

Audition Repertoire for the following Summer 2025 programs:

Two-Week Bassoon Workshop
Two-Week Woodwind Quintet Workshop
Young Artist Wind Ensemble
Young Artists Orchestra

Applicants should prepare the following:

- One movement from a concerto of your choice that best demonstrates the full range of your technical and expressive skills.
 - **Optional:** A movement or work written by a composer who represents a group historically excluded from the classical canon is welcome.
- Mozart: Overture to Marriage of Figaro, bars 139-171
- Tchaikovsky: Symphony No. 4, second movement, bar 274–end
- Dukas: The Sorcerer's Apprentice, [43]–[45]
- Maslanka: Symphony No. 7, first movement, bars 99-106
- Rimsky Korsakov: Scheherazade, second movement, opening solo (Andantino - rehearsal A)

OPTIONAL Contrabassoon: Shostakovich: Symphony No. 5, second movement, [65]–9 bars after [68]

Mozart: Overture to Marriage of Figaro, bars 139-171

Presto

139 *pp*

145 1

156 *p*

163 1 2 3 4 5 6 *f* D

Tchaikovsky: Symphony No. 4, second movement, bar 274–end

268 5 *Solo*
pp

280
espress.

288 9 *Solo*
pp *morendo*

Dukas: The Sorcerer's Apprentice, [43]–[45]

43 *A tempo*
a 2 Soli
mf marc.

44
cresc. *mf* *dim.*

45

Boston University Tanglewood Institute

Maslanka: Symphony No. 7, first movement, measures 99-106

2 Bassoon

98 *slowing...* $\text{♩} = \text{♩}$ a bit faster ($\text{♩} = 88$) 100

101

104

2

Rimsky Korsakov: Scheherazade, second movement, opening solo (Andantino - rehearsal A)

Andantino.
dolce espressivo

Lento. Recit. 3 Solo.

Viol. Solo Cad. capriccioso, quasi recitando

A a tempo 10

rit. assai *pp*

OPTIONAL CONTRABASSOON

Shostakovich: Symphony No. 5, second movement, [65]–9 bars after [68]

4 [64] 9 [65] solo

p

[66]

11 [67]

p

[68]

cresc *f*

The image shows a musical score for the optional Contrabassoon part of Shostakovich's Symphony No. 5, second movement. The score consists of six staves of music. The first staff begins with a red bracket above measures 64 and 65, with the word 'solo' written above measure 65. A dynamic marking of *p* (piano) is placed below measure 65. The second staff continues the melodic line. The third staff contains measure 66, marked with a box. The fourth staff begins with measure 67, marked with a box, and includes a dynamic marking of *p*. The fifth staff contains measure 68, marked with a box, and features a crescendo marking (*cresc*) and a fortissimo marking (*f*). The sixth staff concludes the excerpt with a red bracket at the end.