

BOSTON LYRIC OPERA

25-26 Principal Viola Audition

Solo:

Candidate's choice of 1st movement from the Bartok, Hindemith or Walton Viola Concerto (4-5 min)

Excerpts:

Britten: *Peter Grimes*

- Interlude IV: Passacaglia, 6 bars after Rehearsal [44] to Rehearsal [45]*

R. Strauss: *Ariadne auf Naxos*

- Viola 1, Vorspiel, Rehearsal [2] to the first bar of Rehearsal [5]

Ginastera: *Variaciones concertantes*

- Viola solo, Rehearsal [32] through Rehearsal [35]*

Mendelssohn: *A Midsummer Night's Dream*

- Bar 17 through downbeat of [D]

Mozart: *Le Nozze di Figaro*

- Overture, Beginning to bar 58

Puccini: *Tosca* (2)

- a. 2 bars before Rehearsal [33] to 11 bars after Rehearsal [34]
- b. Rehearsal [59] to 10 bars after Rehearsal [59]

Verdi: *Falstaff*

- Act 2, Part 1: Rehearsal [18] to Rehearsal [19]

Mozart: *Die Zauberflöte*

- Overture bar 27 through downbeat of bar 63

Britten: *Turn of the Screw* (2)

- a. Rehearsal [15] to 1 bar after Rehearsal [16]
- b. Beginning of 5/4 section to bar 9 after Rehearsal [47]

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PASSACAGLIA **Interlude IV**

44 *Andante moderato* ($\text{♩} = 56$ at the start) *sempre un poco rubato* **SOLO**

unis. pizz. *(1 SOLA)* *pp* *espr.* *pp espr.* *1 SOLA sul C*

(1 SOLA) *espr.* *pp* *più f e sonore*

(1 SOLA) *dim.* *pp* *cresc. molto f* *dim.*

45 *(animando)* *Fl.* *p* *9*

Ariadne auf Naxos.

von

Richard Strauss.

Neue Bearbeitung.

Vorspiel.

Viola I. ^{stes} Pult (1. ^{ster} Spieler)

Sehr lebhaft und heiter

f *mf* *mf* *dim. p*

p

poco calando 4 *1* *2. Spieler*

tempo primo (6. Seite) *pizz.*

mf

etwas mäßiger *dim.* *ff*

furoso, schneller *2* *ff* *f*

cresc. - - ff *4*

poco rit. *3* *3* *dim.*

etwas ruhiger beginnen *pizz.* *1* *poco tranquillo* *2*

V. Variazione drammatica per Viola

29 Largo ♩ = 52

I Sola

arco

30

p dolce vibrato

arco (unis.)

Le altre

p

mf

31

mf

pp

Vla. Sola

32

pp

mf liberamente

mf

6

6

33

f molto espressivo

34

agitato

3

poco rall.

accel.

rall.

molto

più f

3

7

Viole

7

a tempo
tr
35
mf
mp
36
tr
37
tr
P
38
pp
perd.

The musical score consists of three staves. The first staff is in bass clef and contains measures 35 and 36. Measure 35 begins with a trill (tr) and a dynamic marking of *mf*. Measure 36 continues with a trill and a dynamic marking of *mp*. The second staff is also in bass clef and contains measure 37, which starts with a trill and a dynamic marking of *P*. The third staff is in treble clef and contains measure 38, which begins with a dynamic marking of *pp* and ends with a *perd.* (perpetuo) marking. The key signature is one flat (B-flat major or D minor) and the time signature is 6/8. A bracket on the left side of the first staff spans measures 35 and 36.

Ein Sommernachtstraum.

VIOLA.

Felix Mendelssohn Bartholdy, Op. 61.

Scherzo.
Allegro vivace.

Nº 1. 16

A

cresc.

5 B

cresc.

f

V

f

p

f

2 3 4 5

f

f

p

pp

C

D

21

Die Hochzeit des Figaro.

Komische Oper in 4 Akten.

W. A. Mozart. Werk 492.

Ouverture.
Presto.

Viola.

pp

ff

p

ff

f p

f p

Verdi: Falstaff Act 2, Part 1: Rehearsal [18] to Rehearsal [19]

VERDI: FALSTAFF, ACT 2

18

ff

pp stacc. 3 9

Agitato

3 9

PIZZ. *f* *p* ARCO 3 9

pp molto stacc.

f *ff*

pp 3 *trium* 3 *trium* 3 *trium*

rall. PIZZ. *f* *p* ARCO *f* *f*

19

Ma è tardi.

Die Zauberflöte

Eine deutsche Oper in zwei Aufzügen

KV 620

Ouverture

Adagio

Wolfgang Amadeus Mozart

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. It consists of ten staves of music. The first staff (bars 27-30) is marked *Adagio* and features dynamics of *sf*, *p*, *sf*, *p*, *sf*, and *p*. The second staff (bars 31-35) continues the *Adagio* section with dynamics of *sf* and *p*. The third staff (bars 36-40) is marked *Allegro* and includes a first violin part (Viol. I) with a dynamic of *8* and a measure rest. The dynamics for this section are *p*, *sf*, *p*, *sf*, *p*, and *f*. The fourth staff (bars 41-45) continues the *Allegro* section with dynamics of *p*, *f*, and *p*. The fifth staff (bars 46-50) is marked *simile* and features dynamics of *f* and *sf*. The sixth staff (bars 51-55) continues the *Allegro* section with dynamics of *sf*, *sf*, and *sf*. The seventh staff (bars 56-60) is marked *simile* and features dynamics of *sf* and *sf*. The eighth staff (bars 61-65) continues the *Allegro* section with dynamics of *p* and *f*. The ninth staff (bars 66-70) is marked *Allegro* and features dynamics of *f* and *sf*. The score concludes with a downbeat on the final staff.

Britten: *Turn of the Screw* (2)

a. Rehearsal [15] to 1 bar after Rehearsal [16]

Handwritten musical score for rehearsal 15 to 16. The score consists of five staves. The first staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat major). The tempo is marked $\text{♩} = 60$. Rehearsal 15 is boxed. The second staff is a piano accompaniment, starting with a bass clef and a key signature of one flat. It includes a section marked (b) and features a V-shaped dynamic marking. The third staff is another piano accompaniment, starting with a treble clef and a key signature of one sharp (D major). It includes a V-shaped dynamic marking and a section marked (#). The fourth staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp. It includes a V-shaped dynamic marking and a section marked *rit.*. The fifth staff is a piano accompaniment, starting with a bass clef and a key signature of one sharp. It includes a V-shaped dynamic marking and a section marked *cresc.*. Rehearsal 16 is boxed. The score includes various musical notations such as slurs, ties, and dynamic markings.

