

JSO Bassoon Principal Audition

2024

Julian Rachlin – Musical Director

Solo

Mozart Bassoon Concerto K. 191
1st and 2nd Mvt. (without Cadenzas)

Bassoon excerpts

MOZART Overture to Marriage of Figaro (*)

MOZART Symphony No. 35, "Haffner"

BEETHOVEN Symphony No. 4

BERLIOZ Symphonie Fantastique (*)

BRAHMS Symphony No. 3

RAVEL Boléro

RAVEL Piano Concerto in G major (*)

RIMSKY-KORSAKOV Scheherazade

SHOSTAKOVICH Symphony No. 9

SHOSTAKOVICH Symphony No. 10 (*)

STRAVINSKY The Rite of Spring

TCHAIKOVSKY Symphony No. 4 (*)

TCHAIKOVSKY Symphony No. 5

TCHAIKOVSKY Symphony No. 6

VERDI Requiem (*)

STRAUSS Till Eulenspiegels Lustige Streiche (*)

Starred pieces will be performed in the 2023/2024 Season (*)

The Marriage of Figaro

FAGOTTO I.

Mozart's Werke.

Overture. Presto.

This page contains the musical score for the Bassoon I part of the Overture to 'The Marriage of Figaro' by Wolfgang Amadeus Mozart. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/4. The tempo is marked 'Presto'. The score consists of 14 staves of music. It begins with a dynamic marking of *pp* (pianissimo) and features a variety of musical notations including eighth and sixteenth notes, rests, and slurs. There are several dynamic markings throughout, including *pp*, *f* (forte), and *ppp* (pianississimo). The score includes fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8) and breath marks. The piece concludes with a final measure marked with a fermata.

Fagotto I

FINALE Presto

Fagotto I

147

154

161

168

176

187

197

207

216

227

249

256

Ludwig van Beethoven
Symphony No. 4 in B \flat Major, Op. 60

Fagott I

Adagio $\text{♩} = 66$

pp *sempre pp* *sempre*

11 *pp* *sf* *pp* **A**

20 *pp* *sf*

28 *sf* *sf* *dim.* *pp* *ff*

Allegro vivace $\text{♩} = 80$

38 *ff sempre* *p dolce*

49 *ff* *ff sempre*

56 *sf*

64 *pp* *staccato*

72 *cresc.* *ff*

83 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

95 **B** *sf* *sf* *sf*

107 *p* *p*

Beethoven — Symphony No. 4

Fagotto I

374 *sf p* *sf f f ff*

386 *f f ff*

Allegro ma non troppo $\text{♩} = 80$

Viol. I

20 *cresc. ff*

30 *p* **A** 12 Viol. I

53 *p f f*

64 *ff sf sf sf ff sf sf sf p cresc.* **B**

86 *ff*

97 *p p* 1. 3 2. 13 Viol. I

117 *ff p* 4 3 **C** 2

134 *p pp* 2 3 7

157 *cresc. ff* **D**

169 *sf sf sf sf sf sf sf* 2

Beethoven — Symphony No. 4

8

Fagotto 1

184 *Solo*
p dolce

192 **E**

204 *p* *f* *ff* 8

223 *p* *p* *f*

237 **F** *ff* *sf* *sf* *sf* *sf* *sf* 4

252 *ff sf sf sf sf* *p cresc.* *ff* 6 1

270 1 **G** 9 *p*

286 *Viol. I* *f sf sf sf pp* *Solo*

301 *ff* *ff*

313 *sf* *p* *p* *pp* *p*

329 *cresc.* *ff* *ff* **H** 5 1 3

349 *pp* *ff*

Berlioz — Symphonie Fantastique

Fagotti I e III.

4

Solo. *rallent. poco* *Tempo I. più animato.*

Ob. *p* *mf* *f* *cresc.* *rit. poco più lento* Ob. 9 10

Religiosamente. *ppp*

II. tacet.

III.

Auf dem Lande.

Scène aux champs. In the country.

Adagio. (♩=84)

Fag. I e III. Viol. 20 21 22 23 24

38 I. *f* *p* *cresc.*

39 *f* *mf* *f*

40 *f* *mf* *f*

I. 41 *ff* *mf* *ff* *dimin. poco a poco* *p*

Berlioz — Symphonie Fantastique
Fagotti I e III.

mf *f* *dimin.* *p* *mf* *f*

poco animato

42 *poco animato* *f* *cresc.*

rall. *dimin.* *I. Solo.* *p* *morendo* *pp* *p* *pp* 43 12 Clar. 18

44 *quasi niente* *p dolce* *pppp*

45 *f* *p* *f* *p* *f* *p* *f* 46 3 47 5

Fl. Viol. *f* *p* *f* *poco* *f* *p* *pp* 48

dim. *p* *perdendo sempre* *poco riten.* 49 24

IV.

Gang zum Hochgericht.

Marche au Supplice.

The Procession to the Stake.

Allegretto non troppo. (♩ = 72)

1 2 3 4 5 I.

Timp. *pp*

50 a 2. 5

Berlioz — Symphonie Fantastique
Fagotti I e III.

1. *p* **Soli. a 2.** *mf* *cresc.* - - - - - *f*

6 **51** *f* *ff* *f*

52 *p* **Soli. a 2.**

53 *f* *f* *f*

54 *f* *f* *p*

55 *f* *f*

56 *f* *p* *mf* *a 2.*

cresc. - - - - - *f* *ff* *ff*

Detailed description: This page of a musical score for Bassoon I and III from Berlioz's 'Symphonie Fantastique' contains measures 51 through 56. The music is written in bass clef with a key signature of one flat (B-flat). The score begins with a first ending bracket labeled '1.' and 'Soli. a 2.' (Soloist, first and second endings). The dynamics start at piano (*p*), move to mezzo-forte (*mf*) at measure 51, and then crescendo to forte (*f*) and fortissimo (*ff*). Measure 52 features a second ending bracket labeled 'a 2.' and 'Soli.'. The score includes various articulations such as accents, slurs, and dynamic hairpins. Measure numbers 51, 52, 53, 54, 55, and 56 are clearly marked in boxes. The piece concludes with a fortissimo (*ff*) dynamic and a crescendo marking.

Berlioz — Symphonie Fantastique

Fagotti I e III.

8

63 Allegro. (♩ = 104)
4 Clar. *a 2.*

64 *cresc.* *ff*

65 *ff* *ff* *f>p* *ppp* **15**

66 *sempre a 2. senza accel.* **6** (Campane) (Glocken.) **14**

67 *Viol.*

68 *Viol.*

69 *Viol. II.* **8** **14** **9** **10** **11**

Brahms — Symphony No. 3 in F Major

2

Bassoon I

Fag. II

p legg.

cresc.

f

ff

61

65

68

71

76

82

89

94

101

114

Tempo I

120

130

più f

ff

f

dim.

p

dim.

poco rit.

pp sempre

rit.

cresc.

f

marc.

p

E

F

G

H Un poco sostenuto

I

Solo

1. 2.

5

Brahms — Symphony No. 3 in F Major

Bassoon I

4

Andante

p semplice

7

15 **A**

24 **B**

31 *Solo*

40 **C**

48 *dim.*

54 *dim.* *dolce*

60 **D**

68 *dim.*

72 *mf cresc.* *f* *f*

79 **E** *Solo* *p dolce* *espress. ma dolce*

Detailed description: This page contains the musical score for the Bassoon I part of Brahms' Symphony No. 3 in F Major, measures 4 through 79. The score is written in bass clef with a common time signature. It begins with the tempo marking 'Andante' and the dynamic 'p semplice'. The music features a variety of articulations, including slurs, accents, and breath marks. Dynamic markings range from piano (p) to fortissimo (f). There are five marked sections: A (measures 15-23), B (measures 24-30), C (measures 40-47), D (measures 60-67), and E (measures 70-79). Section E includes a 'Solo' marking and the dynamic 'p dolce'. The score concludes with the dynamic 'espress. ma dolce'.

Brahms — Symphony No. 3 in F Major

6

Bassoon I

Viol I **E**

76 *p*

Viol I Solo **F** Hr. I 7

lunga

108 *p*

G

120 *dolce*

129 *dim. dolce*

H

135 *p dim. p*

I

143 *p*

153 *f p*

Allegro

p e sotto voce

6 *dim. p mezza voce*

A 1

13 *pp pp*

21 *3 3 3 1*

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(C. 1037)

BOLERO

MAURICE RAVEL

BASSONS

Tempo di Bolero
moderato assai **1**

Clar.

2

Solo

mp

3

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Fagotti

5 6 7 8 Piano

11 12 9 4

9 FAGOTTI Solo *mf vibrato* *mp*

10 Tempo 1° *mf* 8

11 Piano FAGOTTI *p*

12 *mf* 1

Detailed description: This page contains musical notation for the Bassoon (Fagotti) part. It is divided into two systems. The first system contains measures 5 through 8. Measure 5 is marked with a circled '5', measure 6 with a circled '6', measure 7 with a circled '7', and measure 8 with a circled '8'. The dynamic marking 'Piano' is placed above measure 8. The second system contains measures 9 through 12. Measure 9 is marked with a circled '9' and the word 'FAGOTTI' above it, with 'Solo' and 'mf vibrato' below. Measure 10 is marked with a circled '10' and 'Tempo 1°' above it, with 'mf' below. Measure 11 is marked with a circled '11' and 'Piano' above it, with 'FAGOTTI' and 'p' below. Measure 12 is marked with a circled '12' and 'mf' below. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Fagotti

13

Piano

8

FAGOTTI

14

BOTH PARTS

15

mf

p

Fagotti

Musical notation for measures 14 and 15. The top staff contains a melodic line with slurs and accents. The bottom staff contains a bass line. A dynamic marking of *mf* is present in measure 15.

Musical notation for measures 16 and 17. Measure 16 is marked with a box containing the number 16 and a dynamic marking of *p*. A double bar line is present at the end of measure 17.

Musical notation for measures 17 and 18. Measure 17 is marked with a box containing the number 17 and a dynamic marking of *mf*. Measure 18 is marked with a box containing the number 18 and a finger number 7. A double bar line is present at the end of measure 18.

Musical notation for measures 18 and 19. The top staff contains a melodic line with slurs. The bottom staff contains a bass line with finger numbers 1 in measures 18 and 19. A double bar line is present at the end of measure 19.

Musical notation for measures 19 and 20. Measure 19 is marked with a box containing the number 19. The top staff contains a melodic line with slurs. The bottom staff contains a bass line with finger numbers 1 in measures 19 and 20. A double bar line is present at the end of measure 20.

Musical notation for measures 20 and 21. Measure 20 is marked with a box containing the number 20. The top staff contains a melodic line with slurs and accents, with a dynamic marking of *mf*. The bottom staff contains a bass line with finger numbers 1 and 12. A double bar line is present at the end of measure 21. Performance instructions *Viol.*, *pizz.*, and *arco* are present above the staff.

Rimsky-Korsakov — Scheherazade, Op. 35

Fagotto I.

G₂ II

f *ff* *K*

Tranquillo.
L 10 M 8

pp *pp*

II.

Andantino.
dolce espressivo

Lento. Recit. Solo.

Viol. Solo. *And. capriccioso, quasi recitando*

pp *pp* *pp* *pp*

rit. assai *a tempo giusto* *pp*

culla parte *ten. B.* *pp* *poco più mosso* *culla parte*

a tempo, un poco più animato. *p* *pp*

più tranquillo *p* *f* *p* *f* *pp*

8 D Allegro molto. Recit. Molto moderato.

rit. *f* *sf dim.* *p*

Rimsky-Korsakov — Scheherazade, Op. 35

Fagotto I.

p

f

mf

mf

crusc.

psubito

Recit. Moderato assai.

lento

Solo

lunga p

arano.

accel.

poco rit.

tempo

f

mf

crusc.

accel.

poco rit.

tempo

f

lunga p

arano.

accel.

poco rit.

tempo

M Tempo Allegro molto ed animato.

Clar. I.

Solo

rit. molto

f

mf

N Con moto.

p

f

f

p

mf

Symphony No. 9 in E Flat, Op. 70
Dimitri Shostakovich

Fagotto I

IV

Largo
Tuba
3 Trb., Tuba
Cadenza Solo
f *espress.* *p*

(10) *f* *mf dim.* *p* Trb., Tuba 3 Trb., Tuba

22 Cad. *p* *f* *p cresc.* *f* *p*

23 *morendo* *p* *pp* *pp* *attacca*

V

Allegretto
p

9

10 A 57 *ff*

SHOSTAKOVICH: Symphony No. 10
o Movement I: [29] – 1 m. after [32]

Bassoon 1

Fag. I
♩ = 108

29 30 31 32

p *mf* *p cresc.*

SHOSTAKOVICH: Symphony No. 10
o Movement IV: [149] – 1 m. after [150]

Bassoon 1

(Andante ♩ = 126)

Fag. I
Solo

149 150

p dolce *cresc.* *f* *p cresc.* *f* *4 dim.* *4* *4* *cresc.* *f dim.* *pp*

SHOSTAKOVICH: Symphony No. 10
o Movement IV: 1 m. before [192] – [194]

Bassoon 1

(Allegro $\text{♩} = 176$)

Celli
Bassi

Fag. I
Solo

p

192

193

194

STRAVINSKY: The Rite of Spring
 o Beginning – 1 m. before [4]

Bassoon 1

Lento tempo rubato

Solo ad lib.

poco accel.

in Tempo *Più mosso*

poco più f

Clas. Trill. Clas. picc. Cap. log.

STRAVINSKY: The Rite of Spring
 o [12] – 7 m. before [13]

Bassoon 1

Tempo I

Solo

come sopra

SYMPHONIE IV.

I

P. TSCHAÏKOWSKY. Op. 36.

Andante sostenuto. FAGOTTO I.

ff

pp *riten.*

Moderato con anima.
poco cresc. *f* *f espr.*

cresc.

ff

mf *cresc.*

mf

FAGOTTO I.

1 12 *mf* *f* *p*

2 2 2 5

SOLO.
pp

espress.

9 *SOLO.*
pp *morendo*

III. SCHERZO. PIZZICATO OSTINATO.

Allegro.

16 A 32 B 28 C 14 D 30 $\frac{2}{3}$ *Meno mosso.* *f*

p

cresc.

Tempo I. 14

F 14 *p* *p* *p*

D. C. Scherzo al segno e poi la Coda.

CODA.
H 2 *pp* *p* *rit f*

TCHAIKOVSKY #5

BASSOONI

SOLO

p *mf* *ff* *mf* *ff* *ff* *fff* *p* *f* *mf* *ff* *f*

R **S**

f *mf* *ff* *mf*

mf *cresc.* *ff* *mf* *f* *ff* *f*

U 12 2

ff *f* *ff* *f*

Molto più tranquillo come sopra.

f *p* *f* *p*

Poco meno anim. String. Tempo I.

ff *p* *f*

BASSOON I

riten. Poco meno.

Moderato con anima.

SOLO.

SOLO.

Stringendo.

Tempo precedente.

Tempo I. animando

riten.

III.

VALSE.

BASSOON I

Allegro moderato.

ten. ten. ten. ten. ten. ten. ten. ten.

p

p SOLO

mf dolce

mf C.

f D. SOLO *p*

cre - scen - do *f*

pre - *p* scen - do *f*

E

p *mf* *p* *p* *p* *mf* *p*

1 1 F 2

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

Fagott I

I

Adagio Solo

Allegro non troppo

Un poco animando

Un poco più animato

rit. molto Adagio

Measures: 1, 8, 17, 31, 51, 60, 65, 71, 77

Dynamic markings: *pp*, *p*, *mp*, *sf*, *p*, *mp*, *f*, *ff*, *mf*, *p*

Performance markings: *riten.*, *rit. molto Adagio*

Instrument markings: *Kb.*, *Vcl.*, ** Fag. II*, ** Pos. III*

Fingering: 1, 2, 3, 4, 7

FAGOTT I

IV
Finale

Adagio lamentoso
Viol. I

8

14

Adagio poco meno che prima

20

29

35

43

49

53

62

67

mf *p* *mf* *p* *mp* *affrettando*

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

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

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

f *ff* *dim.* *p* *con espressione*

p *pp* *Andante* *1* *pp* **Fag. II* *cresc.*

poco animando *mf* *riten.* *p* *Tempo I*

poco animando *cresc.*

riten. *Tempo I* *poco animando* *cresc.*

3

riten. *E Tempo I* *f*

animando *cresc.* *ff*

(252)

Sopr.

Musical staff 252-261. Bass clef, 2/4 time. Lyrics: di - es i - rae. Dynamics: pp. Tempo: Adagio (♩=100). Performance markings: 6 G.P. M.I. Solo.

(262)

Musical staff 262-272. Bass clef, 2/4 time. Dynamics: pp. Performance markings: 6 G.P. M.I. Solo.

(273)

Musical staff 273-277. Bass clef, 2/4 time. Dynamics: pp.

(278)

Musical staff 278-282. Bass clef, 2/4 time. Dynamics: p. Performance marking: col canto.

(283)

Musical staff 283-287. Bass clef, 2/4 time. Dynamics: p.

(288)

Musical staff 288-291. Bass clef, 2/4 time. Dynamics: p.

(292)

Musical staff 292-299. Bass clef, 2/4 time. Dynamics: p. Performance marking: 3 Soprano.

(300)

Musical staff 300-304. Bass clef, 2/4 time. Dynamics: p.

(305)

Musical staff 305-309. Bass clef, 2/4 time. Dynamics: p.

(310)

Musical staff 310-320. Bass clef, 2/4 time. Dynamics: p. Performance marking: 6 Soprano-Solo.

(321)

Musical staff 321-329. Bass clef, 2/4 time. Dynamics: ff, ppp. Performance marking: Adagio maestoso (♩=72). Partitura marking: partite.

(330)

Musical staff 330-334. Bass clef, 2/4 time. Dynamics: ff. Performance marking: 1.

Fagott I

Poco meno mosso

(448)

9

Ten. Solo

Musical staff 448-465: Bass clef, key signature of two flats. Measure 9 starts with a fermata. The melody begins with a quarter note G4, followed by eighth notes. Dynamics include *p* and *Solo*. A first ending bracket spans measures 11-12.

Qui - Ma - ri -

(465)

Musical staff 465-469: Continuation of the melody with slurs and accents. Dynamics include *p* and *cresc.*

(469)

Musical staff 469-476: Continuation of the melody with slurs and accents. Dynamics include *pp*.

(476)

Musical staff 476-486: Continuation of the melody with slurs and accents. Dynamics include *p*. A section marked *Fl. I* begins in measure 5.

(486)

Musical staff 486-494: Continuation of the melody with slurs and accents. Dynamics include *f*. A section marked *animando* and *al tempo* begins.

(494)

Musical staff 494-503: Continuation of the melody with slurs and accents. Dynamics include *ppp*. A section marked *Solo con espr.* and *poco accel.* begins.

(503)

Musical staff 503-513: Continuation of the melody with slurs and accents. Dynamics include *f*. A section marked *Andante (♩=96)* and *1 Bass Solo cantabile* begins.

(513)

Musical staff 513-523: Continuation of the melody with slurs and accents. Dynamics include *pp*. A section marked *Solo* begins.

(523)

Musical staff 523-532: Continuation of the melody with slurs and accents. Dynamics include *mf* and *ff*. A section marked *Solo* begins.

(532)

Musical staff 532-541: Continuation of the melody with slurs and accents. Dynamics include *p* and *f*.

(541)

Musical staff 541-553: Continuation of the melody with slurs and accents. Dynamics include *pp*. A section marked *Solo* begins.

(553)

Musical staff 553-567: Continuation of the melody with slurs and accents. Dynamics include *p* and *f*. A section marked *poco rall.* begins.

(567)

Musical staff 567-576: Continuation of the melody with slurs and accents. Dynamics include *p*. A section marked *Fig. II* begins.

Fagott I.

schnell und schattenhaft

poco rit.

etwas gemächlicher.

26 *leichtfertig*
7 3 3 9 8

27 5 2 1

28 1 1

allmählich lebhafter. Volles Zeitmass.
5 5

(schr lebhaft)
4 1 29

30

cresc. - - - f *cresc. - - - ff*

31 3

32

33

34 8 7

35

pp p mf pp p pp mf ff ff pp mf ff

Detailed description: This page of musical notation is for the Bassoon I part of Strauss's 'Till Eulenspiegel's Merry Pranks'. It contains measures 26 through 35. The music is written in bass clef with a key signature of one flat. The score includes various dynamic markings such as *pp*, *p*, *mf*, *f*, and *ff*, along with performance instructions like *leichtfertig*, *schnell und schattenhaft*, *poco rit.*, *etwas gemächlicher.*, *allmählich lebhafter.*, *Volles Zeitmass.*, and *(schr lebhaft)*. The notation features complex rhythms, including triplets and sixteenth-note passages, and uses various articulations like slurs and accents. Measure numbers 26-35 are clearly marked above the staves.

Fagott I.

fp ff fp ff

mf cresc. ff

ff f cresc. ff

immer ausgelassener und lebhafter.

ff ff

ff

drohend

gleichgültig. drohend

etwas breiter kläglich

Fag. II.

p dim. pp

Epilog. Doppelt so langsam (im Zeitmass des Anfanges $\frac{4}{8}$)

Sehr lebhaft.

f cresc. ff ff