

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 notation includes eighth and sixteenth notes, some beamed together, and a fermata over a quarter note in measure 48.

49

Musical notation for measures 49-51. Measure 49 features a trill (tr) over a quarter note. Measures 50 and 51 contain sixteenth-note passages with trills (tr) over specific notes.

52

Musical notation for measures 52-54. This section consists of continuous sixteenth-note passages with trills (tr) over various notes.

55

Musical notation for measures 55-59. Measures 55-57 feature sixteenth-note passages with trills (tr) and slurs. Measure 58 has a whole rest, and measure 59 begins with a quarter note.

60

Musical notation for measures 60-63. Measures 60-62 contain sixteenth-note passages with slurs. Measure 63 features a quarter note with a flat (B-flat) and a slur.

64

Musical notation for measures 64-66. Measure 64 has a quarter note with a slur. Measures 65-66 feature sixteenth-note passages with a trill (tr) over a note in measure 66.

67

Musical notation for measures 67-69. Measures 67-68 contain sixteenth-note passages with slurs. Measure 69 features a trill (tr) over a note, with the instruction "ossia" written below the staff.

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 a series of notes with rests, including a 7-measure rest in measure 75.

77

SOLO

Musical staff for measures 77-81. Measure 77 is marked SOLO. The staff features a series of notes with slurs and ties, including a 7-measure rest in measure 80.

82

Musical staff for measures 82-85. The staff contains a series of notes with slurs and ties, including a 7-measure rest in measure 84.

86

Musical staff for measures 86-89. The staff contains a series of notes with slurs and ties, including trills (tr) in measures 87 and 88, and a 7-measure rest in measure 88.

90

Musical staff for measures 90-92. The staff contains a series of notes with slurs and ties, including a 7-measure rest in measure 91.

93

TUTTI
4

Musical staff for measures 93-97. The staff contains a series of notes with slurs and ties, including a 7-measure rest in measure 96. The staff ends with a double bar line.

98-101

102

SOLO

Musical staff for measures 102-106. Measure 102 is marked SOLO. The staff contains a series of notes with slurs and ties, including a trill (tr) in measure 104, and a 7-measure rest in measure 105.

107

TUTTI

2

Musical staff for measures 107-110. The staff contains a series of notes with slurs and ties, including a 7-measure rest in measure 109. The staff ends with a double bar line.

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.*

m. 60 *p* 3 3 *p stacc.* 3 17

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

m. 104 *viol. 18* *f* *dim.* 10 *Un poco sostenuto* 1 2 3

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

Les Préludes.

Fagott II.

RICHMOND
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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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