



announces openings for:

*** * * BASSOON * * ***
(Section)

The Southeastern Pennsylvania Symphony Orchestra under Music Director Allan R. Scott has an annual concert season of 4 Masterworks Concerts and 4 Chamber Music Concerts with generally 3 rehearsals the week of the concert. SPSO is a per service orchestra contracted each Season.

Start Date: when openings exist or to be put on substitute list
Reports to: Music Director and Personnel Managers
Length of Season: September to May
Audition Date: Scheduled as Requested or Needed
 Please contact staff members to schedule an audition:

Winds / Brass / Percussion:	Beth	beth@spsorchestra.org
Strings:	Monica	monica@spsorchestra.org

AUDITION

The Southeastern Pennsylvania Symphony Orchestra encourages talented and dedicated musicians to audition. Musicians are judged on musicianship, preparation, tone quality, and proficiency on their instrument. The Audition Committee consists of the Music Director, any assistant conductor, and principal members of the section(s) or instrument family (i.e. winds), and at times, other members from that section. Prior to the audition, the candidate must complete the Audition Information Form as well as review the Rehearsal & Performance Schedule.

The Audition consists of the following – **PLEASE READ:**

- * Prepared unaccompanied solo; 2 minutes in length to demonstrate instrument proficiency, tone quality, technique, and virtuosity (need not be memorized). **Solo choices are listed below.**
- * Several prepared excerpts (listed below) that are assigned to demonstrate musician’s preparation ability (Several prepared excerpts that are assigned to demonstrate musician’s preparation ability (Excerpts are available online via IMSLP, orchestraexcerpts.com, or orchestralbassoon.com.)
- * Number of audition rounds will be determined by the number of qualified candidates.
 - * A pre-screening may occur depending on the number of qualified candidates.
 - * Final round may include non-blind audition and an interview with the Audition Committee.

BASSOON

All Bassoon I parts unless noted:

BEETHOVEN	Symphony No. 3	Movement IV: m. 349-356
BEETHOVEN	Symphony No. 9	Movement II: m. 177 to Reh. F Movement III: m. 63-90
MAHLER	Symphony No. 1	Movement III: Reh. 2-5, Reh. 6-7, Reh. 19 to end
MOZART	Symphony No. 35	Movement IV: m. 147-181
MOZART	<i>Marriage of Figaro</i>	Overture: Beginning to Reh. A, m. 101-123, m. 139 to Reh. D
RAVEL	<i>Bolero</i>	Reh. 2 to Reh. 3
RAVEL	Piano Concerto in G major	Movement I: Reh. 9 to Reh. 10
STRAVINSKY	<i>Pulcinella: Suite</i>	Variation IIA: Reh. 166-170 (no to first repeat; yes to second)
STRAVINSKY	<i>The Rite of Spring</i>	Beginning to 3 m. after Reh. 3
TCHAIKOVSKY	Symphony No. 6	Movement I: m. 1-12

CONTRABASSOON

BRAHMS	Symphony No. 1	Movement I: m. 161-189
DEBUSSY	<i>La Mer</i>	Movement III: m. 22-29 and m. 110-119
DUKAS	<i>The Sorcerer’s Apprentice</i>	Reh. 42-43; 16 m. after Reh. 49 to 4 m. after Reh. 50

Beethoven – Symphony No. 3

Movement IV: m. 349-356

Ob. I

sf sf p sf cresc. sf p

Poco Andante (♩ = 108)

10

Beethoven – Symphony No. 9

Movement II: m. 177 to Reh. F

Ritmo di tre battute

Solo

f ff ff p sempre p

172

184

Timp.

196

p p p p dim.

209

pp pp

Ritmo di quattro battute

230

pp sempre pp

243

pp pp cresc.

E

F

Movement III: m. 63-90

59 *Solo*
cresc. *p* *più p* *pp*

65 *Andante moderato*
cresc. *cresc.*

70 *morendo* *cresc.*

76 *cresc.* *morendo* *più p* *pp*

83 *Adagio*
dolce

90 *cresc.*

Mahler – Symphony No. 1

Movement III: Reh. 2-5, Reh. 6-7, Reh. 19 to end

III. Satz

Feierlich und gemessen, ohne zu schleppen

1 2 (Bass Solo) *pp*

3

4 *pp*

Zurückhaltend 5a Tempo Ziemlich langsam

2 (1. 2. Ob.) 4 (1. 2. Ob.)

6 Nicht schleppen *mf* Mit Parodie gut hervortreten *pp* *pp* *p* Nicht schleppen *rit.*

7 a Tempo (1. 2. Trmb.) *pp* *pp* *p*

19 *p* 8 *attaccu*

Mozart – Symphony No. 35

Movement IV: m. 147-181

Fagotto I

147

154

161

168

176 **E**

The image shows a musical score for the Fagotto I part of Mozart's Symphony No. 35, Movement IV, measures 147-181. The score is written in bass clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff (measures 147-153) features a rhythmic pattern of eighth and sixteenth notes. The second staff (measures 154-160) continues this pattern with some rests. The third staff (measures 161-167) shows a change in rhythm with more quarter and eighth notes. The fourth staff (measures 168-175) includes a trill-like figure in measure 168 and a dynamic marking of *sf* (sforzando). The fifth staff (measures 176-181) concludes the passage with a final note marked with a forte *f* dynamic and a fermata, with the letter 'E' above it.

Mozart – *Marriage of Figaro*: Overture

Beginning to Reh. A,

Overture.
Presto.

pp

1 1 ff p

m. 101-123,

1 3 p f

m. 139 to Reh. D

3 pp 1 1 ff f 1 2 3 4 5 6

Ravel – Bolero

Reh. 2 to Reh. 3

This musical score consists of four systems of piano accompaniment for Ravel's Bolero. The first system begins with a boxed rehearsal mark '2' and features a 'Solo' section starting with a dynamic marking of *mp*. The second system contains a triplet of eighth notes. The third system contains a triplet of eighth notes. The fourth system concludes with a boxed rehearsal mark '3'. The score is written in a grand staff with treble and bass clefs.

Ravel – Piano Concerto in G major

Movement I: Reh. 9 to Reh. 10

9 FAGOTTI
Solo
mf vibrato

10 Tempo 1°
mf *ff*
8

The image shows a page of musical notation for the Fagotti part of Ravel's Piano Concerto in G major, Movement I. It covers rehearsal marks 9 and 10. The score is written for a single Fagotti player, indicated by the 'FAGOTTI' label and 'Solo' instruction. The key signature is G major (one sharp) and the time signature is 3/4. The first system (Reh. 9) features a melodic line in the right hand with slurs and accents, and a supporting bass line in the left hand. The dynamic is marked *mf vibrato*. The second system (Reh. 10) continues the melodic line, with dynamics ranging from *mf* to *ff*. A tempo change to 'Tempo 1°' is indicated at the start of this system. The piece concludes with a final chord marked with the number '8'.

Stravinsky – Pulcinella: Suite

Variation IIA: Reh. 166-170 (no to first repeat; yes to second) , numbers do not match part

Bassoon 1

Variazione 2a

81 Allegro più tosto moderato, ♩ = 88

accompagnando

The musical score for Bassoon 1, Variation 2a, consists of seven staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro più tosto moderato' with a quarter note equal to 88 beats per minute. The first staff begins with the instruction 'accompagnando'. Measure 81 is marked with a box containing the number 81. Measure 82 is marked with a box containing the number 82 and a first ending bracket above the staff. Measure 83 is marked with a box containing the number 83. Measure 84 is marked with a box containing the number 84 and a first ending bracket above the staff. The score concludes with a first ending bracket above the staff and a second ending bracket below the staff, both containing the number 1. The piece ends with a double bar line.

LE SACRE DU PRINTEMPS (THE RITE OF SPRING)

FAGOTTO I

Igor Stravinsky
Edited by Clinton F. Nieweg

L'ADORATION DE LA TERRE
Lento tempo rubato ♩ = 50

Solo ad lib.

poco accel.

in tempo

in Tempo Più mosso

p *poco più f*

Tchaikovsky – Symphony No. 6

Movement I: m. 1-12

Adagio Solo

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

p *mp* *sf* *p*

CONTRABASSOON

Brahms – Symphony No. 1

Movement I: m. 161-189

150

Ob. I Fag. I Hr. III Fl. I

162

170

178

186

ff **ff** **ff** **ff** **ff**

2

E

1. 1 2

Detailed description: This image shows a page of a musical score for the Contrabassoon part of Brahms' Symphony No. 1, Movement I, measures 161-189. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff (measures 150-161) includes instrument labels for Oboe I, Bassoon I, Horn III, and Flute I. The music features various dynamics, including fortissimo (ff), and includes a first ending bracketed with the letter 'E'. The second staff (measures 162-170) continues the melodic line with accents and dynamic markings. The third staff (measures 171-177) shows a continuation of the melodic pattern. The fourth staff (measures 178-185) features a more rhythmic, eighth-note pattern. The fifth staff (measures 186-189) concludes with a first ending and a second ending, both marked fortissimo.

Debussy – La Mer

Movement III: m. 22-29 and m. 110-119

Animé et tumultueux

6 Timb. 43 C-BASSON

2 3

1

1 44 4 5 45 10

Debussy — La Mer

CONTREBASSON

2

50

mf *f* *ff* *molto cresc.*

51

52

f *dim.* *mf* *dim. molto* *p*

Dukas – *The Sorcerer's Apprentice*

Reh. 42-43; 16 m. after Reh. 49 to 4 m. after Reh. 50

Dukas — The Sorcerer's Apprentice

CONTREBASSON

4

Retenu

ff *molto dim.* *p*

42 Plus retenu

mf *p* *mf* *p* *mf* *p*

Revenez au mouvt

mf *p* *mf* *p* *mf* *p*

43 A tempo 23 **44** 24 **45** 24

46 8 **Cors** **47** *sf* *sf* *sf*

En animant un peu

sf *sf* *sf* *cresc.*

48 **Toujours plus** *sf*

animé 5 **49** 12 **Ob. b2** **A tempo** *sf* *sf*

50