



M I S S I S S I P P I S Y M P H O N Y O R C H E S T R A

Mississippi Symphony Orchestra Principal Bassoon Audition List

Solo:

Mozart **Bassoon Concerto in Bb K. 191, exposition**

Orchestral Excerpts: Bassoon 1 unless noted

Beethoven

Symphony #4 IV. Allegro ma non troppo - mm. 15 to 25, 184-190

Mozart

Overture to the Marriage of Figaro - mm. 139 to 171

Prokofiev

Peter and the Wolf – 1 bar before Rehearsal 15 – 1 bar before 17

Ravel

Bolero - bar 3 of Rehearsal 2 to Rehearsal 3

Ravel

Piano Concerto in G - III. Presto - 2 bars before Rehearsal 14 to bar 3 of Rehearsal 16 (both 1st and 2nd parts)

Rimsky-Korsakov

Scheherazade - II. "The Kalendar Prince" m. 5 to Rehearsal A, bar 2 of Rehearsal L to Rehearsal M

Shostakovich

Symphony No. 9 in E-flat Major, Op. 70 - bar 10 of IV. Largo to bar 27 of V. Allegretto

R Strauss

Till Eulenspiegels lustige Streiche, Op. 28 - 6 bars before Rehearsal 32 to 8 bars after Rehearsal 33

Stravinsky

The Rite of Spring - Part One: The Adoration of the Earth
(Introduction) mm. 1 to 15, Rehearsal 12 – 4th bar of 12

Tchaikovsky

Symphony #4 - II. Andantino in modo di canzona - mm. 274-end

Tchaikovsky

Symphony #6 - I. Adagio—Allegro non troppo - mm. 1 to 12

Chamber Music: (to be played with the MSO Wind Quintet)

Nielsen

Quintet, Op. 43 - I. Allegro ben moderato

Possible Sight Reading

Allegro ma non troppo $\text{♩} = 80$

Viol. I

f

p

20

cresc.

ff

- Beethoven, Ludwig van. *Symphony Nr. 4 B-dur, Op. 60*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon I part.

IV. Allegro ma non troppo. mm. 15-25

184

Solo

p dolce

p

f

- Beethoven, Ludwig van. *Symphony Nr. 4 B-dur, Op. 60*. Boca Raton, FL: E.F. Kalmus, n.d. Bassoon I part.

IV. Allegro ma non troppo - mm. 184 to 190

The image displays a musical score for the Bassoon I part, spanning measures 139 to 171. The score is written in bass clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a 3-measure rest, followed by a *pp* dynamic marking. The second staff features a *ff* dynamic marking. The third staff starts with a *p* dynamic marking. The fourth staff concludes with a *f* dynamic marking and includes fingerings numbered 1 through 6. The score ends with a double bar line.

- Mozart, Wolfgang Amadeus. *The Marriage of Figaro*. Miami: E.F. Kalmus, n.d. Bassoon I part.

Overture - mm. 139 to 171

5

narrator

3

energico

7

16

f energico

3

Poco piu andante pesante

f

- Prokofiev, Sergei. *Peter and the Wolf*, Op. 67. Moscow: Gosudarstvennoe Muzykalnoe Izdatel'stvo, 1940. Bassoon part. **1 bar before rehearsal 15 to bar 4 of rehearsal 16**

The image displays four systems of musical notation for the Bassoon I part of Maurice Ravel's *Bolero*. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system begins with a rehearsal mark '2' in a box. A thick vertical bar line is placed at the end of the first measure. The second measure of the first system is marked 'Solo' and 'mp'. The second system contains a measure marked '1'. The third system contains a measure marked '3'. The fourth system contains a measure marked '3' and ends with a thick vertical bar line.

- Ravel, Maurice. *Bolero*. Paris: Durand, n.d. Bassoon I part.¹

Bar 3 of Rehearsal 2 to Rehearsal 3

*Legato/staccato marking removed from D-flat eighth note in bar 6 of Rehearsal 2

Staccato markings removed from all three D-flat triplet eighth notes in bar 8 of Rehearsal 2

Fagotti

13

Piano

4 2

8

FAGOTTI

14

f

3

p

15

mf

p

Fagotti

II

Musical score for Bassoon II, measures 14 and 15. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is Presto. The music features a melodic line with slurs and accents. The dynamic marking *mf* (mezzo-forte) is present in measure 15.

Musical score for Bassoon II, measures 16 and 17. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is Presto. The music features a melodic line with slurs and accents. The dynamic marking *p* (piano) is present in measure 16. A rehearsal mark **16** is indicated above the first staff of this system. The system ends with a double bar line.

- Ravel, Maurice. *Concerto pour piano et orchestre*. Paris: Durand, 1932. Bassoon I & II part.

Presto - 2 bars before Rehearsal 14 to bar 3 of Rehearsal 16

Andantino. II.
dolce espressivo

Lento. Recit. 3 Solo. *ad lib.*

Viol. Solo Capriccioso, quasi. ritardando

rit. assai a tempo

- Rimsky-Korsakov, Nikolai. *Scheherazade: Suite symphonique, Op. 35*. Edited by Clinton F. Nieweg and Drew Holmes. Boca Raton, FL: E.F. Kalmus, 2002. Bassoon I part.*

II. "The Kalendar Prince" mm. 5 to Rehearsal A

**ad lib.* marking added to the beginning of the solo

Crescendo marking removed from bar 5 of the solo

Recit. Moderato assal.

f
lento
3
lunga
cresc.
p
accel.
poco rit.
tempo
rit. molto

M

- Rimsky-Korsakov, Nikolai. *Scheherazade: Suite symphonique*, Op. 35. Edited by Clinton F. Nieweg and Drew Holmes. Boca Raton, FL: E.F. Kalmus, 2002. Bassoon I part.

II. "The Kalendar Prince" - bar 2 of Rehearsal L to Rehearsal M

Fagotto I

IV

Largo
Tuba

3 Trb., Tuba

Cadenza Solo
f espress.

(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

19

- Schostakowitsch, Dmitri. *Sinfonie Nr. 9, Op. 70*. New York: E.F. Kalmus, n.d. Bassoon I part.¹

Bar 10 of IV. Largo to bar 27 of V. Allegretto

¹In the included score, the D-flat eighth note in m. 17 of the *Allegretto* does not have a staccato marking. However, I believe this was erroneously omitted because every other eighth note in this section of the excerpt is marked staccato (including all eighth notes in the accompaniment).

The image shows a musical score for Bassoon I part, consisting of five staves. The first staff contains measures 31 and 32, with a rehearsal mark '32' at the end. The second staff continues measure 32 and begins measure 33. The third staff continues measure 33, with a rehearsal mark '33.' at the beginning. The fourth staff continues measure 33 and begins measure 34. The fifth staff shows the beginning of measure 34. The score includes dynamic markings of *ff*, *mf*, and *pp*, and rehearsal marks 32 and 33. The notation includes slurs, accents, and various note values.

- Strauss, Richard. *Till Eulenspiegels lustige Streiche*, Op. 28. Critical Edition based on the composer's manuscript. Edited by Clinton F. Nieweg. Boca Raton, FL: E.F. Kalmus, 2001. Bassoon I part.

6 bars before Rehearsal 32 to 8 bars after Rehearsal 33

LE SACRE DU PRINTEMPS (THE RITE OF SPRING)

FAGOTTO I

Igor Stravinsky
Edited by Clinton F. Nieweg

L'ADORATION DE LA TERRE
Lento tempo rubato \downarrow 50

Solo ad lib.

poco accel.

in tempo

in Tempo Più mosso

p *poco più f*

- Stravinsky, Igor. *Le sacre du printemps*. Edited by Clinton F. Nieweg. Boca Raton, FL: E.F. Kalmus, 2000. Bassoon I part.

Part One: The Adoration of the Earth (introduction) mm. 1 to 15

The image shows a musical score for the Bassoon I part, rehearsal 12 to the 4th bar of 12. The score is written on two staves. The top staff begins with a circled rehearsal mark '12' and the instruction 'Tempo I Solo'. The music is in 3/4 time and features a melodic line with various ornaments and dynamics. The bottom staff continues the melodic line, with a circled '5' indicating a measure. The score concludes with a double bar line and a final note. The text 'come sopra' is written below the first staff.

- Stravinsky, Igor. *Le sacre du printemps*. Edited by Clinton F. Nieweg. Boca Raton, FL: E.F. Kalmus, 2000. Bassoon I part.

Part One: The Adoration of the Earth: Rehearsal 12 to 4th bar of 12

268 5 *Solo*
pp

280 *espress.*

288 9 *Solo*
pp *morendo*

The image shows three staves of musical notation for Bassoon I. The first staff (measures 268-279) is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a fermata on a whole note, followed by a series of eighth notes. A '5' is written above the first measure, and 'Solo' and 'pp' are written below. The second staff (measures 280-287) is in treble clef with the same key signature, featuring a melodic line of eighth notes with accents and slurs. 'espress.' is written below. The third staff (measures 288-291) is in bass clef with the same key signature. It starts with a fermata on a whole note, followed by eighth notes. A '9' is written above the first measure, and 'Solo', 'pp', and 'morendo' are written below.

- Tschaikowski, Peter. *Sinfonie Nr. 4 f-Moll*, Op. 36. Miami: E.F. Kalmus, n.d. Bassoon I part.

II. Andantino in modo di canzona, mm. 274 to end

Symphonie pathétique

(Nr. 6)

FAGOTT I

P. Tschaikowsky, Op. 74

I

Adagio Solo

The image shows the musical score for the Bassoon I part, measures 1 to 12. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Adagio Solo'. The music consists of two staves. The first staff contains measures 1 through 7, and the second staff contains measures 8 through 12. The notes are primarily eighth and sixteenth notes, often beamed together. Dynamic markings include *pp*, *p*, *mp*, *sf*, and *p*. There are also hairpins indicating crescendos and decrescendos. The first staff ends with a double bar line and a repeat sign. The second staff begins with a measure rest for 8 measures.

- Tschaikowsky, Peter. *Symphonie pathétique (Nr. 6)*, Op. 74. New York: E.F. Kalmus, n.d. Bassoon I part.

I. Adagio - Allegro non troppo, mm. 1 to 12.

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KVINTET

for Fløjte, Obo, Klarinet, Horn og Fagot.

Fagot.

I.

Carl Nielsen, Op. 43.

Allegro ben moderato.

Solo.

mp

p

calando a tempo

pp

f

pp

f

pp

f

pp

f

trang.

(quasi rall.) a tempo

pp

col oss.

f espr.

f

Taget.

poco rall. *Solo (col Horn).* **Da tempo**

dim. *pp* *poco f* *dim.* *mf* *f*

p *poco f* *dim.* *mf* *f*

p *pp* *pp* *sf*

dim. *dim.*

dim. *α tempo 1/4* *Klar.*

rall. *dim.* *p* *sf* *mf* *pp* *poco rall.*

mf *2* *pp*

II. Menuet.

$\text{♩} = 96$

p

mf *mp*

15 *mf* *mp*