



**Las Cruces Symphony Orchestra**

Principal Bassoon Audition Excerpts

April 8, 2025

Stravinsky – The Rite of Spring

Donizetti – “Una Furtiva Lagrima” from L’elisir d’amore

Mozart – Overture to Marriage of Figaro

Rimsky-Korsakov – Scheherazade, Movement 2

Dukas – Sorcerer’s Apprentice

Tchaikovsky – Symphony No. 4, Movement 1 and 2

Tchaikovsky – Symphony No. 5, Movement 1, 2 and 3

Tchaikovsky – Symphony No. 6, Movement 1 and 4

Strauss – Till Eulenspiegel’s Merry Pranks

# Igor Stravinsky The Rite of Spring

## FAGOTTO I

### L'ADORATION DE LA TERRE

Lento tempo rubato

Colla parte

Solo ad lib.

poco accel.

T° I

in Tempo Più mosso

poco più f

Clar. Trill. Clar. picc. Cor. Ing.

Viol. I Clar. picc.

Solo

f (tres en dehors) dim. mf

Ob. I Clar. picc.

Clar. picc.

Fagotto I

11 Fag-II 3

12 Solo  
come sopra

DANSE DES ADOLESCENTES  
tempo giusto

13 Viol. II

14 f

15 T-bal 3

16 mf

17 1

18 2

19 Solo f

20 1

21 4

Cor. I

Cor. Tuba

*più f*



N.º 11

LARGHETTO

FAGOTTO 1.<sup>o</sup>

FAGOTTO 2.<sup>o</sup>

*p Solo*

*cres. calando*

67

68

*i miei sospir*

MAGGIORE

*non chie-do*

The musical score consists of several systems. The first system shows the Bassoon 1 and 2 parts with a red bracket around the first measure of Bassoon 1. The piano accompaniment begins with a *cres. calando* marking. The second system continues the piano accompaniment with a *p* dynamic. The third system features a *fp* dynamic and the vocal line *i miei sospir*. The fourth system continues the piano accompaniment with a *p* dynamic. The fifth system is marked *MAGGIORE* and continues the piano accompaniment with a *p* dynamic. The sixth system concludes with the vocal line *non chie-do*.





FAGOTTO I.

ACT I.

Nº 1. Duetto.  
Allegro.



Fagotto I.

G 8 II

*f* *ff*

Tranquillo.  
L 10 M 8 *pp* *pp*

II.

Andantino.  
Lento. Recit. *dolce espressivo*

Solo. *Viol. Solo (ad. capriccioso, quasi recitando)*

*rit. assai* *a tempo* *casto* *pp*

*colla parte* *ten. B* *pp* *poco più mosso*

*a tempo, un poco più animato.* *p* *sf* *f* *colla parte* *sf*

*più tranquillo* *p* *sf* *f* *p* *sf* *pp*

8 D Allegro molto. *rit.* *f* *sf dim.* *p* **Recit. Molto moderato.**



Fagotto I.

*p* *f* *mf* *cresc.* *p subito*

**L** *Recit. Moderato assai.* *lento* *Solo* *lunga* *p* *cresc.* *accl.* *arzo.* *poco rit.* *tempo*

*f* *lento* *lunga* *p* *cresc.* *accl.* *poco rit.* *tempo*

*f* *lento* *lunga* *p* *cresc.* *accl.* *rit. molto*

**M** *Tempo Allegro molto ed animato.* *Clar. I.* *Solo* *p*

**N** *Con moto.* *p* *f* *p* *mf*

Paul Dukas  
The Sorcerer's Apprentice

(after a Ballade by Goethe)

1<sup>er</sup> et 2<sup>es</sup> BASSONS

Assez lent 1

Musical staff 1: Bass clef, key signature of two flats, 9/8 time signature. It begins with a whole rest for 6 measures, followed by a half note G2, a quarter rest for 4 measures, and then a melodic line starting on G4. A dashed line above the staff indicates a flute part. The staff ends with a whole rest for 3 measures, marked 'Vif'.

Musical staff 2: Bass clef, key signature of two flats, 9/8 time signature. It starts with a whole rest for 2 measures, then a half note G2, a quarter rest for 2 measures, and a half note G2. This is followed by a whole rest for 9 measures, marked 'Vif'. Then, a quarter note G2, a quarter rest for 4 measures, a quarter note G2, a quarter rest for 5 measures, and a whole rest for 6 measures, marked 'silence'. The staff ends with a quarter note G2, marked 'Vif' and 'C. B<sup>on</sup>'.

Musical staff 3: Bass clef, key signature of two flats, 9/8 time signature. It contains a sequence of notes: a half note G2, a quarter note G2, a quarter rest for 4 measures, a quarter note G2, a quarter rest for 4 measures, and a quarter note G2.

Musical staff 4: Bass clef, key signature of two flats, 9/8 time signature. It begins with a whole rest for 2 measures, then a half note G2, a quarter rest for 2 measures, and a half note G2. A red bracket highlights the first two measures. The staff is marked '7 Soli B<sup>ons</sup> à 2' and 'mf'.

Musical staff 5: Bass clef, key signature of two flats, 9/8 time signature. It contains a sequence of notes: a half note G2, a quarter note G2, a quarter rest for 4 measures, a quarter note G2, a quarter rest for 4 measures, and a quarter note G2.

Musical staff 6: Bass clef, key signature of two flats, 9/8 time signature. It contains a sequence of notes: a half note G2, a quarter note G2, a quarter rest for 4 measures, a quarter note G2, a quarter rest for 4 measures, and a quarter note G2. The staff is marked 'poco cresc.'.

Musical staff 7: Bass clef, key signature of two flats, 9/8 time signature. It begins with a whole rest for 2 measures, then a half note G2, a quarter rest for 2 measures, and a half note G2. The staff is marked '8', 'p marc.', 'mf', and 'p'.

Musical staff 8: Bass clef, key signature of two flats, 9/8 time signature. It begins with a whole rest for 2 measures, then a half note G2, a quarter rest for 2 measures, and a half note G2. The staff is marked '9', 'Soli', 'dim.', and 'pp p'. It ends with a double bar line.



Revenez au mou! peu à peu

*p* 2 2 2 2

43 A tempo  
à 2 Soli

*mf marc.*

44

*cresc.* *mf* *dim.*

*p*

45

*f*

2 *più f* 2

46

*f* 3



Tchaikovsky Symphony No. 4, Movement 1

2

FAGOTTO I.

**C**

*ff*

**D**

*ff*

**E**

*mf* *dolce*

*ritardando*

**Meno mosso.** *riten.* **Moderato assai quasi andante.**

*p* *dim* *p*

Tchaikovsky Symphony No. 4, Movement 1

FAGOTTO I.

Musical score for Fagotto I, measures 1-15. The score consists of ten staves of music. The first five staves are in bass clef, and the last five are in alto clef. The music features various dynamics including *f*, *ff*, *p*, and *mf*. There are also markings for *Q* and *mf*.

Moderato assai, quasi andante

*SOLO*

Musical score for Fagotto I, measures 16-17. The score consists of two staves of music. The first staff is in alto clef and the second is in bass clef. The music is marked *SOLO* and *p*. A red bracket is drawn around the first staff, and another red bracket is drawn around the second staff. The number 6 is written at the end of the second staff.



FAGOTTO I.

1 12 *sf* *p*

2 2 2 5

13 *SOLO.* *pp*

14 *espress.*

15 *SOLO.* *pp* *morendo*

III. SCHERZO. PIZZICATO OSTINATO.

Allegro.

16 A 32 B 28 C 14 D 39  $\frac{3}{4}$  *Meno mosso.*

16 *f*

17 *p*

18 *cresc.*

19 *Tempo I.* 14

20 *f* *ff*

21 F 14 *p* *p* *p* 7 2

22 *D. C. Scherzo al segno e poi la Coda.*

23 *CODA.* H 2 *pp* *p* *più f*



Tchaikovsky Symphony No. 5, Movement 1

BASSOON I

**Q SOLO**

**R**

**S**

**U 12**

**Poco meno anim. String. Tempo I.**

**Un pochettino più mosso.**

**Molto più tranquillo come sopra.**

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

Tchaikovsky Symphony No. 5, Movement 2

BASSOON I

*riten.* *Poco meno.*

*p* *p*

*Moderato con anima.*

1 5 SOLO. *mf* *mf*

2 E SOLO. *mf* *mf* *f*

*ff*

*mf* *f* *mf*

*Stringendo.*

*f* *f* *cre - scen - do*

*Tempo precedente.*

*fff* *fff* 3

*Tempo I.* 8 *G animando* *riten.* 1

*mf* *mf*



III.

VALSE.

BASSOON I

**Allegro moderato.**

ten. ten. ten. ten. ten. ten. ten. 3 A 4

*p*

SOLO

*p*

9 B

*mf* *dolce*

C

*mf*

D SOLO

*f* *f* *p*

cre - scen - do *f*

pre - scen - do *f*

E

*p* *<mf>* *p* *<mf>* *p*

*p* *<mf>* *p* *p* *p* *<mf>* *p*

1 1 F 2

*p* *p* *p*



Peter Ilyich Tchaikovsky  
Symphony No. 6 in B Minor, Op. 74 (Pathétique)

Fagott I

I

**Adagio Solo**

Rb. *pp* *p* *mp* *sf* *p* *pp*

8 *p* *mp* *sf* *p* 1 1

**Allegro non troppo**

*riten.* Fl. I Viola *p* 1 1

\* Fag. II

31 A 10 *pp* 3 *p* 2 B *mp*

51 *mp* 4 *mp*

60 *mp* C 1 *mp*

\* Fag. II **Un poco animando** *f* *ff*

**Un poco più animato** *f*

77 D *mf* *mp* *p* \* Pos. III *pp* **rit. molto Adagio** 3 1

FAGOTT I

IV  
Finale

**Adagio lamentoso**  
Viol. I

*mf* *p* *mf* *p* *mp* *affrettando*

8 *mf* *cresc.* **A** *ff* *rall.* *f dim. poco a poco*

14 *mp* *p* *pp* *mp* *pp* **1**

**Adagio poco meno che prima**

20 *mf* *p* *mf* *p* *pp* *pp cresc.*

**B espressivo**

29 *f* *ff* *dim.* *p*

35 *p* *pp* **Andante** **1** *pp* \*Fag. II *cresc.*

*poco animando* *riten.* **Tempo I**

43 *mf* *p*

**D poco animando**

49 *cresc.*

*riten.* **Tempo I** *poco animando*

53 *cresc.* **3**

*riten.* **E Tempo I**

62 *f*

*animando*

67 *cresc.* *ff*



# Fagott I.

*schnell und schattenhaft*

*poco rit. etwas gemächlicher.*

26 *leichtfertig* 7 3 3 9 8 27 5 2 *poco rit.* *etwas gemächlicher.*  
28 *p* *pp* *mf* *pp* *pp* *p*  
*allmählich lebhafter.* *Volles Zeitmass.*  
*(sehr lebhaft)* 4 1 29 5 5  
*mf* *p* *p*  
*mf* *cresc. - - - f* *cresc. - - - ff*  
*mf* *f cresc. - - - ff*  
30 2  
31 3  
32 *mf*  
33 *pp* *pp*  
34 7 35 8  
*mf* *fp* *ff*