

ROH Section Principal Viola Auditions 2022 and 2024

1st Round:

1. Délibes ~ Coppélia

Act III, No. 7 – La Paix

2. Strauss ~ Arabella

Act I, 12 bars before fig. 158-11th bar of fig. 160

3. Strauss ~ Der Rosenkavalier

Act III, Opening – fig. 19

2nd Round:

1. Délibes ~ Coppélia

Act III, No. 7 – La Paix

2. Strauss ~ Arabella

Act I, 12 bars before fig. 158-11th bar of fig. 160

3. Strauss ~ Der Rosenkavalier

Act I, Introduction (Einleitung)

Act III, Opening – fig. 19

4. Wagner ~ Die Meistersinger von Nürnberg

Overture, letter C1 – 4 bars before letter E

5. Wagner ~ Tannhäuser

Overture bar 257 - scene I bar 16

6. Wagner – Die Walküre

Act II, Scene II

7. Adam/Horovitz ~ Giselle

Act II, No. 21

8. Weber ~ Der Freischütz

No. 13 – Viola Obligata

9. Mozart ~ Die Zauberflöte

Overture, b.27-53

10. Berg ~ Wozzeck

Act I, scene I, bar 51 (Hauptstimme) – bar 65

11. One further extract to be advised and sent separately

Coppélia - Act III
Viola

46

arco
p

Violin I and II staves with treble clefs and a key signature of one sharp (F#). The violin I staff contains a melodic line with eighth and sixteenth notes, some beamed together. The violin II staff contains a rhythmic accompaniment of eighth notes. The measure number 46 is in a box at the start.

div. *p* unis
p

Violin I and II staves. The violin I staff has a melodic line with slurs. The violin II staff has a rhythmic accompaniment. The measure number 48 is in a box at the start.

Violin I and II staves. The violin I staff has a melodic line with slurs. The violin II staff has a rhythmic accompaniment.

46a

Violin I and II staves. The violin I staff has a melodic line with slurs. The violin II staff has a rhythmic accompaniment. The measure number 46a is in a box at the start.

Violin I and II staves. The violin I staff has a melodic line with slurs. The violin II staff has a rhythmic accompaniment.

tr *pizz.* *ossia* arco

Violin I and II staves. The violin I staff has a melodic line with trills and slurs. The violin II staff has a rhythmic accompaniment. The measure number 60 is in a box at the start.

2. Strauss ~ Arabella
Act I, 12 bars before fig. 158-11th bar of fig. 160

Langsam (♩. ♩ des 3/4)

Solo-Bratsche
die übrigen

pizz. *arco* *f* *dim.* *pp* *fp*

Solo-Br.
die übr.

dim. *pp*

158

Solo-Br.
die übr.

sf *P* *cresc.* *sf*

Solo-Br.
die übr.

mf *P* *cresc.* *pp* *cresc.*

159

Solo-Br.
die übr.

f *P* *f* *P* *160 a tempo*

calando

Solo-Br.
die übr.

f *fp* *dim.* *pp* *p espr.*

acceler. *calando*

Solo-Br.
die übr.

tempo primo *f* *rifard.* *dim.*

Dritter Aufzug.

Einleitung und Pantomime.

Viola.

So schnell als möglich.
Vivace possibile.

pultweise geteilt

ff

1 Mit Dampfer. *pp*

2 *pp*

3 4 *mf* *dim.* - *p*

pizz.

dim. - *pp*

5 arco *pp* *p* *dim.* -

6 *pp*

mf *p* *p*

7 *p*

8 *mf* *fp*

9 *pp* *mf* *dim.* - *p*

4. Wagner ~ Die Meistersinger von Nürnberg
Overture, letter C1 – 4 bars before letter E

The image shows a musical score for Wagner's Overture to Die Meistersinger von Nürnberg, covering measures C1 through E. The score is written for a single melodic line in G major, 3/4 time. It begins with a *rall.* marking and a *mf* dynamic. A circled 'C' marks the start of the first measure. The tempo is marked 'Tempo I ma un poco più moderato.' and the starting dynamic is *p*. The score features various dynamics including *p dolce*, *f*, *dim.*, and *p dol.*, along with crescendos and decrescendos. There are several triplet markings (3) and trills (tr) throughout the piece. A circled 'D' is placed above the staff in the third measure, and a circled 'E' is placed above the staff in the fourth measure. The piece concludes with a *più p.* dynamic and a *più cresc.* marking.

5. Tannhäuser - overture + Act I Scene I
R. Wagner

Musical score for Tannhäuser Overture and Act I Scene I, measures 257-282. The score is written in G major (one sharp) and 3/8 time. It consists of eight staves of music. The first staff (measures 257-260) features a triplet of eighth notes and is marked *ff*. The second staff (measures 260-263) continues the rhythmic pattern. The third staff (measures 263-266) shows a change in the melodic line. The fourth staff (measures 266-269) maintains the intensity. The fifth staff (measures 269-272) includes a key signature change to G minor (two flats) and is marked *Molto vivace* and *ff*. The sixth staff (measures 272-276) features a complex rhythmic pattern with sixteenth notes and is marked *ff*. The seventh staff (measures 276-282) concludes the passage with a final cadence, marked *ff*.

Bratsche

329

Vorhang

ff *ff*

SZENE I

1

f *ff*

4

7

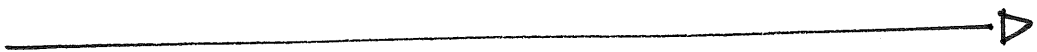
10

ff

13

ff

15



7. Giselle

Viola

No. 24a Grand Pas de deux

Andante
solo

Musical score for measures 1-3. The top staff is marked "Vla. solo" and "mf". The bottom staff is marked "p espr." and "sf". Handwritten annotations include "1", "3", and "3" above the top staff.

Musical score for measures 4-6. The top staff has a "4" above it. The bottom staff has a "tr" annotation. The tempo is marked "rall." and "Andante". Dynamics include "mf" and "pp".

Musical score for measures 7-10. The top staff has a "7" above it. The bottom staff has a "sim." annotation. Dynamics include "mf" and "pp".

Musical score for measures 11-13. The top staff has a "11" above it. Dynamics include "mf" and "pp".

Musical score for measures 14-17. The top staff has a "14" above it. The bottom staff has "p" and "pp" annotations. Handwritten annotations include "V2", "V3", and "V".

Musical score for measures 18-20. The top staff has a "18" and "V2" above it. The bottom staff has "pp (non tenuto)" annotation. Dynamics include "p", "mp", and "p".

Musical score for measures 21-23. The top staff has a "21" above it. Dynamics include "mf" and "p". Handwritten annotations include "V" and "V".

Viola

24

mf espr. *mp*

27

W2

p

30

33

rit..

X2 Poco meno mosso (in 8)

mf

36

p *p* *mp*

39

A tempo (in 4)

mp *mp* *mp*

V.S.

in 2 **Y2** Andantino

44

mf

pp

51

Z2 Poco meno

59

mf

p

mp

mp

p

p

rall.

tr

tr

A3 Più lento (in 4)

68

p

mf espr.

Animato movimento

(in 2)

76

f

battuto

82

leggero

88

cresc.

rall.

B3 *Meno mosso*

ff

ff

ff

≡

≡

8. Der Freischütz
C. Weber

No. 13. Romanze & Arie a. d. Op. „Der Freischütz.“

Andante. *Viola obligata.*



Recit. *Andte* *al piacere dolce* *dolce* *al piacere.*

Kettenhund! *du zernst mir?* *x piacere.*

Nach kommst du *dir?* *Allegro*

Thra *novi*

RIT



Viola obligata.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a dynamic marking of *f* and a *v* (accrescendo) marking. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a change in texture with more complex rhythmic figures and a *v* marking. The fourth staff includes a circled measure and a *v* marking. The fifth staff contains the lyrics "Houm-din, za - - - ge ruit," and is marked with a *v* and a *rit.* (ritardando) marking. The sixth staff features a *v* marking and the word "restez" written above the notes. The seventh staff continues the melodic development. The eighth staff has a *v* marking and a *rit.* marking. The ninth staff begins with a *ff* (fortissimo) dynamic and a *v* marking. The tenth staff concludes the piece with a *v* marking and a final cadence.

9. Mozart ~ Die Zauberflöte
Overture, b.27-53

Allegro. 10

START

16

31

37

43

50

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

p

f *sf*

sf *sf*

10. Berg - *Wozzeck* - Act I, scene 1, bar 51 - 65

Solo *in 4*

Die Übrig. div.

a tempo spicc. *H* *p* *nat.* *sempre H* *Etwas langsamer* *sehr frei (quasi Kadenz)* *nehmen Dämpfer*

sentimental *sehr frei* **55** *wieder im Takt*

60 *pizz.* *wieder ganz frei* *arco*

rit. *rit. frei* *Alle* *sehr ausdrucksvoll* *attacca* **65** *Rasche Achtel nimmt Dpf.* *in 3*