

# CONCERTO.

## FAGOTTO PRINCIPALE.

W. A. Mozart.

Allegro.  
Tutti

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff starts with a forte (*f*) dynamic. The third staff features piano (*p*), forte (*f*), piano (*p*), forte (*f*), and piano (*p*) dynamics. The fourth staff includes forte (*f*), fortissimo (*fp*), and forte (*f*) dynamics. The fifth staff shows piano (*p*) and forte (*f*) dynamics. The sixth staff continues with forte (*f*) dynamics. The seventh staff is marked 'Solo' and includes trills (*tr*). The eighth staff features a second ending bracket and trills (*tr*). The ninth staff contains several trills (*tr*). The tenth staff concludes with trills (*tr*).

# FAGOTTO PRINCIPALE.

Ossia: *tr*  
*tr* **Tutti**

### 5. Menuet I

Musical score for Menuet I in G major, Cello Suite No. 1 by J.S. Bach, for Contrabassoon. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a treble clef and a trill (tr) above a G4 note. The piece features a mix of eighth and sixteenth notes, often beamed together, with various articulations like slurs and accents. Measure numbers 5, 10, 15, and 20 are indicated at the start of their respective staves. The piece concludes with a repeat sign and a fermata over the final G4 note.

### 6. Menuet II [Contrabassoon - no repeats]

Musical score for Menuet II in D minor, Cello Suite No. 1 by J.S. Bach, for Contrabassoon. The score is written in bass clef with a key signature of two flats (Bb, Fb) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a treble clef. The piece features a mix of eighth and sixteenth notes, often beamed together, with various articulations like slurs and accents. Measure numbers 7, 13, and 19 are indicated at the start of their respective staves. The piece concludes with a repeat sign and a fermata over the final D3 note.

Menuet I da capo

# MOZART: Overture to *Le nozze di Figaro*, KV492

mm 133-171

Bassoon 1

133 **Presto** **C** **3**

*f*

139 *pp*

143 **1**

148 **1** *ff*

154 *p*

158

162 *f* [1/6] [2] [3]

167 [4] [5] [6/6]

# RAVEL: *Boléro*

[2] - [3]

**2** Tempo di Bolero moderato assai

Bassoon 1

*mp*

3

3

3

# TCHAIKOVSKY: Symphony Nr. 4

Mvt. II, mm 274-End

## Andantino in modo di canzona

Bassoon I

The musical score for Bassoon I consists of three staves. The first staff begins with a large bracket on the left and contains measures 274-279. It is marked *Solo* and *pp*. The second staff, starting at measure 280, contains measures 280-287 and is marked *espress.*. The third staff, starting at measure 288, contains measures 288-293 and is marked *Solo*, *pp*, and *morendo*. A large bracket on the right side of the third staff indicates the end of the section. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat).

# WAGNER: Overture to *Tannhäuser*

mm 1-16

Bassoon 2

Andante maestoso (♩ = 50)

*p* sehr gehalten

7

14

**BERLIOZ: *Symphonie Fantastique***

Mvt. IV, mm 49-d.b of 64

Bassoon 2

**Allegretto non troppo** (♩ = 72)

49 **Soli** *p*

54

59 *f*

64

Detailed description: This is a musical score for Bassoon 2, covering measures 49 to 64. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto non troppo' with a quarter note equal to 72 beats per minute. The music begins at measure 49 with a 'Soli' marking and a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, often beamed together. Measure 52 is boxed. The piece continues through measure 54, then measure 59, where the dynamic changes to forte (*f*). Measure 63 is boxed. The score ends at measure 64 with a final note and a fermata. A large bracket on the left side of the page groups measures 49 through 64.



# BERLIOZ: *Symphonie Fantastique*

Mvt. V, mm 47-64

Allegro (♩ = 104)

Bassoon 2

*mf*

50

55

60

*tr* *tr* *tr*

# BRAHMS: Violin Concerto

Mvt. II, mm 1-32

Bassoon 2

**Adagio**  
**Tutti**

12

22

*p* *pp* *p* *pp* *mf* *p*

1

# BARTOK: Concerto for Orchestra, Sz. 116

Mvt. II, mm 165-181

Bassoon 3

**165** *Allegro scherzando*

*p stacc.*

169 **173**

174 (stacc.)

179 *poco rit.* . . . *tornando* . al **181** *Tempo*

*mf* *f* *p*

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# BEETHOVEN: Symphony Nr. 5

Mvt IV, 2 ms after [A] - 15 ms before [C]

Contrabassoon **A** Allegro. (♩ = 84) **1**

402

411 *ff*

419 *cresc. f* **1** *f* *f* **3 B** *ff*

432 *f* *sf* *sf*

450 *più f* *ff* **1.**

458 *ff* **2.**

# BRAHMS: Symphony Nr. 1 in C minor, Op. 68

Mvt. I, mm 161-189

**E** Allegro

Contrabassoon

161

166

172

178

184

*f* *sf* *ff* *ff* *ff*

# BRAHMS: Symphony Nr. 3 in F Major, Op. 90

Mvt. IV, mm 223-247

Contrabassoon

223 Allegro *sf*

227 *sf sf sf sf*

233 *sf sf sf sf sf sf sf*

238

243 *sf sf sf sf f* **N**

# BRAHMS: Variations on a Theme by Haydn

## Variation VI [no repeats]

Contrabassoon

**Var. VI**  
**Vivace**

264 *p* *f* 5

274 *f* *sf* *sf* *sf* *sf*

280 *marc.* *marc.* *f* *ff* *f*

287 *sf* *f* *sf* *sf*

Detailed description: This is a musical score for the Contrabassoon part of Variation VI from Brahms' Variations on a Theme by Haydn. The score is in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. It consists of four staves of music, numbered 264, 274, 280, and 287. The first staff (264) begins with a dynamic marking of *p* (piano) and ends with a dynamic marking of *f* (forte) and a fingering of 5. The second staff (274) features dynamic markings of *f*, *sf*, *sf*, *sf*, and *sf*. The third staff (280) includes dynamic markings of *marc.*, *marc.*, *f*, *ff*, and *f*. The fourth staff (287) has dynamic markings of *sf*, *f*, *sf*, and *sf*. The score is enclosed in large square brackets at the beginning and end.

# MAHLER: *Das Lied von der Erde*

Mvt. VI, 3 ms after [6] - 2 ms before [7]

Contrabassoon

**Schwer.**

*p*

*pp* *morendo*

Detailed description: The image shows a musical score for the Contrabassoon part of Mahler's 'Das Lied von der Erde', Movement VI. It consists of two staves of music. The top staff is marked 'Schwer.' (heavy) and 'p' (piano). The bottom staff is marked 'pp' (pianissimo) and 'morendo' (diminuendo). The music is in a key with two flats and a 4/4 time signature. The top staff begins with a rest, followed by a series of eighth notes and quarter notes. The bottom staff begins with a series of eighth notes, followed by a half note and a quarter note, and ends with a whole note.





# MAHLER: Symphony Nr. 9

Mvt. IV, mm 28-30

Contrabassoon **Plötzlich wieder sehr langsam**  
*(wie zu Anfang) und etwas zögernd*  
*(Molto adagio)*

*ppp*

# RAVEL: *Ma mère l'Oye - Cinq pièces enfantines*

Mvt. IV, [2] through 9 ms after [5]

2 **Mouvement de Valse modéré**  
Solo

Contrabassoon

*p* *mf* *p* *p* *mp* *pp* *pp* *p* *mf*

Animez peu à peu

Assez vif 10

4 **1er Mouvt**  
Solo

rall. 2

5

# RAVEL: Piano Concerto for the Left Hand in D Major

Beginning - 2nd measure of [1]

Contrabassoon

Lento (♩ = 44)

Solo

*mp*

1

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# SHOSTAKOVICH: Symphony Nr. 5 in D minor, Op. 47

Mvt. II, [65] - 9 ms after [68]

Contrabassoon

**65** Allegretto  
Solo

*p*

**66**

**11** **67**

*p*

**68**

*cresc.* *f*

# SHOSTAKOVICH: Symphony Nr. 10

Mvt. I, 2 ms after [29] - 2 ms after [34]

Contrabassoon

29  $\text{♩} = 108$

1

*p*

1

1

30

1

1

*cresc.*

31

*mf*

1

32

*p cresc. mf dim.*

*cresc. f espress.*

33

34

*f cresc.*

# SHOSTAKOVICH: Symphony Nr. 10

Mvt. I, [65] - [66]

Contrabassoon

♩ = 96  
65 (C.-Fag.)

The musical score is written for Contrabassoon in 3/4 time with a tempo of quarter note = 96. Measure 65 begins with a piano (*p*) dynamic and includes the instruction '(C.-Fag.)'. The melody consists of a series of eighth and quarter notes, with a slur over the final two notes. Measure 66 is a short phrase of four notes, also slurred.

# SHOSTAKOVICH: Symphony Nr. 10

Mvt. IV, pick-ups to [172] - [176]

Contrabassoon

(Allegro ♩ = 176)

C.-Fag. [172]

*p*

[173]

5 3

[174]

*f*

4 3

[175]

*f*

[176]

Detailed description: This is a musical score for the Contrabassoon part of Shostakovich's Symphony No. 10, Movement IV. The score covers measures 172 to 176. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 176 beats per minute. The score begins with a bracketed section for measures 172 and 173, starting with a piano (*p*) dynamic. Measure 172 contains a series of eighth notes. Measure 173 features a half note followed by a quarter note, with a slur over the last two notes and fingering numbers 5 and 3. Measure 174 starts with a forte (*f*) dynamic and includes accents over the first two notes, followed by a quarter note and a half note, with a slur over the last two notes and fingering numbers 4 and 3. Measure 175 is marked with a forte (*f*) dynamic and consists of a series of eighth notes. Measure 176 is the final measure, consisting of a series of eighth notes, and is enclosed in a bracketed section.



# STRAUSS: *Salome*

6 ms after [151] - [153]

Contrabassoon

*beinahe doppelt so langsam.*  
*solo*  
*p*

152

*mf* *crso.* *ff* *dim. - - - p*

158

Detailed description: This image shows a musical score for the Contrabassoon part of Strauss's Salome. The score is written in bass clef with a key signature of two flats and a 4/4 time signature. It begins with a bracketed section labeled 'Contrabassoon' containing a 'Solo' passage marked 'p' and 'beinahe doppelt so langsam.' (almost twice as slow). The main score starts at measure 152, marked with a box containing the number 152. The music features a series of sixteenth-note runs and slurs. Dynamic markings include 'mf', 'crso.' (crescendo), 'ff', and 'dim. - - - p'. Measure 158 is also boxed. The score ends with a large closing bracket.