



THUNDER BAY  
SYMPHONY  
ORCHESTRA

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# Principal Bassoon Audition Repertoire

## 1. Solos

Mozart                      Concerto in Bb, K.191                      I. Allegro (Exposition only)

## 2. Orchestral Excerpts — 1<sup>st</sup> bassoon parts:

- |     |             |                             |                           |
|-----|-------------|-----------------------------|---------------------------|
| 1.  | Beethoven   | Symphony No.4               | IV. (15 to 25)            |
| 2.  | de Falla    | Three Cornered Hat          | Part 1: 29 to 30          |
| 3.  | de Falla    | Three Cornered Hat          | Part 2: 23 to 25          |
| 4.  | Mendelssohn | Midsummer Night's Dream     | Scherzo (1 to A+1)        |
| 5.  | Mozart      | Marriage of Figaro Overture | (1 to 7)                  |
| 6.  | Mozart      | Marriage of Figaro Overture | (101 to 123)              |
| 7.  | Mozart      | Marriage of Figaro Overture | (156 to 171)              |
| 8.  | Ravel       | Bolero                      | Solo (2+2 to 3)           |
| 9.  | Respighi    | Botticelli Triptych         | I. La Primavera (1 to 2)  |
| 10. | Respighi    | Botticelli Triptych         | II. L'adorazione dei Magi |
| 11. | Stravinsky  | Firebird                    | Berceuse (1 to 8)         |
| 12. | Stravinsky  | Pulcinella                  | V. Toccata                |
| 13. | Stravinsky  | Pulcinella                  | VI. Gavotte, var.2        |
| 14. | Tchaikovsky | Symphony No.4               | II. (274 to End)          |
| 15. | Tchaikovsky | Symphony No.6               | (1 to 12)                 |
| 16. | Mozart      | Symphony No.35 "Haffner"    | IV. (9-37)                |

## 3. Sight reading may be required

Beethoven – Symphony No.4, IV

1.

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

Viol. I

*f*

*p*

20 *cresc.* *ff*

Three cornered hat - excerpt from part 1

Manuel de Falla

Pag. I.

2.

poco a poco affret:

29 Moderato  $\text{♩} = 54$

*Solo marc, ma non troppo forte.*

*senza rall*

30 poco più mosso  $\text{♩} = 67$ .

Three cornered hat - excerpt from part 2

Manuel de Falla

Fag. I.

3.

23 Allegretto tranquillo  $\text{♩} = 80$ .  
Solo *p* Stacc: marc: *poch: rit*

a tempo *stacc sempre* 24

*affret* *affret* a tempo ma vivo  
*#* *p* *#* *p* *sim, leggero*

Vivo.  
*p* *ff* *p* *ff* *p*

poco poco 25 Allegretto  $\text{♩} = 100$   
*mf*

Detailed description: This is a musical score for the first flute part of 'Three Cornered Hat' by Manuel de Falla. It consists of five staves of music. The first staff begins at measure 23, marked 'Allegretto tranquillo' with a tempo of quarter note = 80. The key signature has one sharp (F#). The music is in 3/4 time. The first staff includes the instruction 'Solo p Stacc: marc:' and 'poch: rit'. The second staff is marked 'a tempo' and 'stacc sempre', ending at measure 24. The third staff is marked 'a tempo ma vivo' and 'sim, leggero', with 'affret' markings above the first two measures. The fourth staff is marked 'Vivo.' and features dynamic markings 'p', 'ff', 'p', 'ff', 'p'. The fifth staff begins at measure 25, marked 'poco poco' and 'Allegretto' with a tempo of quarter note = 100, and includes the dynamic marking 'mf'. Red brackets highlight the first measure of measure 23 and the first measure of measure 25.

4.

# Scherzo

*From the music to Shakespeare's*  
"A MIDSUMMER NIGHT'S DREAM"

Felix Mendelssohn-Bartholdy, Op. 61

FAGOTTO I

**Allegro vivace**

Nº 1

*p*

7

A

2

Mozart – Marriage of Figaro Overture

5. *in 2* **Fagotti** W. A. Mozart, KV 492

*Presto*  
*a 2*  
*pp*

6.

*Solo*

109

119

7.

156

163

1 2 3 4 5 6 D

# BOLERO

8.

MAURICE RAVEL

## BASSONS

Tempo di Bolero  
moderato assai **1**

Clar.

20 14

**2**

Solo

*mp*

1

3

3

**3**

3

Fagotto  
**Trittico Botticelliano**

Ottorino Respighi  
(1879-1936)

9.

I. La Primavera

Allegro vivace (♩ = 160)

(Viole & Pf.) (Violoncelli) *ff*

26

33 *cresc.*

41 (♩ = 160)

1 2 3 4 5 6 7

1 2



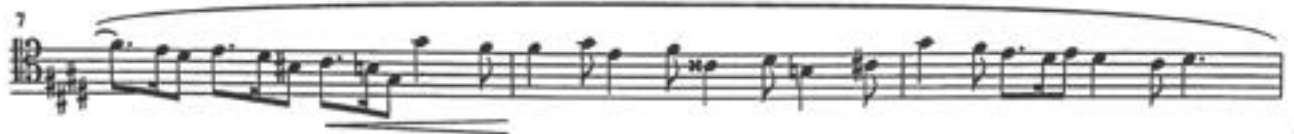
# Respighi — Trittico Botticelliano

Fagotto

10. (page 1 of 3)

## II. L'adorazione dei Magi

Andante lento (♩ = 56)



14 Poco più mosso (♩ = 66)



17 Moderato (♩ = 88)



Respighi — Trittico Botticelliano  
II. L'adorazione dei Magi

Fagotto

10. (page 2 of 3)

45 *dim.*

48 *p*

54 *dim.* *poco rit.* *più P*

58 **18** Più mosso (♩ = 76) *pp* **19** *dim.*

71 *pp* *rit.* **20** Andante lento (♩ = 56)

75

86

93 **21** *più p*

99 *p*

106

Detailed description: This is a page of a musical score for the Bassoon part of 'L'adorazione dei Magi' by Ottorino Respighi. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of nine staves of music. The first staff (measures 45-47) features a melodic line with slurs and a *dim.* marking. The second staff (measures 48-53) continues the melodic line with a *p* dynamic. The third staff (measures 54-57) includes a *dim.* marking, a *poco rit.* instruction, and a *più P* dynamic. The fourth staff (measures 58-67) is marked 'Più mosso (♩ = 76)' and contains a *pp* dynamic and a *dim.* marking. The fifth staff (measures 71-74) is marked 'Andante lento (♩ = 56)' and includes a *pp* dynamic and a *rit.* instruction. The sixth staff (measures 75-85) continues the melodic line. The seventh staff (measures 86-92) continues the melodic line. The eighth staff (measures 93-98) is marked 'più p' and continues the melodic line. The ninth staff (measures 99-105) is marked *p* and continues the melodic line. The final staff (measures 106-110) continues the melodic line.

Respighi — Trittico Botticelliano  
II. L'adorazione dei Magi

Fagotto

113 (♩. = 76) 22 (♩. = 68) *p*

118

122 *rall.*

11.

Stravinsky — Firebird  
Berceuse

Andante  $\text{♩} = 60$

The image shows a musical score for the Berceuse from Stravinsky's Firebird. It consists of six staves of music. The first staff is marked 'Andante' with a tempo of 60 quarter notes per minute. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various performance instructions such as 'Solo', 'p' (piano), 'pp' (pianissimo), 'rit.' (ritardando), 'a tempo', and 'come sopra'. There are also dynamic markings like 'mf' and 'f'. The score is divided into measures, with some measures numbered in boxes (1, 2, 3, 4, 5, 6, 7, 8). The music features a mix of eighth and sixteenth notes, often beamed together, and includes triplets. The overall mood is lyrical and flowing.

1 Solo  
p

2

2

come sopra

3 4 4 1 5

rit. pp

mf a tempo Solo

p

7

8

Stravinsky — Pulcinella

12.

V  
TOCCATA

65 ALLEGRO

66 sf

67 Soli

68 f STACC.

69

70 SEMPRE STACC.

71 STACC.

72

ff



Stravinsky — Pulcinella  
VI. Gavotte

13.

VARIATION III(A)

81

82

83

84

85

SARABON

Tchaikovsky – Symphony No.4, II

14.

The image shows a musical score for Tchaikovsky's Symphony No. 4, II, measures 278-288. The score is written in 3/8 time and features a melodic line with various dynamics and articulations. The first staff (measures 278-280) is marked *Solo* and *pp*. The second staff (measures 280-282) is marked *espress.*. The third staff (measures 282-288) is marked *Solo* and *pp*, with a *morendo* instruction at the end. A fermata is placed over the final note of the third staff.

Tchaikovsky – Symphony No.6, I

15.

Adagio Solo

Kb. *pp* *p* *mp* *f* *p* *pp*

*p* *mp* *f* *p*



# 16.

## Mozart - Symphony No. 35

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Movement IV: mm. 9-37

Bassoon 1

**FINALE** *Presto*

8

14

22

30

37

**▲**