

THE ATLANTA OPERA ORCHESTRA

BASSOON AUDITION BOOK

In addition to these excerpts, please prepare Mozart Bassoon
Concerto 1st movement: bars 35-97

The Atlanta Opera Orchestra
Principal Bassoon Repertoire

Mozart Bassoon Concerto 1st movement: bars 35-97

Excerpts:

Bizet *Carmen*
Entr'acte

Donizetti *L'Elisir d'amore*
"Una furtive lagrima"

Mozart *Le nozze di Figaro*
Sinfonia (bars 1-24 and bars 101-123)

Rossini *Barbiere di Siviglia*
"Largo al factotum"

Verdi *Otello*
Act I excerpt and Act II excerpt

Verdi *Aida*
Act III, No. 6

R. Strauss *Salome*
Tanz and 6 before 141 to 4th bar of 143

Verdi *I Vespri Siciliani*
Sinfonia

1. Bizet

Carmen: Entr'acte

Allegro moderato ♩ = 108

Musical score for Bizet's *Carmen: Entr'acte*. The score is written in bass clef with a 2/4 time signature. It consists of five staves of music. The first staff begins with a dynamic marking of *f* and a tempo marking of *Allegro moderato* with a quarter note equal to 108 beats per minute. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *dim.* and *pp*. The fifth staff has a dynamic marking of *pp*. There are several measures with a circled '1' above them, indicating a first ending. The score includes various musical notations such as slurs, accents, and dynamic markings.

2. Donizetti

L'Elisir d'amore: "Una furtiva lagrima"

Musical score for Donizetti's *L'Elisir d'amore: "Una furtiva lagrima"*. The score is written in bass clef with a 6/8 time signature. It consists of two staves of music. The first staff has a tempo marking of ♩ = 88-96 and a dynamic marking of *p*. The second staff has dynamic markings of *cresc.* and *calando*. The score includes various musical notations such as slurs, accents, and dynamic markings. A box labeled "L'ELISIR" is present in the top left corner.

3a. Mozart

Nozze di Figaro: Sinfonia (bars 1-24)

Presto $\text{♩} = 144 - 160$

pp

6

1

1

f

13

p

20

3b. Mozart

Nozze di Figaro: Sinfonia (bars 101-123)

101

106

113

120

f

4. Rossini Barbiere di Siviglia: "Largo al factotum"

BARBER

$\text{♩} = 144-162$

p

5 a. Verdi Otello: Act I

$\text{♩} = 152$

p

f

mf

5 b. Verdi Otello: Act II

$\text{♩} = 112$

f

6. Verdi

Aida: Act III, No. 6

$\text{♩} = 63-69$
AND.^{te} assai SOST.^{to}.

ppp
con espressione

First musical staff with a dynamic marking of *ppp* and the instruction *con espressione*. It features a melodic line with a large slur and a fermata at the end.

Second musical staff continuing the melodic line with slurs and a fermata.

Third musical staff continuing the melodic line with slurs and a fermata.

pp
Fourth musical staff with a dynamic marking of *pp* and a fermata at the end.

Fifth musical staff, the final line on the page, with a fermata at the end.

7 a. Strauss

Salome: Tanz

$\text{♩} = 126-138$
espress.

pp *espress.* *f* *ritard.* *dim. p*

7b. Strauss

Salome: (6 before 141 to 4th of 143)

$\text{♩} = 112$

bedeutend langsamer ($\frac{4}{4}$), aber immer noch sehr bewegt.

mit äusserster

fff *Leidenschaft.* *fff* *ff* *(d=63)* *acc.* *ff* *wieder frühere Zeitmass.*

8. Verdi

I Vespi Siciliani: Sinfonia

A $\text{♩} = 52$

dolce.

B $\text{♩} \text{ } \text{♩}$

mf

dim.