

VIOLIN 2:

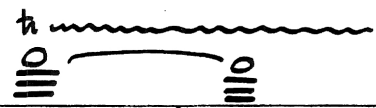
9. Mozart *Die Zauberflöte*: Overture: Mm16 through downbeat of mm41

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^a Corda *rit.*

mf *f*

4^a Corda

ff largamente *a tempo* *f con slancio* *rall.* *ff*

allarg. *dim. e rall.* *p espress.* *rit.* *a tempo*

4

accel. sempre e cres:..... *f*

UN POCO MENO

p rall:..... *pp*

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

[3] Allegro ^(h)
ff

ff

[4] Largo sostenuto
f

ffrett. rall. Tutti meno il 1.^o
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

Detailed description: This is a page of a musical score for Puccini's Turandot, Act I. It contains measures 3 through 6. The score is written for a single melodic line, likely for a string instrument. Measure 3 begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The tempo is marked 'Allegro' and the dynamics are 'ff'. Measure 4 starts with a 2-measure rest, followed by a change to a 3/4 time signature and a key signature of two sharps (F# and C#). The tempo is 'Largo sostenuto' and dynamics are 'f'. Measure 5 is marked 'a tempo' and 'Tutti' with dynamics 'mf espress.'. Measure 6 is marked 'a tempo' and '1'. The score includes various performance instructions such as 'ffrett.', 'rall.', 'Tutti meno il 1.º', 'a tempo', 'mf', 'p', 'portando', 'dim.', and 'poco affrett.'. There are also some markings like '(h)' and '8' above notes. The page ends with a large bracket on the right side.

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.) *f*

mf *cresc. - f*

[4] *p* *cresc.*

f *sempre accel.* *cresc.*

[5] Erstes Zeitmaß.
In Tempo.

[6] *fff* *sfz*

accelerando [7] *fff*

breiter werden *slargando* *molto ritenuto* [8] viel ruhiger

f *dim.* *mf molto più tranquillo* 1

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

cant.
p *p* *grazioso*

p *cresc.* *f*

p *grazioso* *p* *p*

mp *mf* *f* **9**

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

sempre ff

pizz.

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

ATTO TERZO

SCENA ED ARIA VIOLETTA

N° 8

ANDANTE

estremamente piano e assai legato

The first staff of music is in G major, 3/4 time, and begins with a treble clef and a key signature of one flat. It features a series of eighth notes with slurs and accents, starting on G4 and moving up to D5. The tempo is marked 'ANDANTE' and the performance instruction is 'estremamente piano e assai legato'.

dolente p

The second staff continues the melodic line with a 'dolente' (sorrowful) character. It includes a dynamic marking of 'p' (piano) and features slurs and accents over the notes.

dim. pp cres:.....

The third staff shows a dynamic shift from 'pp' (pianissimo) to 'cres:.....' (crescendo). It includes a 'dim.' (diminuendo) marking and continues with slurs and accents.

poco a poco p dim. pp pp

The fourth staff features a 'poco a poco' (little by little) dynamic change. It includes dynamic markings of 'p', 'dim.', 'pp', and 'pp' with slurs and accents.

tran. dim. pp

The fifth staff includes a 'tran.' (tristemente) marking and a 'dim.' marking. It features a 'pp' dynamic and continues with slurs and accents.

cres. ff pp morendo f

The sixth staff shows a 'cres.' (crescendo) leading to 'ff' (fortissimo), followed by 'pp' (pianissimo) and 'morendo' (diminuendo). It includes a 'f' (forte) marking and continues with slurs and accents.

allarg. pp

The seventh staff is marked 'allarg.' (allargando) and 'pp' (pianissimo). It continues with slurs and accents.

LA METÀ 2 SOLI tr. pppp

The eighth staff concludes the prelude with 'LA METÀ' and '2 SOLI' markings. It features a 'tr.' (tristemente) marking and a 'pppp' (pianississimo) dynamic. The piece ends with a double bar line.

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 key signature is three flats (B-flat, E-flat, A-flat). The first system features a vocal line with various ornaments and a piano accompaniment. The second system includes a 'mor' (ritardando) section with a tempo change to 'LO STESSO TEMPO' and a 'V' (ritardando) section. The score is marked with 'tr' for trills and 'a' for accents. The final measure [V] is marked with a large 'V' and a 'C' time signature.

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

VIOLINI

B:

con Sordine
empor, e
schlude

parl.
ciel

3

soli Violini

poco rall.

Eniss.

Fine dell' Opera
Ende der Oper.

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

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**

p *f* *p* *f* *p* *f*

19 *p* *f* *p* *simile*

22 *fp* *fp* *f* *p* *f*

26 *p* *tr*

30 *tr*

33 *sfp* *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

pp *sempre pp*

pp

sempre 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.

The image shows a musical score for Smetana's 'The Bartered Bride' Overture. It consists of five staves of music in G major, 3/4 time. The first staff (measures 67-72) features a rhythmic pattern of eighth and sixteenth notes. The second staff (measures 73-79) continues this pattern and ends with the instruction 'sempre p'. The third staff (measures 80-87) shows a similar rhythmic texture. The fourth staff (measures 88-96) is marked 'cresc. poco a poco sin'al' and features a melodic line with a crescendo. The fifth staff (measures 97-102) is marked with dynamic changes: 'ff', 'sf', 'sf', 'sf', 'sf', 'sf', 'f', and 'pizz. marc.'. A bracket on the right side of the fifth staff indicates a section ending at measure 102.