

## 2025 Bassoon & Contrabassoon Audition Repertoire

### **Bassoon:**

#### **Solo:**

**Mozart:** Concerto in B flat major, K. 191 (1<sup>st</sup> and 2<sup>nd</sup> movement exposition)

#### **Orchestra excerpts:**

**Beethoven:** Symphony No. 4; 4th mvt

**Berlioz:** Symphonie Fantastique

**Brahms:** Violin concerto Adagio (2<sup>o</sup> Bassoon)

**Mozart:** "The Marriage of Figaro" Overture;

**Stravinsky:** "The Rite of Spring"

**Tchaikovsky:** Symphony No. 4; 2nd mvt., Solo to the end of the movement

**Mahler:** Symphony No. 5; mvt. 1, 4 bars before rhl. 14 to 6 before rhl. 15/ mvt. 5, beginning to the downbeat of rhl. 2

# Orchester-Probespiel für Fagott

Herausgegeben von Karl Kolbinger und Alfred Rinderspacher

## Sinfonie Nr. 3 Es-Dur/E<sup>b</sup> major („Eroica“)

L. van Beethoven  
op. 55

### 3. Satz: Scherzo

Allegro vivace  $\text{♩} = 116$

206 I.

*p dolce sempre legato*

211

## Sinfonie Nr. 4

### 1. Satz

Allegro vivace [ $\text{♩} = 144$ ]

B-Dur/B<sup>b</sup> major

L. van Beethoven  
op. 60

65 I. II.

*pp staccato*

71

*p cresc.*

107 I. 142

*p p dolce*

146 221

*p*

223

*p*

233

*p*

348 381

*p ff p*

416 I. *p dolce* *f* I. II.

425 *p*

### 2. Satz

Adagio [♩=72]

59 I. *p*

65 I. *pp* *cresc.* *sf* *p*  
II. *pp* *sf* *p*

70 *cresc.* *f*  
*cresc.* *f*

### 4. Satz

Allegro ma non troppo ♩=80

184 I. *p dolce*

300 *pp* *ff* 348 *pp* *ff* I. II.

351

66 *colla parte*

70 **Allegro con brio** [♩=80] *f sf sf p*

75 *cresc. - - - - - ff = p*

141 *f*

146 *sf*

### 3. Satz **Symphonie fantastique**

Szene auf dem Lande

Hector Berlioz  
op. 14

86 **Adagio** ♩=84 *ff mf ff dim. poco a poco sf*

89 *p mf ff dim.*

93 *p mf f*

97

100 **poco animato** *f cresc.*

102 **poco animato**

## 4. Satz

Der Gang zum Richtplatz

Allegretto non troppo [ $\text{♩} = 100$ ]

49 I.-IV. *p*

53 unis.

57 unis.

61 unis. *f*

## 5. Satz

Beim Hexensabbat

Allegro  $\text{♩} = 104$ 

67 I.-IV. *mf*

71

76

80 *f* *cresc.* *tr* *tr* *tr*

## Hexen-Rundtanz

Allegro [ $\text{♩} = 104$ ]

447 I. II. *mf* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

454 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *I. tr*

460 *p legg.*

466 *ff*

479 *ff*

# Zwischenspiel Carmen

zwischen 1. und 2. Akt

Allegro moderato [♩ = 108]

Georges Bizet

I. II. *f* *p*

*f* [*p*]

*f* *pp*

*pp* *pp*

I. II.

I. II.

I. 8 3 I. II. *pp*

## 2. Akt

Finale

Allegro moderato ♩ = 112

113 *pp* *f* *p* *tr*



12

238

Musical notation for measures 12-238. The staff is in bass clef with a key signature of two flats. It begins with a first ending bracket labeled 'I.' and a dynamic marking of *p*.

253

Musical notation for measures 253-259. The staff is in bass clef with a key signature of two flats. It features a dynamic marking of *pp* and the instruction *leggiero*.

259

Musical notation for measures 259-303. The staff is in bass clef with a key signature of two flats. It features a dynamic marking of *pp*.

# Violinkonzert

D-Dur/D major

Johannes Brahms  
op. 77

2. Satz  
Adagio

Musical notation for measures 1-10. The staff is in bass clef with a key signature of two flats and a 2/4 time signature. It begins with a second ending bracket labeled 'II.' and a dynamic marking of *p*.

10

Musical notation for measures 10-18. The staff is in bass clef with a key signature of two flats. It features dynamic markings of *pp* and *p*.

18

Musical notation for measures 18-73. The staff is in bass clef with a key signature of two flats. It features dynamic markings of *pp* and *f*, and ends with *dim.*

73

75

Musical notation for measures 75-93. The staff is in bass clef with a key signature of two flats. It includes the instruction *calando*, a tempo change to *Tempo I*, and dynamic markings of *pp* and *cre - - - scen - - - do = p*.

93

# Der Liebestrank

2. Akt  
Nr. 19 Romanze des Nemorino  
Larghetto

Gaetano Donizetti

Musical notation for measures 1-5. The staff is in bass clef with a key signature of three flats and a 6/8 time signature. It begins with a first ending bracket labeled 'I.' and a dynamic marking of *p*.

5

Musical notation for measures 5-17. The staff is in bass clef with a key signature of three flats. It features dynamic markings of *p* and *sostenuto*, and the instruction *poco rall.*

9

Musical notation for measures 9-20. The staff is in bass clef with a key signature of three flats. It features dynamic markings of *p* and *cresc.*

20

Musical notation for measures 20-47. The staff is in bass clef with a key signature of three flats. It features dynamic markings of *p* and *cresc.*

47

## Die Hochzeit des Figaro

## Ouverture

W. A. Mozart  
KV 492

Presto

I. II. *pp*  
 5 101 I. *p*  
 104  
 112  
 120 I. II. *f*  
 135 3 139 *pp*  
 143 156 *p*  
 158  
 163 214 I. *p*  
 219 229  
 235 274 I. II. *f* I.



# Der Feuervogel

Berceuse

Ballettsuite (1945)

Igor Strawinsky

Andante [♩ = 60]

150 I. solo  
*p cant., espressivo*

155 *p espress., cant.*

156

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# Le Sacre du Printemps

Introduzione

Lento ♩ = 50 tempo rubato

Igor Strawinsky

I. solo *ad lib.*

*poco accel.* *a tempo*

1 *poco accel.*

2 *Più mosso ♩ = 66*

3 *p* *poco più f*

*très en dehors*

4 *f* *sim.* *mf*

8

12 *Tempo I*

*come prima*

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Edition Peters

84

1. II.

I. 2.

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## Sinfonie Nr. 4

### 1. Satz

f-Moll/F minor

Peter I. Tschaikowsky  
op. 36

Moderato con anima ♩ = 80  
in movimento di Valse

35

I. *f* *f espr.*

38

41

*cresc.*

44

*ff*

47

104

I. *mf dolce*

105

*rit.*

109

*Meno mosso*

*p* *dim.*

127 I.II. *p*

130 *p*

133 1 209 I. *p*

211 *p*

224 *p*

Moderato assai, quasi andante

294 *p*

297 *p* 6

2. Satz

Andantino in modo di canzone [♩ = 60]

274 I. *pp* (cantabile)

280 *espress.*

288 9 *pp* *morendo*

Mahler — Symphony No. 5 in C# Minor

Fagott I.

*beruhigend.* 11

*Unmerklich zu Tempo I zurückkehren.*

*Tempo I.*

*Schwer.*

*subito*

*Steigernd*

11 12 13 14 15 16 17 18





Mahler — Symphony No. 5 in C# Minor

Fagott I.

1 2 1 2 19

*f* *p* *f* *p* *f* *sf* *sf*

*f* *p* *f* *p*

*fp* *f* *p* *fp* *fp* *f*

*p* *f* *p* *f* *f*

*dolce*

*Sempre l'istesso tempo*

*Vcello.* *Fag. II.*

3 7 8

*ff* *fp* *fp*

*p* *f* *p* *f* *p* *p* *cresc.* *ff*

*ff* *p* *ff* *ff* *ff* *rit.*

*ff* *f* *f* *f*

*ff* *fp* *cresc.* *fp*

*ff* *sf* *p* *sf* *p* *ff*

*Grazioso.*

*a tempo I subito. 4*

*Sempre l'istesso tempo*



## **2025 Bassoon & Contrabassoon Audition Repertoire**

### **Contrabassoon: (You may submit by video)**

#### **Solo:**

**Mozart:** Adagio from the Concerto KV 191

#### **Orchestra excerpts:**

**Mahler:** Symphony No. 5

# Mahler - Symphony No. 5

Excerpt 1 - Movement II: 8 measures before [25] to 4 measures before [30]

Contrabassoon

*nichteilen.* *Wichtig. 3*  
*sempre ff* *sf sf* *etwas drängend*

*sf sf* *ff* *sempre*

*3* *Unmerklich drängend.* *ff wild*

*dim.* *1 2 3 7* *rit.*

*2 3 3* *sempre ff* *allmählich fließender.*

*ff* *28*

*Nicht schleppen. (Tempo I)*

*Vorwärts (unmerklich) accel. α tempo*

*3* *29*

*ff* *fff*

*ritenuto* *3* *4* *30* *6* *ff*

*mf* *dim.* *Tempo I subito.* *dim.*  
*Etwas langsamer, als zu Pesante.* *Anfang. (Nicht eilen.)*

SCORE



Excerpt 2 - Movement III: 7 measures after [2] to 16 measures after [2]

Contrabassoon

10 2 7

*fp* *p* *fp*

*fp* *p* *fp*

9

5 3 14 *Fag. I. II.*

*f* *fp*

SCORE

