

Fall 2019 Ensemble Audition Excerpts – Bassoon

Johannes Brahms – Violin Concerto, Bassoon II

Mvt. II Measures 1-32. The Orchestral Bassoon website had excellent information about this excerpt

Carl Orff – Carmina Burana, excerpt provided. Recommended high C# & D fingerings included.

Robert Schumann – Symphony No. 3, Bassoon I

Mvt. II Measures 3-28. No repeats

Pickup to measure 124 to end

Mvt. III Measures 36-39

Makris – Aegean Festival Overture, excerpt provided

Practice tips:

Listen to more than one recording of each work; tempi can vary widely from one recording to the next. If you have not listened to any recordings, it will be painfully obvious to the ensemble directors and they will not be amused. If possible, download the entire parts and familiarize yourself with the entire works; these works are often included in auditions.

Round 1 auditions: beginning August 1, you may sign up for an audition time online at the Wind Studies website. Round 1 will be in my office, Room #224, early in the week of August 19. Sight-reading will be included in the audition. Dr. Cruz and I will then place you in Group A or Group B. The subsequent results and Round 2 audition times will be posted on the Wind Studies website.

Group A: Professors Corporon, Trachsel, Itkin, Couteriaux, Dr. Cruz and I will be present. Group B: Professor Cook and his assistants will be present.

Happy practicing!!!

KR & JC

Carmina Burana

Bassoon excerpt

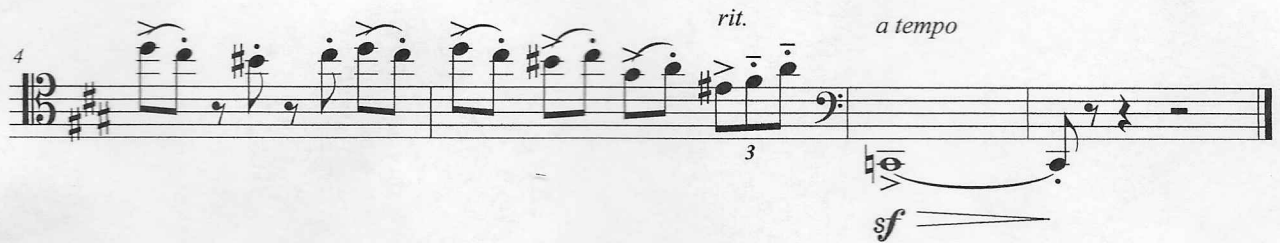
Orff

♩ = 84



p *lamentoso*

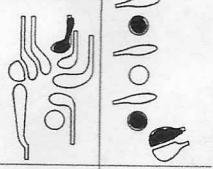
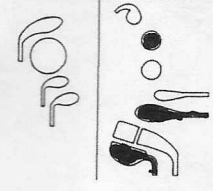
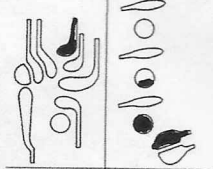
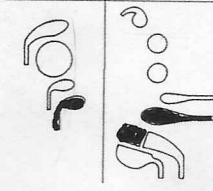
4



rit. *a tempo*

3

sf

#0	b0	0
		
		

Fagott I

SCHERZO
Sehr mässig

II

The musical score for Bassoon I consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The second staff includes a dynamic marking of *p*. The third staff starts at measure 12 with a dynamic marking of *pp*, followed by *p cresc. f* and *p*. The fourth staff starts at measure 19 and includes a trill (*tr*) and an accent (*^*). The fifth staff starts at measure 23 and includes a trill (*tr*) and an accent (*^*). The sixth staff starts at measure 29 with a dynamic marking of *f* and ends with *pp*. The seventh staff starts at measure 34 and includes first and second endings, with dynamic markings of *pp* and *pp*. The eighth staff starts at measure 44 and includes first and second endings, with a dynamic marking of *f*. The ninth staff starts at measure 51 and includes a dynamic marking of *ff*. The tenth staff starts at measure 59 and includes dynamic markings of *ff*, *p*, and *ff*, along with accents (*^*). The eleventh staff starts at measure 67 and includes dynamic markings of *f*, *f*, and *p*, along with accents (*^*). The twelfth staff starts at measure 77 with a dynamic marking of *cresc.* and *mf*, and ends with *f*. The score also includes various performance markings such as *poco rit.*, *Im Tempo*, and *tr*.

84 *p*

91 *poco rit.* *Im Tempo* *cresc.* *f* *ff* *p* **D**

98 *pp* **E**

105 *f* *ff*

111 *sfz ff* **F**

119 *Solo* *p* *sfp* *p*

126 *dim.* *pp* *pp* **2**

III

Nicht schnell *Solo* *p dolce* *pp sehr*

6 *getragen* *pp*

11 **A** *fp* *fp* *Solo* *p*

17 *p* *pp*

22 **B** *fp* *fp*

8

Fagott I

26 *pp* *p dolce* *pp*

30 *p*

34 *pp* *Solo* *p*

39 *cresc.* *fp*

44 *pp* *pp*

49 *ppp*

Measures 26-49 of the Fagott I part. The score is in bass clef with a key signature of three flats (Eb Major). It features various dynamics including *pp*, *p dolce*, *pp*, *p*, *pp*, *Solo*, *p*, *cresc.*, *fp*, *pp*, *pp*, and *ppp*. There are also markings for *C*, *D*, *E*, and *F* above the staff, and a first ending bracket at the end.

Concerto for Violin by Johannes Brahms, Mvt. II

I. Adagio - mm. 1 to 32 — The Orchestral Bassoon

<http://www.orchestralbassoon.com/brahms-violin-mvt-2-part>

Adagio
Tutti

1 *p* *pp*

12 *p* *pp*

22 *p* *mf* *Solo*

Measures 1-32 of the Orchestral Bassoon part. The score is in bass clef with a key signature of two flats (Bb Major) and a 2/4 time signature. It starts with the tempo marking *Adagio* and the dynamic *Tutti*. Dynamics include *p*, *pp*, *mf*, and *Solo*. There are first ending brackets at measures 1 and 22.

Makris – Aegean Festival Overture

4-1st Bsn.

15 *Andante* Solo *pp* *Vol. 90* *molto!*

Fb *dim.*

fp

16

7