

**LISTA DE REPERTÓRIO PARA AUDIÇÃO – AUDITION REPERTOIRE LIST**  
**Fagote - Contrafagote / Bassoon - Contrabassoon**

**Concerto – Concerto**

<b>MOZART</b>	Concerto para fagote, K. 191 (1º mov. - sem cadência)	<i>Concerto for Bassoon, K. 191 (1<sup>st</sup> mov. – no cadenzas)</i>
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**Trechos Orquestrais – *Orchestral Excerpts***

<b>BARTÓK</b>	Concerto para orquestra: a) 2º mov.: comp. 8 a 25 b) 2º mov.: 164 a 181	<i>Concerto for orchestra: a) 2nd mov.: 8 to 25 b) 2nd mov.: 164 to 181</i>
<b>BERLIOZ</b>	Sinfonia Fantástica: a) 4º mov.: 52 a 53 b) 5º mov.: oito comp. Depois de 63 a cinco depois de 64 c) 5º mov.: quatro depois de 83 a 84	<i>Symphonie Fantastique: a) 4th mov.: 52 to 53 b) 5th mov.: eight after 63 to five after 64 c) 5th mov.: four after 83 to 84</i>
<b>MOZART</b>	As bodas de Fígaro: Abertura a) Início até 24 b) comp. 133 a 171 c) comp. 260 a 284	<i>Marriage of Figaro: Overture a) Beginning to 24 b) bar 133 to 171 c) bar 260 to 284</i>
<b>TCHAIKOVSKY</b>	Sinfonia Nº6: a) 4º mov.: comp. 21 até sete depois de B	<i>Symphony No.6: a) 4th mov.: bar 21 to seven after B</i>
<b>WAGNER</b>	Tannhäuser: Abertura a) início até 16 b) K até 24 depois de K	<i>Tannhäuser: Overture a) Beginning to 16 b) K to 24 after K</i>
<b>BRAHMS</b>	Concerto para violino: 2º mov. a) início até comp. 23	<i>Concert for violin: 2nd movement a) Beginning to b. 23</i>

**Contrafagote / *Contrabassoon***

<b>BEETHOVEN</b>	Sinfonia nº 5: a) 4º mov.: 25 a 54 b) 4º mov.: 80 a 91 c) 4º mov.: 243 a 263 d) 4º mov.: 327 a 337	<i>Symphony No. 5: a) 4<sup>th</sup> mov.: 25 to 54 b) 4<sup>th</sup> mov.: 80 to 91 c) 4<sup>th</sup> mov.: 243 to 263 d) 4<sup>th</sup> mov.: 327 to 337</i>
<b>MILDE</b>	Concerto Etude nº 9	<i>Concert Etude No. 9</i>
<b>HAYDN</b>	A criação: nº 5	<i>The creation: No. 5</i>
<b>RAVEL</b>	La Valse: a) 36 a 38 b) 63 a 66	<i>La Valse: a) 36 to 38 b) 63 to 66</i>
<b>RAVEL</b>	Ma Mère l’Oye: a) 4º mov.: 2 a nove depois de 5	<i>Mother Goose Suite: a) 4th mov.: 2 to nine after 5</i>

# CONCERTO.

## FAGOTTO PRINCIPALE.

Allegro.  
Tutti

W. A. Mozart.  
Bearb. v. H. Kling.

Musical staff 1: Bass clef, 3/4 time signature, key signature of two flats. Starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

Musical staff 2: Bass clef, 3/4 time signature, key signature of two flats. Starts with a forte (*f*) dynamic.

Musical staff 3: Bass clef, 3/4 time signature, key signature of two flats. Features dynamics *p*, *f*, *p*, *f*, *p*.

Musical staff 4: Bass clef, 3/4 time signature, key signature of two flats. Features dynamics *f*, *fp*, *fp*, *f*.

Musical staff 5: Bass clef, 3/4 time signature, key signature of two flats. Features dynamics *p*, *p*, *f*.

Musical staff 6: Bass clef, 3/4 time signature, key signature of two flats. Features a forte (*f*) dynamic.

Musical staff 7: Bass clef, 3/4 time signature, key signature of two flats. Labeled **Solo**.

Musical staff 8: Bass clef, 3/4 time signature, key signature of two flats. Features a trill (*tr*) and a second ending (*2*).

Musical staff 9: Bass clef, 3/4 time signature, key signature of two flats. Features a trill (*tr*).

Musical staff 10: Bass clef, 3/4 time signature, key signature of two flats. Features a trill (*tr*).

Musical staff 11: Bass clef, 3/4 time signature, key signature of two flats. Features a trill (*tr*).

# FAGOTTO PRINCIPALE.

Ossia: *tr*  
*tr* Tutti

Solo

*f* *p* *p*

*tr* *tr*

Tutti 4 Solo

2 Solo

*tr* *tr* *tr*

# FAGOTTO PRINCIPALE.

The musical score consists of ten staves of music for the Bassoon Principal. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as slurs, trills (tr), and dynamic markings. The first seven staves are in bass clef. The eighth staff changes to alto clef. The ninth staff returns to bass clef and includes performance directions: *p*, *Solo*, *Cadenz.*, *Tutti*, and *f*. The tenth staff is in bass clef and includes the dynamic marking *fp*.

# II. GIUOCO DELLE COPPIE

Allegro scherzando  
6 Side Drum

9

17

25 1

33 1

41 1

45 1

165

173

Poco rit.

Tornando al Tempo I

181 1

Berlioz - Sinfonia Fantástica  
4° movimento

Fagotti II e IV.

52 <sup>a 2.</sup>  
Soli.

*p*

53

*f*

The image shows a musical score for Bassoon II and IV, measures 52-53. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 52 is marked with a box containing the number 52 and the text 'a 2. Soli.' above it. The music begins with a piano (*p*) dynamic. The notation consists of eighth and sixteenth notes, often beamed together. Measure 53 is marked with a box containing the number 53. The music continues with similar rhythmic patterns, ending with a forte (*f*) dynamic. A slur is present over the final notes of measure 53.



Fagotto II

# Le nozze di Figaro

Opera buffa in vier Akten

KV 492

## Sinfonia

Presto

Wolfgang Amadeus Mozart

pp

6

f

16

p

22

f



Fagotto II

132 *pp* 3

141 1

147 1 *f* *p*

157

162 1-6 2 3 4 5 6 *f*

170 8 *fp* *fp* *fp* *fp* *fp* *fp*

Detailed description: This musical score is for the second Bassoon (Fagotto II) and covers measures 132 to 170. The key signature is one sharp (F#) and the time signature is 4/4. The score is written on a single bass clef staff. Measure 132 begins with a rest, followed by a melodic line with slurs and a triplet of eighth notes marked *pp*. Measure 141 continues the melodic line with slurs and a first fingering '1' at the end. Measure 147 features a first fingering '1' at the start, followed by a dynamic shift to *f* and then *p*. Measure 157 continues the melodic line with slurs. Measure 162 shows a melodic line with slurs, followed by six chords labeled 1-6, 2, 3, 4, 5, and 6, with a dynamic of *f*. Measure 170 starts with a rest, followed by a dynamic of *fp* and six chords, each with a first fingering '1' and a dynamic of *fp*.

Fagotto II

255



263



271



278



286



attacca subito

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

FAGOTT II

IV

Finale

Adagio lamentoso

Viol. I

*affrettando*

mf *p* *rallent.* *mf* *p* *mp*

*mf* *cresc.* *ff* *f* *dim. poco a poco*

*mp* *p* *pp* *mp* *pp*

*mf* *p* *mf* *p* *pp* *pp cresc.*

*f* *ff* *dim.* *p* *pp*

# Ouvertüre zur Oper Tannhäuser

Fagott II

Richard Wagner, aus WWV 70

Andante maestoso (♩ = 50)

The musical score is written for Bassoon II in the key of D major (two sharps) and 3/4 time. It consists of two staves. The first staff begins with a dynamic marking of *p* (piano) and the instruction "sehr gehalten" (very sustained). The music features a melodic line with a triplet of eighth notes in the second measure and a fermata over the final note of the first staff. The second staff starts at measure 10 and continues the melodic line with various dynamics including *p* and *mf*, and includes a fermata over the final note.

**K** Molto vivace

Musical score for Bassoon II, measures 273-295. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Molto vivace'. The dynamics are marked *ff* (fortissimo) and *f* (forte). The score includes slurs, accents, and a 'Solo' section starting at measure 289. The piece concludes with a double bar line and repeat sign at the end of measure 295.

273 *ff* *ff* *ff*

278 *ff* *f* *ff*

283

289 *ff* Solo *ff*

295 *ff* *ff*

Adagio  
Tutti

1  
*p*  
*pp*

12  
*p*  
*pp*

22  
*p*  
*mf*  
*p*  
1  
Solo  
11

# Symphonie Nr. 5

Ludwig van Beethoven

Allegro

*ff*

11

21 *sf* A 1

30

37

43 1 3 *cresc. f* 3

51 1 1 3 B *ff*

62 8 *f sf sf* *più forte*

80 *ff* 1. 2.

Detailed description: This is a page of musical notation for the Contrabassoon part of Beethoven's Symphony No. 5. The score is in bass clef and common time (C). It begins with a double bar line and a repeat sign. The first measure is marked *ff*. The piece is in 3/4 time. The notation includes various rhythmic values, slurs, and articulation marks. There are several dynamic markings: *ff*, *sf*, *f*, *sf*, *ff*, and *più forte*. There are also performance instructions like *cresc.* and *f*. The score is divided into measures, with measure numbers 11, 21, 30, 37, 43, 51, 62, and 80 indicated. There are also section markers A and B. The piece ends with a first and second ending.

86

92

12 Fag. II C

119

132 D E

147

Tempo I 46 Ob. I

205

Allegro ff

216

224

233

240

248

255

263



281 *f* *più forte* *ff*

292 *G* *sf* *sf* *sf* *sf* *più forte* *ff*

308 *H*

316 *f* *p*

334 *f* *f* *p*

351 *cresc.* *fp* *fp*

365 *fp* *fp* *fp* *fp* *fp*

376 *fp* *cresc.* *f*

387 *ff*

398 *sempre ff*

411

423

432 *G.P.* *G.P.* *G.P.* *G.P.* *G.P.*

# Nº 9.

Adagio

*p*

*f*

*f*

*p*

*p*

*f*

*f*

*f*

*p*

*ff*

*p*

5. Solo mit Chor  
Allegro

11 Gabriel  
des Schöpfers Lob, des Schöpfers Lob, das Lob des zwei - ten Tags, das Lob des zweiten

16 **A**  
*f*

22 **B**  
*f*

28 **C**  
*f*

37 *f*

44

# LA VALSE

Poème chorégraphique pour Orchestre

CONTREBASSON

MAURICE RAVEL

36 C. BASSON

ff f ff f ff f ff

37

f ff p ff f ff

38

f ff f

3

Detailed description: This block contains the first three staves of music for the Contrabassoon part. The first staff (measures 36-37) starts with a dynamic of *ff* and features a melodic line with slurs and accents. The second staff (measures 37-38) continues the melodic line, with dynamics ranging from *f* to *ff* and a *p* dynamic. The third staff (measures 38-39) concludes the section with a triplet of eighth notes marked with a '3' above the staff.

63

ff f ff f

64

ff p ff f ff

65

f ff f mf

66

pp < p pp

1 67 5 68

pp < mp

Detailed description: This block contains the second system of music for the Contrabassoon part, spanning measures 63 to 68. The first staff (measures 63-64) features a melodic line with dynamics *ff*, *f*, and *ff*. The second staff (measures 64-65) continues with dynamics *ff*, *p*, *ff*, *f*, and *ff*. The third staff (measures 65-66) has dynamics *f*, *ff*, *f*, and *mf*. The fourth staff (measures 66-68) begins with a *pp* dynamic, followed by a crescendo to *p*, then returns to *pp*. It includes first and fifth endings for measure 67, and ends with a dynamic of *pp* < *mp*.

# MA MÈRE L' OYE

5 pièces enfantines

MAURICE RAVEL

CONTREBASSON

I, II, III. *TACET*

## IV. Les entretiens de la Belle et de la Bête

Mouv<sup>t</sup> de Valse modéré

16 **1** 10 Clar.

CONTREBASSON

13 **2** C. BASSON SOLO

*pp* *p* *mf*

3

2 3 4 5 6 **3** 2

*p* *p*

Animez peu à peu

2 2

*p*

Assez vif 10 *Rall.* von **4** 1<sup>er</sup> Mouv<sup>t</sup> C. BASSON SOLO

*mp* *pp*

**5** 2 2 10 **6** 25

*p* *mf*

## V. Le jardin féerique

Prendre le 2<sup>d</sup> Basson; suivre sur la partie de "Bassons"