



CBSO Orchestral Residency

Bassoon and Contrabassoon

Round 1 Audition Requirements

Please upload 1 audio file containing the following audition material to the file upload section of the application form on MusicalChairs.

- Mozart – Bassoon Concerto, 1st movement (end at b.97)
- Mozart – Marriage of Figaro, Overture

The application and audio submission are anonymous. Please record all material unaccompanied. Candidates do not need to adhere to any pencilled markings printed in this booklet.

We understand that candidates may have varying access to recording technology so your submission will not be judged on audio quality. However, you may find the following recording guidelines useful.

Guidelines for Recordings

- A voice-note app on a smartphone is sufficient – we do not expect professional quality recordings.
- Ensure you are a sufficient distance from the microphone on your device to not distort the sound - 2-3 meters is recommended.
- Please do not speak in your recording – this audition round is anonymous.
- Please do not alter the audio in any way.

If you have any questions, please contact Chris Goodchild (Assistant Orchestra Manager) at cgoodchild@cbso.co.uk.

Mozart – Marriage of Figaro, Overture

1)

Handwritten musical score for the first section of the Marriage of Figaro Overture. The score is written in bass clef with a key signature of one sharp (F#). It begins with a bracketed section labeled "Presto" and "a 2", marked with a piano (*pp*) dynamic. This section contains a series of eighth and sixteenth notes. Below this, the score continues with a series of eighth notes, marked with a forte (*ff*) dynamic. The section ends with a bracketed section labeled "1".

2)

Handwritten musical score for the second section of the Marriage of Figaro Overture. The score is written in bass clef with a key signature of one sharp (F#). It begins with a bracketed section labeled "3 Fag. I Solo", marked with a piano (*p*) dynamic. This section contains a series of eighth and sixteenth notes. Below this, the score continues with a series of eighth notes, marked with a piano (*p*) dynamic. The section ends with a bracketed section labeled "1 a 2 1 1".

3)

Handwritten musical score for the third section of the Marriage of Figaro Overture. The score is written in bass clef with a key signature of one sharp (F#). It begins with a bracketed section labeled "1", marked with a piano (*p*) dynamic. This section contains a series of eighth and sixteenth notes. Below this, the score continues with a series of eighth notes, marked with a piano (*pp*) dynamic. The section ends with a bracketed section labeled "1 1".

Round 2 Audition Requirements

If you are selected for Round 2, please prepare the following material, in addition to the material submitted for Round 1.

- Mozart – Bassoon Concerto, 2nd movement (end at b.26)
- Ravel - Bolero
- Rimsky-Korsakov – Scheherazade (2 excerpts)
- Brahms – Violin Concerto, 2nd movement
- Beethoven – Symphony No.4, 1st movement (2 excerpts)
- Tchiakovsky – Symphony No.4, 2nd movement

If you wish to also be considered for **Contrabasson**, please also prepare the following material.

- Ravel – Ma mère l'Oye
- Varese - Ameriques

Round 2 auditions will not be screened and will be heard unaccompanied. Candidates do not need to adhere to the pencilled bowings and fingerings printed in this booklet.

If you have any questions, please contact Chris Goodchild (Assistant Orchestra Manager) at cgoodchild@cbso.co.uk.

Ravel - Bolero

2

Solo

No hurry

mp

1

(c)

3

3

Rimsky-Korsakov – Scheherazade

1)

II.

Lento. Recit. **Andantino.** *dolce espressivo*

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

A a tempo

rit. assai **pp**

2)

Recit. Moderato assai. *lento* **Solo** *lunga* *accl.* *crese.* *poco rit.* *tempo*

f *lento* *lunga* *accl.* *crese.* *poco rit.* *tempo*

f *lento* *lunga* *accl.* *crese.* *poco rit.* *tempo*

M Tempo *rit. molto*

Brahms - Violin Concerto, 2nd movement

Adagio
Tutti

12

22

p *pp* *p* *mf* *p*

Solo

11

Beethoven – Symphony No.4, 1st movement

1)

219

224

234

p *p* *cresc.*

2)

374

383

393

sf *p*

Solo

19

Tchaikovsky - Symphony No. 4, 2nd movement

Andantino in modo di canzone

268 5 *Solo*
pp

280 *espress.*

288 9 *Solo*
pp *morendo*

The image shows a musical score for the second movement of Tchaikovsky's Symphony No. 4. The tempo is Andantino in modo di canzone. The score is written for a single staff in 3/8 time, with a key signature of two flats (B-flat and E-flat). The measures are numbered 268, 280, and 288. Measure 268 begins with a 5-measure rest, followed by a solo passage marked *pp*. Measure 280 continues the solo passage with an *espress.* (expressive) marking. Measure 288 begins with a 9-measure rest, followed by a solo passage marked *pp* and *morendo* (diminuendo). The score ends with a double bar line.

Contrabassoon

Ravel – Ma mère l'Oye

Mouv de Valse
modéré

(3)
(4)

2 C. BASSON SOLO

p

mf

3

2 3 4 5 6 3 2

p

Animez peu à peu

2

p

mp

4 1^{er} Mouvt
C. BASSON SOLO

CVE

pp

pp

pp

5

2

p

2

mf

10 6 25

Varese - Ameriques

42 Subito quasi lento Lento e stentato
Le cresc. très progressif

p *mf* *p* *mf* *ppp* *fff* *ppp* *mf*

43 Subito 3° tempo (♩ = 138)
agitando e accel. molto Più calmo.

pp *fff* *p* *ppp*

accel. e agitando molto Più calmo rall. **44** Grandioso (♩ = 60)

ppp *f* *mf pesante* *fff*

molto *fff*

mf

45

fff *mf* *fff* *fff* *mf* *fff*