

# CIVIC ORCHESTRA OF LOS ANGELES

## 2024 Bassoon Excerpts

The excerpts in this packet should be performed in order, and recorded in **one continuous video**, with no editing, splicing, titles, or transitions. Please do not speak out loud at any point during your recording. Please ensure that your recording device is not too close so that the sound is as balanced as possible (about 10 feet away is recommended). Please also ensure that you and your instrument are in full view and not obstructed by your music stand. *Please Record your Solo piece in a separate video, following the same guidelines.*

Excerpt #1 - Mozart: Marriage of Figaro Overture, m. 139 - 171

Excerpt #2 - Rimsky-Korsakov: Scheherazade, Mvt. 2, m. 3 to Reh. A

Excerpt #3 - Tchaikovsky: Symphony 6, Mvt. 1, Opening to m. 12

Excerpt #4 - Stravinsky: The Rite of Spring, Opening to Reh. 3

Excerpt #5 - Price: Symphony 1, Mvt. 1, beginning to m. 18



Excerpt #1 - Mozart: Marriage of Figaro Overture, m. 139 - 171

139 *pp*

145 *ff*

156 *p*

163 *f*

1 2 3 4 5 6

Excerpt #2 - Rimsky-Korsakov: Scheherazade, Mvt. 2, m. 3 to Reh. A

**Lento. Recit.** **Solo.** **Andantino.** *dolce espressivo*

3

*Viol. Solo Cap. capriccioso, quasi recitando*

**A a tempo**

*rit. assai*

Excerpt #3 - Tchaikovsky: Symphony 6, Mvt. 1, Opening to m. 12

**Adagio Solo**

Kb. *pp* *p* *mp* *sf* *p* *pp*

8 *p* *mp* *sf* *p*

Excerpt #4 - Stravinsky: The Rite of Spring, Opening to Reh. 3

**Lento tempo rubato**

*Colla parte*

*Solo ad lib.*

*poco accel.*

*T<sup>o</sup>I*

② ③

Excerpt #5 - Price: Symphony 1, Mvt. 1, beginning to m. 18

**Allegro ma non troppo**

*mp* *mf*

*mp* *pp* *mf* *a tempo*

*pp*

*mf* *f*

*f*

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## 2024 Contrabassoon Excerpts

*The following excerpts are to be recorded in addition to the bassoon excerpts by applicants applying for contrabassoon. The excerpts in this packet should be performed in order, and recorded in **one continuous video**, with no editing, splicing, titles, or transitions. Please do not speak out loud at any point during your recording. Please ensure that your recording device is not too close so that the sound is as balanced as possible (about 10 feet away is recommended). Please also ensure that you and your instrument are in full view and not obstructed by your music stand.*

Excerpt #1 - Beethoven: Symphony No. 5 in C minor, Mvt. 4., Beginning to Reh. B

Excerpt #2 - Mahler: Symphony 9, Mvt. 2, 9 m. after Reh. 17 to 26 m. after Reh. 18 and Mvt. 4, m. 28 - 30

Excerpt #3 - Ravel: Mother Goose Suite, Reh. 4 to 9 m. after Reh. 5



Excerpt #1 - Beethoven: Symphony No. 5 in C minor, Mvt. 4., Beginning to Reh. B

Allegro (♩ = 84)

The musical score is written for the bass clef in 3/4 time. It begins with a double bar line and a repeat sign. The first measure is marked *ff*. The score consists of nine staves of music. The first staff (measures 1-6) includes a repeat sign and a *ff* dynamic. The second staff (measures 7-13) continues the rhythmic pattern. The third staff (measures 14-19) features a melodic line with a *sf* dynamic. The fourth staff (measures 20-27) includes a first ending bracket labeled 'A' and a *sf* dynamic. The fifth staff (measures 28-33) contains a melodic line with an 'ossia:' marking. The sixth staff (measures 34-39) continues the melodic line. The seventh staff (measures 40-44) includes a *ff* dynamic and a first ending bracket labeled '1'. The eighth staff (measures 45-51) includes a *cresc.* marking, a *f* dynamic, and a first ending bracket labeled '1'. The ninth staff (measures 52-58) includes a *f* dynamic, a first ending bracket labeled '1', a second ending bracket labeled '3', and a rehearsal mark 'B'.

