

Audition Repertoire for Principal Bassoon

(A) SOLO REPERTOIRE (Without piano accompaniment)

- 1) MOZART Bassoon Concerto in B-Flat Major, K.191
1st Movement with cadenza

(B) ORCHESTRAL EXCERPTS

(1st Bassoon part unless stated otherwise)

- 1) BEETHOVEN Symphony No.4 in B-flat major, Op.60
IV. Allegro ma non troppo
- bar 184 – bar 187
- bar 300 – bar 302
- last 6 bars
- 2) MOZART Overture to The Marriage of Figaro (Presto)
- bar 1 – bar 24
- bar 101 – bar 123
- bar 139 – bar 171
- 3) RAVEL Bolero
- Bassoon solo
- 4) RAVEL Piano Concerto in G
I. Meno vivo
- 9 bars of figure [9]
III. Presto (1st & 2nd Bassoon)
- from 5th bar of figure [14] – 1st bar of figure [15]
- 5) RIMSKY-KORSAKOV Scheherazade, Op.35
II. Andantino
- Bassoon solo from beginning – letter [A]
II. Moderato assai
- Bassoon solo from letter [L] – [M]
- 6) SHOSTAKOVICH Symphony No.9 in E-flat major, Op.70
IV. Largo
- whole movement
V. Allegretto
- beginning – letter [A]
- 7) SMETANA Overture to The Bartered Bride (Vivacissimo)
- first 8 bars
- Bassoon solo from 17th – 39th bar of letter [B]
- 8) STRAVINSKY Pulcinella Suite (Revised 1949 Version)
I. Overture: Allegro moderato
- figure [1] – [3]
III. Scherzino: Allegro
- pickup to figure [38] – [39]
- from 1 bar before figure [52] – the end (poco a poco accel.)
V. Toccata: Allegro
- from 1 bar before figure [69] – [71]
VI. Gavotta: Variation 2: Allegro piu tosto moderato
- whole movement (observe all repeats)

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- 9) STRAVINSKY The Rite of Spring
Part I: Adoration of the Earth
- first 15 bars (Lento tempo rubato)
- Bassoon solo, 4 bars of figure [12] (Piu mosso)
- 10) TCHAIKOVSKY Symphony No.4 in F minor, Op.36
I. Andante sostenuto (Moderato con anima)
- pickup to bar 36 – bar 45
- pickup to bar 105 – bar 114
- bar 204 – bar 234
- bar 294 – bar 299 (Moderato assai, quasi Andante)
II. Andantino in modo di canzone
- from bar 274 – the end
- 11) TCHAIKOVSKY Symphony No. 6 in B Minor, Op.74
I. Adagio
- bar 1 – bar 12
IV. Adagio Lamentoso
- bar 4 – bar 36
- 12) MOZART Symphony No. 41 in C major, K.551
I. Allegro vivace
- bar 62 – bar 71
- bar 105 – downbeat of bar 111
- bar 131 – bar 133
- 3rd beat of bar 184 – downbeat of bar 189
- bar 216 – bar 219
- bar 249 – bar 253
- bar 260 – bar 263
- bar 297 – downbeat of bar 299
IV. Finale: Molto Allegro
- bar 87 – bar 94
- bar 154 – bar 172 (ignore the repeat signs between bars 157-158)
- bar 387 – bar 390
- bar 396 – bar 397

(Updated May 2022 by the Bassoon Section)

Orchestral Excerpts

Beethoven — Symphony No. 4

8

(Allegro ma non troppo)

Fagotto 1

184 Solo
p dolce

192 **E**

204 *p* *f* *ff* 8

223 *p* *p* *f*

237 **F** *ff* *sf* *sf* *sf* *sf* *sf*

252 *ff sf sf sf sf* *p cresc.* *ff* 6 1

270 **G** *p* 1 9

288 Viol. I *f sf sf sf pp* Solo

301 *ff* *ff*

313 *sf p p pp p* 5

329 **H** *cresc.* *ff* *ff* 1 3

348 *pp* *ff*

Wolfgang Amadeus Mozart
The Marriage of Figaro: Overture

Fagott I/II

This musical score is for the Fagott I/II part of the Overture to 'The Marriage of Figaro' by Wolfgang Amadeus Mozart. The score is written in bass clef with a key signature of one sharp (F#). It begins with a 'Presto' tempo marking and a dynamic of 'pp' (pianissimo). The score is divided into measures, with measure numbers 6, 16, 23, 34, 44, 53, 76, 87, 97, 109, 119, and 129 indicated. The music features various dynamics including 'pp', 'p' (piano), 'f' (forte), and 'ff' (fortissimo). There are several first endings marked with '1' and a second ending marked with '2'. A 'Fag. I Solo' section begins at measure 97. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 'a 2', '1', '3', '4', '5', '6', '7'). The piece concludes with a final measure marked with a '3'.

Presto
pp

6

16

23

34

44

53

76

87

97

109

119

129

Fag. I Solo

A 7

B 1

C

Fagott I/II

139 *pp*

145 1 1 *ff*

156 *p*

163 1 2 3 4 5 6 *f* 8 *fp*

181 *fp* *fp* *fp* *fp* *fp* *f* 1 1

192 1 a 2 *f* *f*

203 E 1 3 *p* *p* Fag. I Solo

216 8 Solo

233 3 *pp* a 2 *cre*

246 F *scen* *do* *f*

256 a 2

265

275 a 2 a 2

283 1 2 3 4 5 6

M. RAVEL: Bolero

m. 41-57

Bassoon

Solo

mp

CONCERTO EN SOL

pour piano et orchestre

FAGOTTI

MAURICE RAVEL

(Meno vivo)

I

9 FAGOTTI

Solo

mf vibrato

mp

10 Tempo 1°

mf

ff

8

(Presto)

III

14 FAGOTTI

f

3

p

15

mf

p

Fagotto I.

Andantino.

dolce espressivo

Lento. Recit.

Soln.

Viol. Solo *And. capriccioso, quasi recitando*

A a tempo

717, 15511

מן

Recit. Moderato assai.

lento

115147.

lunga p. orene.

poco ril.

tempo

4320

2534

6744.

WORTH TIT

tema

f *ento*

Large

~~SECRET~~

rit. molto

M. Tempo Allegro molto ed animato.

Solut

7

7

5

9

10

1.

Sinfonie Nr.9

Fagotto I

Dmitri Schostakowitsch, op. 70

Fagotto I

IV

Largo
Tuba 3 Trb., Tuba Cadenza Solo
f espress. *p*

(10) *f* *mf dim.* *p* Trb., Tuba 3 Trb., Tuba

22 **Cad.** *p* *f* *p cresc.* *f* *p* *attacca*

23 *morendo* *p* *pp* *pp* *attacca*

V

Allegretto

9 *p* *pp* *attacca*

19 *p* *pp* *attacca*

57 **FL I**

Bedrich Smetana
The Bartered Bride Overture

Fagotto I.

Vivacissimo.

ff *sf non legato*

81 Viol. I. 82 Corni. *p* *cre - scen - do* 83

Solo 13

1 6

PULCINELLA SUITE

(Revised 1949 Version)

Bassoon 1

1. Sinfonia
(Ouverture)

IGOR STRAVINSKY

Allegro moderato, $\text{♩} = 80$

1 Solo *tr*

2 *Soli* *tr*

3 *p subito* *f*

4 *p* *tr*

6 *mf* *f*

7 *mf*

3a. Scherzino

(Allegro)

38 Solo

39 tr

40 6

41 (Meno mosso) $\text{♩} = 96$ *f*

42 C) Andantino $\text{♩} = 1$ 6

43 5 44 6 45 6 46 4 47 4

48 4 49 1 Fl. 1, solo

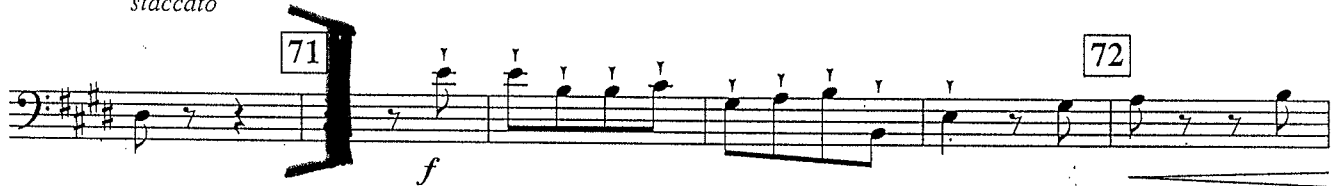
50 6 51 VI. I

52 Solo poco a poco accel. *mf*

(accel.)

poco più *f* tr

5. Toccata

[65] Allegro, $\text{♩} = 120$ 

6. Gavotta

Variazione 2a

81 Allegro più tosto moderato, $\text{♩} = 88$

accompagnando

82 1

83

84 1

1 2

Igor Stravinsky The Rite of Spring

PREMIÈRE PARTIE

FAGOTTO I

L'ADORATION DE LA TERRE

Lento tempo rubato

Colla parte

Solo ad lib.

poco accel.

T^o I

in Tempo

Più mosso

poco più f

(Più mosso)

Solo

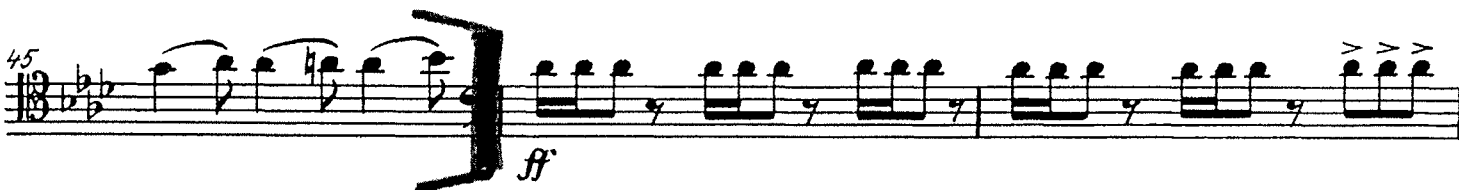
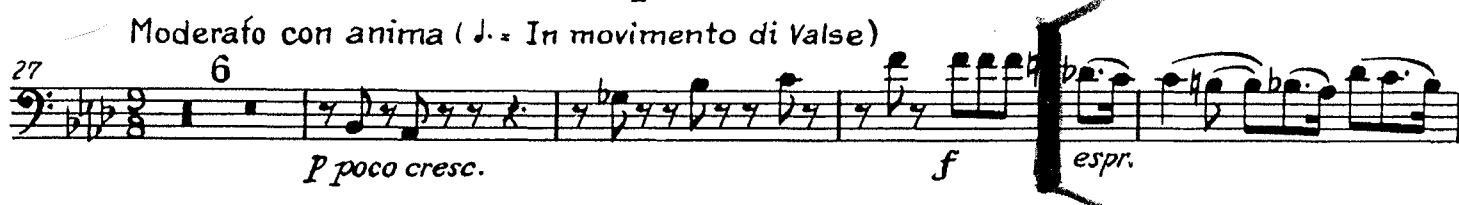
come sopra

12

Peter Ilyich Tchaikovsky
Symphony No. 4 in F Minor, Op. 36

Fagott 1

Andante sostenuto



Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

2

Fagott 1

66 *mf* *ff* *C*

72 *ff* *ff*

76 *ff*

81 *ff*

86

90 *ff* *D*

94

97

101 *E* *mf dolce*

ritardando

106

110 *Meno mosso* *dim.* *ritardando* *Moderato assai, quasi Andante* *p*

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Fagott 1

4

174 *fff*

178

182

187 *K*

191 *ff*

199 *p*

206 *p* *M*

213 *mf*

222 *Solo* *N* *p*

227 *mf* *sf*

236 *sf* *mf* *cresc.* *f*

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Fagott 1

5

244

f *ff*

250

P *fff*

255

260

fff

264

269

273 *Q*

278

fff *fff*

285

290

rallentando poco a poco al *Solo* *Moderato assai, quasi Andante*

mf *p* *p*

296

6

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Fagott 1

8

II

(Andantino in modo di canzona)

268

5

Solo

pp

280

espress.

288

9

Solo

pp

morendo

Symphonie pathétique

(Nr. 6)

FAGOTT I

I

P. Tschaikowsky, Op. 74

Einzeichnungen für vereinfachte Besetzung
von Martin Schmeling

Adagio Solo

Kb. *pp* *p* *mp* *sf* *p* *pp*

8 *p* *mp* *sf* *p* 1 *p* *mf* 1

IV

Finale

Adagio lamentoso

Viol. I *mf* *p* *mf* *p* *mp* *affrettando*

8 *mf* *cresc.* *A* *rall.* *ff* *f dim. poco a poco*

14 *mp* *p* *pp* *mp* *pp* *1*

Adagio poco meno che prima

20 *mf* *p* *mf* *p* *pp* *pp cresc.*

29 *B espressivo* *f* *ff* *dim.* *p*

35 *Andante* *pp* **Fag. II* *cresc.* *C*

con espressione

Fagotto I

Sinfonie in C

(„Jupiter-Sinfonie“)

KV 551

Vollendet Wien, 10. August 1788

Allegro vivace

First system (measures 1-9): Bass clef, 3/4 time. Measure 1 starts with a forte (*f*) dynamic and a triplet of eighth notes. Measures 2-3 continue the triplet. Measure 4 has a fermata. Measures 5-6 have a second dynamic marking of *f*. Measure 7 has a triplet of eighth notes. Measure 8 has a fermata. Measure 9 ends with a half note.

Second system (measures 10-15): Bass clef. Measure 10 starts with a measure rest. Measures 11-15 consist of eighth-note patterns.

Third system (measures 16-21): Bass clef. Measure 16 starts with a measure rest. Measures 17-21 consist of eighth-note patterns.

Fourth system (measures 22-27): Bass clef. Measure 22 starts with a measure rest. Measures 23-24 have a piano (*p*) dynamic. Measures 25-27 have a second dynamic marking of *p*.

Fifth system (measures 28-31): Bass clef. Measure 28 starts with a measure rest. Measures 29-31 have a forte (*f*) dynamic.

Sixth system (measures 32-47): Bass clef. Measure 32 starts with a measure rest. Measures 33-47 consist of eighth-note patterns.

Seventh system (measures 48-54): Bass clef. Measure 48 starts with a measure rest. Measures 49-54 consist of eighth-note patterns.

Eighth system (measures 55-66): Bass clef. Measure 55 starts with a measure rest. Measure 56 has a piano (*p*) dynamic. Measures 57-66 consist of eighth-note patterns.

Ninth system (measures 67-81): Bass clef. Measure 67 starts with a measure rest. Measures 68-81 consist of eighth-note patterns.

Tenth system (measures 82-90): Bass clef. Measure 82 starts with a measure rest. Measures 83-90 consist of eighth-note patterns.

Eleventh system (measures 91-91): Bass clef. Measure 91 starts with a measure rest. Measures 92-91 consist of eighth-note patterns.

98 5 *p*

108 *f*

113

118 6 *p* Viol. I

132 *f*

139

147 1 *p*

156 3 *p*

167 *f*

176

181 1 *p*

188 3 3 2 2 *f*

Detailed description: This page contains the musical score for the first Fagotto part, measures 98 through 188. The music is written in bass clef with a key signature of one sharp (F#). The score is divided into systems of staves. Measure numbers are placed at the beginning of each system. Dynamic markings include *p* (piano) and *f* (forte). There are several repeat signs and first/second endings. A bracket labeled 'Viol. I' indicates a section where the Fagotto part is written in treble clef. The notation includes various note values, rests, and articulation marks.

Fagotto I

197

204

210

p

219

1

f

228

237

5

249

p

tr

6

262

3

f

274

sf sf

282

8

Viol. I

297

p

f

302

308

87 *tr.*

94 *f*

104

111

116

123 *sf*

130 *sf*

138

143

150 *p*

158 *p*

170 *f*

Detailed description: This page of a musical score for the first Bassoon (Fagotto I) covers measures 87 to 170. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as trills and slurs. Dynamic markings such as *f* (forte), *sf* (sforzando), and *p* (piano) are used to indicate changes in volume. The score includes repeat signs and first/second endings. The key signature has one sharp (F#), and the tempo is marked 'Molto Allegro'.

Fagotto I

292 *f*

303

311

318

326 *sf sf sf*

335

343 *p*

352 *f*

366 *Vol. 2* *p* *f* 10 *Vo.*

388 *tr.* 1 *tr.*

398 *tr.*

406

414

Detailed description: This page contains the musical score for the first Bassoon (Fagotto I), measures 292 through 414. The music is written in bass clef with a key signature of one flat (B-flat). The score is divided into systems of staves. Measure numbers are placed at the beginning of each system. Dynamics include *f* (forte), *sf* (sforzando), *p* (piano), and *tr.* (trill). There are several slurs and phrasing marks. A volume change is indicated at measure 366 with 'Vol. 2'. A vocal line (Vo.) is introduced at measure 366. The score ends with a double bar line at measure 414.

