

CANADIAN OPERA COMPANY

VIOLA AUDITION REPERTOIRE

Wednesday, February 24, 2016

227 Front St. East Toronto, ON M5A 1E8

SOLOS:

- First movement of the Stamitz concerto
- First movement of one of the following concertos:
Bartók, Walton or Hindemith "Der Schwanendreher"
- One movement from the Bach Cello Suites or Violin Partitas

EXCERPTS:

1. Mozart: LE NOZZE DI FIGARO – Overture, m. 1-7, 156-164, 252-266
(downbeat)
2. Verdi: UN BALLO IN MASCHERA – Act I, reh. 38 to 8th m. of reh. 39
3. Wagner: SIEGFRIED – Act I, 3 m. before reh. 74 to 2 m. before reh. 77
4. Strauss: DER ROSENKAVALIER – Act I (beginning)
5. Strauss: SALOME – reh. 141 to downbeat of 10th m. of reh. 143
6. Smetana: BARTERED BRIDE – Overture, opening
7. Puccini: MADAMA BUTTERFLY – Act I, first page
8. Beethoven: Symphony No. 5 – 2nd movement
9. Mendelssohn: A Midsummer Night's Dream - Scherzo
10. Strauss: Don Juan – beginning to C (first page)
11. Brahms: Haydn Variations - Variation 5

Mozart: Marriage of Figaro - Overture, m. 1-7, 156-164, 252-266 (downbeat)

Musical notation for measures 1-7. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked *Presto*. The notation includes dynamic markings *V* (accents) and *pp* (pianissimo). The music consists of eighth notes and quarter notes, with some notes beamed together.

Musical notation for measures 156-164. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes dynamic markings *p* (piano) and *V* (accents). The music consists of eighth notes and quarter notes, with some notes beamed together.

Musical notation for measures 252-266. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes dynamic markings *f* (forte) and *V* (accents). The music consists of eighth notes and quarter notes, with some notes beamed together.

Musical notation for measure 262. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes a dynamic marking *F* (fortissimo). The music consists of quarter notes.

Musical notation for measure 256. The key signature is one sharp (F#) and the time signature is 3/8. The music consists of quarter notes.

Musical notation for measure 262. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes a dynamic marking *f* (forte). The music consists of quarter notes.

Verdi : Un Ballo in Maschera - Act I, [38] to 8th measure of [39]

This musical score is for the cello part of Verdi's opera *Un Ballo in Maschera*, Act I, measures 38 to the 8th measure of measure 39. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of six staves of music. The first staff begins with measure 38, marked with a box containing the number 38. Above the first staff, the instruction "4^a Corda" is written. The music features a variety of articulations, including accents, slurs, and dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo). The piece is characterized by frequent triplet patterns and sixteenth-note passages. The score concludes with the 8th measure of measure 39, which is also boxed with the number 39. The final measure ends with a double bar line and a repeat sign.

Wagner: Siegfried - Act I, 3 before 74 to 2 before 77

Belebt.

74

sf p cresc. f dim.

5

p cresc. mf dim. f cresc.

f dim. p cresc.

75

mf fp p

p poco cresc. mf

p p p

molto cresc. ff

76

tr dim. p molto cresc.

f dim. p f p f p

tr f p cresc. sf

77

pizz. arco p sf dim. più p

1

Der Rosenkavalier

von

Richard Strauss.

Erster Aufzug.

Einleitung.

Stürmisch bewegt.
Con moto agitato.

Viola.

1 *agitato und sehr überschwänglich im Vortrag!*
(geteilt)

2 *f a tempo*

3 *(Die ganze Steigerung von hier ab durchaus parodistisch!)*

4 *(get.)*

5 *festes Zeitmaß.*

6 *(geteilt)*

7 *breiter werden*
stargando

8 *Solo*
(seufzend)

molto ritenuto *viel ruhiger*
molto più tranquillo

f *dim.* *p* *mf*

Strauss: Salome - 141 to downbeat of 10th measure of 143

bedeutend langsamer $\frac{4}{4}$ *aber immer noch sehr bewegt*

141

ff

ff

142

accel.

ff

ff

acceler.

ff

ff

sehr lebhaft

143

wieder früheres Zeitmass

Smetana: Bartered Bride - Overture, opening

"THE BARTERED BRIDE"

(Prodaná nevěsta)

Bedřich Smetana

VIOLA

Vivacissimo.

ff *sf non legato*

sf *sf* *sf* *sf* *ff* *sf*

36 Viol. I & II. 37 *ff*

sf *sf* *sf* *sf p subito*

semprep

crescendo

poco a poco cresco.

crescendo

MADAMA BUTTERFLY

VIOLA

ATTO 1°

G. PUCCINI

ALLEGRO

7 *ruvidamente*

ff

1

meno f

DIVISE

UNITE *tr*

2

f

string:.....

4

Pizz:

..... *sempre string:*

Andante con moto $\text{♩} = 92$

p dolce

8 *p* *f* *p* *p* *cresc. f* *p* *f* *p*

23 *pp* *ff* **A**

31 *sempre ff* *f* *f*

37 *pp* *sempre p* *cresc. f* *f* *p dolce*

51 *f* *p* *cresc. f*

59 *p* *p* *cresc. f* *p* *f* *p*

72 *dolce* *pp*

77 *ff* **B**

82 *sf* *sf*

87 *pp* *sempre pp* *cresc. f* *ff* *p dolce*

100

104 *pp* *pizz.*

Scherzo.

Allegro vivace.

Nº 1. 16

p

A

cresc.

5

B

cresc.

sf

V

sf

p

sf

1

2

3

4

5

C

pp

p

D

21

1

3 L 16 M

sf *cresc.* *sf*

sf *p* *sf* *sf*

sf *p* *tr* *tr* *tr* *tr*

p *N*

p

cresc. *sf* *f*

p

pp

sempre più pp *sempre stacc.*

dim.

pp *pizz.*

9

He Geist! Wo geht die Reise hin?
attacca

Don Juan.

RICHARD STRAUSS, Op. 20.

VIOLA

Allegro, molto con brio

The musical score is written for the Viola part of Richard Strauss's 'Don Juan', Op. 20. It begins with the tempo marking 'Allegro, molto con brio'. The score consists of ten staves of music. The first staff starts with a forte (*ff*) dynamic and features a melodic line with triplets and sixteenth-note patterns. The second staff continues this melodic line, also marked *ff*, and includes a 'pizz.' (pizzicato) instruction. The third staff is primarily accompaniment, marked *mf*, with 'arco 6 6' (arco six sixths) indicated. The fourth staff returns to the melodic line with *ff* dynamics. The fifth staff is marked with a first ending bracket 'A' and *ff* dynamics. The sixth staff continues the melodic line with *fff* dynamics. The seventh staff is marked *ff* and features more complex rhythmic patterns. The eighth staff continues the melodic line with *ff* dynamics. The ninth staff is marked *f* and *sfz*, and includes a second ending bracket 'B'. The final staff, marked '1 (C)', begins a new section with a 'tranquillo' tempo marking and a piano (*p*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Brahms: Haydn Variations - Variation 5

Var. V

Vivace

206 *fp legg.* *sf p sf p f*

212 *pp legg.* *pp legg.* Hr. I *sfp legg.* *sfp legg.*

218 *sf sf f* *pp legg.* *pp legg.*

224 *f f p* **H**

230 *p* *pp sempre*

237 *pp*

244 *f f p p* **I**

251 *pp legg.* *pp legg.*

257 *pp* *pizz.*

Detailed description: This is a page of a musical score for Variation 5 of Brahms' Haydn Variations. The score is in 6/8 time and B-flat major. It features a piano and a horn (Hr. I). The piano part is written in a grand staff (treble and bass clefs). The horn part is in a single staff. The score is divided into measures 206 through 257. Measure numbers are placed at the beginning of each system. Dynamics include *fp legg.*, *sf p sf p f*, *pp legg.*, *sfp legg.*, *sf sf f*, *pp legg.*, *pp legg.*, *f f p*, *p*, *pp sempre*, *pp*, *f f p p*, *pp legg.*, *pp legg.*, and *pp*. There are also markings for *pizz.* (pizzicato) and *Hr. I*. Section markers **G**, **H**, and **I** are enclosed in boxes. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Vivace'.