



SAN FRANCISCO OPERA

Assistant Principal (3rd Chair) and Section Viola Audition Repertoire List June 24-27, 2024

Solo Repertoire

Preliminary Round:

First movement plus cadenza of one of the following concertos:

- a. Hoffmeister Viola Concerto in D
- b. Stamitz Viola Concerto in D

Semifinal Round:

First movement plus cadenza of one of the following concertos:

- a. Bartok Viola Concerto
- b. Harbison Viola Concerto
- c. Hindemith *Der Schwanendreher* Viola Concerto
- d. Walton Viola Concerto

Final(s) Round:

First movement plus cadenza from one of the following:

- a. One concerto from the Preliminary Round listed above; **or**
- b. One concerto from the Semi-Final Round listed above

Excerpt Repertoire: (All Rounds; All Positions)

Selections from the works listed below:

1. Mozart Magic Flute Overture (bar 27 to 57)
2. Mozart Marriage of Figaro Overture (bar 1 to 95)
3. Puccini Manon Lescaut
4. Rossini La Gazza Ladra Overture (bar 88 to 115)
5. Strauss Arabella ACT III (#50 to #51)
6. Strauss Ariadne auf Naxos
7. Strauss Rosenkavalier ACT I (Bar 1 to 50) – Prepare both divisi voices
8. Stravinsky Rakes Progress ACT III (scene I)
9. Verdi Un Ballo in Maschera
10. Verdi Don Carlo
11. Verdi Falstaff ACT II (Parte I)
12. Verdi Falstaff ACT III (Parte II)
13. Verdi Rigoletto ACT I (Perdigordino – Viole Sul Palco)
14. Wagner Parsifal ACT II (three before [155] to thirteen after [155] and [207] to [208])
15. Wagner Meistersinger ACT III
16. Wagner Tannhauser ACT I (Scene I)
17. Wagner Tristan & Isolde (Liebestod)

Chamber Music and Sight Reading: (Final(s) Round; All Positions)

18. Strauss Capriccio/Sextet version - (bar 1 to bar 44); part II only
- ❖ Additional ensemble playing of music from any of the above excerpts

1.

Mozart

Magic Flute

Overture

29

33

37

41

45

49

54

p *sf* *p* *sf*

p *f* *p* *f* *p*

simile

f *sf*

sf *sf*

simile

sf *sf*

The musical score is written for a single staff in G major (one sharp) and 3/8 time. It consists of seven lines of music, each starting with a measure number. The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings. The first line (measures 29-32) features a melodic line with dynamics *p*, *sf*, *p*, and *sf*. The second line (measures 33-36) continues the melody with dynamics *p*, *f*, *p*, *f*, and *p*. The third line (measures 37-40) includes a *simile* marking and dynamics *f* and *sf*. The fourth line (measures 41-44) features a *sf* marking and a *simile* marking. The fifth line (measures 45-48) includes a *sf* marking and a *simile* marking. The sixth line (measures 49-53) features a *sf* marking and a *simile* marking. The seventh line (measures 54-57) includes a *sf* marking and a *simile* marking.

2.

Mozart

Marriage of Figaro

Overture

Presto

6 *pp*

18 *p* *sf*

24 *sf* *f* *p*

37 *f* *p* *f* *p* *f*

48 *f* *p* *f* *p* *f*

59 *fp* *fp* *fp* *fp* *fp* *fp*

67 *fp* *fp* *fp* *fp* *fp* *fp*

75 *f* *p* *f* *p* *f* *p* *f*

86 *f* *p* *f* *p* *f* *p* *f*

3.

Puccini

Manon Lescaut

Allegro vivo $\text{♩} = 76-88$

p *ma sensible*
ff *ai tallone*
pizz.
p

4.

Rossini

La gazza adra

Overture

pp
pp
p
pp
sempre stacc.
cresc. poco
a poco
ff

5.

Strauss

Arabella

Act III

[50] Sehr lebhaft

50 *Sehr lebhaft*

p

pizz. arco

51 *p*

6.

Strauss

Ariadne auf Naxos

Andante mosso $\text{♩} = 76-88$

p *cresc.* *mf* *cresc.*

f *dim.*

p *con molto crescendo*

mf *cresc.*

f *cresc.* *ff*

7.

Strauss

Rosenkavalier

Act I

Einleitung.

Stürmisch bewegt.

Con moto agitato.

1 *ff* *agitato und sehr überschwenglich im Vortrag! (geteilt)*

ff *f* *mf* *a tempo*

accelerando *f* *cresc.* *3* *2* *3* *4* *cresc.* *(get.)* *p* *sempre accelerando* *cresc.*

f *5* *Festes Zeitmaß. Im Tempo.* *6* *7* *breiter werden slargando molto ritenuto* *f* *dim.* *p*

8.

Stravinsky

The Rake's Progress

Act III Sc 1

24 arco

pp molto leggiero sim.

25

26

27

28

29

30

31

sf

This musical score is for a section of Act III, Scene 1 of Igor Stravinsky's opera *The Rake's Progress*. It consists of seven staves of music, numbered 24 through 31. The music is written in 3/8 time and features a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Performance instructions are provided: 'arco' at measure 24, 'pp molto leggiero sim.' below measures 24 and 25, and 'sf' (sforzando) at the end of measure 31. The score is presented in a clean, black-and-white format.

9.

Verdi *Un ballo in maschera* Act III Sc 1

38 *3^a Corda*

This musical score is for Act III, Scene 1 of Verdi's opera *Un ballo in maschera*. It covers measures 38 through 48. The music is written for a single melodic line, likely for a vocal or piano part, in the key of B-flat major (two flats) and 3/8 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. Measures 38 and 39 are marked with a box containing the measure number. The score features several triplets (indicated by a '3' over a group of notes) and a sextuplet (indicated by a '6' over a group of notes). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piece concludes with a double bar line and a key signature change to B-flat major (two flats) and a time signature change to 6/8.

pp

39

ff *pp* *ff*

10.

Verdi

Don Carlo

0

4^a Corda

AND^{te} ASSAI MOSSO ♩=76

Cantabile

p

pp dim.

P

pp

cres.

col canto

p

11.

Verdi

Falstaff

Act II (Parte 1)

Agitato $\text{♩} = 120-130$

The musical score consists of six staves, likely representing different instrumental parts. The first staff is marked *pp* (pianissimo) and *stacc* (staccato), with a tempo of 120-130 beats per minute. The second staff features a *pizz.* (pizzicato) instruction. The third staff is marked *arco* (arco) and *3* (triple). The fourth staff is marked *pp*. The fifth staff is marked *f* (forte). The sixth staff is marked *ff* (fortissimo). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

12.

Verdi

Falstaff

Act III (Parte II)

Allegretto
IV. C.

pp

dolce

51

p

P.N.

13.

Verdi

Rigoletto

Act I

Perdigordino – Viole sul Palco

PERIGORDINO

va.

f

p

FINE.

p

I. Volta

II. Volta

f

p

14b.

Wagner *Parsifal* Act II

155

cresc.

f *f* *f* *f* *f*

f *più f* *f* *f* *f*

f *più f* *f* *f* *f*

14b.

Wagner *Parsifal* Act II

Violin I score, measures 207-208. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 207 begins with a *ff* dynamic. The first staff contains a melodic line with triplets and a *pizz.* (pizzicato) instruction. The second staff features a rhythmic pattern of eighth notes with triplets, marked *fp* and *f*. The third staff continues the melodic line with a *cresc.* (crescendo) marking and a *pizz.* instruction. Measure 208 starts with an *arco* (arco) instruction and a *f* dynamic, followed by a melodic phrase.

15.

Wagner *Die Meistersinger* Act III

Molto vivace.

f *ff* *sempre ff* *tr* *tr* *tr*

16.

Wagner

Tannhauser

Act I Sc 1

Vorhang

The musical score consists of seven staves of music in 3/8 time with a key signature of three sharps (F#, C#, G#). The first staff is marked with a forte (*ff*) dynamic and includes the instruction *Vorhang* (Curtain). The second staff begins with a forte (*f*) dynamic and includes a *ff* dynamic marking. The third staff continues the melodic line. The fourth staff features a *ff* dynamic marking. The fifth staff, starting at measure 10, continues the melodic development. The sixth staff, starting at measure 13, also features a *ff* dynamic marking. The seventh staff, starting at measure 15, concludes the excerpt with a final melodic phrase.

17.

Wagner *Tristan & Isolde* Liebestod

Etwas bewegter
Poco più animato

pp dolce dolce p p dolce trem p

The musical score consists of five staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo/mood markings are 'Etwas bewegter' and 'Poco più animato'. The dynamics and articulations are: 'pp dolce' (pianissimo, dolce) for the first staff, 'dolce' for the second, 'p' (piano) for the third, 'dolce' for the fourth, and 'p' (piano) for the fifth. The fifth staff also includes a 'trem' (tremolo) marking. The music features various melodic lines, some with triplets (indicated by a '3' over the notes) and slurs. The overall texture is lush and romantic, characteristic of Wagner's style.

18.

Strauss

Capriccio

Voice II

FINAL ROUND ONLY

Andante con moto

