

**CANADIAN OPERA COMPANY
PRINCIPAL BASS AUDITION REPERTOIRE**

Monday, May 14, 2018

227 Front St. East Toronto, ON M5A 1E8

SOLO:

- Bach: one movement from the Cello Suites
- choice of 1st movement of the Bottesini or Koussevitzky concertos

EXCERPTS:

1. Strauss, R.: ROSENKAVALIER – Act III Opening
2. Verdi: OTELLO – Act IV, [U] - 7 after [X]
3. Mozart: LE NOZZE DI FIGARO – Overture, m.1-7; m.18-24; m.81-95
4. Verdi: IL TROVATORE – Act I, [14]-[15]
5. Verdi: DON CARLO – Act IV (5 Act version), Scene 1, [E] - 4 after [E]
6. Weber: EURYANTHE – Overture, pick-up to m.144-m.193; m.235-248
7. Puccini: GIANNI SCHICCHI – 9 before [34] - downbeat of [34]
8. Wagner: FLYING DUTCHMAN – Act I, No.2, *Allegro molto agitato* section
9. Wagner: DIE WALKÜRE – Act II,
 - a. 9 before [82] - 3 after [82]
 - b. 7 before [85] - 11 after [85]
 - c. 10 before [90] - 10 after [91]
10. ***Britten: PETER GRIMES – Act III, [11] - 17 after [17]
11. ***Britten: BILLY BUDD – Act I (2 Act version), 9 before [75] - 8 after [75]
12. ***Britten: TURN OF THE SCREW – Act II, [22] - 6 after [25]

***** The Britten excerpts are under copyright, and are available to audition candidates by email only.**

1. Strauss, R.: ROSENKAVALIER – Act III Opening

So schnell als möglich.
Vivace possibile

ff (mit Dämpfern)

2. Verdi: OTELLO – Act IV, [U] - 7 after [X]

POCO PIÙ MOSSO $\text{♩} = 80$
I SOLI CONTRABASSI A 4 CORDE - CON SORDINA
legato

4^a Corda

2^a C. TUTTI 1^a C.

un po' marcato

più marcato *f* *dim.* *morendo* **V** *ppp*

X *p*

VIOLONCI.
Un po' più marcato e cres.
staccate

BASSI *f* *cres.* *ff* *ff*

3^a C. 4^a C. 3^a C. 1^a C. 2^a C. 3^a C. 2^a C. 1^a C. 2^a C.

3. Mozart: LE NOZZE DI FIGARO – Overture

a) m.1-7

Presto

pp

5

b) m.18-24

18

p

22

c) m.81-95

81

f

83

93

4. Verdi: IL TROVATORE – Act I, [14]-[15]

ALL^o ASSAI AGITATO
UNITI

sempre pianissimo fino al più mosso

5. Verdi: DON CARLO – Act IV (5 Act version), Sc. 1, [E] - 4 after [E]

[E] ♩ = 56

mf *f*

6. Weber: EURYANTHE – Overture

a) pick-up to m.144 - m.193

144
Tempo I. assai moderato. $\text{♩} = 88.$

149

154

159

164

170

176

181

185

189
Tempo I.

The image shows a musical score for the bassoon part of the Euryanthe Overture by Carl Maria von Weber. The score covers measures 144 to 193. It begins at measure 144 with the tempo marking 'Tempo I. assai moderato' and a quarter note equal to 88 beats per minute. The key signature is one sharp (F#). The score is written in bass clef with a common time signature. Dynamics include *pp*, *mf*, *ff*, and *p*. There are various musical notations such as slurs, accents, and triplets. The score ends at measure 189 with the tempo marking 'Tempo I.' and a *ff* dynamic.

6. Weber: EURYANTHE – Overture cont'd

b) m.235-248

235

ff

Musical notation for measures 235-236. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation is in bass clef. Measure 235 starts with a forte (*ff*) dynamic. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes in measure 236.

237

Musical notation for measures 237-241. The notation continues in bass clef with eighth and sixteenth notes. Measure 241 ends with a double bar line.

242

Musical notation for measures 242-246. The notation continues in bass clef with eighth and sixteenth notes. Measure 246 ends with a double bar line.

247

Musical notation for measures 247-248. The notation continues in bass clef with eighth and sixteenth notes. Measure 248 ends with a double bar line.

7. Puccini: GIANNI SCHICCHI – 9 before [34] - downbeat of [34]

Andante mosso $\text{♩} = 92$

pp *cres.* **34** *pp*

8. Wagner: FLYING DUTCHMAN – Act I, N° 2, *Allegro molto agitato* section
play bracketed passages [A], [B], and [C]

arco 1 *Allegro molto agitato.* ($\text{♩} = \text{so.}$) **(A)**

f *f* *ff* *p* *f* *p* *f* *p* *mf* *f* *pizz.* 17

(B) *f* *p* *f* *p* *mf* *f* *p*

f *p* *f* *p* *f* *dim.* *p* *più p* *a tempo*

f *p* *f* *p* *f* *dim.* *p* *più p* *a tempo*

(C) *f* *a tempo* *f*

9. Wagner: DIE WALKÜRE – Act II

a) 9 before [82] - 3 after [82]

(Poco animato)

f *ff* *accel.*

più f *ff*

82 *Molto animato.*

ff *p* *ff*

b) 7 before [85] - 11 after [85]

(Molto animato)

f

sempre ff

85

ff *f* *ff*

ff

9. Wagner: DIE WALKÜRE – Act II cont'd

c) 10 before [90] - 10 after [91]

The musical score consists of five staves of music in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The score includes various performance instructions and dynamic markings:

- Staff 1:** Starts with *con (Animato)* and *Sord.* (Sordina). The music begins with a *p* (piano) dynamic.
- Staff 2:** Continues the melodic line with *p* dynamics and includes triplet markings.
- Staff 3:** Features a *cresc.* (crescendo) leading to a *f* (forte) dynamic. A *90°* (90-degree turn) is indicated, and the instruction *senza Sord.* (without Sordina) is given.
- Staff 4:** Marked *Più lento.* (More slowly) starting at measure 7. It includes *pizz.* (pizzicato) markings and a *pp* (pianissimo) dynamic. Measure 91 is marked with *arco* (arco) and *p* dynamic.
- Staff 5:** Continues with *cresc.* leading to *molto cresc.* (molto crescendo). It includes *Animato.* (Animato) and ends with a *f* (forte) dynamic.