

# SAN FRANCISCO OPERA

## Associate Concertmaster (2<sup>nd</sup> Chair) and Section Second Violin (6<sup>th</sup> & 7<sup>th</sup> Chair) Repertoire List and Music June 19-22, 2023

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

- |    |         |  |                        |
|----|---------|--|------------------------|
| 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

- |      |            |                                       |   |
|------|------------|---------------------------------------|---|
| 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

- |     |          |                          |                                       |
|-----|----------|--------------------------|---------------------------------------|
| 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)

San Francisco Opera tunes to A=440Hz

Bizet      *Carmen*      No. 11; Violin II

***Carmen***

No. 11; Violin II

sourdine.  
leggierissimo.

.....  
*ppp*

.....  
*ppp*



2.

Giordano

Andrea Chénier

Act I

*ALL.<sup>o</sup> BRILLANTE*

*ff* *dim.*

*cres.* *sf legg.*

*1* *sf* *p*

*dim.* *sf* *p*

*mf*

*2* *2*

*PIZZ.*

3.

Mozart

Don Giovanni, K.527

No. 12

**Presto.**

Musical score for Don Giovanni, No. 12, Presto. The score is written for a single melodic line in G minor, 2/4 time. It consists of seven staves. The first staff begins with a forte (*f*) dynamic. The second staff ends with a piano (*p*) dynamic. The third staff contains trills (*tr*) and slurs. The fourth staff features alternating forte (*f*) and piano (*p*) dynamics. The fifth staff begins with a piano (*p*) dynamic. The sixth staff contains trills (*tr*) and slurs. The seventh staff ends with a trill (*tr*). The key signature has two flats (B-flat and E-flat).

4.

Mozart

Die Zauberflöte, K.620

Overture; Violin II

**Allegro.**

Musical score for Die Zauberflöte, Overture, Violin II, Allegro. The score is written for a single melodic line in G minor, 2/4 time. It consists of five staves. The first staff begins with a piano (*p*) dynamic. The second staff contains slurs and dynamics including *sfz* (sforzando) and *f* (forte). The third staff contains trills (*tr*) and slurs. The fourth staff contains slurs and dynamics including *sfz* and *f*. The fifth staff begins with a forte (*f*) dynamic. The key signature has two flats (B-flat and E-flat).

## 5.a

Puccini

Madama Butterfly, SC 74

Act I

ALLEGRO

*ff* *vigoroso*

*meno f*

1 *tr*

*f* *string:.....*

2 *sempre string:.....*

3 *ritornando a tempo*

The musical score is written for piano and strings. It begins with a piano introduction in 2/4 time, marked ALLEGRO. The key signature has two flats (B-flat and E-flat). The score is divided into three measures, each containing a single staff. The first measure is marked *ff* *vigoroso* and features a series of eighth and sixteenth notes. The second measure is marked *meno f* and features a series of eighth and sixteenth notes. The third measure is marked *f* and features a series of eighth and sixteenth notes. The score includes various dynamics, articulations, and a string section entry marked *string:.....*. The piece concludes with a *ritornando a tempo* marking.

## 5.b

Puccini

Madama Butterfly, SC 74

Act III

4.<sup>a</sup> Corda ..... *rit.*.....

*mf* *f*

1.<sup>a</sup> Corda *ff* *largamente* *a tempo* *f* *con slancio* *rall.* *ff*

*allarg.* *dim. e rall.* *p* *espress.* *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*

*Sehr lebhaft und heiter*

*f*

*grazioso f*

*p*

*1*

*2*

*tempo primo*

*II. Saite*

*p*

*mf*

*f*

*cresc.*

*poco rit.*

*dim.*

*Sehr mässig*

*2*

*4*

*5*

*Sehr ruhiger*

*p*



## 7.

Strauss

Der Rosenkavalier, Op.59

Act I

Einleitung.  
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*

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

*f* *5 Erstes Zeitmaß. In Tempo.*

*fff* *6* *sf* *accelerando* *7* *ff*

*breiter werden slargando* *molto ritenuto* *8 viel ruhiger* *1*

*f* *dim.* *mf molto più tranquillo*

*immer ruhiger werdend sempre più tranquillo (seufzend)* *9*

(G Saite) *p* *mf* *dim.* *pp*



## 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<sup>a</sup> Corda.....

*p*

*ppp*

*dim.* *allarg. a tempo*

*ppp dolciss.*

## 10.b

Verdi

Un ballo in Maschera

Act III

36

*AND<sup>te</sup> MOSSO*  
*QUASI ALLEGRO*

*Sulla 4<sup>a</sup> corda.....*

*espress.*

*pp*

11.

Verdi *Falstaff* Act I, part I

**Allegro presto**

*p*

*f*

*fp*

*f*

L'ò

12.

Verdi *Luisa Miller* Overture

This musical score page contains measures 12 through 19 of the Overture for *Luisa Miller*. The music is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The score is marked with a variety of dynamics and articulations. Measure 12 begins with a forte (*f*) dynamic and a first ending bracket labeled 'I'. Measures 13 and 14 feature fortissimo (*ff*) dynamics. Measure 15 includes a piano (*f*) dynamic. Measure 16 is marked with fortissimo (*ff*) and includes a second ending bracket labeled 'L'. Measure 17 is marked with piano (*f*). Measure 18 is marked with fortissimo (*ff*). Measure 19 is marked with piano (*f*). The score concludes with a final measure (measure 19) marked with a mezzo-forte (*M*) dynamic and a repeat sign.

I  
*f*

*ff*

*f*

*ff*

L  
*f*

*M*

13.

Verdi

La traviata

Act III, No. 8

ANDANTE

*estremamente piano e assai legato*

*dolente* *p* *dim.* *pp* *cres:.....*

*poco a poco* *p* *dim.* *pp* *pp*

*3* *cres.* *ff* *dim.* *ppp*

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

51 *Sehr ruhig.*

*p*

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.*

*ff*

58 *f* *sehr leidenschaftlich.* *f* *fp*

*fp* *f* *fp* *fp*

*ff* *f*



Massenet      *Thaïs*      Meditation

134

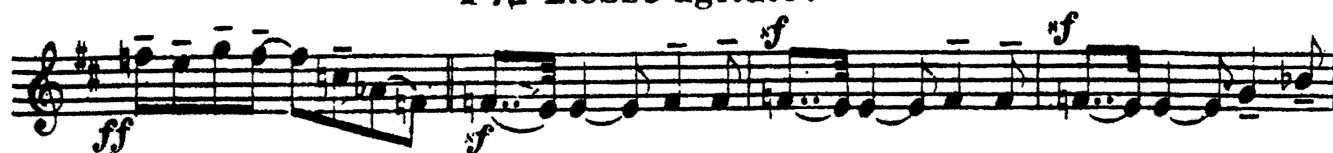


**136** **A**  
**tempo**



**Poco più  
appass.**

**Più mosso agitato.**

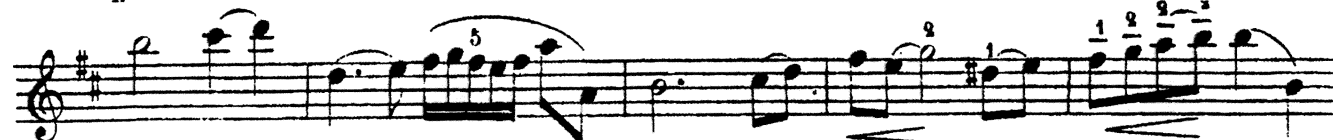


138

**rall. I<sup>o</sup> tempo.**



**Cédez un peu. dim.**



15.

Massenet Thaïs Meditation (cont.)

139 **A tempo.**

*p* *f* *p* *piu f* *f*

2. Corde.

*ff* *p* *f* *express.*

2. Corde.

4. Corde.

**rall.** 140

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

**A tempo.**

(1. Corde.)

16.

Janáček *Jenůfa* Act II

Larghetto (♩ = 64)

76

*f*

77

78

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17.

Puccini

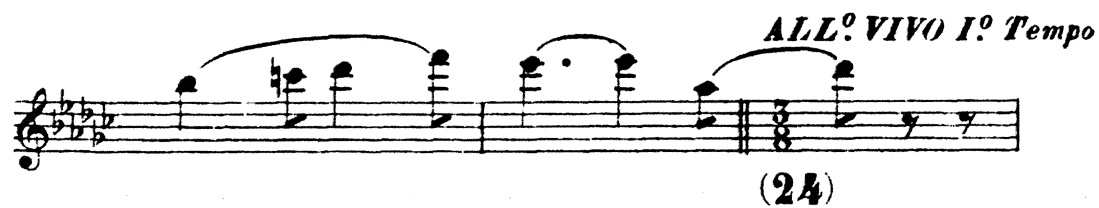
*La bohème*, SC 67

Act I

**ANDANTINO**

1.<sup>o</sup> SOLO

V



## 18.

Verdi

Don Carlos

Ballet de la Reine

Andante, Recitativo

*obbligato, solo*

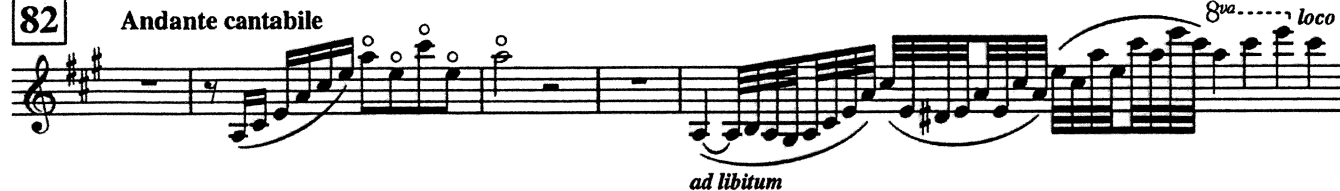
78

IV

> *ppp*

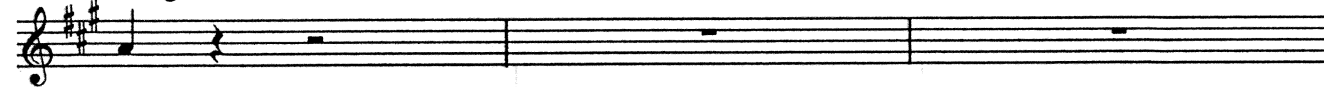
82

Andante cantabile



92

Allegro



96

Tempo I



103

allarg.



19.

Verdi *La traviata* Act III

**1** *ANDANTINO* DUE SOLI

*pp*

È