

Longy Conservatory Orchestra

Audition Repertoire 2011 - 2012

Bassoon

In addition to the following excerpts, all players should prepare an excerpt of a solo work demonstrating technical skill and lyrical ability no more than 5 minutes in length.

Mozart: Le Nozze di Figaro Overture	m. 139 - 171
Ravel: Bolero	Reh. 2 - 3
Berlioz: Symphonie Fantastique	Mvmt. 4: m. 25 - 54
Tchaikovsky: Symphony no. 4	Mvmt. 2: m. 274 - end

FAGOTTO I.

Overture.

Presto.

in 2

pp

1

7

ff

p

20

29

ff

f p

f p

f p

f

43

55

sub p

p

p

f

f

f

81

94

p

108

20

f

34

pp

144

ff

156

p

162

f

1

2

3

4

5

6

8

Bolero

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EDITEURS - F. & J. GILTAIRI
4, Place de la Madeleine, 1

MAURICE RAVEL

BASSONS

Tempo di Bolero
moderato assai

1

*cut
to 8*

Clar.

2

Solo

mp

3

BERLIOZ: SINFONIE FANTASTIQUE, IV. MT.

Handwritten musical score for Berlioz's *Sinfonie Fantastique*, IV. MT. The score consists of five staves of music, primarily in the bass clef with a key signature of one flat (B-flat). The notation includes various dynamics, articulation, and performance instructions.

Staff 1 (Measures 23-30):
- Measure 23: *p*, *a 2*
- Measure 24: *Soli a 2* (written above the staff)
- Measure 25: *mf*
- Measure 26: *cresc.*
- Measure 27: *f*
- Measure 28: *f*
- Measure 29: *f*
- Measure 30: *f*

Staff 2 (Measures 31-38):
- Measure 31: *p*
- Measure 32: *f*
- Measure 33: *f*
- Measure 34: *f*
- Measure 35: *f*
- Measure 36: *f*
- Measure 37: *f*
- Measure 38: *f*
- Measure 39: *f*
- Measure 40: *f*
- Measure 41: *f*
- Measure 42: *f*
- Measure 43: *f*
- Measure 44: *f*
- Measure 45: *f*
- Measure 46: *f*
- Measure 47: *f*
- Measure 48: *f*
- Measure 49: *f*
- Measure 50: *f*
- Measure 51: *f*
- Measure 52: *f*
- Measure 53: *f*
- Measure 54: *f*
- Measure 55: *f*
- Measure 56: *f*
- Measure 57: *f*
- Measure 58: *f*
- Measure 59: *f*
- Measure 60: *f*
- Measure 61: *f*
- Measure 62: *f*
- Measure 63: *f*
- Measure 64: *f*
- Measure 65: *f*
- Measure 66: *f*
- Measure 67: *f*
- Measure 68: *f*
- Measure 69: *f*
- Measure 70: *f*
- Measure 71: *f*
- Measure 72: *f*
- Measure 73: *f*
- Measure 74: *f*
- Measure 75: *f*
- Measure 76: *f*
- Measure 77: *f*
- Measure 78: *f*
- Measure 79: *f*
- Measure 80: *f*
- Measure 81: *f*
- Measure 82: *f*
- Measure 83: *f*
- Measure 84: *f*
- Measure 85: *f*
- Measure 86: *f*
- Measure 87: *f*
- Measure 88: *f*
- Measure 89: *f*
- Measure 90: *f*
- Measure 91: *f*
- Measure 92: *f*
- Measure 93: *f*
- Measure 94: *f*
- Measure 95: *f*
- Measure 96: *f*
- Measure 97: *f*
- Measure 98: *f*
- Measure 99: *f*
- Measure 100: *f*

Staff 3 (Measures 49-53):
- Measure 49: *p*, *a 2*, *Soli*
- Measure 50: *p*
- Measure 51: *p*
- Measure 52: *p*
- Measure 53: *p*

Staff 4 (Measures 54-58):
- Measure 54: *p*
- Measure 55: *p*
- Measure 56: *p*
- Measure 57: *p*
- Measure 58: *p*

Staff 5 (Measures 59-64):
- Measure 59: *p*
- Measure 60: *p*
- Measure 61: *p*
- Measure 62: *p*
- Measure 63: *p*
- Measure 64: *p*

Annotations and Markings:
- Boxed numbers: 52, 51, 53
- Circled text: *mf*
- Performance instructions: *Soli a 2*, *a 2*, *cresc.*, *f*, *sf*, *Sf*, *Sf*
- Fingerings: 6, 5, 2
- Accents: *>*

II MIT.

Handwritten musical score for three staves. The first staff is marked "SOLO." and "pp". The second staff is marked "espress.". The third staff is marked "SOLO." and "pp" and ends with "morendo". The score includes various musical notations such as notes, rests, and dynamic markings.

SOLO.
pp

espress.

SOLO.
pp
morendo

Chamber Music Placement Auditions Woodwinds & Brass

This semester will mark the start of what I trust will be a wonderful experience for you at Longy; the opportunity to study with an outstanding and committed faculty and develop alongside dedicated fellow students. With its emphasis on close, supportive, and thoughtful collaboration, the chamber music model informs everything we do at Longy.

Since Longy's founding nearly one hundred years ago by Boston Symphony oboist Georges Longy, chamber music has played a central and important role. As the newest members of the Longy community, you will become part of this rich and vital tradition. I look forward to welcoming you and getting to know you, musically and personally.

Wayman Chin, Dean of the Conservatory and Chair of Chamber Music

All incoming instrumentalists are expected to have a placement audition for chamber music, whether or not their curricular program requires ensemble participation during the fall semester or for the academic year. Auditions will be held during orientation. At orientation, you will be given a specific audition day and time; **please bring to your audition a completed copy of the chamber music profile/questionnaire sheet** – this will be distributed to you at orientation.

Chamber music coaching occurs on Monday, Wednesday, and Friday from 3 PM to 5 PM. Students enrolled in conservatory chamber music ensembles are expected to keep these six hours free until their coaching assignment and coaching time is determined (groups arrange their own rehearsal schedule).

- Be prepared to play excerpts from two major chamber works for your instrument, reflecting contrasting styles.
- All students will be asked to do some sight-reading at their audition.