

CHARLOTTESVILLE
SYMPHONY
AT THE UNIVERSITY OF VIRGINIA

BASSOON AUDITIONS – SOLO & EXCERPT REQUIREMENTS

Please prepare the following:

1. Mozart Bassoon Concerto, K. 191: Mvmt. I exposition (see pages 2-4), or equivalent solo piece of your choice.
 - a. Your solo should be 3-5 minutes in length.
 - b. Your solo should demonstrate a range of playing styles.
 - c. You should feel confident that your solo is performance ready.
2. Dvorak Symphony #9: Mvmts. I, III and IV (see pages 5 and 6).
3. Liszt – *Les Préludes* (see page 7).

AUDITION GUIDELINES

The following guidelines are offered to help you prepare the best possible audition:

1. Listen to several recordings of the works from which your required excerpts are taken. This will give you a general idea of tempo and style, and provide context for each excerpt.
2. Play mock auditions for your teacher or friends before playing the Charlottesville Symphony audition. This can help you work out issues related to nervousness and will give you a good preview of what the audition experience might feel like.
3. Try recording yourself playing your solo piece (if required) and excerpts. Listen to your recordings and be critical of your performances. You might find that you become your own best teacher!

On audition day:

1. Symphony auditions are not “blind” so please dress as you would for an interview or important meeting.
2. Arrive in time to unpack and tune before entering the audition room. Be ready to play once you walk through the doors.
3. Remember that the people listening to your audition have taken plenty of auditions themselves and understand how difficult they can be. Try to remain relaxed and give it your best shot!

Good luck!

Bassoon

Concerto in Bb for Bassoon, K. 191

I.

W.A. Mozart

TUTTI
Allegro

5

9

15

20

25

31

34

40

2

45

Musical notation for measures 45-48. The key signature is one flat (B-flat). The music features a series of eighth and sixteenth notes, with some slurs and a fermata over the final measure.

49

Musical notation for measures 49-51. This section includes trills, indicated by 'tr' above the notes. The notation consists of eighth and sixteenth notes with various articulations.

52

Musical notation for measures 52-54. This section features rapid sixteenth-note passages with trills ('tr') above several notes.

55

Musical notation for measures 55-59. The music includes slurs over groups of notes and a fermata over the final measure of the system.

60

Musical notation for measures 60-63. The notation shows a sequence of eighth and sixteenth notes with some slurs and a fermata over the final measure.

64

Musical notation for measures 64-66. This section includes a trill ('tr') and a trill-like flourish ('tr~~~~~') over a series of notes.

67

Musical notation for measures 67-68. The music features a rapid sixteenth-note passage followed by a trill-like flourish ('tr~~~~~') and a final note. The word 'ossia' is written below the final measure.

71 (tr) TUTTI

Musical staff for measures 71-76. Measure 71 starts with a trill (tr) and a dynamic marking of *p*. The staff contains several measures with rests and melodic lines.

77 SOLO

Musical staff for measures 77-81. Measure 77 is marked SOLO. The staff contains several measures with melodic lines and slurs.

82

Musical staff for measures 82-85. The staff contains several measures with melodic lines and slurs.

86 tr.

Musical staff for measures 86-89. Measure 86 is marked tr. The staff contains several measures with melodic lines and slurs.

90

Musical staff for measures 90-92. The staff contains several measures with melodic lines and slurs.

93 TUTTI 4

Musical staff for measures 93-101. Measure 93 is marked TUTTI 4. The staff contains several measures with melodic lines and slurs. A double bar line is present at the end of the staff.

98-101

102 SOLO tr.

Musical staff for measures 102-106. Measure 102 is marked SOLO. Measure 104 is marked tr. The staff contains several measures with melodic lines and slurs.

107 TUTTI 2

Musical staff for measures 107-111. Measure 107 is marked TUTTI 2. The staff contains several measures with melodic lines and slurs. A double bar line is present at the end of the staff.

110-111

SYMFONIE · IX · SINFONIA

E MOLL - MI MINORE
(Critical edition)

FAGOTTO II

I.

ANTONIN DVORÁK, op. 95
(1841—1904)

128

Adagio
rit.

mfte

8

rit. cb.

9 10

pp

1

pp

attacca

2

Allegro molto
cor.

f

p

mp

ff

f

1

ff

fz

11 2 14 3 21

rag. I.

1

Dvorak Symph. No. 9, mvmt III (continued)

FAGOTTO II

m. 68 *Poco sostenuto* 16 *fl. 8 ob.*

17 18 19 20 21 22 23 24 *p*

m. 93 *f* *dim.* 8 *p*

Dvorak Symph No. 9, mvmt IV IV.

Allegro con fuoco

(*f*) *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *mf* *dim.*

1 3 17

p 3 3 *p stacc.* *fz*

Dvorak Symph. No. 9, mvmt IV (continued)

m. 104 *viol. 18* *f* *dim.* 10 *Un poco sostenuto*

14 15 16 3 M. 123 *p stacc.* 4 3 *poco string*

Les Préludes.

Fagott II.

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F. Liszt.

Andante. *poco riten. più rit. e smorz.*

Bässe *pp* Bässe

poco riten. - Fag. I. -

pp

poco a poco cresc. *più cresc.*

poco a poco cresc. *più cresc.*

3 **Andante maestoso.**

f *ff*

L'istesso tempo. *poco rall.*

dim. *p* *p*

p *p*

L'istesso tempo.

poco cresc. *dim.*

Bei kleinerer Besetzung werden stets die mit * bezeichneten Noten der nicht vorhandenen Instrumente gespielt.

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