

**Scottish Opera**  
**Section Principal Bassoon**  
**Auditions 2024**

**1st round: Digital Submission (screened audio-visual recording)**

- |              |  |
|--------------|--|
| 1. Donizetti | L'elisir d'amore, Act 2 'Una furtive lagrima' (two excerpts) |
| 2. Mozart    | The Marriage of Figaro, Overture (two excerpts)              |
| 3. Wagner    | Die Walküre, Act 3   |

**2nd Round: in-person audition**

Set Piece

Saint-Saëns Bassoon Sonata, 1<sup>st</sup> and 2<sup>nd</sup> Movements

Excerpts

- |                 |   |
|-----------------|---|
| 1. Rossini      | The Barber of Seville (two excerpts)    |
| 2. Shostakovich | Symphony No.9, 4 <sup>th</sup> Movement |
| 3. Stravinsky   | The Rake's Progress, 'No word from Tom' |
| 4. Verdi        | La traviata, Act 1                      |
| 5. Wagner       | Parsifal, Prelude                       |

**3rd Round – in-person ensemble audition**

- |           |  |
|-----------|--|
| 1. Dvorak | Wind Serenade<br>- 2 <sup>nd</sup> Movement, Minuetto – start of movement to end of Trio<br>- 4 <sup>th</sup> Movement, Fig. D to Fig. I |
| 2. Mozart | Wind Serenade in C k.388<br>- 4 <sup>th</sup> Movement extract   |

# TWO EXCERPTS

80 FAGOTTO 1.<sup>o</sup> e 2.<sup>o</sup>

ROMANZA

L'ELISIR D'AMORE

G. DONIZETTI

N.<sup>o</sup> 11

① START  
LARGHETTO

FAGOTTO 1.<sup>o</sup>

FAGOTTO 2.<sup>o</sup>

*p Solo*

*cres. calando*

**67** STOP

**4**

**2** START

*p*

**1**

**68**

*fp*

**4** i miei sospir

Wolfgang Amadeus Mozart  
The Marriage of Figaro: Overture

Fagott I/II

**Presto**  
*a 2*  
*pp*

6

156  
*p*

163  
*f* 1 2 3 4 5 6 **D**

# WAGNER - WALKÜRE ACT 3

Schnell und heftig  
Quick and violently

*ff* *p*

*f* *dim.*

*p* *3* *♯3* *(♩ = 160)* *p* *cresc.* *cresc.*

*f* *piüf*

ROSSINI - BARBER OF SEVILLE  
(TWO EXCERPTS)



Shostakovich 9  
IV+V

Largo  $\text{♩} = 84$

Cadenza

I. Solo

$\text{♩} = \text{♩}$  *sempre*

*f espress.*

Viola

*f*

*mf dim.*

*p*

*p*

*f*

*p cresc.*

*f*

*morendo*

*p*

(V)

Allegretto  $\text{♩} = 100$

*pp*

*pp*

*p*

$\text{♩} = 126$

I.

*mf*

*p*

*f sub.*

II.

*3*

I.

*pp*

*3*

II.

# THE RAKE'S PROGRESS

## ACT 1, SCENE 3

'No word from Tom'

Fagotto 1

### Aria

12

183  $\text{♩} = 112 - 108$  ANNE Solo  
qui et-ly dolce (lamentevole)

184

185

186

187 Solo come sopra

188 Poco rubato

189 molto molto meno  $\text{♩} = 58$

# VERDI - LA TRAVIATA

*Allegro vivo*

*pp*

*cresc.*

*poco a poco*

*f*

This musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of eighth and sixteenth notes, with a *pp* (pianissimo) dynamic marking. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces a more complex rhythmic structure with eighth and sixteenth notes, marked with *cresc.* (crescendo). The fourth staff features a series of eighth and sixteenth notes, marked with *poco a poco* (gradually). The fifth staff continues the melodic line with eighth and sixteenth notes. The sixth staff features a series of eighth and sixteenth notes, marked with *f* (forte).



# 11. Parsifal.

Vorspiel.- Prelude.- Introduction.

Sehr langsam.

Lento molto.

(♩ = 52) *p* *cresc. ff* *dim.* *p* *più p* *pp* *p*

*dim.* *sf* *più p*

# DUORAK - WIND SERENADE

## MENUETTO.

Tempo di Menuetto.

## II.

*p* *cresc.*  
*p*  
*cresc.* *poco ritard.* *p*  
*mp cresc.* *f*  
*dim.* *p* *dim.* *pp*  
*mf* *f* *mf*  
*p* *cresc.* *fp* *p dim.* *attacca*

## TRIO.

Presto.

*pp* *p* *cresc.* *f*  
*dim.* *p* *p*  
*E* *pp* *mf* *fz*

# Fagott I.

3

*pdim.* *pp* **F** *cresc.* *cre - - scen - - do* **1 G** **14 H** *ff* *p* *mf* *cresc.* *ff* **I** *f* *p* *dim.* **3** *pp* *ppdim.* *ppp* **1** **Tempo di Menuetto.** *p* **STOP**

FIG D → FIG I

FINALE.  
Allegro molto.

IV.

*f*

*dim.* *p* *p*

*A* *p* *fp* *fp*

*fp*

*1 B 15* *p* *pp*

*3 C* *p*

*cresc.* *f* *f*

*D* *p*

8075

START

## Fagott I.

*mf poco a poco cre... scen*

*do ff*

**E** *f dim. p p dim. sempre più p*

*pp*

*pp*

*pp*

**F 10** *pp mp cre scen do*

*Meno mosso.*

*f fp pp pp*

*pp*

*pp*

*in tempo molto tranquillo*

*ritard. 1 G #2 2*

*pp*

*pp*

*cresc.*

*f cresc. ff pp*

**H** *cresc.*

# Fagott I.

7



MOZART : SERENADE IN C K. 388

4th MOVEMENT, b. 113 → b. 215

Handwritten musical score for the 4th movement of Mozart's Serenade in C, K. 388, measures 113 to 215. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a bracketed section labeled "START" at measure 113, marked *fp* (fortissimo piano). The first staff contains measures 113-117, with a first ending bracketed at measure 117. The second staff contains measures 118-122, marked *mf* (mezzo-forte) and *fp*. The third staff contains measures 123-127, marked *p* (piano). The fourth staff contains measures 128-132, marked *p*. The fifth staff contains measures 133-137, marked *p*. The sixth staff contains measures 138-142, marked *p*. The seventh staff contains measures 143-147, marked *pp* (pianissimo). The eighth staff contains measures 148-152, marked *mf* and *pp*. The ninth staff contains measures 153-157, marked *mf* and *pp*. The tenth staff contains measures 158-162, marked *mf* and *fp*. The eleventh staff contains measures 163-167, marked *mf* and *fp*. The twelfth staff contains measures 168-172, marked *mf* and *fp*. The thirteenth staff contains measures 173-177, marked *mf* and *fp*. The fourteenth staff contains measures 178-182, marked *mf* and *fp*. The fifteenth staff contains measures 183-187, marked *mf* and *fp*. The sixteenth staff contains measures 188-192, marked *mf* and *fp*. The seventeenth staff contains measures 193-197, marked *mf* and *fp*. The eighteenth staff contains measures 198-202, marked *mf* and *fp*. The nineteenth staff contains measures 203-207, marked *mf* and *fp*. The twentieth staff contains measures 208-212, marked *mf* and *fp*. The score ends with a bracketed section at measure 215, marked *fp*.