

The Atlanta Opera Orchestra
Assistant 2nd Principal Violin / Section Violin
Audition Repertoire
2024

SOLO REPERTOIRE

A movement from a standard concerto of your choice

A movement of unaccompanied Bach

EXCERPTS

1. Mozart - Le nozze di Figaro: Act I, No.5, "Duetto" (bars 1-36)
2. Mozart – Le nozze di Figaro: Overture bars 1-58
3. Puccini – Madama Butterfly: Act III (#10a - #13)
4. Strauss – Der Rosenkavalier: Act II (3 before #22 to 3 after # 24)
5. Strauss – Der Rosenkavalier: Act II (#98 to 2 after #99)
6. Verdi – Un Ballo in Maschera: Act III (#36 to 8 after #36)
7. Verdi – Falstaff: Act I, Part 1 (8 after #13 to #14)
8. Wagner – Die Walküre: Act 2 Sc 2 ii (Reh #25 bar 14 – Reh #26 bar 8)
9. Wagner – Die Walküre: Act 2 Sc 2 ii (Reh #38 bar 2-19)
10. Wagner – Die Walküre: Act 3 (Reh #30 bar 15 – Reh #31 bar 1)

Bowings are suggestions only and may be altered to suit the candidate. Finals may include sightreading.

1. Mozart

Le nozze di Figaro:

Act I, No. 5, "Duettino" (bars 1-36)

Allegro ($\text{♩} = 138$)

The image shows the first 36 bars of a musical score for a duettino. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro' with a metronome marking of quarter note = 138. The piece begins with a piano (*p*) dynamic. The first line of music (bars 1-8) features a continuous eighth-note pattern with triplets. The second line (bars 9-12) continues this pattern. The third line (bars 13-16) introduces a melodic line with triplets. The fourth line (bars 17-20) continues the melodic line with triplets. The fifth line (bars 21-24) continues the melodic line with triplets. The sixth line (bars 25-28) continues the melodic line with triplets. The seventh line (bars 29-32) continues the melodic line with triplets. The eighth line (bars 33-36) concludes the piece with a final melodic phrase, marked with a forte (*f*) dynamic and a first ending bracket.

2. Mozart

Le nözze di Figarö: Overture (bars 1-58)

Ouverture.

Violino I.

W. A. Mozart. Werk 492.

Presto.

The musical score is written for Violino I in G major, 2/4 time, and is marked Presto. It consists of 13 staves of music. The first staff begins with a dynamic marking of *pp* and a tempo marking of *Presto*. The second staff has a dynamic marking of *ff* and a tempo marking of *Presto*. The third staff has a dynamic marking of *ff* and a tempo marking of *Presto*. The fourth staff has dynamic markings of *f p* and *f p*. The fifth staff has a dynamic marking of *f*. The sixth staff has dynamic markings of *fp fp fp* and *fp fp fp*. The seventh staff has dynamic markings of *f p f p f*. The eighth staff has dynamic markings of *f p f p f*. The ninth staff has a dynamic marking of *p*. The tenth staff has a dynamic marking of *trm*. The eleventh staff has dynamic markings of *f p f p f p f p*. The twelfth staff has dynamic markings of *f p f p f p*. The thirteenth staff has dynamic markings of *f p f p f p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

3. Puccini

Madama Butterfly:
Act III (No. 10 to No. 13)

9 5

cres. mf f PIZZ.

1 10

PPP ARCO

cres:..... a poco..... a poco.....

cres:... poco..... a poco.....

f cres. e incalzando sempre

11

poco allarg. ff a tempo

sempre ff ff

4 12 5 CON SORDINA

METTERE SORDINA pp

1 1 Calmo

rall: poco à poco.....

dim.

rall:.....

13

4. Strauss

Der Rosenkavalier:

Act II (3 before No. 22 to 3 after No. 24)

Immer lebhafter



22



23



24



5. Strauss

Der Rosenkavalier:

Act II (No. 98 to 2 after No. 99)

Musical score for Strauss, *Der Rosenkavalier*, Act II, measures 98-99. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). Measure 98 is marked with a box containing the number 98. The tempo is *tempo primo. Moderato* and the dynamics are *mf* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 99 is marked with a box containing the number 99. The dynamics are *mf* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

6. Verdi

Un Ballo in Maschera:

Act III (No. 36 to 8 after No. 36)

Musical score for Verdi, *Un Ballo in Maschera*, Act III, measures 36-37. The score is written in treble clef with a key signature of two flats (Bb, Eb). The tempo is *AND^{te} MOSSO QUASI ALLEGRO*. The time signature is 4/4. Measure 36 is marked with a box containing the number 36 and the tempo marking $(\text{♩}=76)$. The dynamics are *espress.* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings. The instruction *Sulla 4^a corda* is written above the staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

7. Verdi

Falstaff:

Act I, Part I (8 after No. 13 to No. 14)

13 Meno animato

-cuso.

Lo

pp *siacc.*

Allegro presto

vieta...Chi? Lo - nore! Ehi!

paggio!

Musical score for No. 13, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *pp*, *p*, *f*, and *fp*, and tempo markings like *Meno animato* and *Allegro presto*. The lyrics are "vieta...Chi? Lo - nore! Ehi! paggio!" and "L'o".

14 Allegro sostenuto

-nore! La - dri!

Poco meno mosso

Musical score for No. 14, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *f* and *mf*, and tempo markings like *Allegro sostenuto* and *Poco meno mosso*. The lyrics are "-nore! La - dri!".

Violino II.

Moderato.

Cello *p* *mottò tranquillo*

p

mf 23

Nimm den Eid
Prends le serment!

Viola *p*

cresc.

f 24 *pizz.* *p* 9

II. SCENE.

Moderato

Poco animato.

21 25 10

Cello *f* *cresc.* *ff* 26 * *cresc.*

cresc. *cre - scendo*

ff 1 bin ich von *tutto cuore rallent.*

Animato.

Viol. I. *p cresc.* *f*

18 24

27 Moderato.

18 24

dim. *p*

Al - len tou - tes!
schreckst du mit Sor - ge dein
quoi ef - fray - er ton en

Kind?
fant!

Ver - trau - e mir
Ra - con - te moi...

Ich bin dir
mon coeur est

treu
sûr:

sieh'
vois,

Was er -
Oh pour -

Fri-cka den Trug, zu tief-ster Schäm durch schau-te sie mich. Ih-ren Wül-ten muss ich ge-
 Fri-cka montrée: son oeil vit clair ma hon-tes sans nom! à son vœu je dois sa-tis-

Vivace. *pizz.* 6 *pizz.* 1 *arco* 37 *f*
 wälren *f* *p* *cresc.* *fp* = *fp* = *f*
 fai-re!

rall. verrathen, wer mir *pizz.* 5
 trahir qui me ché- *p* *a tempo*

38 *accl.* 6 *arco*
f *ff* *f* *più f* *ff* *cresc.*

Ende 17 *Chute!* *ff*
 - nes will ich noch das En - - de, da
 que est mon vœu: la *ff* Chu - - le la

Lento. 40 6 4 5 6 7 *Viol. I.* *f*
Viola

Più Largo. 41
 Fri-ten, er-lang' ich mir nicht. So nim-m mei-nen Se-gen. Ab-lu-gen Soh-nd Was-tief nich
 Li-bré, jamais ne naî-tru! Ni Bé-ni soit ton rè-gue, Ni-blung fu - tur! ce qui mé-

Violino II.

30

den-ke! Soll um die Flucht dir Maid ich nicht flü-chen! so er- hö - re hei - lig mein Floh - en:
 son-ge! Si je ne dois mau-di - re ton ai - de, sain-te - ment ex-au-ce mes lar - mes:—

stos - - - se dein Schwert mir ins Herz! Le - be, o. Weib, um der Lie - be
 plou - - - ge ton glaive pizzen mon cœur! Vis, pauvre fem - me, l'a-mour - lor -

pizz. *arco*

wil - len! Ret - te das Pfand, das von ihm du emp-fingst, ein Wäl - sung wächst dir im
 don - nel! Sau - ve le gage, que de lui tu re-çus: un Wäl - sung vil danston

string.

f *furioso*

mf *ff*

mf *p* *ff* *dim.*

31 *p* *fp* *p* *fp* *p*

fp *cresc.* *f* *fp*

32 *fp* *cresc.* *p* *ff*

ff