

# Fall 2020 SHSU Large Ensemble Auditions BASSOON

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

- Donizetti: *Una Furtiva Lagrima* from *Elixir of Love*, beginning to rehearsal 67
- Ravel: *Piano Concerto in G Major*
  - Movement 1: rehearsal 9 to 10
  - Movement 3: 5<sup>th</sup> bar of rehearsal 14 to 3<sup>rd</sup> bar of rehearsal 16  
\*Combine the 1<sup>st</sup> and 2<sup>nd</sup> bassoon parts to make one line
- Berlioz: *Symphonie Fantastique*
  - Movement 4, mm 49-63

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.

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 one by David McGill), 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

N.º 11

LARGHETTO

FAGOTTO 1.<sup>o</sup>

FAGOTTO 2.<sup>o</sup>

*p Solo*

*cres.* *calando*

67

*p*

68

*fp* *fp*

i miei sospir

*p*

MAGGIORE

*p*

non chie-do

Fagotti

5 6 7 8 Piano

9 FAGOTTI Solo *mf vibrato* *mp*

10 Tempo 1° 8

11 FAGOTTI Piano *p*

12 *mf*

# Fagotti

**13** *Piano* 8

8 **FAGOTTI** **14** *f* 3 *p*

**15** *mf* *p*

Fagotti

Musical notation for measures 15-18. 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 18.

Musical notation for measure 16. A box labeled "16" is above the first measure. The top staff has a melodic line with slurs. The bottom staff has a bass line. A dynamic marking of *p* is present in the first measure.

Musical notation for measures 17-18. Boxes labeled "17" and "18" are above the first and second measures respectively. The top staff has a melodic line. The bottom staff has a bass line. A dynamic marking of *mf* is present in measure 17, and a fingering "7" is present in measure 18.

Musical notation for measures 17-18. The top staff has a melodic line. The bottom staff has a bass line with the number "1" written in each of the four measures.

Musical notation for measure 19. A box labeled "19" is above the first measure. The top staff has a melodic line. The bottom staff has a bass line with the number "1" written in each of the four measures.

Musical notation for measure 20. A box labeled "20" is above the first measure. The top staff is labeled "1<sup>st</sup> Viol." and contains a melodic line with slurs. The bottom staff has a bass line with the number "1" in the first measure and "12" in the second measure. The text "pizz. arco" is written above the staff.

Berlioz — Symphonie Fantastique

Fagotti I e III.

I. *p* *mf* *cresc.* - - - *f*

Soli. a 2.

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

**52** a 2. *p*

**53** *f*

*f* *f* *p*

**54** *f* *f* *p*

**55** *f*

**56** a 2. *mf*

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

Detailed description: This page contains the musical score for Bassoons I and III, measures 51 through 56. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features two staves for each instrument, with various dynamics and articulations. Measure 51 includes a first ending bracket. Measure 52 is marked 'Soli. a 2.' and begins with a piano dynamic. Measure 53 features a first ending bracket and a forte dynamic. Measure 54 includes a second ending bracket and a piano dynamic. Measure 55 includes a first ending bracket and a forte dynamic. Measure 56 includes a first ending bracket and a mezzo-forte dynamic. The score concludes with a crescendo and a final fortissimo dynamic.