

SAN FRANCISCO OPERA

Associate Concertmaster and Section Violin Repertoire List and Music June 19-23, 2023

All Candidates Solo Repertoire (Section and Associate) – Candidate's choice of first movements

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|----|---------|--|------------------------|
| a. | Mozart | Violin Concerto No.4 in D major, K.218 | Exposition, no cadenza |
| b. | Mozart: | Violin Concerto No.5 in A major, K.219 | Exposition, no cadenza |

All Candidates Repertoire Excerpts (Section and Associate) – Excerpts are Violin I unless indicated otherwise

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|------|------------|---------------------------------------|---|
| 1. | Bizet | <i>Carmen</i> | No. 11: m12 to end of m40; Violin II |
| 2. | Giordano | <i>Andrea Chénier</i> | Act I: Eight before [1] to six after [2] |
| 3. | Mozart | <i>Don Giovanni</i> , K.527 | No. 12: beginning to m77 |
| 4. | Mozart | <i>Die Zauberflöte</i> , K.620 | Overture: m16 to downbeat of m41; Violin II |
| 5.a | Puccini | <i>Madama Butterfly</i> , SC 74 | Act I: beginning to downbeat of five after [3] |
| 5.b | Puccini | <i>Madama Butterfly</i> , SC 74 | Act III: four after [3] to six after [4] |
| 6. | Strauss | <i>Ariadne auf Naxos</i> , Op.60 | Vorspiel: beginning to [5] |
| 7. | Strauss | <i>Der Rosenkavalier</i> , Op.59 | Act I: Einleitung: beginning to three before [10] |
| 8. | Strauss | <i>Die Frau ohne Schatten</i> , Op.65 | Act II: [142] to downbeat of [146] |
| 9. | Stravinsky | <i>The Rake's Progress</i> , K078 | Act II: [194] to one before [199] |
| 10.a | Verdi | <i>Un ballo in maschera</i> | Prelude: eight before [3] to ten after [3] |
| 10.b | Verdi | <i>Un ballo in maschera</i> | Act III: [36] to [37] |
| 11. | Verdi | <i>Falstaff</i> | Act I, part I: m280 to m296 |
| 12. | Verdi | <i>Luisa Miller</i> | Overture: [I] to [M] |
| 13. | Verdi | <i>La traviata</i> | Act III, No. 8: beginning to m26 |
| 14.a | Wagner | <i>Siegfried</i> , WWV 86C | Act III, scene 3: one before [51] to sixteen after [52] |
| 14.b | Wagner | <i>Siegfried</i> , WWV 86C | Act III, scene 3: three before [58] to ten after [58] |

Associate Concertmaster ONLY – Additional Repertoire

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|-----|----------|--------------------------|---------------------------------------|
| 15. | Massenet | <i>Thaïs</i> | Meditation; solo |
| 16. | Janáček | <i>Jenůfa</i> | Act II: [76] to [78]; solo |
| 17. | Puccini | <i>La bohème</i> , SC 67 | Act I: [23] to [24]; solo |
| 18. | Verdi | <i>Don Carlos</i> | Ballet de la Reine: m78 to m104; solo |
| 19. | Verdi | <i>La traviata</i> | Act III: [1] to 16 after [1]; soli |

*Solo Repertoire possibly accompanied in Finals and any Super Finals round(s)

**Possible Chamber Music and Sightreading in Finals/Super Finals round(s)

1.

Bizet

Carmen

No. 11; Violin II



2.

Giordano

Andrea Chénier

Act I

ALL.^o BRILLANTE

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo and character are indicated as *ALL.^o BRILLANTE*. The first staff starts with a *ff* (fortissimo) dynamic and ends with a *dim.* (diminuendo) marking. The second staff features a *cres.* (crescendo) line, followed by *sf* (sforzando) and *legg.* (leggiero) markings. The third staff includes a first ending bracket labeled '1' and a *p* (piano) dynamic. The fourth staff has a *dim.* marking and a *p* dynamic. The fifth staff begins with a *sf* dynamic and ends with a *p* dynamic. The sixth staff features a *mf* (mezzo-forte) dynamic and a second ending bracket labeled '2'. The seventh staff concludes the passage with a *p* dynamic and a final flourish.

ff *dim.*

cres. *sf* *legg.*

sf *p*

dim. *p*

sf *p*

mf

p

3.

Mozart

Don Giovanni, K.527

No. 12

Presto.

First system: Treble clef, 2/4 time, key of D minor. The melody begins with a forte (*f*) dynamic, followed by a piano (*p*) section. Trills (*tr*) are present in the second and fourth measures of the first system.

Second system: Continuation of the melody, featuring alternating *f* and *p* dynamics and trills.

Third system: Continuation of the melody, featuring alternating *f* and *p* dynamics and trills.

Fourth system: Continuation of the melody, featuring alternating *f* and *p* dynamics and trills.

Fifth system: Continuation of the melody, featuring alternating *f* and *p* dynamics and trills.

Sixth system: Continuation of the melody, featuring alternating *f* and *p* dynamics and trills.

4.

Mozart

Die Zauberflöte, K.620

Overture; Violin II

Allegro.

First system: Treble clef, 2/4 time, key of D minor. The melody begins with a piano (*p*) dynamic, followed by a forte (*f*) section. Trills (*tr*) are present in the second and fourth measures of the first system.

Second system: Continuation of the melody, featuring alternating *f* and *p* dynamics and trills.

Third system: Continuation of the melody, featuring alternating *f* and *p* dynamics and trills.

Fourth system: Continuation of the melody, featuring alternating *f* and *p* dynamics and trills.

Fifth system: Continuation of the melody, featuring alternating *f* and *p* dynamics and trills.

5.a

Puccini

Madama Butterfly, SC 74

Act I

ALLEGRO

ff
vigoroso

meno f

1 *tr*

f *string:.....*

sempre string:.....

3

tr tr tr
ritornando a tempo

5.b

Puccini

Madama Butterfly, SC 74

Act III

4.^a Corda *rit.*.....

mf *f*

4.^a Corda V

ff *largamente* *a tempo* *f* *con slancio* *rall.* *ff*

allarg. *dim. e rall.* *p* *express.* *rit.* *a tempo*

accel. sempre e cres. *f*

UN POCO MENO

p *rall.*..... *pp*

6.

Strauss

Ariadne auf Naxos, Op.60

Vorspiel

Sehr lebhaft und heiter

2

f

gracioso *f*

p

1

p

1

2 *tempo primo* *Il. Seite*

p

mf

furioso, schneller

dim.

3 *etwas mässiger*

ff

2

ff

4

cresc. *ff*

poco rit.

dim.

5 *etwas ruhiger*

p

7.

Strauss

Der Rosenkavalier, Op.59

Act I

Einleitung.
Stürmisch bewegt.
Con moto agitato.

Stürmisch bewegt.
Con moto agitato.

1 *agitato und sehr überschwenglich im Vortrag.*

accelerando *ff (geteilt)* *mf*

f cresc. *ff a tempo* (Die ganze Steigerung von hier ab durch 3 aus parodistisch.) *f*

mf *cresc.* *f*

4 *p* *sempre accel.* *cresc.*

5 *f* *Erstes Zeitmaß.* *In Tempo.*

6 *fff* *sfc*

7 *accelerando* *ff*

8 *breiter werden* *stargando* *molto ritenuto* *viel ruhiger* *f* *dim.* *mf molto più tranquillo*

9 *immer ruhiger werdend* *sempre più tranquillo (seufzend)* *p* *mf* *dim.* *pp*

(G Saite)

8.

Strauss

Die Frau ohne Schatten, Op.65

Act II

äußerst lebhaft

142 *ff*

143 *ff*

144 *mf*

145 *cresc. - f*

146 *ff*

9.

Stravinsky

The Rake's Progress, K078

Act II

194 **Agitato** (♩ = 116)

arco V



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the San Francisco Opera Violin audition.

10.a

Verdi

Un ballo in Maschera

Prelude

4^a Corda.....

p

ppp

dim. *allarg. a tempo*

PPP dolciss.

10.b

Verdi

Un ballo in Maschera

Act III

AND^{te} MOSSO
QUASI ALLEGRO

36

Sulla 4^a corda.....

espress.

pp

11.

Verdi *Falstaff* Act I, part I

Allegro presto

p

f

ff

f

L'ò

12.

Verdi

Luisa Miller

Overture

This musical score page contains measures 12 through 19 of the Overture from Verdi's opera *Luisa Miller*. The music is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins with a first ending bracket labeled 'I' over measures 12-15, which are marked with a forte 'f' dynamic. Measures 16-19 are marked with a fortissimo 'ff' dynamic. A second ending bracket labeled 'L' (for *Luisa*) spans measures 16-19, indicating an alternative melodic line. The score concludes with a final measure (measure 19) marked with a mezzo-forte 'M' dynamic. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

13.

Verdi

La traviata

Act III, No. 8

ANDANTE

estremamente piano e assai legato

dolente

dim.

pp

cres:.....

tran

p

dim.

pp

pp

3

cres.

ff

dim.

ppp

tran

ppp

14a. Wagner *Siegfried*, WWV 86C Act III, sc 3: one before [51] to sixteen after [52]

51
Sehr ruhig.

52

dolce *poco rall.* *piu p* *pp*

14b. Wagner *Siegfried*, WWV 86C Act III, scene 3: three before [58] to ten after [58]

Sehr lebhaft.

58

f sehr leidenschaftlich. *f* *fp* *fp* *ff* *f*

15.

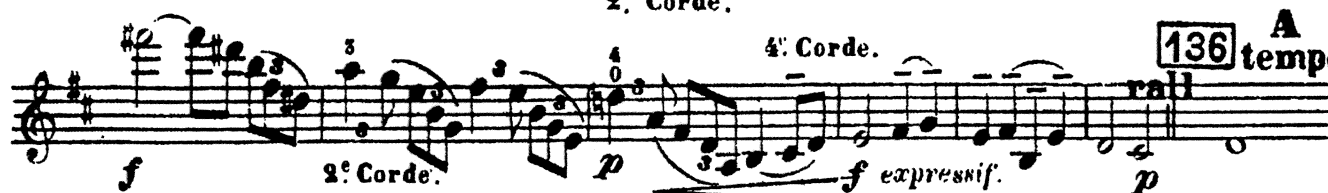
Massenet

Thaïs

Meditation

And.^{te} religioso.

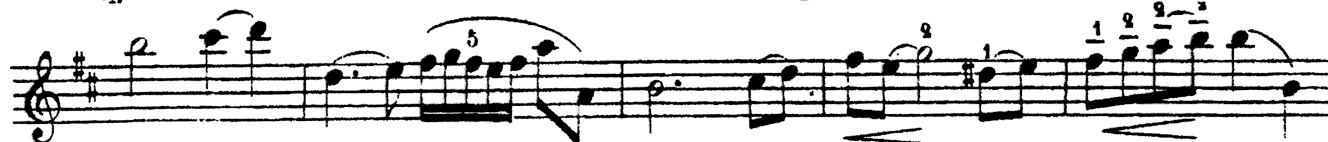
134

135 **A tempo.**136 **A tempo****Poco a poco appassionato.**

137

**Più mosso agitato.**

138

**I^o tempo.**

15.

Massenet *Thaïs* Meditation (cont.)

139 **A tempo.**

p *f* *p* *piùf* *f*

2. Corde.

ff *p* *f* *express.*

2. Corde.

4. Corde.

rall. 140 **A tempo.**

pp *cresc.* *f* *p* *p*

(1. Corde.)

16.

Janáček *Jenůfa* Act II

Larghetto (♩ = 64)

76

f

77

78

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17.

Puccini

La bohème, SC 67

Act I

ANDANTINO

1.^o SOLO

V



ALL.^o VIVO 1.^o Tempo



(24)

18.

Verdi

Don Carlos

Ballet de la Reine

Andante, Recitativo

obbligato, solo

78

IV



82

Andante cantabile

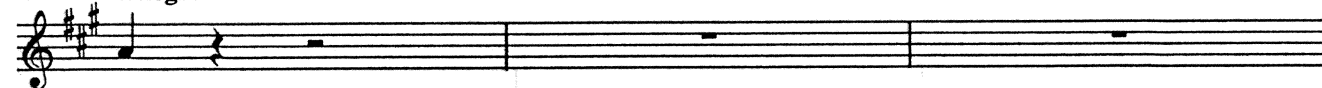


87

a tempo

92

Allegro



96

Tempo I

95



98



101



103

allarg.

19.

Verdi *La traviata* Act III

1 *ANDANTINO* DUE SOLI

pp

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