

Peabody Conservatory

Bassoon Audition Repertoire 2009-2010

In addition to the following excerpts, all players should prepare a selection from a solo piece, approximately 3 minutes in length, which will best demonstrate their ability.

All excerpts (except for contrabassoon) are taken from the bassoon I part to each piece.

Beethoven: Symphony No. 7	Mvmt. II: I before E through I after F (mm.149-183)
Brahms: Symphony No. 3	Mvmt. I: Pickups to m.65 through m.69 I before F through 3 after G (mm.89-103) Mvmt. III: I before G through 4 after H (mm.121-142)
R. Strauss: Till Eulenspiegel	6 before #32 through 8 after #33 3 before #37 through 1st note of II after #37
Tchaikovsky: Symphony No. 4	Mvmt. I: beat 2 of m.35 through beat 1 of m.46 E through II after E (mm.104-114) mm.294-299 Mvmt. II: L (m.274) through end of movement

Contrabassoon

Brahms: Symphony No. 3	Mvmt. I: 2 after H through 9 after H (mm.113-120)
Ravel: Ma Mère l'Oye (5 Pieces for Children)	Mvmt. IV: #2 through 9 after #5

BEETHOVEN: SYMPHONY #7, II MOV.

139 *p* *cresc.* *f* *sf* *ff* *p dolce*

153

165

176 *cresc.* *dimin.* **E** **F** 22

BRAMMS: SYMPHONY #3, I MOV.

2 **Bassoon I** **Bassoon II**

61 *mf legg.* *cresc.* *f* *ff*

65

68 *f* *pp* 1.

89 *f* *dim.*

94 *p* *dim.* *Solo* *pp*

101 **G** *p* *p* *poco rit.* *pp* **H** *Un poco sostenuto* *pp sempre*

III. MIT

120 **G**
dolce *pp* dolce *espr.*
129 *dim.* dolce
135 **H**
p dim. *p*

STRAUSS: "TIL EULENSPIEGELS LUSTIGE STREICHE"

3 1 32 33 35 37
ff *ff* *ff* *mf* *pp* *mf* *fu* *ff*
immer ausgelassener und lebhafter.

Tchaikovsky: Symphony #4, I.Mvt.

Moderato con anima (♩. = In movimento di Valse)

27 6
P poco cresc. *f espr.*

Musical staff 27-36: Bass clef, key signature of two flats, 6/8 time signature. The staff contains a melodic line with a sixteenth-note triplet at the beginning. Dynamics include *P poco cresc.* and *f espr.*

37

Musical staff 37-46: Continuation of the melodic line from the previous staff.

47
cresc.

Musical staff 47-44: Continuation of the melodic line, showing a crescendo.

45
ff

Musical staff 45-54: Continuation of the melodic line, reaching a fortissimo (*ff*) dynamic.

101
ritardando *mf dolce*

Musical staff 101-105: Continuation of the melodic line, marked *ritardando* and *mf dolce*. A repeat sign is present.

106

Musical staff 106-110: Continuation of the melodic line.

110 *Meno mosso* *ritardando* *Moderato assai, quasi Andante*
dim. 1 2 *p* 2

Musical staff 110-119: Continuation of the melodic line, marked *Meno mosso* and *ritardando*. It features a first ending (1) and a second ending (2) marked *Moderato assai, quasi Andante* and *p*.

290 *rallentando poco a poco al* *Solo* *Moderato assai, quasi Andante*
mf *p* *p*

Musical staff 290-295: Continuation of the melodic line, marked *rallentando poco a poco al Solo* and *Moderato assai, quasi Andante*. Dynamics include *mf*, *p*, and *p*.

296 6

Musical staff 296-300: Continuation of the melodic line, ending with a sixteenth-note triplet and a six.

MA MÈRE L' OYE

Five Pieces for Children

Maurice Ravel
Edited by Nancy Bradburd

CONTREBASSON

I, II, III - *TACET*

IV. Les entretiens de la Belle et de la Bête

Mouv^t de Valse modéré

16 1 10 Clar.

CONTREBASSON 13 2 C. BASSON SOLO

pp *p*

p *mf*

2 3 4 5 6 3 2

p *p*

Animez peu à peu 2 2

p

Assez vif 10 Rall. von 4 1^{er} Mouv^t C. BASSON SOLO

mp *pp*

pp *pp* *pp*

5 2 2 10 6 25

p *mf*