

United States Air Force Bands

Bassoon Audition Requirements

Prepared Solo: Perform one of the following works at the highest professional standard, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone:

Mozart: Concerto in Bb mvt 1
Weber: Concerto in F, mvt 1
Solo of comparable difficulty

Excerpts: Perform selections from the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:

Stravinsky: Rite of Spring
Ravel: Bolero
Tchaikovsky: Symphony No. 4, 2nd mvt
Tchaikovsky: Symphony No. 6, opening solo
Rimsky-Korsakov: Scheherazade, 2nd mvt, opening solo and cadenzas
Makris: Aegean Festival Overture, solo
Berlioz: Symphonie Fantastique, 5th mvt
Beethoven: Symphony 4, 4th mvt solo
Mozart: Overture to The Marriage of Figaro
Arnold: Four Scottish Dances, 2nd mvt
Stravinsky: Pulcinella Suite
Brahms: Violin Concerto, 2nd mvt, 2nd bsn, opening 32 measures

Ensemble Skills: Perform two contrasting musical styles with the Concert Band and/or Woodwind Quintet (Classical, Popular, Latin, Jazz, Ragtime).

Sight Reading / Short-Notice Music Prep: Perform a minimum of two contrasting styles (bass and tenor clef).

① LE SACRE DU PRINTEMPS (THE RITE OF SPRING)

FAGOTTO I

Beg - 6 after ③ + 12 - 6 before 13

Igor Stravinsky

Edited by Clinton F. Nieweg

L'ADORATION DE LA TERRE

Lento tempo rubato ♩ = 50

Musical score for Fagotto I, L'Adoration de la Terre, measures 1-12. The score is written in 3/4 time with a key signature of one flat (B-flat). It begins with a bracketed section labeled "Solo ad lib." containing measures 1-4. The tempo is "Lento tempo rubato" with a metronome marking of 50. The score includes various musical notations such as slurs, ties, and dynamic markings like "poco accel." and "poco più f". Measure numbers 1 through 6 are circled. The score ends with a bracketed section labeled "Clar. Trill. Clar. picc. Cor. log." containing measures 11-12.

2

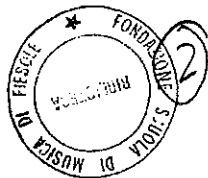
Stravinsky, Rite of Spring

Fagotto I

Musical score for Fagotto I, Danse des Adolescentes, measures 13-14. The score is written in 3/4 time with a key signature of one flat (B-flat). It begins with a bracketed section labeled "Fag. II" containing measures 11-12. The tempo is "Tempo I" with a metronome marking of 50. The score includes various musical notations such as slurs, ties, and dynamic markings like "simile" and "come sopra". Measure numbers 11 through 14 are circled. The score ends with a bracketed section labeled "DANSE DES ADOLESCENTES" containing measures 13-14.

11

TOUTE REPRODUCTION
PAR L'ARTOGRAPHIE OU LA
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MENT POURSUIVIE.



BOLERO

à
DURAND S.A.
Editions Musicales
au Capital de Frs 251.000
215, Rue du Faub. St-Honoré
75008 PARIS

MAURICE RAVEL

BASSONS

Tempo di Bolero
moderato assai 1

Tempo di Bolero
moderato assai

1

Clar.

20 14

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a square box containing the number '2'. The melody is written in a simple, folk-like style. The second system also consists of a single staff with a treble clef and a key signature of one flat. It begins with a 'Solo' marking and a dynamic marking of 'mp' (mezzo-piano). The melody continues with a series of eighth notes and a final measure with a fermata. The lyrics 'The Rose Tree' are written below the staff.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of several measures, with some notes beamed together. The bass line is mostly whole notes. The score is written in ink on aged paper.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody begins with a half note G4, followed by a quarter note A4, and then a quarter rest. The next measure contains a quarter note B-flat4, a quarter note C5, and a quarter note D5. The melody continues with a quarter note E5, a quarter note F5, and a quarter note G5. The next measure contains a quarter note A5, a quarter note B-flat5, and a quarter note C6. The melody then descends with a quarter note B5, a quarter note A5, and a quarter note G5. The final measure contains a quarter note F5, a quarter note E5, and a quarter note D5. The score is marked with a '1' in a circle, indicating the first ending.

A musical score for a piano piece titled "The Little Boat". The score is written on two staves, treble and bass clef. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of 12 measures. The first measure is a whole note chord. The second measure is a whole note chord. The third measure is a whole note chord. The fourth measure is a whole note chord. The fifth measure is a whole note chord. The sixth measure is a whole note chord. The seventh measure is a whole note chord. The eighth measure is a whole note chord. The ninth measure is a whole note chord. The tenth measure is a whole note chord. The eleventh measure is a whole note chord. The twelfth measure is a whole note chord. The score is marked with a "3" in a box at the end, indicating a triplet.

④

TCHAIKOVSKY: SYMPHONY NO. 6, MVT. I – OPENING TO BAR 12

I

Adagio Solo

Kb. *pp* *p* *mp* *sf* *p* *pp*

8 *p* *mp* *sf* *p*

③

TCHAIKOVSKY: SYMPHONY NO. 4, MVT. II – FROM BAR 274 TO END

268 5 *Solo* *pp*

280 *espress.*

288 9 *Solo* *pp* *morendo*

RIMSKY KORSAKOV: SCHEHERAZADE

- **Excerpt #1:**

Andantino.
dolce espressivo

Lento. Recit.
Solo.

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

A a tempo

rit. assai

10

pp

- **Excerpt #2:**

The image shows a musical score for a recitative and a tempo change. The first section, 'Recit. Moderato assai.', is written for a single voice part on a single staff. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is 'Moderato assai'. The music is marked 'lento Solo' and 'p' (piano). There are three measures of music, each with a fermata. The first measure is marked 'lunga' (long). The second measure is marked 'accresc.' (crescendo). The third measure is marked 'poco rit.' (a little ritardando) and 'tempo'. The second section, 'M Tempo Allegro molto ed animato.', is written for a single voice part on a single staff. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is 'Allegro molto ed animato'. The music is marked 'Solo' and 'p' (piano). There are three measures of music, each with a fermata. The first measure is marked 'lunga' (long). The second measure is marked 'accresc.' (crescendo). The third measure is marked 'rit. molto' (a lot of ritardando) and 'tempo'. The score is numbered 7, 8, 9, 10, 11 at the bottom.

7. Stravinsky, *The Firebird* (Berceuse) - Entire excerpt with repeat

Andante

p

2

3

3

⑥ 8. Makris, *Aegean Festival Overture*

legato

pp

11

poco cresc.

12

13

p

7

berlioz *Symphonie Fantastique*, op. 14

Bassoon 1 & 2

IV. *Marche au Supplice*

excerpt 1 Allegro ma non troppo (h = 72)

49 a 2 **Soli**
 p
 54
 59

This musical excerpt shows three staves of music for Bassoon 1 & 2. The first staff begins at measure 49 with a 'Soli' marking and a piano (p) dynamic. The music features a series of eighth-note patterns. The second staff starts at measure 54, and the third staff starts at measure 59. The excerpt ends with a double bar line and a fermata.

v. *Songe d'une nuit du Sabbat*

excerpt 2 Allegro (♩ = 104)

40 4/8 Clar. a 2
 50
 55
 60

This musical excerpt shows four staves of music for Bassoon 1 & 2. The first staff begins at measure 40 with a 4/8 time signature and a 'Clar. a 2' marking. The music features a series of eighth-note patterns. The second staff starts at measure 50, the third at measure 55, and the fourth at measure 60. The excerpt ends with a double bar line and a fermata.

8 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*

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

270 1 **G** 9 *p*

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

301 *ff* *ff*

313 *sf* *p* 5 *p* *pp* *p*

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

348 1 *pp* *ff*

2017 Bassoon Excerpts

Mozart: Overture to *Le nozze di Figaro* (101–123)



Mozart: Overture to *Le nozze di Figaro* (139–171)



Pesante

(D)

II Arnold
Four Scottish DancesVivace
(2 players)

160

The musical score for the 1st Bassoon part includes the following sections and markings:

- Pesante**: The first section, marked with a circled (D) and a *ff* dynamic.
- Vivace (2 players)**: The second section, marked with a circled (A) and a *f* dynamic. A tempo marking of 160 is handwritten above the staff.
- tutti**: A marking above the staff in the second section.
- ff**: A fortissimo dynamic marking appearing multiple times throughout the score.
- f: A forte dynamic marking appearing multiple times throughout the score.**
- meno mosso**: A tempo marking above the staff in the third section.
- 1° solo**: A marking above the staff in the third section.
- pp**: A pianissimo dynamic marking in the third section.
- Tempo Primo (Vivace) 3**: A tempo and meter change marking in the fourth section, with a circled (G) and a *p* dynamic.
- (2 players)**: A marking above the staff in the fourth section.
- tutti**: A marking above the staff in the fourth section.
- mp**: A mezzo-piano dynamic marking in the fourth section.
- p: A piano dynamic marking in the fourth section.**
- pp**: A pianissimo dynamic marking in the fourth section.

6

BASSOON 1

78

79

80

ATTACCA

11

VARIATION III(a)

81

82

83

84

BASSOON II

85

86

7

12

brahms Violin concerto in D, op. 77

Bassoon 2

Second movement

excerpt 1 Adagio

12

22

Tutti

p

pp

p

mf

p

Solo

11