

**Royal Liverpool Philharmonic  
Orchestra  
Emerging Musicians Fellowship**

***Bassoon***



**First Round (video audition – in one take in the following order)**

<b>MOZART</b>	Marriage of Figaro Overture – 1 <sup>st</sup> bsn
<b>RIMSKY-KORSAKOV</b>	Sheherazade Mvt 2 – 1 <sup>st</sup> bsn

1<sup>st</sup> movement Exposition of Mozart, Weber or Hummel Bassoon Concerto (unaccompanied)

**Second Round (including excerpts from first round)**

<b>RAVEL</b>	Bolero – 1 <sup>st</sup> bsn
<b>BEETHOVEN</b>	Symphony No 4 Mvt 4 – 1 <sup>st</sup> bsn
<b>BEETHOVEN</b>	Symphony No 9 Mvt 4 – 2 <sup>nd</sup> bsn*
<b>BARTÓK</b>	Concerto for Orchestra Mvt 2 – 2 <sup>nd</sup> bsn*

Same section of concerto as Round 1 (with provided accompanist)

Sightreading may be given

**NB:** A=440

**Optional Contrabassoon**

<b>RAVEL</b>	Mother Goose Mvt 4 – cbn
<b>BEETHOVEN</b>	Symphony No 5 Mvt 4 – cbn

*Please prepare sections marked in brackets [ ] where indicated. If no brackets are marked please prepare entire excerpt.*

*\*to be played alongside RLPO Musician*

**What we expect from the orchestral excerpts...**

*Attention to pitch and rhythm are essential. Additionally, each excerpt has got a short “Guidance Note” which highlights a specific musical detail that the panel is looking for in that extract. Applicants are encouraged to listen to different recordings of the pieces to understand suitable tempos and musical details; your performance should reflect an understanding of how your part fits with the rest of the orchestra and the excerpt into the piece overall.*

# MOZART

## Marriage of Figaro Overture – 1<sup>st</sup> bsn

Guidance Notes: “Nimble finger work is required for this extract and aim for a real pianissimo start. Make sure all passages are the same speed, especially the repeated articulated quavers”

97 Fag. I Solo

109

119

139

145

156

163

1 2 3 4 5 6 D

# RIMSKY-KORSAKOV

## Sheherazade Mvt 2 – 1<sup>st</sup> bsn

Guidance Notes: “Follow the composer’s instructions carefully, it gives real clues as to the character required for this beautiful expressive solo”

II.

Lento. Recit. 3

Andantino. *dolce, espressivo*

Solo.

Viol. Solo *Lad. capriccioso, quasi recitando*

*rit. assai.*

*Al tempo*

1

# RAVEL

## Bolero – 1<sup>st</sup> bsn

Guidance Notes: “This solo is a fine balance between exacting rhythm and stylish expressive phrasing. Really support that high register, the D flats need an extra push”

# BOLERO

MAURICE RAVEL

## BASSONS

Tempo di Bolero  
moderato assai 1

Clar.

20 14

2

Solo

*mp*

3

The musical score is written for Bassoons (BASSONS) and includes a solo part for the first bassoon (1<sup>st</sup> bsn). The tempo is 'Tempo di Bolero moderato assai'. The score is in 3/4 time. The first system shows measures 20 and 14, with a solo for the first bassoon. The second system shows measures 2, 3, and 3, with a solo for the first bassoon. The solo section is marked 'mp' and 'Solo'. The score includes various musical notations such as notes, rests, and dynamic markings.

# BEETHOVEN

## Symphony No 4 Mvt 4 – 1<sup>st</sup> bsn

Guidance Notes: “Don't panic! Incorporating the grace note without disturbing the rhythmic semiquavers is key to a successful attempt”

**Allegro ma non troppo**  $\text{♩} = 80$

Viol. I

20 *cresc.* *ff*

184 *Solo* *p dolce* *p* *f*

# BEETHOVEN

## Symphony No 9 Mvt 4 – 2<sup>nd</sup> bsn \*

Guidance Notes: “Think long lines and aim for the most beautiful singing tone you can produce. Work out exactly where you are going to breathe”

**Allegro assai**  $\text{♩} = 80$   
Vello., C.-B.

80

115 *\*)* *sempre p*

127 *cresc.* *p* *cresc.* *p*

139 *A*

151 *cresc.* *p* *cresc.*

164 *B* *f*

21

\*) Bleistiftbemerkung Beethovens: „2. Fag. col Basso“

# BARTÓK

## Concerto for Orchestra Mvt 2 – 2<sup>nd</sup> bsn\*

Guidance Notes: “Go for super crisp staccato and attacked sharp characterful accents.  
Notes marked staccato under a slur should also be played short”

4

2nd BASSOON

### II. GIUOCO DELLE COPPIE

Allegro scherzando  
6 Side Drum

9

17

25 1 7 33 1 7 41 1 3 45 1

fff

# RAVEL

## Mother Goose Mvt 4 – *cbn*

Guidance Notes: “Think about the “beast-like” character of this solo and how you can portray that. Be precise with the rhythm, especially the triplets”

**2** C. BASSON SOLO

*p*

**3**

*mf*

**3**

*p*

Animez peu à peu

*p*

Assez vif **10** Rall. von

*mp*

**4** 1<sup>er</sup> Mouvt C. BASSON SOLO

*pp*

*pp*

*pp*

**5**

# BEETHOVEN

## Symphony No 5 Mvt 4 – *cbn*

Guidance Notes: “This extract is all about clear articulation, and clean attack (especially on those tricky throat notes). Aim for consistency of tone in fortissimo throughout the full range of the instrument”

Allegro. ( $\text{♩} = 84$ )

*ff*

378

390

402

411

419

432

460

468

703

*ff*

*cresc. f*

*f*

*f*

*ff*

*ff*

*p*

*f*

A

B

13

Trbni