

SSO/SP BASSOON AUDITION 2025

Whether you are auditioning for SSO and/or SP, the audition is the same, as described below. This year there will be 4-5 bassoons in SSO (with at least one doubling contrabassoon) and 2 bassoons in SP.

Each new student (undergrad or grad), or anyone else who did not play in SSO or SP last year, should begin their audition by playing a portion of a solo piece of their choice (2-3 minutes maximum). Members of SSO and/or SP in 2024-25 will begin their audition directly with the excerpts and not play a solo piece. Anyone who played in SSO and/or SP prior to Fall 2024, but did not play in either orchestra last year, should begin their audition with a solo piece.

The solo piece will be followed by bassoon excerpts 1-4 in this pdf, which are numbered and marked in red; excerpt 5, marked in blue, is optional. To audition on contrabassoon, prepare excerpts 6-8, which are also marked in blue.

Follow all markings regarding articulation, dynamics, etc. You might be asked to play only portions of some of the excerpts, or to skip some entirely. If that does happen, it's likely to be for a positive reason or in order to stay on schedule and is not something to be concerned about.

Bring your own copies of the excerpts, either on a tablet like an iPad or printed on paper. Music for the excerpts will not be provided for you at the audition.

Be ready to play scales at your audition. There is no set number of scales to be prepared. If you know major and minor scales, then plan to play at least one of each; if you know only major scales, you won't be required to play minor scales. The audition will be an opportunity for you to demonstrate whether you know only major scales, or major and minor, and how many of each. Whichever scales you are asked to play, play them the same way that you learned to play them at school or with your private instructor. Play as many octaves as you can of each scale – typically 2-3 octaves on bassoon. A chromatic scale may also be requested.

To conclude your audition, you will be asked to sight-read a piece of music.

The audition should last around 10 minutes.

NOTES

1) Although all students interested in orchestra are strongly encouraged to prepare the excerpts, it is understood that some may not be able to due to travel plans, health issues, lack of access to one's instrument, or some other reason. If that's the case, email Professor Phillips at <orchestra@stanford.edu> to explain your situation so that an accommodation can be found that will still allow you to audition for orchestra this fall.

2) If unable to learn all of the excerpts, prepare as many of them as you can for the audition.

Fagott 1

Pulcinella

Ballet

Pergolesi-Stravinskij

Edited by Albert Spalding
(revised 1965)

Ouverture

Allegro moderato

f

Solo

Soli

p.subito

f

f

p

mf

mf

Serenata

1 *Larghetto* *5*

2 *4* *3* *3* *4* *4* *5* *4* *6* *5* *7* *4* *8* *3*

Copyright 1924 by Russischer Musikverlag G.m.b.H., Berlin

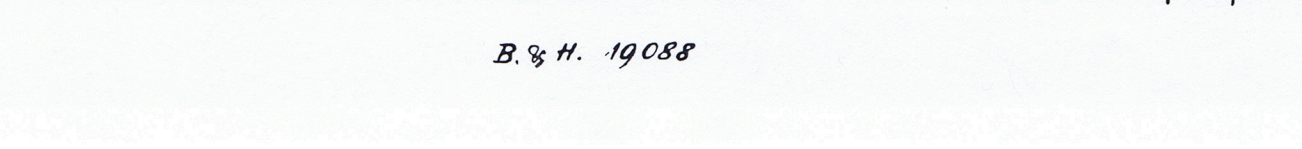
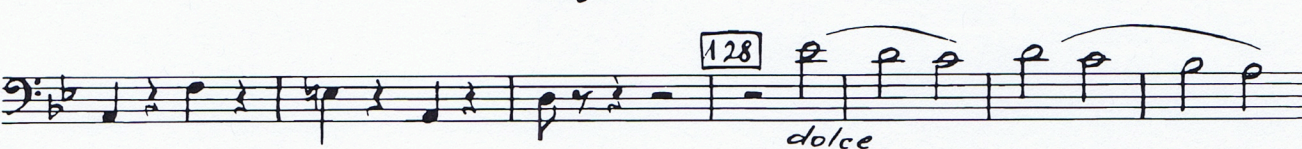
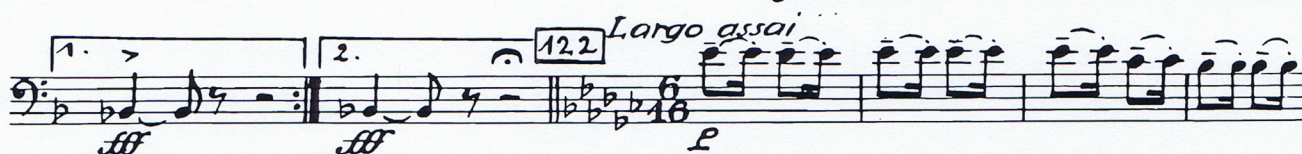
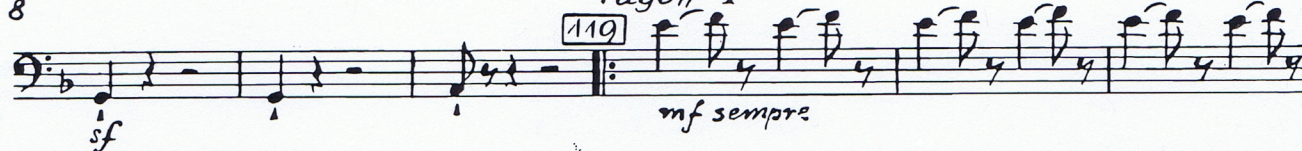
Copyright assigned 1947 to Boosey & Hawkes Inc. for all countries. - All rights reserved

B. & H. 19088

① ✓ Solo

B. & H. 19088

Fagott 1



3

10 *a tempo* *dolce* *Allegro* *Fagott 1* *sf* *sf*

149 150 151 152 *Solo* *f staccato* 153 1 3 1 2 3

154 *sempre staccato* 155 *staccato* 156 *f* 157

ff

Gavotta

Allegro moderato con due variazioni

158 *p* 159 *pp* *p*

B. & H. 19088

Der wunderbare Mandarin

Pantomime in einem Akt
nach einem Libretto von Menyhért Lengyel
op. 19

Béla Bartók
(1881–1945)

Allegro, $\text{♩} = 120$

4 *f* 1 1

3

4

2

ff

$\text{♩} = 112$

3

p

poco allargando

sf sf sf sf

For all countries of the world except the USA:

© Copyright 2000 by Universal Edition A.G., Wien / Universal Edition (London) Ltd., London

For the USA: © Copyright 1925, 2000 by Boosey & Hawkes Inc., New York

molto rit. a tempo

rall.
moltoQuasi a tempo
(tranquillo),
♩ = 84

molto rit. a tempo, ♩ = 92-96

19



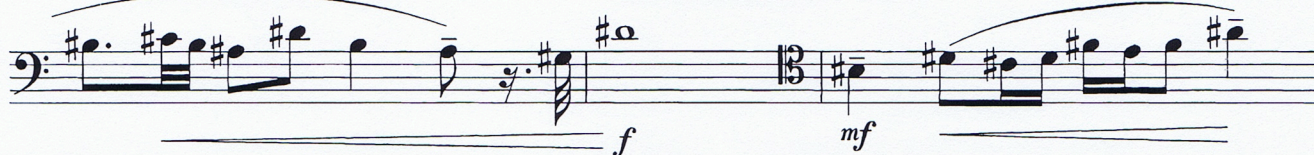
molto ritard.

4

Lento, ♩ = 58



Più mosso, ♩ = 72-76

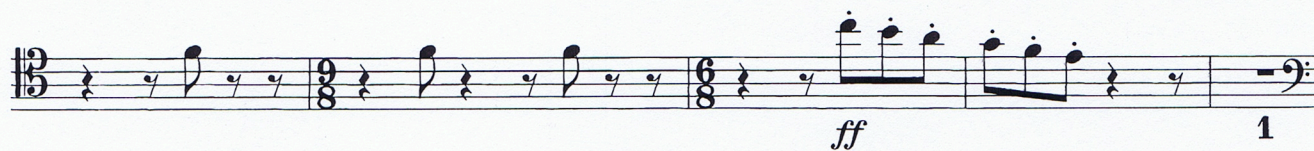


poco a poco accel.



(poco a poco accel.)

Vivace, ♩ = 132-120

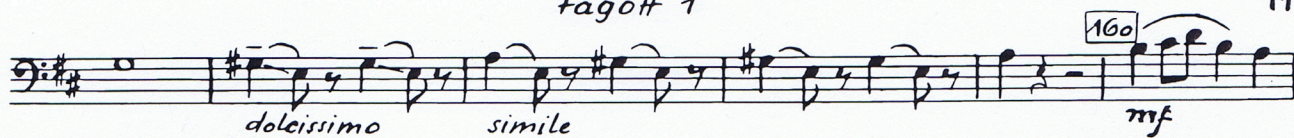
Sostenuto,
♩ = 80

22



Fagott 1

11



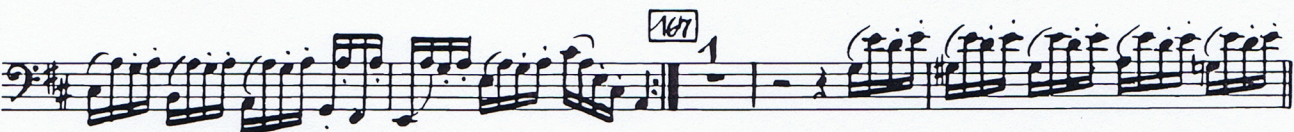
Variazione I^a



5

Variazione II^a

Allegro più tosto moderato
accompagnando



Fagotto 3°
anche Controfagotto

Béla Bartók
(1881–1945)

Fig.

2 ff

1

2

3

p sf sf sf 5

♩. = 112

4 mf f

accelerando

ff mf cresc.

(accel.) 3 1 1 fff 6 2

Tempo I, ♩. = 112

mf dim. p

Energico

C.i.

1 4 *sf* > *p* *sf* > *mf* 2

7

8 *f* 2 3 1 3 C.i.

9

10 *f* 2 2

*) **A** *allarg.* **Meno mosso,** $\text{♩} = 100$ *rit. molto*

Cor. 1° (fa)

1 4 3

11 *a tempo* ($\text{♩} = 100$) *ritard.* *a tempo* *ritard.*

VI. I

12 *a tempo* *allarg.* $\text{♩} = 160$ **B** *muta in Cfg.* *tacet sin' al* 16

mf < *f* *mf* < *f* 2 *mf cresc. f*

16 **Più mosso,** $\text{♩} = 150$ *poco string.*

Fig. 1°

6 (poco string.)

Cfg.

pp *cresc.*

*) for concert version continue at **B** / für die Konzertfassung weiter bei **B**

[17] Comodo, ♩ = 96



Più lento,
♩ = 66

poco rit. Comodo,
♩ = 96

molto rit.

[18] muta in Fg.



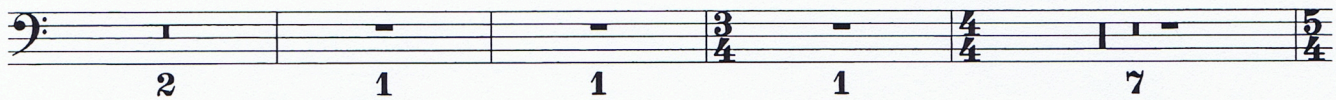
a tempo

rall. molto

Quasi a tempo
(tranquillo),
♩ = 84

molto rit.

[19] a tempo,
♩ = 92-96



molto ritard.

Lento, ♩ = 58



Più mosso, ♩ = 72-76

poco a poco accel. _ _ _



(poco a poco accelerando) _ _ _ _ _



[21] Vivace, ♩ = 132-120

accel.



Allegretto, $\text{♩} = 152$ 

27

Tranquillo, $\text{♩} = 132$ 

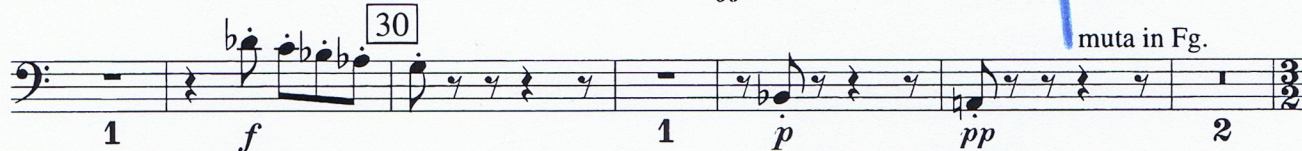
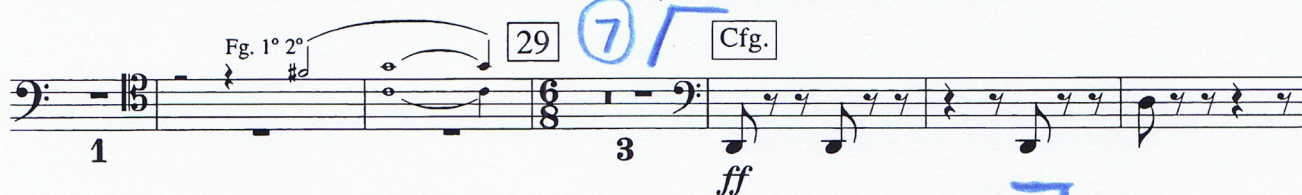
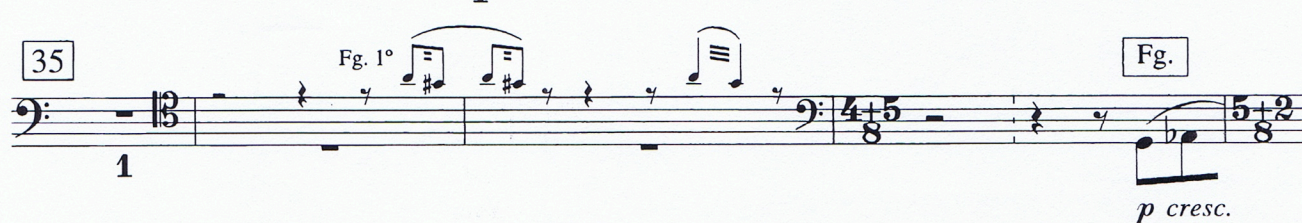
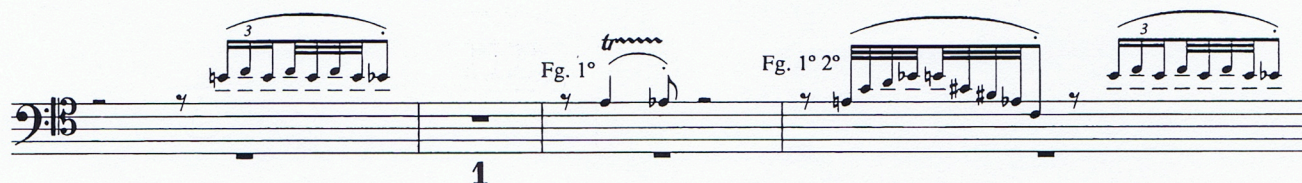
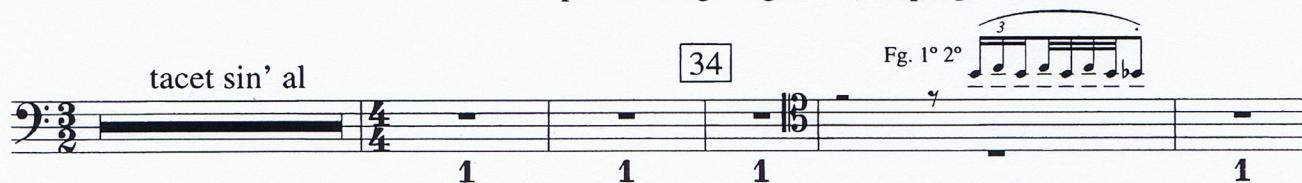
Più tranquillo, rit.

a tempo

Più mosso,

28 $\text{♩} = 112$ ($\text{♩} = 112$) $\text{♩} = 152$ 

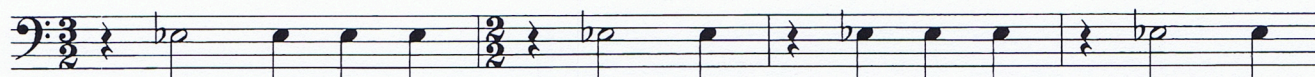
accel.

Vivace, $\text{♩} = 132-120$ poco allarg. Agitato (tempo giusto), $\text{♩} = 112$ 

[71] Sempre vivace, $\text{♩} = 132-138$

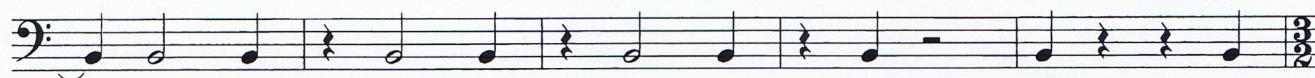


poco allarg. a tempo, $\text{♩} = 132$



[E] *)

[74a]



End of concert version / Ende der Konzertfassung

*) The stage version continues at [F]. From this point to the end of [74a] for concert version only.
Die Bühnenfassung wird ab [F] fortgesetzt. Ab hier bis Ende [74a] nur für die Konzertfassung.