



2nd Bassoon Audition

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The tuning of the orchestra is 442Hz!

Multimeasure rests do not have to be counted to their full value. One bar break will be enough!

Die Hochzeit des Figaro

Ouverture

W. A. Mozart
KV 492

Presto

I. II.

pp

5 101 I. *p*



104



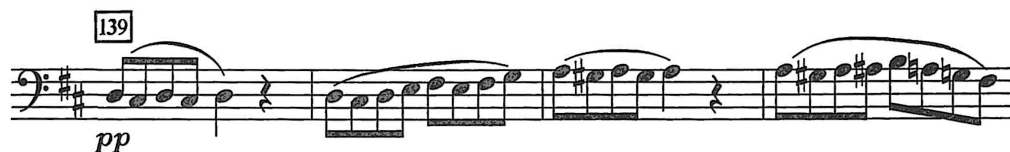
112



120



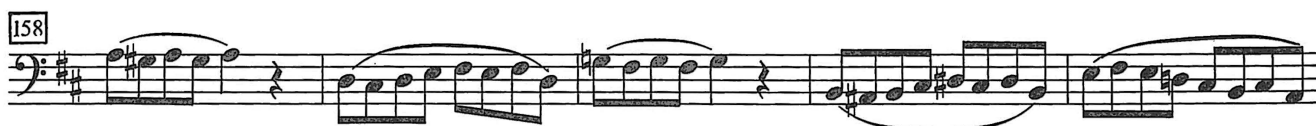
139 *pp*



143 156 *p*



158



163



274 I. II. I. *f*



Till Eulenspiegels lustige Streiche

Richard Strauss
op. 28

Play Tempo:
Dotted quarter at 110 bpm

30
f *cresc.* *ff*
mf *ff*
a3

2. Satz Tschaikowsky Symphony no. 4

Andantino in modo di canzone [$\text{♩} = 60$]

274 I. *pp* (cantabile)
280 *espress.*
288 *pp* *morendo*

Beethoven Symphony no. 4

4. Satz

Allegro ma non troppo $\text{♩} = 80$

184 I. *p dolce*
300 *pp* *ff* 348 *pp* *ff* I. II.
351

2. Satz **Violinkonzert** D-Dur/D major Johannes Brahms op. 77
Adagio II.

Measures 1-18 of the second movement of Brahms' Violin Concerto. The score is in bass clef, 2/4 time, and D major. It begins with a piano (*p*) dynamic. Measure 10 is marked with a box containing the number 10. Measure 18 is marked with a box containing the number 18. The dynamics include *pp* (pianissimo) and *p* (piano).

Moderato assai $\text{♩} = 76$ **Boléro** Maurice Ravel

Measures 2-54 of Maurice Ravel's Boléro. The score is in bass clef, 3/4 time, and D minor. It begins with a mezzo-piano (*mp*) dynamic. Measure 2 is circled with the number 2. Measure 41 is boxed with the number 41. Measure 45 is boxed with the number 45. Measure 54 is boxed with the number 54. The score features a triplet of eighth notes in measures 45, 50, and 54. Measure 54 also contains a circled number 3. The dynamics include *mp* (mezzo-piano).

Die verkaufte Braut

Ouverture

Vivacissimo

Bedřich Smetana

I. II.
7/8
ff sf

5

9x I. II.
mf cresc. ff sf sf sf sf

103
sf p

107
p

168 I. II.
sf sf sf sf sf sf sf

Play second voice

174 I. II.
sf sf sf

221

223 I. II.
sf sf sf sf sf sf sf

Play second voice

2. Satz

Scheherazade

N. Rimsky-Korsakow
op. 35

Andantino $\text{♩} = 112$

I. Solo *capriccioso, quasi recitando*

5
dolce ed espress.

11

17

23 rit. assai A

Detailed description: This system contains the first four staves of music. The first staff starts at measure 5 with a treble clef, a key signature of two sharps (D major), and a 3/8 time signature. It features a melodic line with slurs and accents. The second staff continues the melody at measure 11. The third staff continues at measure 17. The fourth staff ends at measure 23 with a ritardando marking and a box labeled 'A'. The tempo is Andantino at 112 beats per minute.

Moderato, recitando, lento

poco rit.

323 I. Solo *lunga* *f* *p cresc.*

324 a tempo *lunga* *f* *p stringendo e cresc.*

325 *lunga* *f* *p stringendo e cresc.*

327 *lunga* *f* *stringendo e cresc.*

rit. molto ten. M

sf

Detailed description: This system contains the second four staves of music. The first staff starts at measure 323 with a treble clef, a key signature of two sharps, and a 4/4 time signature. It features a melodic line with slurs and accents. The second staff continues the melody at measure 324. The third staff continues at measure 325. The fourth staff ends at measure 327 with a ritardando marking and a box labeled 'M'. The tempo is Moderato, recitando, lento.

Sinfonie Nr. 6

h-Moll/B minor („Pathétique“)

1. Satz

Peter I. Tschaikowsky
op. 74

Adagio [♩ = 52]

1. *pp* < > *p* < > *mp* < > < > *sf* > *p*

7

pp < > *p* < > *mp* < > < > *sf*

4. Satz

Adagio lamentoso [♩ = 52]

affrettando

4 I. II. *rall.* *mf* > *p* *mp* *mf* *cresc.*

11 *ff* > *f dim. poco a poco* *mp* > *p* *Andante* (♩ = 69)

17 *pp* < *mp* > *pp* > *mf* > *p* *mf* > *p* *Adagio poco meno che prima* (♩ = 60)

25 *pp* *pp cresc.* *f* > *ff* *molto espressivo*

32 *dim.* *p* > *p* > *pp*

Orchester-Probespiel für **Kontrafagott**

Sinfonie Nr. 5

c-Moll/C minor

4. Satz

Allegro $\text{♩} = 92$

L. van Beethoven
op. 67

The musical score is written for the Contrabassoon in the bass clef, 4/4 time signature. It consists of ten staves of music, each starting with a measure number in a box. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano). There are also markings for *cresc.* (crescendo) and *f* (forte). Some measures contain triplets or first endings. The piece concludes with a double bar line at the end of the final staff.

28 *ff*

32 41 *ff*

43 1

48 80 *cresc.* *f* *ff*

84

89 144 *ff*

146

238 250 *ff*

252 1

257 334 *cresc.* *f* *p* *f*

Maurice Ravel
Mother Goose Suite

Kontrafagott

IV. Les entretiens de la Belle et de la Bête

Mouv^t de Valse modéré

Play Tempo:
Quarter at 150 bpm
or
dotted half note at 50 bpm

2 C. BASSON SOLO

3

mf

2 3 4 5 6 3 2

p

Animez peu à peu

2

p

Assez vif 10 Rall. von

4 1^{er} Mouv^t C. BASSON SOLO

mp

pp

3

pp

pp

5 2 2 3

p

mf

CONCERTO

pour la main gauche

Kontrafagott

Play Tempo:
Quarter at 44 bpm

MAURICE RAVEL

The musical score consists of four staves of music in bass clef, 3/4 time, with a key signature of one sharp (F#). The first staff begins with a measure rest, followed by a 'Solo' marking and a dynamic of *mp*. A first ending bracket labeled '1' spans the first two measures. The second staff continues the melody with a first ending bracket labeled '1' and ends with a dynamic of *p*. The third staff features a second ending bracket labeled '2' and a dynamic of *pp*. The fourth staff starts at measure 49 with a dynamic of *ff*, followed by a dynamic of *p*, and ends with a dynamic of *pp*. A sixteenth-note triplet is marked with a '6' above it.