indy	* <i>Istar</i> /D	V ♪ Gingold 1953/II
Ives	<i>Central Park</i> /44	
Janáček	** <i>Jenůfa</i> II/72--88 * <i>Mass</i> /v/13 ** <i>Taras</i> /i and iii *** <i>Věčné evangelium</i> [separate part]	V ♪ Schott 1994/I (incomplete)
Järnefelt	all operas include challenging solos <i>Berceuse</i> <i>Präludium</i>	V ♪ Gingold 1953/II V ♪ Gingold 1953/II VP separate edition

<i>composer</i>	<i>work</i>	<i>edition(s)</i>
Jolivet	Flute Concerto/i/17 and ii/28	
Khatchaturian	* <i>Masquerade</i> /ii	
Kodaly	<i>Psalmus</i> /25	
Kreutzer, C.	*** <i>Nachtlager</i> II/14	V ♪ Hofmann 1906b VP ♪ Kreutzer 1888
Lehár	most operettas, including: *** <i>Paganini</i> (orig. onstage!) ** <i>Widow</i> II/11/71, III/15, etc.	V ♪ Schott 1994/I
Leoncavallo	* <i>Pagliacci</i> I/78	V ♪ Fantini 1971/III
Ligeti	**Cello Concerto/ii/17, 50, 64	
Liszt	* <i>Orpheus</i> /D * <i>Ce qu'on/H--K</i>	V ♪ Schnirlin 1925
Lortzing	* <i>Wildschütz</i> Overture/8	
Mahler	* <i>Lied</i> /i/21 etc. © M. Wulfhorst * <i>Rückert</i> [separate part] Symphony 1/iii/10--16 Symphony 2/iv/3 **Symphony 3/I/i/139=6 etc. ***Symphony 4/ii [requires a second instrument, tuned a whole step higher] Symphony 5/I/ii/214, 5/II/iii/308 [<i>pizz.</i>] *Symphony 7/i/24 etc. **Symphony 8/i/20 and 32, ii/68, 77, 109--149 etc. Symphony 9/i/268 etc. **Symphony 10/14 etc.	V ♪ Zimmermann 1989/IV V ♪ Zimmermann 1989/IV
Malipiero	**Symphony 6	V ♪ Bus 1959/I
Martin	** <i>Petite Symphonie concertante</i>	V ♪ Schmidtner 1954/IV/33
Martinů	*Overture/3 **Symphony 6/i/22	
Mascagni	*** <i>L'amico</i> I/10+17 (cadenza, orig. onstage!)	VP, p. 25ff.
Massenet	* <i>Hérodiade</i> I/iv/53	V ♪ Frontali 1899/II
Meyerbeer	** <i>L'Africaine</i> II/5 etc.	V ♪ Frontali 1899/II V ♪ Hofmann 1906b/III
Milhaud	*Suite/ii and iii/53	
Minkus	*** <i>Bayadère</i> /27, 30, 32, 37, 44	
Mozart	** <i>Abduction</i> II/11 [solo quartet of fl., ob., vn., vc.] * <i>Don Giovanni</i> II/16 [sometimes the mandolin part is performed by a solo violin] ** <i>Idomeneo</i> II/i/10b (= "Non più...Non temer," K. 490) "Non più...Non temer," K. 490 → <i>Idomeneo</i> II/i/10b ** <i>Il re</i> II/10 **Serenade K. 185/ii--iii ***Serenade K. 203/ii--iv (" <i>Colloredo</i> ")	V Schott 1994/I V ♪ Hofmann 1906b V ♪ Hofmann 1906b VP ♪ Mozart [1880] V ♪ Schnirlin 1925 VP ♪ Mozart 1884 P ♪ Mozart 1955 VP ♪ Mozart 1970

<i>composer</i>	<i>work</i>	<i>edition(s)</i>
Mozart (cont.)	**Serenade K. 204/ii-iv **Serenade K. 239 (" <i>Serenata notturna</i> ") ***Serenade K. 250/ii-iv (" <i>Haffner</i> ")	V ♪ Schmidtner 1954/II V ♪ Schmidtner 1954/II VP ♪ Mozart 1867 VP ♪ Mozart 1913 (only iv) V ♪ (+CD) Music Minus One 2006 (only ii)
Nicolai	** <i>Wives</i> II/ix/7c/ <i>Duettino</i> [linked <i>staccato</i>] * <i>Wives</i> Overture	V ♪ Schmalnauer 1939/II V ♪ Schott 1994/I P Peters 1997 V ♪ Gingold 1953/II
Offenbach	* <i>Hoffmann</i> [different versions of the solos] * <i>Orpheus</i> Overture/107 [different versions of the cadenza!]	V ♪ Gingold 1953/III V ♪ (+CD) Music Minus One 2006
Poulenc	** <i>Babar</i> 3, 19, 38 [to f [!]]	
Prokofiev	* <i>Cinderella</i> I/52 and 82297, 336, 339 <i>Symphony-Concerto</i> /iii/ 18	
Puccini	* <i>Bobème</i> I/23, 35+, 42--4, III/33+11, IV/4+10 ** <i>Butterfly</i> I/39--44, I/128, II/i/12, 43, 90+27 * <i>Suor</i> /34/ etc. * <i>Tabarro</i> /18 etc. * <i>Tosca</i> I/13 etc. * <i>Turandot</i> III/24 etc.	V ♪ Fantini 1971/III} V ♪ Fantini 1971/I V ♪ Fantini 1971/IV
Rachmaninoff	Dances/ii/31=19 * <i>Isle</i> /397=22+11 [shape the repetitions!]	
Ravel	most works, including * <i>Daphnis</i> 2/191 ** <i>Ma mère</i> /ii/5, iv/6 [tricky harmonics], v/2	
Reger	** <i>Böcklin</i> /i *** <i>Sinfonietta</i> /iii	V ♪ Schnirlin 1925 V ♪ Schnirlin 1925
Respighi	* <i>Feste</i> /ii/25 <i>Fontane</i> /19 etc.	
Rimsky-Korsakov	*** <i>Capriccio espagnol</i> *** <i>Russian Easter</i> Overture *** <i>Scheherazade</i>	V ♪ Gingold 1953/II VP ♪ Pratley 2000 (only iii) V ♪ (+CD) Music Minus One 2006 (only iii and v) V ♪ Gingold 1953/I V ♪ Gingold 1953/I VP ♪ Pratley 2000 V ♪ (+CD) Music Minus One 2006 (without ii)
Rossini	String Sonata 3/iii/11 ** <i>Turco</i> 13/Ballet (only in one of several versions)	
Roussel	<i>Bacchus</i> Suite 2/v/106, 134 **Symphony 3/ii/30 and 39, iv/71	
Saint-Saëns	* <i>Danse</i> [E string tuned to E b]	V Gingold 1953/III V ♪ (+CD) Music Minus One 2006

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<i>composer</i>	<i>work</i>	<i>edition(s)</i>
Schoenberg	**Chamber Symphony 2/i/93, 113, 141, ii/237 ** <i>Gurre</i> i/19--26, 50--55, iii/55 *** <i>Moses</i> * <i>Pelléas</i> /13, 60+10, 64 *Pieces/ii/180 ** <i>Verklärte</i> /50 etc.	V ♪ Schnirlin 1925
Schumann	* <i>Paradise</i> III/18/152 **Symphony 4/ii/384	V ♪ Gingold 1953/II VP ♪ Pratley 2000 V ♪ (+CD) Music Minus One 2006
Scriabin	all 5 symphonies, especially nos. 3--4	
Shostakovich	* <i>Age</i> /ii/32 ** <i>Gadfly</i> /viii *Jazz Suite ** <i>Katarina</i> Suite/v * <i>Moscow</i> /iii/8 etc. [double stops] *Symphony 1/i/18 iii/16, iv/20 *Symphony 5/i/307=45 ii/86=57 [<i>gliss.</i>] *Symphony 6/iii/111--113 *Symphony 8/v/455--85 *Symphony 9/i/193--211 *Symphony 13/ii/44--46 [double stops], v/156 **Symphony 15/ii--iii	V ♪ Weiss 1986 VP ♪ Shostakovich 1987 V ♪ Bus 1959 II (only i)
Sibelius	<i>Rakastava</i> /iii	
Stephan	* <i>Musik für Orchester</i> 15, 25	V ♪ Bus 1959/I
Strauss, J., Jr.	<i>Zigeunerbaron</i> I/3/44, II/18/213	
Strauss, R.	** <i>Alpensinfonie</i> /32--48 *** <i>Bürger</i> /iv/44--58 [polonaise with double stops] etc. * <i>Couperin</i> /v--vi * <i>Death</i> /B+9, M-14 ** <i>Don Juan</i> /72=D, V *** <i>Don Quixote</i> /4 etc. [solo string trio] *** <i>Heldenleben</i> /22 [cadenza] etc. ** <i>Lieder</i> /iii/C, iv/D [→ Table 11.5/A] * <i>Metamorphoses</i> [soloistic first-violin part] ** <i>Rosenkavalier</i> Suite/50, 35= <i>Walzerfolgen</i> 1/75 etc. ** <i>Sinfonia domestica</i> /4+6, 25, 61--69 ** <i>Till</i> /14--2 *** <i>Zarathustra</i> /26--7 etc.	V ♪ Schott 1994/I V ♪ Strauss 1910/II V ♪ Strauss 1910/II V ♪ Strauss 1910/II V ♪ Strauss 1910/II V ♪ Strauss 1910/II
	all operas, including ** <i>Arabella</i> * <i>Elektra</i> * <i>Frau</i> I/7--12, III/134--147 *** <i>Rosenkavalier</i> ** <i>Salome</i>	V ♪ Strauss 1912a/III V ♪ Schott 1994/I V ♪ Strauss 1912a/III V ♪ Strauss 1912

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<i>composer</i>	<i>work</i>	<i>edition(s)</i>
Stravinsky	*** <i>Agon</i> /146, 193, 411, 504 *** <i>Apollon II/Variation d'Apollon</i> /20--24 etc. ** <i>Capriccio</i> [separate part, solo string trio] <i>Chant</i> /38, *79 *** <i>Pulcinella</i> * <i>Violin Concerto</i> /iii/117--119	V ♪ Weiss 1986 V ♪ Schnirlin 1925 V ♪ Schmidtner 1954/IV (excerpts)
Suk	* <i>Serenade</i> /i/80, ii/162, iii/37 and 80 (trad.)	
Tchaikovsky	<i>Beauty</i> *I/8/149 "Aurora's Variation" and ***II/18 <i>Entr'acte</i> ** <i>Piano Concerto 2</i> /ii [piano trio plus orchestra]	VP ♪ Tchaikovsky 1990 V ♪ Schott 1994/I VP ♪ Tchaikovsky 1990
	** <i>Suite 3</i> /iv/var. ix--x	V Gingold 1953/I VP ♪ Tchaikovsky 1990
	** <i>Suite 4</i> /iv/var. viii--ix	V http://www.orchmusiclibrary.com ("files") VP ♪ Tchaikovsky 1990 V ♪ (+CD) Music Minus One 2006
	*** <i>Swan Lake I</i> /5ii45 "Black Swan" (B minor)	V ♪ Schott 1994/I VP ♪ Tchaikovsky 1990
	***II/12v/26 "White Swan" (G b--E) = <i>Suite</i> /iv [diff. ending]	V ♪ Gingold 1953/I V ♪ Schott 1994/I VP ♪ Tchaikovsky 1990 V ♪ (+CD) Music Minus One 2006
	***III/Appendix, Russian Dance (trad. after no. 20)	V ♪ Schott 1994/I VP ♪ Tchaikovsky 1990 VP ♪ Tchaikovsky 1990
	*IV/Appendix 1 (D major)	
Turina	* <i>Sinfonía Sevillana</i> /i/8+17 etc.	
Vaughan--W.	<i>Fantasia</i> /J etc., Orchestra I * <i>Symphony 1</i> /ii/E+5 etc.	V Gingold 1953/I
Verdi	<i>Ballo III</i> /ii/65 *** <i>Lombardi III</i> /Finale=Scene 3	V ♪ Hofmann V ♪ Fantini 1971/IV VP ♪ Pratley 2000
	Though many of Verdi's violin solos are marked " <i>a due</i> ," particularly the following such passages are traditionally performed by a <i>single</i> player: <i>Forza II</i> /7/A	
	* <i>Requiem</i> /iii/63	V Ex. 5.1f
	* <i>Traviata I</i> /2/2--/6, III/8/1, III/11/15	
Wagner	* <i>Tannhäuser Overture</i> /204 [→ Table 11.5/A]	V ♪ Hofmann 1956/XIV V ♪ Schott 1994/I
	I/ii/320--408 (Vienna version only)	
	* <i>Tristan II</i> /ii/X+29, III/i/S+24	
	* <i>Siegfried II</i> /ii/44	
Walton	** <i>Sonata</i>	
Weber	* <i>Freischütz III</i> /16/N ** <i>Oberon II</i> /14/Finale/101--43 [III/15 in some editions]	V ♪ Hofmann 1906b/III V ♪ Schnirlin 1925

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<i>composer</i>	<i>work</i>	<i>edition(s)</i>
Webern	**Fugue Passacaglia/112--21 *6 Pieces/v/21--26 *Variations/7 etc.	
Williams	** <i>Schindler's List</i>	VP separate edition
Zemlinsky	** <i>Lyrical Symphony</i> /i/17 etc. * <i>Mermaid</i> /i/2 etc.	

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Table 11.5: Solo passages for players other than the (first) concertmaster—a select list

For reasons of space, solos have been selected according to technical or musical challenges and frequency of performance. *None or very few solos* have been included from the following categories:

- short, easy pieces
- Baroque *concerti grossi* and Baroque operas and oratorios
- works written after 1945 (many of which include shorter or more extended solos)
- operettas and musicals
- rare or obsolete repertoire
- works better classified as chamber music (for instance, Schoenberg's Chamber Symphony 1) or as chamber opera (for instance, Britten's *Albert Herring*).





***	= very substantial solo(s)—"violin concerto(s)"
**	= extended and/or tricky solo(s)
*	= short but exposed solo(s)
no *	= unchallenging but important solo(s)
[2 <i>un</i>], [3 <i>un</i>], etc.	= two, three, etc. solo violins in unison
[2 <i>8va</i>]	= solo violins in octaves
[2 <i>parallel</i>]	= two solo violins moving in parallels
V	= best (or most easily available) published edition of the solo part(s) (other than the original orchestral part)
Ex.	= excerpt included in Wulffhorst, <i>The Orchestral Violinist's Companion</i>
1, A, etc.	= rehearsal number or letter
3+11	= 11 measures after rehearsal number 3
Symphony 1/ii	= work number/movement
<i>Carmen</i> I/9/11	= work act/number/measure

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A. Second player of the first violins (associate/assistant concertmaster)

Solos for more than two players are listed in category (B).

<i>composer</i>	<i>work</i>	<i>edition(s)</i>
Bach	** <i>St. Matthew</i> II/42 (51), 2nd orchestra	V Bach 1996
Bartók	<i>Mandarin</i> /31	
	* <i>Music</i> /iii/23–32, violin 1 [2 <i>un</i>]	
Berg	*** <i>Lulu</i>	
	*** <i>Wozzeck</i>	
Berlioz	Requiem/9	
Brahms	*Piano Concerto I/i/207 and 431 [2 <i>un</i> : use <i>divisi</i> bowings]	
Britten	** <i>Illuminations</i> /ii [2 <i>parallel</i>]	
Debussy	* <i>Faun</i> /95 [2 <i>8va</i>]	V Gingold 1953/I5+10 [<i>parallel</i>]
	<i>Jeux</i> /27–33 [2 <i>un</i>]	
Delius	<i>Brigg Fair</i> /31 [2 <i>un</i>]	
Dvořák	Symphony 9/ii/105 [2 <i>un</i>]	V Gingold 1953/II
Glinka	<i>Capriccio</i> /42 [2 <i>8va</i>]	
Haydn	Symphony 45/v/68 [2 <i>un</i>]	
Lehár	many operettas, including: * <i>Widow</i> I/6/146 [2 <i>8va</i>] etc.	
Leoncavallo	<i>Pagliacci</i> I/39 [2 <i>parallel</i>]	V Fantini 1971/III

<i>composer</i>	<i>work</i>	<i>edition(s)</i>
Ligeti	**Cello Concerto/ii/17, 50, 64	
Liszt	Piano Concerto 1/i/58 [2 <i>un</i>]	V  Gingold 1953/I
Mahler	most symphonies, including *Symphony 4/ii/12	V  Zimmermann 1989/IV
Ravel	most works, including <i>Daphnis/171</i> [2 <i>8va</i>]	
Rimsky-Korsakov	<i>Russian Easter Overture/A+2</i> [2 <i>un</i>]	
Schoenberg	<i>Gurre/i/19--26, iii/80</i> <i>Verklärte/7, 14, 161, 266</i> [2 <i>un</i> , 2 <i>8va</i>]	
Shostakovich	*Symphony 1/i/18	
Sibelius	<i>En Saga/O--16</i> Violin Concerto/iii/1 etc. [2 <i>un</i>]	
Strauss, J.	Waltz <i>Tales/75</i> [2 <i>parallel</i>]	
Strauss	** <i>Alpensinfonie/32--48</i> * <i>Lieder/ii/1</i> [2 <i>un</i> , with a few different notes; consider letting the first player leave out every second and third triplets] <i>Sinfonia domestica/21</i> [2 <i>un</i>] *** <i>Zarathustra/26--7 = 428</i> etc. most operas, including ** <i>Rosenkavalier</i>	
Stravinsky	* <i>Apollon II/Variation d'Apollon, 21--23+9</i> [2 <i>parallel</i>]	
Tchaikovsky	<i>Nutcracker I/Marche miniature</i> [2 <i>8va</i>], II/10 [2 <i>un</i> , harmonics]	
Verdi	<i>Aida I/1/B, III/6/B and F</i> [2 <i>un</i>] <i>Forza II/7/ A </i> [2 <i>un</i>] * <i>Rigoletto I/6/236</i> [2 <i>un</i> , <i>8va</i>], III/14/236 [2 <i>un</i>] <i>Traviata III/10/7-5</i> Several other solos that are marked " <i>a due</i> ," meant to be performed by two violins in unison, are nowadays frequently performed by a single player (-> Table 11.4a)	
Wagner	** <i>Tannhäuser Overture/204</i> [though Wagner asked for "four equal groups," this passage is traditionally divided between two solo violins and the two halves of the rest of the section]	V  Hofmann 1956/XIV V  Schott 1994/I
Weber	<i>Freischütz III/16/O</i> [2 <i>8va</i>]	
Webern	** <i>Passacaglia/97--128</i>	

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B. More than two (first) solo violins (section solos)

<i>composer</i>	<i>work</i>	<i>edition(s)</i>
Auber	<i>Fra Overture</i> [4 <i>un</i>]	
Bartók	<i>Dance Suite</i> /iv/43 [4 <i>un</i>]	
Beethoven	<i>Leonore Overture 3</i> [2-3 <i>un</i> , generally performed by the entire section]	V Ex. 8.8dd
Berg	<i>Wozzeck</i>	
Berlioz	<i>Requiem</i> /ix/1--X [4 <i>parallel</i>]	
Bruckner	<i>Symphony 8</i> /iii/58 etc. [3 <i>un</i>]	
Debussy	most pieces	
Elgar	* <i>Symphony 1</i> /i/48, iv/108+129+146 [solos for the <i>last stand</i>]	
Haydn	<i>Symphony 45</i> /v/end [4 <i>un</i>]	
Liszt	* <i>Faust Symphony</i> /ii/D, I, T, Z [3-4]	
Mahler	most symphonies	
Mozart	<i>Flute II</i> /13 [4 <i>un</i> , traditionally]	V Ex. 5.23f V ♪ Schott 1994/II
Rachmaninoff	<i>Isle</i> [2--4 <i>un</i>]	
Ravel	most pieces, including * <i>Daphnis 2</i> /156 [3 <i>parallel</i>]	
Schoenberg	* <i>Gurre</i> ** <i>Pelleas</i> /25 [4] * <i>Verklärte</i> /161 [4]	
Scriabin	most symphonies	
Shostakovich	<i>Symphony 1</i> /iii/21 [4 <i>8va</i> and <i>parallel</i>]	
Sibelius	<i>En Saga</i> /P [4 <i>parallel</i>] <i>Violin Concerto</i> /iii/4 etc. [3 <i>un</i>]	
Strauss	most symphonic works and operas, including <i>Don Quixote</i> /2 [stands 7-8!] ** <i>Rosenkavalier</i> ** <i>Rosenkavalier Suite</i> /17 etc. [3 <i>parallel</i>]	
Verdi	<i>Aida</i> I/1/C [6 <i>parallel</i>] *IV/end [4 <i>un</i> , traditionally] <i>Simon</i> II/9 [6 <i>parallel</i>]6+54-- [8 <i>parallel</i>] <i>Trovatore</i> IV/14/41 [6 <i>parallel</i>]	V Ex. 6.11g
Wagner	<i>Tristan</i> II/ii/X+16 [4 <i>8va</i>]	
Weber	* <i>Euryanthe Overture</i> /129 [4]	
Webern	** <i>Passacaglia</i> /121--28 [3]	

C. Orchestral works for a small section of solo violins (no *tutti*)

Number of violins in parentheses.

Messiaen	** <i>Des canyons</i> [6]
Strauss	** <i>Ariadne</i> [6/6] ** <i>Bürger</i> [4] * <i>Metamorphoses</i> [10]
Stravinsky	* <i>Dumbarton Oaks</i> [3] ** <i>Pulcinella</i> [5/4]

D. Second-violin principal

See also (E)

<i>composer</i>	<i>work</i>	<i>edition(s)</i>
Bach	**Cantata 51/iv ** <i>Christmas Oratorio</i> V/51 ** <i>St. John</i> /19--20 (31--32) (originally for two violas d'amore) 9 other movements from cantatas and oratorios	V ♪ Bach 1996, VP continuo part V ♪ Bach 1996, VP -> continuo part VP -> continuo part
Bantock	<i>Fifine Fair</i>	
Bartók	**Divertimento	
Beethoven	Choral Fantasy/124	V \$B Zimmermann 1990/II
Berg	** <i>Lieder</i> /ii ** <i>Wozzeck</i>	
Bizet	* <i>Carmen</i> I/9/11	
Britten	* <i>Bridge</i> Variations **War Requiem, chamber orchestra	
Debussy	* <i>Gigues</i> /5	
Elgar	**Introduction and Allegro [separate part]	
Hartmann	**Symphony 8	
Haydn	**Symphony 6/ii and iv *Symphony 7/i and v *Symphony 8/ii and iv **Symphony 45/v/85 *Symphony 55/iii/Trio [solo <i>ad lib.</i>] *Symphony 96/ii/68	V ♪ Schmidner 1954/I V ♪ Schmidner 1954/I (incomplete) V ♪ Schmidner 1954/I
Hindemith	** <i>Sinfonietta</i> ** <i>Symphonia serena</i> /iv/G+Q-4	V ♪ Bus 1959/II (incomplete)
Liszt	** <i>Faust</i> /ii/B	V ♪ Schott 1994/II
Mozart	**Serenade K. 239 (" <i>Serenata notturna</i> ")	V ♪ Schmidtner 1954/II (incomplete)
Schoenberg	** <i>Verklärte</i>	
Strauss	* <i>Heldenleben</i> /106 ** <i>Zarathustra</i> /40 etc.	
Stravinsky	** <i>Pulcinella</i>	
Suk	*Serenade/iii/80 (trad. as solo)	
Vaughan-W.	* <i>Fantasia</i> /K, Orchestra I	
Verdi	<i>Rigoletto</i> III/14/236 [2 <i>un</i>]	
Walton	**Sonata	

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E. Stage music (number of violins in parentheses)

<i>composer</i>	<i>work</i>	<i>edition(s)</i>
Berg	<i>Wozzeck</i> II/4 [2, tuned one tone higher]	
Berlioz	<i>Harold</i> /55 [1 "from the wings"]	
Hindemith	** <i>Symphonia serena</i> /iii/D [1 "backstage"]	
Ives	Symphony 4 ["distant group of 5 violins"]	
Janáček	** <i>Jenůfa</i> I/48 [1 in " <i>orchestrina interna</i> " = backstage orchestra]	
Lehár	many operettas, including *** <i>Paganini</i> [1, very brilliant, -> Table 11.4a] * <i>Widow</i> I/3a+6, III/12b+14a [1--3]	
Leoncavallo	<i>Pagliacci</i> II/112 [1, "tuning"]	
Mascagni	*** <i>L'amico</i> [-> Table 11.4a]	
Mozart	* <i>Don Giovanni</i> I/13/139--467 [3 orchestras onstage with a total of 4 violins, cf. Ex. 9.6hh. If played from the pit: Orchestra I: concertmaster + principal second Orchestra II: 1 violin standing next to one of the double basses Orchestra III: 1 violin standing next to one of the double basses at the other end of the pit.]	
Prokofiev	* <i>Cinderella</i> I/7/52 [2] ** <i>Romeo</i> III/336 [1]	
Shostakovich	<i>Lady</i>	
Verdi	** <i>Ballo</i> III/ii/63--70 [4--6 firsts, 2 seconds; often performed by 2 soloists from the pit] <i>Rigoletto</i> I/2/11 [2]	V ♪ Schott 1994/II
Weber	<i>Freischütz</i> I/1/74+118 [2, incomplete in the orchestral parts]	
Weill	<i>Mabagony</i> II/14/36--39 [3, tango]	

In some pieces the musicians have acting parts (more about this in \$B Buhles 2006):

Blacher	* <i>Abstrakte Oper Nr. 1</i> (1953)
Tan	* <i>Ghost Opera</i> (1994)