

The University of Alabama

Large Ensemble Bassoon Audition - Fall 2024

Required Bassoon Excerpts:

- *Stravinsky, Firebird:*
 - Introduction: From 3 measures after Rehearsal 1 until 1 measure before Rehearsal 3.
 - Berceuse: From Rehearsal 1 until Rehearsal 3 and from Rehearsal 6 until Rehearsal 8. (Before Rehearsal 2 only count 1 empty bar.)
- *Saint-Saens, Symphony No. 3:*
 - Movement 1: From 10 measures after A until E.
- *Schumann, Symphony No. 3:*
 - Movement 2: Beginning through measure 24. (No repeat – second ending only).
 - Movement 2: From pickup to measure 124 until the end.
 - Movement 3: From pickup to measure 16 through measure 23.

Required Contrabassoon Excerpts:

- *Ravel, Mother Goose Suite:*
 - From Rehearsal 2 through 13 measures before Rehearsal 4.
 - From Rehearsal 4 until the end.
- *Saint-Saens, Symphony No. 3:*
 - Movement 1: From 11 measures after G until H. Please skip the 6 measures rest and only count 2 measures.
- *Wagner, Rienzi Overture:*
 - From the last 4 measures of the first page through the first 22 measures of the second page.

Note: Auditioning for Contrabassoon is optional for **new students**, and everyone is welcome to prepare the materials. Students with previous Contrabassoon experience are encouraged and expected to audition to be considered to play in an ensemble. **Returning Performance Majors** are required to prepare and play the Contrabassoon audition.

The Contrabassoon Audition will be held during the last week of August to allow everyone the opportunity to practice with the instrument.

Please contact Dr. Vina for more information.

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L'OISEAU DE FEU

Suite, reorchestrated 1919

BASSOON I

IGOR STRAVINSKY
edited by Clark McAlister

Introduction

♩ = 108

4

[1] Pos. I

ppp

pp

pp

pp

pp

pp

pp

pp

pp

pp

[3] 1 4 [4] Clar. I 1

[5] 2 [6] L'oiseau de feu et sa danse ♩ = 152 [7] 4

[8] Clar. I

ff 3 p sub. f 3 p sub.

[9] Variation de l'oiseau de feu ♩ = 76 [10] 3

G.P. 3 p

A 2131
G.S.

BASSOON I
Berceuse

Andante $\text{♩} = 60$

1 Solo *p*

2 *come sopra*

3 4 4 1 5 *mf*

6 *rit.* *pp* *a tempo Solo* *p* *mf*

7

8 3 9 5 10 6

11 Final Lento maestoso $\text{♩} = 54$

12 4 13 2 *Cor. I* *Fag. II*

14 *p dolce, cantabile* *(Clar.)* *p* *sim.* *p cresc.*

15 *f* *fff*

16 Più mosso *4* *7* *2*

17 Allegro non troppo $\text{♩} = 208$

18

19 Doppio valore $\text{♩} = 104$ Maestoso

20 Molto pesante $\text{♩} = 60$

Poco a poco allargando *fff* *sub. pp* *fff*

sempre più cresc.

Camille Saint-Saens Symphony No. 3 in C Minor, Op. 78

1^{er} BASSON

Adagio

2

H^b

I

1^{er} Bⁿ

mf

pp

pp

mf

pp

p

Vns All^o mod^{to}

4

1^{er} Bⁿ

pp

p

1

p

A

8

p

p

cresc.

B

f

dim.

cresc.

f

dim.

dim.

dim.

p

mf espress.

cresc.

Saint-Saens — Symphony No. 3 in C Minor

1^{re} BASSON

D

ff

dim.

Leggiero

p

pp

E₃

pp

6

p

1

p

mf

pp

mf

G

p

f

f

H

ff

dim.

dim.

p

pp

Schumann — Symphony No. 3 in Eb Major

6

Fagott I

SCHERZO
Sehr mässig

II

The musical score is written for Bassoon I in 3/4 time. It begins at measure 6 with a *mf* dynamic. The first system (measures 6-11) features a melodic line with slurs and a *p* dynamic at the end. The second system (measures 12-18) includes a *poco rit.* marking, a *pp* dynamic, and a section marked *Im Tempo* with a *p cresc. f* dynamic. A first ending bracket is shown with a red 'X' over it, and a second ending is provided. The third system (measures 19-22) contains a trill (*tr*) and a *f* dynamic. The fourth system (measures 23-28) features a trill (*tr*) and a *f* dynamic. The fifth system (measures 29-33) has a *f* dynamic and a *pp* dynamic. The sixth system (measures 34-43) includes a *pp* dynamic and a first ending bracket. The seventh system (measures 44-50) has a *f* dynamic. The eighth system (measures 51-58) features a *ff* dynamic and a *p* dynamic. The ninth system (measures 59-66) includes a *ff* dynamic and a *p* dynamic. The tenth system (measures 67-76) has a *f* dynamic. The final system (measures 77-80) begins with a *cresc.* marking and a *mf* dynamic, ending with a *f* dynamic.

Schumann — Symphony No. 3 in Eb Major

Fagott I

84 *p*

91 *poco rit.* *Im Tempo* *f* *ff* *p*

98 *pp*

105 *f* *ff*

111 *sfz ff*

119 *p* *sfz* *p*

126 *dim.* *pp* *pp*

III

Nicht schnell
Solo
p dolce *pp sehr*

6 *getragen* *pp*

11 *sp* *sp* *p* Solo

17 *p* *pp*

22 *B* *sp* *sp*

Detailed description: This page of a musical score for Bassoon I in Schumann's Symphony No. 3 in Eb Major. It contains two systems of music. The first system, measures 84-126, is in 3/4 time and features a melodic line with various dynamics including *p*, *f*, *ff*, *pp*, *sfz*, and *dim.*. It includes markings for *poco rit.* and *Im Tempo*. The second system, measures 6-22, is in 3/4 time and is marked *Nicht schnell* and *Solo*. It features a melodic line with dynamics *p dolce*, *pp sehr*, *sp*, and *pp*. The word *getragen* is written below the first measure. The score includes various musical notations such as slurs, accents, and dynamic hairpins. Red brackets are drawn on the score to highlight specific passages in measures 119-126 and 11-22.

Maurice Ravel Mother Goose Suite

CONTREBASSON

I, II, III - *TACET*

IV. Les entretiens de la Belle et de la Bête

Mouv^t de Valse modéré

16 **1** 10 Clar.

CONTREBASSON **2** C. BASSON SOLO 13 *p*

pp *p* *mf*

3 2 3 4 5 6 2

p *p*

Animez peu à peu

p

mp **4** 1^{er} Mouv^t C. BASSON SOLO *pp*

Assez vif 10 Rall. von

pp *pp* *pp*

5 2 2 10 **6** 25

p *mf*

V. Le jardin féerique

Prendre le 2^d Basson; suivre sur la partie de "Bassons"

Camille Saint-Saens
Symphony No. 3 in C Minor, Op. 78
CONTREBASSON

I

Adagio 2 H^b 2 Fl. 3 All^o mod^{to} 1^{rs} V^{ons}

15 A 16 B 1 1^{rs} V^{ons} C-B^{on} p cresc.

f p dim. pp 5 C 10 v^{ons}

C-B^{on} D ff dim. mf dim.

7 E 12 F 2 1^{rs} V^{ons} C-B^{on} p

mf p pp 2

G 5 cresc.

f ff 6

H 20 I 10

J 8 1^{rs} V^{ons} C-B^{on} p mf

4 K 8 1^{rs} V^{ons}

Richard Wagner Rienzi Overture

Serpent.

Molto sostenuto e maestoso.

ben tenuto
pp
cresc.
poco cresc.
ben tenuto
ff *dim. p cresc. ff* *dim. p cresc. sempre f*
meno f *f* *f* *fp cresc.* *f* *fp* *ff* *ff* *ff* *ff*
Allegro energico.
ff *ff* *ff* *ff* *ff*
ff *ff* *ff* *ff*
f *ff* *ff* *ff*
p
cresc. *più cresc.*
f *ff*
f

Serpent.

This musical score is for the Serpent part of Wagner's Rienzi Overture. It consists of 15 staves of music in bass clef with a key signature of two sharps (D major). The score is divided into three distinct sections:

- Section 1:** The first three staves feature a melodic line with dynamic markings of *f* (forte) and *p* (piano), with *cresc.* (crescendo) markings. A red bracket highlights a triplet of eighth notes on the second staff. Measure numbers 3, 8, and 12 are indicated.
- Section 2:** The next three staves are marked *ff* (fortissimo) and include the instruction *Un poco più vivace.* The music is more rhythmic and driving, with dynamic markings of *ff*, *f*, and *più f*. Measure numbers 5, 2, and 5 are indicated.
- Section 3:** The final nine staves are marked *ff* and include the instruction *Molto più stretto.* The tempo is significantly increased, and the music becomes very dense and rhythmic. Measure numbers 7, 3, and 1 are indicated.