

LA JOLLA SYMPHONY ORCHESTRA AUDITION

Bassoon

A solo of your choice, which can be a movement of a concerto, sonata, or something you consider, adequately demonstrates your technique and musicality. Please no accompaniment and you are not required to memorize solo.

Note: As a woodwind or brass player, you will be auditioning for placement on the substitute list for your instrument. There are many occasions when musicians on the substitute list are invited to play for a particular concert series.

Note for UCSD Students: You must be accepted (by passing the audition) AND invited to join the La Jolla Symphony Orchestra to play in one or both concert series in a quarter before being cleared to register for MU134 or MU234.

Audition excerpts (indicated by []):

BASSOON

1. Petrushka by Stravinsky (#1)
2. Symphony No. 3 by Brahms, Mvmt. III (#2) Mvmt. IV (#3)
3. Requiem by Mozart (#4)
4. Symphony No. 4 by Tchaikovsky *2nd Bassoon*, Mvmt. I (#5); Mvmt. IV (#6)
5. Symphony No. 1 by Florence Price, Mvmt. 4 (#7)
6. Concerto for Orchestra by Bartok Mvmt II *2nd Bassoon* (#8) *3rd Bassoon* (#9)

You are required to submit an audition video, if you pass the first level, you may be asked to audition in person.

Instructions for submitting an audition video can be found on our website: www.ljsc.org

Click: Join LJS&C - Join Our Orchestra - Instructions for Using YouTube.....

Please let me know if you have any questions.

Ted Bietz
Orchestra Manager
orchestra@ljsc.org
619 733-6239

Fagotte I.

"Petruška"
by Stravinsky

#1

Вальсъ.

(Балерина и Арапъ.)

Walzer.

Valse.

(Ballerine u. Arap.) | (La ballerine et Arap.)

71 Lento cantabile.

Solo

mf grotesco

Brahms — Symphony No. 3 in F Major

Bassoon I

MVMT. III

#2

Sym. No. 3
MUMT IV

Brahms
Bassoon 1

#3

Allegro

p e sotto voce

dim. *p mezza voce*

pp *pp*

#4

Requiem - W. A. Mozart
Bassoon II

Andante con moto.

8. Domine Jesu.

f *3 K 8 L 1*

f *M*

13

#5

ragoll < "Sym. No. 4" by Tchaikovsky **MVMT. I** Bassoon 2

250 *p* *fff*

255

260 *fff*

264

269

273 *Q*

#6

MVMT. IV Bassoon 2

27 *crec.* *f*

28 *ff* *A* *ff*

32

35

39 *ff*

(#7)

FLORENCE PRICE

SYMPHONY - I

7. MOVEMENT

186 **6**
f dim p

Musical staff 186-195: Bass clef, 2/4 time signature. Measures 186-195. A large slur covers the entire staff. A '6' is written above the staff. Dynamics include *f*, *dim.*, and *p*.

196
cresc.

Musical staff 196-200: Bass clef, 2/4 time signature. Measures 196-200. A large slur covers the entire staff. Dynamics include *cresc.*

201
(cresc.) f cresc.

Musical staff 201-205: Bass clef, 2/4 time signature. Measures 201-205. A large slur covers the entire staff. Dynamics include *(cresc.)* and *f cresc.*

206
ff mp cresc.

Musical staff 206-210: Bass clef, 2/4 time signature. Measures 206-210. A large slur covers the entire staff. Dynamics include *ff*, *mp*, and *cresc.*

211
(cresc.) f mp cresc.

Musical staff 211-215: Bass clef, 2/4 time signature. Measures 211-215. A large slur covers the entire staff. Dynamics include *(cresc.)*, *f*, *mp*, and *cresc.*

216
(cresc.)

Musical staff 216-220: Bass clef, 2/4 time signature. Measures 216-220. A large slur covers the entire staff. Dynamics include *(cresc.)*

221
ff ff

Musical staff 221-225: Bass clef, 2/4 time signature. Measures 221-225. A large slur covers the entire staff. Dynamics include *ff* and *ff*.

226

Musical staff 226-231: Bass clef, 2/4 time signature. Measures 226-231. A large slur covers the entire staff.

232
y

Musical staff 232-237: Bass clef, 2/4 time signature. Measures 232-237. A large slur covers the entire staff. Dynamics include *y*.

238 **8**
p

Musical staff 238-242: Bass clef, 2/4 time signature. Measures 238-242. A large slur covers the entire staff. Dynamics include *p*. A '8' is written above the staff.

Bartok
concerto
for Orchestra

2nd BASSOON

#8

II. GIUOCO DELLE COPPIE

Fl. Ob. Fl. Cl. Fl. Cl. Fl.

165

173

Poco rit.

Tornando al Tempo I

181

B. & H. 9131

3rd BASSOON

Bartok
concerto
for Orchestra

#9

II. GIUOCO DELLE COPPIE

Allegre scherzando

Ob. Fl. Ob. Fl. Cl. Fl. Cl.

159

165

173

Poco rit. - - - - - tornando - - - - - al Tempo I

181

TACET

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(Балерина и Арап.)

Walzer. Valse.
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71 Lento cantabile.

Solo

mf grotesco

Brahms — Symphony No. 3 in F Major

Bassoon I

MVMT. III

#2

Sym. No. 3

MVMT IV

Brahms

Bassoon 1

#3

Allegro

p e sotto voce

dim. *p mezza voce*

pp *pp*

#4

Requiem - W. A. Mozart

Bassoon II

Andante con moto.

8. Domine Jesu.

f

M

N

13

ragott 2

Bassoon 2

"Sym. No. 4" by Tchaikovsky

#5

250 *p* *fff*

255

260 *fff*

264

269

273 *Q*

MVMT. IV Bassoon 2

#6

27 *crec.* *f*

28 *ff* *A* *ff*

32

35

39 *if*

(#7)

FLORENCE PRICE

SYMPHONY - I

MOVEMENT

186 **6**
Musical staff with notes, slurs, and dynamics: *f*, *dim.*, *p*.

196
Musical staff with notes, slurs, and dynamic: *cresc.*

201
Musical staff with notes, slurs, and dynamics: *(cresc.)*, *f cresc.*

206
Musical staff with notes, slurs, and dynamics: *ff*, *mp*, *cresc.*

211
Musical staff with notes, slurs, and dynamics: *(cresc.)*, *f*, *mp*, *cresc.*

216
Musical staff with notes, slurs, and dynamic: *(cresc.)*

221
Musical staff with notes, slurs, and dynamics: *ff*, *ff*

226
Musical staff with notes, slurs, and dynamics: *b.*, *b.*

232
Musical staff with notes, slurs, and dynamic: *y*

238 **8**
Musical staff with notes, slurs, and dynamic: *p*

2nd BASSOON

Bartok
concerto
for Orchestra

#8

II. GIUOCO DELLE COPPIE

Musical score for 2nd Bassoon, measures 165-181. The score is written on a single staff with a treble clef. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are dynamic markings such as *f* and *p*. A section starting at measure 173 is marked *Tornando al Tempo I*. The score ends at measure 181 with a final note and a fermata. The publisher's name "B. & H. 9131" is printed at the bottom.

3rd BASSOON

Bartok
concerto
for Orchestra

#9

II. GIUOCO DELLE COPPIE

Allegre scherzando

Musical score for 3rd Bassoon, measures 159-181. The score is written on a single staff with a treble clef. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are dynamic markings such as *f*, *mf*, and *p*. A section starting at measure 173 is marked *Poco rit.* and *tornando al Tempo I*. The score ends at measure 181 with a final note and a fermata, followed by the instruction **TACET**. The publisher's name "B. & H. 9131" is printed at the bottom.