

# Detroit Opera

## Concertmaster Audition

October 9, 2025

### I. SOLO REPERTOIRE

First movement (exposition only) of one of the following concerti: Beethoven, Brahms, Mendelssohn  
Sibelius or Tchaikovsky

AND

First movement (exposition only) of one the concerti of Mozart: Nos. 3, 4 or 5

### II. EXCERPTS

1. Bach                      *Matthäuspassion BWV 244*  
                                    Part II, No. 47: Beginning to [A] (top line only)
2. Bizet                     *Carmen*  
                                    Act IV, [18] to [20]
3. Mozart                  *Le Nozze di Figaro*  
                                    A: Overture- Beginning to mm7  
                                    B: Overture- Mm236 to end
4. Mozart                  *Die Zauberflöte*  
                                    Overture: Allegro-Mm20 to mm58
5. Puccini                  *Madama Butterfly*  
                                    Act III, [10] to [13]
6. Rimsky-Korsakov      *Scheherazade, Op. 35*  
                                    A: Movement II- Beginning for 5mm  
                                    B: Movement III- 4mm before [L] to [M] (without tutti pick-up)
7. Strauss, Jr.             *Die Fledermaus*  
                                    Overture- Beginning to mm37
8. Strauss, R.             *Der Rosenkavalier, Op. 59*  
                                    Act I: Beginning through [8]

CONT'D

9. Strauss, R            *Ein Heldenleben*  
                                 1mm after [22] to [27]
10. Tchaikovsky        *Swan Lake*  
                                 Act 1: [45] to end of solo (with inserted cut, play top line only)
11. Verdi                *Falstaff*  
                                 Act I, Parte I: 8mm after [13] for 17mm
12. Verdi                *La Traviata*  
                                 Act III: Solo at 1mm after [1] for 15 measures

### **III. SIGHTREADING**

1. Bach: Matthäuspassion BWV 244, Part II, No. 47: Beginning to [A] (top line only)

Nr. 47 Arie (Erbarme dich, mein Gott)

Solo

*f*

*piano sempre*

4

6

7

*tr*

**A** (Erbarme dich)

*pp*

2. Bizet: Carmen-Act IV, [18] to [20]

This musical score is for Bizet's *Carmen*, Act IV, measures 17 to 20. It is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#). The tempo and meter are not explicitly stated but are implied by the notation.

**Measure 17:** The measure begins with a box containing the number 17. Above the staff, the number 4 is written, followed by 10 PIST. The melody consists of a series of eighth and sixteenth notes, mostly ascending.

**Measure 18:** The measure begins with a box containing the number 18. Above the staff, there are trill markings (tr) and a series of eighth notes. The melody is characterized by rapid sixteenth-note passages and trills. The dynamic marking *pp* (pianissimo) is written below the staff.

**Measure 19:** The measure begins with a box containing the number 19. The melody continues with rapid sixteenth-note passages and trills. The dynamic marking *pp* (pianissimo) is written below the staff. The word *scen* is written below the staff, followed by *do.* The dynamic marking *ff* (fortissimo) is written below the staff.

**Measure 20:** The measure begins with a box containing the number 20. The melody continues with rapid sixteenth-note passages and trills. The dynamic marking *ff* (fortissimo) is written below the staff. The word *cre* is written below the staff. The measure ends with a double bar line.



### 3. Mozart: Le Nozze di Figaro-A: Overture- Beginning to mm7

### B: Overture- Mm236 to end

Violino I

## Le nozze di Figaro · Die Hochzeit des Figaro

Opera buffa in vier Akten

KV 492

Wolfgang Amadeus Mozart

**A** Sinfonia Presto

7 *pp*

**B**

230  
239  
245  
253  
261  
272  
282

*pp* *cresc.* *f*

attacca subito

#### 4. Mozart: Die Zauberflöte- Overture: Allegro-Mm20 to mm58 Pg. 1 (of 2)

# DIE ZAUBERFLOTE

Eine deutsche Oper in zwei Aufzügen  
KV 620

## Ouverture

Wolfgang Amadeus Mozart

[illegible]

#### 4. Mozart: Die Zauberflöte- Overture: Allegro-Mm20 to mm58 Pg. 2 (of 2)

40

44

48

53

57

*sf*

*p*

## 5. Puccini: Madama Butterfly- Act III, [10] to [13]

Violin 1

55

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*

*pp* *METTERE SORDINA*

1 1 *Calmo*

*rall: poco a poco.....*

*dim.* *rall:.....* *rall:.....*

13

6. Rimsky-Korsakov: Scheherazade, Op. 35 Pg 1 (of 2)

A: Movement II- Beginning for 5mm

B: Movement III-4mm before [L] to [M] (without tutti pick-up)

**II.**

**A** **Recit. Lento.**

*Solo.* *espressivo*

*Cad.* *rit. assai.* *ten*

**Andantino.**

## 6. Rimsky-Korsakov: Scheherazade, Op. 35 Pg 2 (of 2)

A: Movement II- Beginning for 5mm

B: Movement III-4mm before [L] to [M] (without tutti pick-up)

Recit. Lento.

Solo.

*espress.*

Cadenza.

Tempo I.

L

*cantabile, con forza.*

Tutti.

*ff allarg. assai.*

Solo. a tempo

colla parte.

B

7. Strauss, Jr.: Die Fledermaus- Overture- Beginning to mm37

Violin I

Die Fledermaus  
Overture

Violine I

Johann Strauss

Allegro vivace

8

21

29

35

Allegretto  
Br. u. Fag.

4

*fz*

*fz*

*f*

*p*

*p*

*p*

*p cresc.*

*ff*

*ff*

*p*

# Der Rosenkavalier

von

Richard Strauss.

Erster Aufzug.

Einleitung.  
Stürmisch bewegt.  
*Con moto agitato.*

Violino I.

1 *agitato und sehr überschwänglich im Vortrag.*  
*accelerando* *ff* (*geteilt*) *mf*

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

3 *mf* *cresc.* - *f*

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

5 *f* *cresc.*

6 *fff* *sf*

7 *accelerando* *ff*

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



## 9. Strauss, R: Ein Heldenleben- 1mm after [22] to [27] Pg. 1 (of 2)

Strauss — Ein Heldenleben

### 1. Violinen.

geteilt

Solo.

22

die übrigen

12

*viel ruhiger*

*ff*

Soloviol.

*p*

Lebhaft.

2

*mf*

23

*sfz*

*poco calando sfz*

*beinahe doppelt so schnell*

*(heuchterisch schmachtend)*

*f*

*(lustig)*

Wieder sehr

1 24 ruhig.

3

Detailed description: This is a page of a musical score for Violins 1, measures 22 to 27. The score is written in G major (one sharp) and 4/4 time. Measure 22 features a 'geteilt' (divided) section with two staves, each playing a triplet of eighth notes. The first staff is marked 'Solo.' and the second 'die übrigen' (the others). Both are marked *ff* (fortissimo). Measure 23 begins with a 'Soloviol.' (solo violin) section marked *p* (piano) and *viel ruhiger* (much more calmly). It then transitions to a 'Lebhaft.' (lively) section marked *mf* (mezzo-forte). Measure 24 continues the lively section, marked *sfz* (sforzando) and *poco calando sfz* (slightly slowing down, sforzando). Measure 25 is marked *f* (forte) and *(heuchterisch schmachtend)* (hypocritically sighing). Measure 26 is marked *beinahe doppelt so schnell* (almost twice as fast) and *(lustig)* (playful). Measure 27 is marked *Wieder sehr 1 24 ruhig.* (Again very 1 24 calm.) and ends with a final measure marked *3*.

## 9. Strauss, R: Ein Heldenleben- 1mm after [22] to [27] Pg. 2 (of 2)

## Strauss — Ein Heldenleben

## 1. Violinen.

*beinahe doppelt so schnell*

25 Wieder sehr ruhig;  
voll Sehnsucht.

beinahe doppelt so schnell

Wieder sehr ruhig;  
voll Sehnsucht.

leichtfertig

zart, etwas sentimental

viel lebhafter

(übermütig)

p

f

cresc.

ff

sehr scharf

calando

dim.

sehr ruhig

doppelt so schnell

(spielend)

mf

f

27

10. Tchaikovsky: Swan Lake Act 1: [45] to end of solo (with inserted cut, play top line only)  
Pg. 1 (of 5)

Andante. *Violino Solo.* *molto espress.* *mf* *Violini I. II.*

*Alti Violini*

*f* *mf*

*ff* *V.S.*

# 10. Tchaikovsky: Swan Lake Act 1: [45] to end of solo (with inserted cut, play top line only)

Pg. 2 (of 5)

15

Viol. Solo.

Violini I.

26 sul G.

Viol. Solo. 26 sul G.

Viol. Solo. p

Altri Violini. p

p

p

pp

pp

f

pizz

p

10. Tchaikovsky: Swan Lake Act 1: [45] to end of solo (with inserted cut, play top line only)

Pg. 3 (of 5)

17

Viol. Solo.

2<sup>nd</sup> ed.

animando

Viol. Solo.

rit.

zall. molto.

Alto Violini

pizz.

f

pizz.

dim.

rit.

- de

Allegro. f

pizz.

f

Alto Violini I

arco

f

pizz. V.S.

10. Tchaikovsky: Swan Lake Act 1: [45] to end of solo (with inserted cut, play top line only) Pg. 4 (of 5)

18.

Violini I.

This page contains the musical score for Violini I, measures 18 to 49. The score is written for two staves per system. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. A large 'X' is drawn over the first two systems of the score, indicating a cut. The score is divided into two parts by a double bar line. The first part ends at measure 45, and the second part begins at measure 46. The tempo marking 'Molto più mosso.' is present at measure 46. The score concludes with a final measure at measure 49.

Viol. Solo.

Alto Viol. f pizz.

*f*

*p*

*Molto più mosso.*

arco

*p*

10. Tchaikovsky: Swan Lake Act 1: [45] to end of solo (with inserted cut, play top line only)

Pg. 5 (of 5)

Violini I.

19.

Handwritten musical score for Violini I, measures 19-22. The score is written on four staves in treble clef with a key signature of one sharp (F#).  
Measure 19: The top staff contains a series of chords, mostly triads and dyads, with some accidentals. The bottom staff contains a melodic line with eighth and sixteenth notes. A 'cresc.' (crescendo) marking is placed between the staves.  
Measure 20: Similar to measure 19, with chords in the top staff and a melodic line in the bottom staff. The 'cresc.' marking continues.  
Measure 21: The top staff continues with chords. The bottom staff has a melodic line. A 'mf' (mezzo-forte) marking is placed below the bottom staff.  
Measure 22: The top staff continues with chords. The bottom staff has a melodic line. A 'pizz.' (pizzicato) marking is placed above the bottom staff, and a 'f' (forte) marking is placed below it. The measure ends with a double bar line.

11. Verdi: Falstaff- Act I, Parte I: 8mm after [13] for 17mm

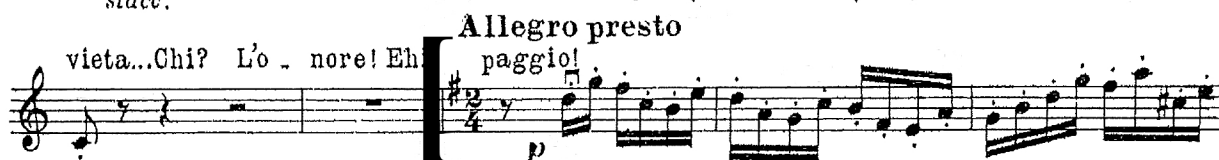
VIOLINO I.

FALSTAFF

GIUSEPPE VERDI

ATTO I.- PARTE I.

**[13]** Meno animato





12. Verdi: La Traviata-Act III: Solo at 1mm after [1] for 15 measures

**[1]** *ANDANTINO* **DUE SOLI**

The musical score is written for two staves in 3/8 time, key of E-flat major (three flats). The tempo is marked *ANDANTINO*. The first staff begins with a first ending bracket labeled **[1]** and a first ending mark **1**. The music starts with a *pp* (pianissimo) dynamic. The melody consists of eighth and sixteenth notes, often beamed together. The second staff continues the melody, featuring triplet markings (*3*) and ending with a fermata over a whole note. The key signature changes to E-flat major at the end of the piece.