

2027 Bassoon & Contrabassoon Audition Repertoire

***All candidates are required to play Contrabassoon.
You can submit this part by video.**

Bassoon:

Solo:

Mozart: Concerto in B flat major, K. 191, 1st and 2nd movement (exposition only)

Orchestra excerpts:

Beethoven: Symphony No. 4; 4th mvt., excerpts

Berlioz: Symphonie Fantastique; 4th & 5th mvt., excerpts

Brahms: Violin concerto; 2nd mvt., Adagio (2^o Bassoon), excerpts

Mozart: "The Marriage of Figaro" Overture, excerpts

Prokofiev: Piano Concerto No.3; 1st mvt., rhl. 3 to 4 bars after rhl. 4

Stravinsky: "The Rite of Spring", excerpts

Tchaikovsky: Symphony No. 4; 2nd mvt., Solo to the end of the mvt.

Orchester-Probespiel für Fagott

Herausgegeben von Karl Kolbinger und Alfred Rinderspacher

Sinfonie Nr. 4

B-Dur/B^b major

L. van Beethoven
op. 60

4. Satz

Allegro ma non troppo $\text{♩} = 80$

The musical score is written for Bassoon in the 4th movement of Beethoven's Symphony No. 4. It consists of three staves of music in B-flat major (two flats) and 2/4 time. The first staff begins at measure 184 with a first ending bracket and the instruction *P dolce*. The second staff contains measures 300 to 348, with dynamics *pp*, *ff*, *pp*, and *ff* indicated. It includes first and second endings at measure 348. The third staff begins at measure 351 and continues the melodic line. The score is presented in a clean, professional layout with clear notation and dynamic markings.

Symphonie fantastique

Hector Berlioz
op. 14

8

4. Satz

Der Gang zum Richtplatz

Allegretto non troppo [♩=100]

The musical score is written for a single staff in bass clef with a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each starting with a measure number in a box. The first system begins at measure 49 with the instruction 'I. - IV.' and a piano (*p*) dynamic. The second system starts at measure 53 and includes the instruction 'unis.' above the staff. The third system starts at measure 57 and also includes 'unis.'. The fourth system starts at measure 61, features a slur over the first few measures, and ends with a forte (*f*) dynamic. The score concludes with a double bar line and repeat slashes.

49 I. - IV. *p*

53 *unis.*

57 *unis.*

61 *unis.* *f*

Symphonie fantastique

Hector Berlioz
op. 14

5. Satz

Beim Hexensabbat

Allegro $\text{♩} = 104$

67 I. - IV.

mf

71

76

80 *f* *cresc.* *tr* *tr* *tr*

Hexen-Rundtanz

Allegro $[\text{♩} = 104]$

447 I. II. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

mf

454 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *I. tr*

460 *p legg.*

466 *ff*

479 *ff*

Violinkonzert

D-Dur/D major

Johannes Brahms
op. 77

2. Satz Adagio

II.

p

10

pp

p

18

pp

73

f *dim.*

75 *calando* *Tempo I* 93

pp *pp* *cre - - - scen - - - do* *p*

Die Hochzeit des Figaro

Ouverture

W. A. Mozart
KV 492

Presto

The musical score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Presto'. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes several measures with first and second endings (I. II.).

Measures and markings shown:

- Measure 1: *pp*, I. II.
- Measure 5: *pp*
- Measure 101: *p*, I.
- Measure 104: *p*
- Measure 112: *p*
- Measure 120: *p*
- Measure 133: *f*, I. II.
- Measure 135: *pp*, 3
- Measure 139: *pp*
- Measure 143: *p*
- Measure 156: *p*
- Measure 158: *p*
- Measure 163: *p*
- Measure 214: *p*, I.
- Measure 219: *p*
- Measure 229: *p*
- Measure 235: *f*, I. II.
- Measure 274: *f*, I.

SERGEY PROKOFIEV
Piano Concerto No. 3

I. 3 Allegro

The musical score is written for the left hand in bass clef, 4/4 time. It consists of three staves of music. The first staff contains measures 1 through 4. Measure 1 begins with a forte piano (*fp*) dynamic and a first ending bracket labeled '1.' and a boxed number '3'. Measures 2 and 3 feature a piano (*p*) dynamic and a second ending bracket labeled '2.'. The second staff contains measures 5 through 8. Measure 5 has a piano (*p*) dynamic. Measure 6 has a forte (*f*) dynamic and a bracket labeled '6'. Measure 7 has a piano (*p*) dynamic and a bracket labeled '4'. The third staff contains measures 9 through 12. Measure 9 has a piano (*p*) dynamic. Measure 10 has a forte (*f*) dynamic. Measure 11 has a piano (*p*) dynamic. Measure 12 has a piano (*p*) dynamic. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four, and frequent use of slurs and ties. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) between measures 5 and 6, and then to one sharp (F-sharp) between measures 9 and 10.

Introduzione

Le Sacre du Printemps

Lento ♩ = 50 tempo rubato

Igor Strawinsky

I. solo *ad lib.*

poco accel.

a tempo

poco accel.

①

②

③

Più mosso ♩ = 66

p

poco più f

très en dehors

f

sim.

mf

⑧

⑫ Tempo I

come prima

Sinfonie Nr. 4

f-Moll/F minor

Peter I. Tschaikowsky

2. Satz

Andantino in modo di canzone [♩ = 60]

274 I.

pp (cantabile)

280

espress.

288

9

pp *morendo*

The musical score is written for a single instrument, likely a cello or double bass, in F minor (three flats) and 3/4 time. It consists of three staves. The first staff begins at measure 274 with a first ending bracket. The second staff starts at measure 280 and includes the instruction 'espress.'. The third staff starts at measure 288 and includes a measure rest of 9 measures, followed by the instruction 'pp' and 'morendo'.

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Contrabassoon

Solo:

Mozart: Adagio from the Concerto KV 191

Orchestra excerpts:

Mahler: Symphony No. 5, excerpts

Mahler - Symphony No. 5

Excerpt 1 - Movement II: 8 measures before [25] to 4 measures before [30]

Contrabassoon

nicht eilen.

Wuchtig. 3

sempre ff

sf sf etwas drängend

25

ff sempre

3

dim.

Unmerklich drängend.

ff wild

1 26

3

7

rit.

27

Pesante. (Plötzlich etwas anhaltend)

ff

allmählich fließender.

28

3

Nicht schleppen. (Tempo I)

Vorwärts (unmerklich) accel. a tempo

2

1

1

3

29

ff

fff

dim.

Tempo I subito.

Etwas langsamer, als zu Anfang. (Nicht eilen.)

30

6

ff

mf

dim.

Excerpt 2 - Movement III: 7 measures after [2] to 16 measures after [2]
Contrabassoon

10 2 7

p *fp*

9

fp *p* *fp*

5 3 14 *Fag. 1. II.*

f *fp*