

Detroit Opera

Second Bassoon Audition September 16, 2026

I. SOLO

Mozart

Bassoon Concerto: First movement-exposition

II. EXCERPTS

(All excerpts 2nd bassoon unless otherwise indicated.)

1. Donizetti

L'elisir d'amore

Bassoon 1: Act 2, No. 11, Beginning to #67

2. Ravel

Bolero

Bassoon 1: Solo #2 to #3

3. Verdi

Aida

Bassoon 1: Act 3, No.6, 1mm after N to 4mm before O
(play top line)

4. Bizet

Carmen

Entr'acte; Beginning to downbeat of mm8 after #1

5. Britten

Peter Grimes

Prologue: Beginning for 5 measures

6. Mozart

Le nozze di Figaro

Overture: Mm139 through mm171

7. Smetana

The Bartered Bride

A- Overture: Beginning for 8 measures

B- Overture: Mm 170- to downbeat of mm176

****continued****

8. Strauss *Salome*
 6mm before #141 through #142
9. Tchaikovsky *Symphony No. 6*
 Movement III: Mm82 to mm87
10. Tchaikovsky *The Nutcracker*
 Act 2: Scene 3; La Mère Gigogne et les polichinelles
 Pickup to #43 to #45
11. Verdi *I Vespri Siciliani*
 Overture: Beginning to Letter A
12. Wagner *Tannhäuser (Dresden edition)*
 Overture: Beginning through mm16

III. SIGHT READING

1. Donizetti: L'elisir d'amore- Bassoon 1: Act 2, No. 11, Beginning to #67

FAGOTTO 1.^o e 2.^o

ROMANZA

L'ELISIR D'AMORE

G. DONIZETTI

N.^o 11

LARGHETTO

FAGOTTO 1.^o

FAGOTTO 2.^o

P Solo

cres. calando

67

4

BOLERO

2. Ravel: Bolero- Bassoon 1: Solo #2 to #3

MAURICE RAVEL

BASSONS I

Tempo di Bolero
moderato assai **1**

20 14

Clar. 1

2

Solo mp

3

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3. Verdi: Aida- Bassoon 1: Act 3, No.6, 1mm after N to 4mm before O (play top line)

BASSOON I-II

N $\text{♩} = 76$
AND.º assai *SOST.º*

Vater Er - bormen
- tà pie - - tà

1 *ppp* *con espressione*

pp *pp*

4 **5** **DALL'º GIUSTO** $\text{♩} = 100$

4. Bizet: Carmen- Entr'acte; Beginning to downbeat of mm8 after #1

ENTR'ACTE.

All.^o mod.^{to} a 2.

f *p* *f*

dim. *pp*

5. Britten: Peter Grimes- Prologue: Beginning for 5 measures

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PETER GRIMES

Bassoon 2

Prologue

BENJAMIN BRITTEN
Op 33

Moderato ma energico ♩ = 100

f *stacc* *cresc*

4 *ff* 6

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6. Mozart: Le nozze di Figaro- Overture: Mm139 through mm171

134

3

pp

141

146

1

1

f

154

160

1-6

2

f

166

3

4

5

6

9. Tchaikovsky: Symphony No. 6- Movement III: Mm82 to mm87

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

FAGOTT II

The image shows a musical score for the second Bassoon (Fagott II) in Tchaikovsky's Symphony No. 6, Movement III. The score is written in bass clef with a key signature of two sharps (F# and C#).
Measures 82-87 are grouped by a large bracket on the left. The first system (measures 82-85) is in 4/8 time and features a melodic line starting with a half note G2, followed by eighth notes. The dynamics are marked *pp un poco* and *cresc.*.
A double bar line separates this from the second system (measures 86-87). The second system is in 4/4 time and begins with a half note G2. The dynamics are marked *mf* and *f*.

11. Verdi: I Vespri Siciliani- Overture: Beginning to Letter A

GIUSEPPE VERDI

1

I VESPRI SICILIANI

SINFONIA

FAGOTTO II.

The musical score for Fagotto II is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Largo'. The score begins with a rest followed by a fermata. The first measure is a whole note with a dynamic marking of *p*. The second measure is a quarter note, followed by a quarter rest, and then a quarter note. The third measure contains a half note, a quarter note, and a quarter note. The fourth measure is a half note with a dynamic marking of *p*. The fifth measure is a quarter note, followed by a quarter note, and then a quarter note. The sixth measure is a quarter note, followed by a quarter note, and then a quarter note. The seventh measure is a quarter note, followed by a quarter note, and then a quarter note. The eighth measure is a quarter note, followed by a quarter note, and then a quarter note. The ninth measure is a quarter note, followed by a quarter note, and then a quarter note. The tenth measure is a quarter note, followed by a quarter note, and then a quarter note. The eleventh measure is a quarter note, followed by a quarter note, and then a quarter note. The twelfth measure is a quarter note, followed by a quarter note, and then a quarter note. The thirteenth measure is a quarter note, followed by a quarter note, and then a quarter note. The fourteenth measure is a quarter note, followed by a quarter note, and then a quarter note. The fifteenth measure is a quarter note, followed by a quarter note, and then a quarter note. The sixteenth measure is a quarter note, followed by a quarter note, and then a quarter note. The seventeenth measure is a quarter note, followed by a quarter note, and then a quarter note. The eighteenth measure is a quarter note, followed by a quarter note, and then a quarter note. The nineteenth measure is a quarter note, followed by a quarter note, and then a quarter note. The twentieth measure is a quarter note, followed by a quarter note, and then a quarter note. The score concludes with a double bar line and a repeat sign. The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 8/8. The tempo is marked 'A' and the dynamic marking is *p*.

12. Wagner: Tannhäuser (Dresden edition)- Overture: Beginning through mm16

Tannhäuser und der Sängerkrieg auf Wartburg.
OUVERTURE.

Fagott II.

Richard Wagner.

Andante maestoso. (♩ = 50.)

p tenuto molto

p