

# Fall 2024 SHSU Large Ensemble Auditions BASSOON

Please prepare the following first bassoon excerpts to the best of your ability:

- Berlioz: Symphonie Fantastique
  - Mvt 4: 2 measures before rehearsal 52 – 2 measures after rehearsal 53 (play through the end of the bar)
- Donizetti: Elixir of Love
  - No. 11: beginning – rehearsal 67
- Mendelssohn: Midsummer Night's Dream
  - Scherzo: beginning - E
- Ravel: Bolero
  - Three measures after rehearsal 2 – rehearsal 3
- Tchaikovsky: Symphony No. 6
  - Mvt. 1: beginning to m. 12

In addition to being used for ensemble placement, these auditions are used as indicators of progress for every individual in the studio. It is in your best interest to prepare all of the excerpts to a high level and treat this like you would a professional audition, regardless of area of concentration within or outside of the music program. Freshmen & Sophomores - you may choose slower tempi for accuracy; Juniors & Seniors - it is expected that the excerpts are performed at standard tempi.

Make copies or print extra pages as necessary to avoid awkward page turns and skip over any extensive multi-measure rests when performing the excerpts. If uncertain about the rests, please ask.

Use every resource at your disposal when preparing the excerpts, including listening to several professional recordings of each piece while making notes on your part, playing along with different recordings, studying various orchestral excerpt CDs (such as the ones by David McGill and Christopher Millard), practicing Herzberg scale and long tone exercises in the same keys as the excerpts, etc. Feel free to contact me if you have any questions about the excerpts, the audition process, or anything else.

-Professor Swain

Berlioz — Symphonie Fantastique

Fagotti I e III.

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

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

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

**53** *f*

*f* *I.* *p*

**54** *f* *f* *a 2.* *f*

**55** *f*

**56** *a 2.* *mf*

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

Detailed description: This page of a musical score is for the Bassoon I and III parts of Berlioz's 'Symphonie Fantastique'. It contains measures 51 through 56. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 51 begins with a dynamic of *p* and a *Soli. a 2.* instruction. The music features a melodic line with various dynamics including *mf*, *cresc.*, *f*, and *ff*. Measure 52 starts with a *p* dynamic and another *Soli.* instruction. Measures 53 and 54 continue with complex rhythmic patterns and dynamics ranging from *f* to *ff*. Measure 55 is marked *f*. Measure 56 begins with a *mf* dynamic and includes the instruction *a 2.*. The score concludes with a *cresc.* marking and a final *ff* dynamic.

N.º 11

LARGHETTO

FAGOTTO 1.<sup>o</sup>

FAGOTTO 2.<sup>o</sup>

MAGGIORE

FAGOTTO I.

Scherzo.  
Allegro vivace.

Nº 1. *p*

*cresc.*

*p*

*sf sf sf p pp*

*p*

*p*

*p cresc. f*

*cresc. ff sf p p cresc.*

*f cresc. ff sf p*

1 2

A

B 13

C

D 5

E

F

OUVRAGE PROTÉGÉ  
PHOTOCOPIÉ INTERDIT  
Même partielle  
(Loi du 11 Mars 1957)  
Constituerait contrefaçon  
(Code Penal, Art. 425)

# BOLERO

MAURICE RAVEL

## BASSONS

Tempo di Bolero  
moderato assai **1**

Clar.

20 14

**2**

Solo

*mp*

**3**

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D. & F. 11,780

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

Fagott I

I

Adagio Solo

8

17

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

Allegro non troppo

17

31

*p* *mp* *sf* *p* *p* *mf*

31

51

*pp* *p* *mp*

51

60

*mp*

60

65

*mp*

Un poco animando

65

71

*mp* *f* *ff*

Un poco più animato

71

77

*f*

77

81

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