

THE SANTA FE OPERA

Principal Bass Audition Repertoire

August 15 & 16, 2022

Solo Piece:

J. S. Bach One movement from any Bach Cello Suite. Transpositions are acceptable.

Excerpts:

J. Adams	<i>Dr. Atomic</i>	Act I, Scene 3: pickups to bar 861 to bar 882
B. Britten	<i>Billy Budd</i>	Act I, Scene 2: 8 before [75] to downbeat of 3 before [76]
	<i>Peter Grimes</i>	Act III, Scene 1: [11] to 1 after [12]
G. Handel	<i>Alcina</i>	No. 8: Beginning through bar 20 (1st ending, no repeat)
W. A. Mozart	<i>Die Zauberflöte</i>	Overture, bars 33-53
	<i>Le Nozze de Figaro</i>	Act. I, No. 7, Trio: bar 193 to 221
G. Puccini	<i>Madama Butterfly</i>	Act I: 8 before [2] to 10 after [2] (lower line) Act II: 2 after [69] to 7 after [69] (lower line)
R. Strauss	<i>Der Rosenkavalier</i>	Act II: [154] to 4 after [156]
	<i>Salome</i>	Scene 3: 6 before [141] to 10 after [143]
G. Verdi	<i>Falstaff</i>	Act III, Parte 1: Beginning to 7 after [4]
	<i>La traviata</i>	Act I, No. 2: 16 before [14] to 1 after [14]
	<i>Otello</i>	Act IV: [U] to 7 after [X] (tutti bass soli) (<i>no mute</i>)
	<i>Rigoletto</i>	Act I, No. 2: Vivace to Più mosso Act I, No. 3: Complete number-top line (<i>con sordino</i>)
R. Wagner	<i>Tristan und Isolde</i>	Act I, Scene 1: 6 before letter [D] to 3 before letter [E]

Chamber Music:

A. Dvořák *Quintet in G major, Opus 77* Movement I

Possible sight-reading

The Santa Fe Opera will only provide Handel - Alcina, Britten - Billy Budd, Peter Grimes & Adams - Dr. Atomic. Candidate is responsible for obtaining all other excerpts.

Adams: Dr. Atomic, Act 1, Scene 3

(♩ = 58)

857 Solo *mp* gli Altri, unis. *mp* Solo **Z6** light, flautando bowing *mp* sim. *p*

862 (Solo) *mp*

866 (Solo) *mp* sempre flautando e leggero

870 (Solo) *mp* **A7**

875 (Solo) *pp*

881 (Solo) **B7** *p* *p* *p* *p* unis. *p*

882-887 6 *p* *p*

888-893 6 **Tutti div.a3** *p* *p*

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Britten, Billy Budd, Act 1, Scene 2

73 **Quick** 12

(Brass.) *ff* *f* *f*

74 **Slow as before**

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

1 2 3 4 5 6 7 8

f *ppp*

pp (express & smooth) *cresc. little by little*

75 *cresc.* *ff espress.*

76 *p*

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Britten, Peter Grimes, Act 3, Scene 1t

(Vivace $\text{♩} = 152$)

5 (pizz.) arco

dim. dspr. (f)

(P)

12 Lento ($\text{♩} = 66$)

(pp) morendo 23 cl.

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8. Aria

Andante

The musical score is written for a double bass in bass clef with a common time signature. It begins with a dynamic marking of *f* (forte) and a tempo marking of *Andante*. The first staff contains measures 1 through 3, ending with a *p* (piano) marking. The second staff starts at measure 4. The third staff starts at measure 7. The fourth staff starts at measure 10 and includes a first ending bracket labeled "1." above it. The fifth staff starts at measure 13 and includes a *p* marking. The sixth staff starts at measure 17 and ends with a double bar line and repeat dots. The seventh staff starts at measure 21 and includes a second ending bracket labeled "2." above it, concluding with a double bar line and repeat dots.