



## **VIOLIN 2:**

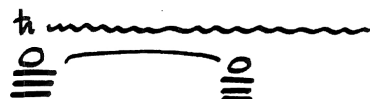
9. Mozart                    *Die Zauberflöte*: Overture: Mm16 through downbeat of mm41

10. Smetana                *The Bartered Bride*: Overture: Beginning to 6mm after [A]

## **III: SIGHTREADING**

1. Gershwin: Porgy and Bess: Introduction, Beginning to downbeat of [B]

ALLEGRO CON BRIO (♩ = 112)



(1st Pos.)

*f*

RISOLUTO E BEN MARCATO

**A**

**B**

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2025 Section Violin Audition

## 2. Puccini: Madama Butterfly: Act 3 Prelude, 12mm before [4] through mm6 of [4]

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

*mf* *f*

4<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*

### 3. Puccini: Turandot Act I: [3] to 1mm before [6]

**[3] Allegro** <sup>(h)</sup>  
*ff*

*ff*

**[4] Largo sostenuto**  
*f*

*ffrett. rall.* Tutti meno il 1.<sup>o</sup>  
*a tempo*  
*mf*

**I. Solo**  
*p* *portando* *rall.*

**Gli altri**

**[5] a tempo**  
Tutti *mf espress.* *dim.*

*poco affrett. rall.*

*a tempo* *mf*

*rall.* **[6] a tempo**  
1

# 4. Strauss: Der Rosenkavalier Suite, 5mm before [1] through [8]

Einleitung.  
Stürmisch bewegt.  
*Con moto agitato.*

Violino I.

Richard Strauss. Op. 59  
Tr V 227d

1 *ff* *ff*

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.)

*mf* *cresc. - f*

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

5 *f* *cresc.*  
Erstes Zeitmaß.  
*In Tempo.*

6 *fff* *sfz*

7 *accelerando* *fff*

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

# 5. Tchaikovsky: The Nutcracker Overture: 24mm before [9] to end

*cant.*  
*p* *p*

*p* *cresc.* *f*

*p* *grazioso* *p* *p*

*mp* *mf* *f*

*pp* *cre . . . scen . . . do* *ff*

*sempre ff*

*pizz.*

9

# 6. Verdi: La Traviata, Act III: No. 8, Prelude

## ATTO TERZO

N° 8

ANDANTE SCENA ED ARIA VIOLETTA

*estremamente piano e assai legato*

*dolente*

*dim.* *pp* *cres:.....*

*tran*

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

*tran* *cres.* *ff* *ppp*

*f* *pp* *morendo* *f*

*allarg.*

*pp* *LA METÀ* *2 SOLI*

*pppp*



7. Verdi Aida: A-Act IV Scene 2, [U] to [V] (play top line)  
B-Final 7mm of opera

**ANDANTINO**

**A:** → **U**

6, 0 8  
Violini

6 Violini Divisi  
uno coll Arco e l'altro  
pizzicato

Con sordine *pp*  
ARCO

*pp*  
PIZZ

ARCO

*pp*  
PIZZ

ARCO

*pp*  
PIZZ

ARCO

*pp*  
PIZZ

7. Verdi: Aida: A-Act IV Scene 2, [U] to [V] (play top line) -cont'd

The musical score is presented in two systems, each with four staves. The first system covers measures [U] through [T]. The second system covers measures [U] through [V]. The top staff of the second system features a fermata and the instruction "mor" above a measure with a tempo marking "(♩=80)". Below the second system, the instruction "LO STESSO TEMPO" is written, followed by a large bracketed section containing the letter "V" repeated on each of the four staves.

7. Verdi: Aida: -cont'd  
B-Final 7mm of opera

**VIOLINI I**

**B:**

4. Soli con SORD:  $\Delta$   
UNITI

*ppp* *poco allarg.* *8* *Fine dell'Opera*

The musical score is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a rest followed by a series of eighth notes, some beamed together, with slurs and accents. The dynamics start at *ppp* and transition to *poco allarg.* towards the end. The piece concludes with a final note and the text *Fine dell'Opera*.

8. Wagner: Tristan und Isolde: Act 1, Scene 4, [141] through [144]



Violino I.

[141] Schnell.  
*Presto.*

*più f*

*ff* *dim.* *p* *f*

*p cresc.* *f* *f* *più f*

[144]

Allmählich etwas zurückhaltend.  
*Poco a poco riten.*

Cor. ingl. 2 9 10 11 2 3 4 1

9. Mozart: Die Zauberflöte: Overture: Mm16 through downbeat of mm41

Violino II

DIE ZAUBERFLÖTE

Eine deutsche Oper in zwei Aufzügen

16 **Allegro**

19 *simile*

22 *fp fp f p f*

26 *p tr*

30 *tr*

33 *sfz fp*

37 *simile f*

40

10. Smetana: The Bartered Bride: Overture, Beginning to 6mm after [A]

Vivacissimo VIOLIN II Bedřich Smetana

7

13

19

25

31

37

43

49

55

61

*ff sf* *sf non legato*

*f* *sf*

*fpp*

*f* *sf*

*f* *sf*

*sempre pp* *pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

10. Smetana: The Bartered Bride: Overture: Beginning to 6mm after [A]-cont'd

67

73

80

88

97

*sempre p*

*cresc. poco a poco sin'al*

*ff sf sf sf sf sf f pizz. marc.*

This musical score consists of five staves of music in a single system. The first staff begins at measure 67. The second staff begins at measure 73 and includes the instruction *sempre p*. The third staff begins at measure 80. The fourth staff begins at measure 88 and includes the instruction *cresc. poco a poco sin'al*. The fifth staff begins at measure 97 and includes dynamic markings *ff sf sf sf sf sf f pizz. marc.* and a large bracket on the right side.