



CBSO Orchestral Residency

Bassoon and Contrabassoon

Round 1 Audition Requirements

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

- Mozart – Marriage of Figaro, Overture (3 excerpts)
- Rimsky-Korsakov – Scheherazade (2 excerpts)
- Ravel - Bolero

The application and video submission are anonymous, and only the audio will be heard by the panel. 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 camera 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@cbsocb.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".

129

139

145

156

163

2 3 4 5 6

D 8

sp

Rimsky-Korsakov – Scheherazade

1)

II.

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

Solo.
Viol. Solo. Cap. capriccioso, quasi recitando

A a tempo
rit. assai **pp**

2)

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

M Tempo

Ravel - Bolero

Handwritten musical score for Ravel's Bolero, featuring piano and violin parts. The score is divided into four systems, each with a grand staff (piano and violin staves).

System 1: The piano part begins with a measure marked with a boxed "2". The violin part enters with a melodic line, marked with a bracket and the word "Solo". Above the violin staff, the handwritten note "No hurry" is written. The piano part has a measure marked with a boxed "1" and the dynamic marking *mp*.

System 2: The violin part continues with a melodic line, marked with a bracket and the word "Solo". Above the violin staff, the handwritten note "(c)" is written. The piano part has a measure marked with a boxed "2" and the dynamic marking *mp*.

System 3: The violin part continues with a melodic line, marked with a bracket and the word "Solo". Above the violin staff, the handwritten note "(c)" is written. The piano part has a measure marked with a boxed "3" and the dynamic marking *mp*.

System 4: The violin part continues with a melodic line, marked with a bracket and the word "Solo". Above the violin staff, the handwritten note "(c)" is written. The piano part has a measure marked with a boxed "3" and the dynamic marking *mp*.

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, 1st movement to b.97 + cadenza
- Brahms – Violin Concerto, 2nd movement
- Tchiakovsky – Symphony No.4, 2nd movement
- All Round 1 excerpts

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

- Beethoven – Symphony No. 5, 4th movement
- Ravel – Ma mère l'Oye

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.

Brahms - Violin Concerto, 2nd movement

Adagio
Tutti

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

Tchaikovsky - Symphony No. 4, 2nd movement

Andantino in modo di canzone

Solo *pp* *espress.* **Solo** *pp* *morendo*

Contrabassoon

Beethoven – Symphony No.5, 4th movement

Sinfonie Nr. 5
c-Moll/C minor

4. Satz
Allegro $\text{♩} = 92$

L. van Beethoven
op. 67

ff

ff

1

cresc. f ff

ff

ff

ff

ff

cresc. f 3 p f

Ravel – Ma mère l'Oye

Mouv de Valse
modéré

(3)
(4)

2 C. BASSON SOLO

p

3

mf

3

2

Animez peu à peu

2

p

2

mp

4

1er Mouvt
C. BASSON SOLO

CVE

pp

pp

pp

pp

5

2

p

mf

10

6

25