

Section Bass

2018 Audition Repertoire

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1. Humperdinck, E. HÄNSEL UND GRETEL – Overture

$\text{♩} = 92$ arco

p *f* *M*

2. Britten, B. PETER GRIMES – Act 3

$\text{♩} = 69$ (11) arco

ff *espress.* *dim.* *(p)*

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3a. Mozart, W. A. NOZZE DI FIGARO – Overture.

Presto

6

16 Tutti Bassi

22

30 Tutti Bassi

42

57

1-6 2 3 4 5 6

pp *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *ff*

3b. Mozart, W. A. NOZZE DI FIGARO – Act 1. No. 7 Trio

Allegro assai

193

202

207

212

cresc. p sfp cresc. p

cresc. f

p pp

4. Verdi, G. FALSTAFF – Act 3, Parte 1. Beginning

Allegro agitato

pp molto stacc.

p

poco cresc.

cresc.

sempre cresc.

3

5. Verdi, G. OTELLO – Act 4

POCO PIÙ MOSSO
I SOLI CONTRABASSI A 4 CORDE - CON SORDINA

U *legato* *un po' marcato* *2^a C.* *TUTTI* *1^a C.*

4^a Corda *3^a C.*

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

X *p*

Un po' più marcato e cres. *staccate* *f* *3^a C.* *4^a C.* *3^a C.* *2^a C.* *1^a C.* *ff* **3** **LEVARE LE SORDINE**

6. Verdi, G.

RIGOLETTO – Act 1, Scene 1

VIVACE

ppp sottovoce

poco

a poco.....*stesso*.....

sempre.....*stesso*.....*sempre sino al*.....

The musical score consists of six staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked **VIVACE**. The first staff begins with the dynamic marking *ppp sottovoce*. The second staff has a *poco* marking. The third staff has a *poco* marking followed by a dotted line. The fourth staff has a *a poco* marking followed by a dotted line and then *stesso*. The fifth staff has *sempre* followed by a dotted line, *stesso* followed by a dotted line, and *sempre sino al* followed by a dotted line. The sixth staff begins with a *p* dynamic marking. The music features various melodic lines with slurs, accents, and dynamic markings such as *ppp*, *poco*, *a poco*, *stesso*, *sempre*, and *p*.

7a. Wagner, R.

DIE WALKÜRE – Act 1, Scene 1, Reh. #16

16 *Lento.*
espr.
p
p
pizz.
17 *dol. con espr.*
pp
f
18 *p*
dolce *perdendosi* *pp*
Lento.
pp *pp* *p*

Weh-walt hless ich mich selbst Hunding will ich er-warten.

7b. Wagner, R.

DIE WALKÜRE – Act 2, Vorspiel, Reh. #3

J. = 100
ff
ff
ff
ff
Listesso tempo.

SCENE III.
Moderato

$\text{♩} = 76$

p dolce


ben tenuto


p *p* *p*


poco cresc. *f* *dim.*

(più mosso)

The musical score is written in bass clef and consists of eight staves. The key signature has one sharp (F#). The tempo marking is (più mosso). The score includes various dynamics and performance markings:

- Staff 1: *marc.*, *f*, circled measure 86, *marc.*, *f*, *marc.*, *f*
- Staff 2: circled measure 87, *marc.*, *f*
- Staff 3: *più f*, circled measure 88, *f*
- Staff 4: *f*, *ff*, circled measure 89, *f*
- Staff 5: *f*, *ff*, *marc.*, *ff*
- Staff 6: *marc.*, *f*, *ff*, circled measure 90, *ff*
- Staff 7: *ff*, *con tutta la forza*
- Staff 8: *f*

102 *ziemlich schnell*
allegro assai

103 *mf* *f*

104 *p* *cresc.* *f*

105 *p* *cresc.* *f*

106 *ff* *f* *ff*

107 *ff* *p*

108 *sf* *ff* *dim.* *p*

sehr fließend im Zeitmaß
molto scioltamente

9b. Strauss, R.

DER ROSENKAVALIER – Act 2, Reh. #154

Sehr lebhaft $\text{♩} = \text{♩ des } \text{♩}$
 154 *Allegro molto* $\text{♩} = 66$

p *pp*

155 *mf* *p* *cresc.*

mf *dim.* *p* *dim.* *pp*

156 *p*

10. Strauss, R.

SALOME – Reh. #140

bedeutend langsamer (3/4), aber immer

ff *(hervortretend)*

noch sehr bewegt *mit äusserster Leidenschaft*

141 *sfz* *ff*

142 *ff*

11. Beethoven, L. FIDELIO – Act 2, No. 14 Quartet

$\text{♩} = 92$

f *sempre più f*

f *ff*

fp *fp*

fp *cresc.* *f* *sf* *sf*

cresc. *fp*

12. Beethoven, L. SYMPHONY NO. 9 – Recitative

Presto $\text{♩} = 66$
 4 Fag. I

f Selon le caractère d'un Recitativ mais, in tempo.

12 *dimin.* *p* *f*

25 **OMIT**
 Allegro ma non troppo $\text{♩} = 88$
 1-8 2 3 4
pp

34 5 6 7 8 **Tempo I**
f ff

43 *dimin.* ritard. poco adagio Vivace **Tempo I**
f

59 Adagio cantabile **Tempo I**
dimin. *p*

69 *cresc.* *ff* 1

77 **Allegro assai** $\text{♩} = 80$ **Tempo I**
 3 *f f*

87 *sf*