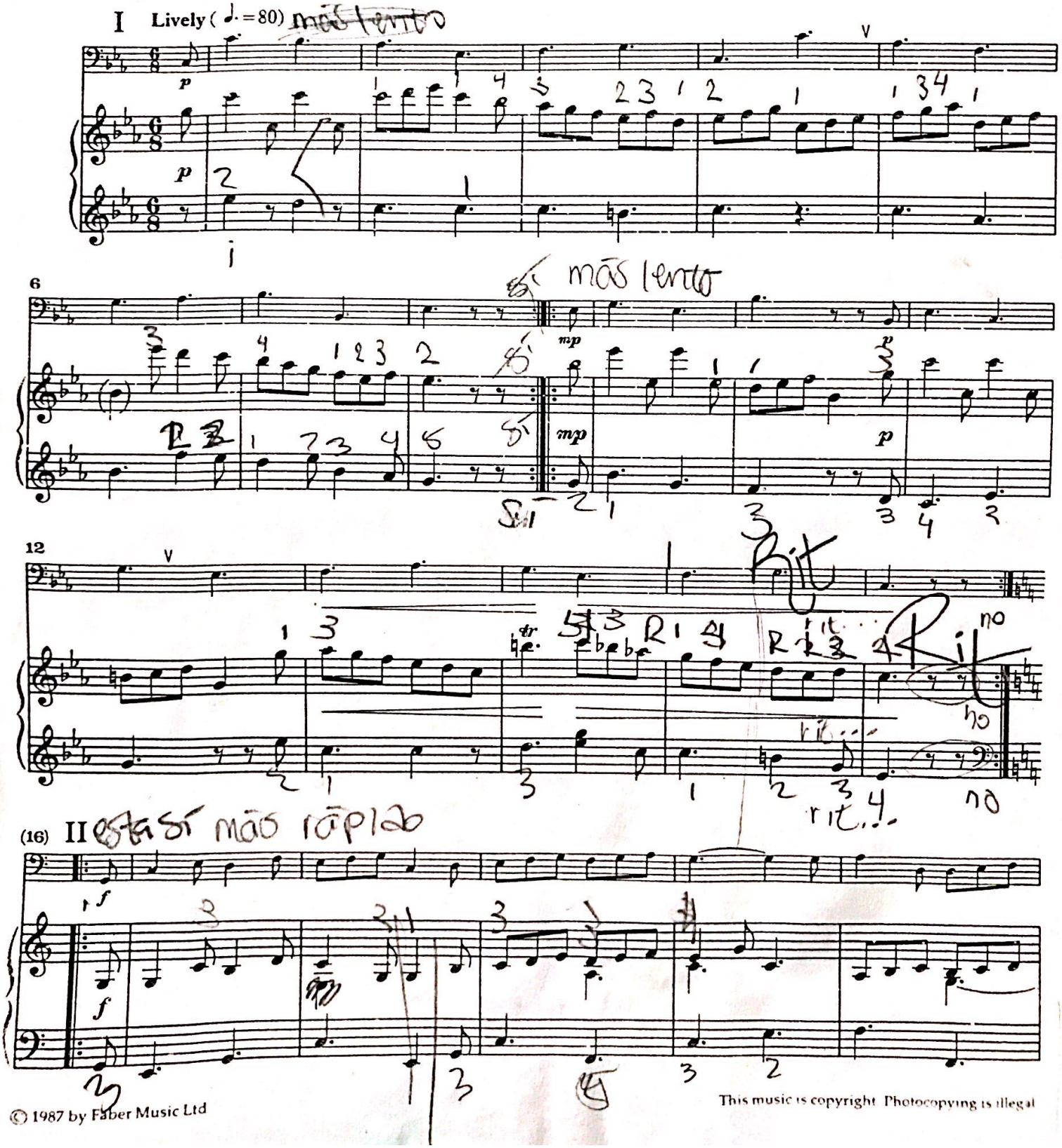
1. Jig

(from *The Water Music*)

George Frideric Handel
(1685-1759)

These two pieces were obviously intended to be played in alternation (alternativement), but Handel does not specify which should come first. In other words, choose either I – II – I or II – I – II and see how differently the piece turns out. In any case I should be delicate and II quite robust in character.



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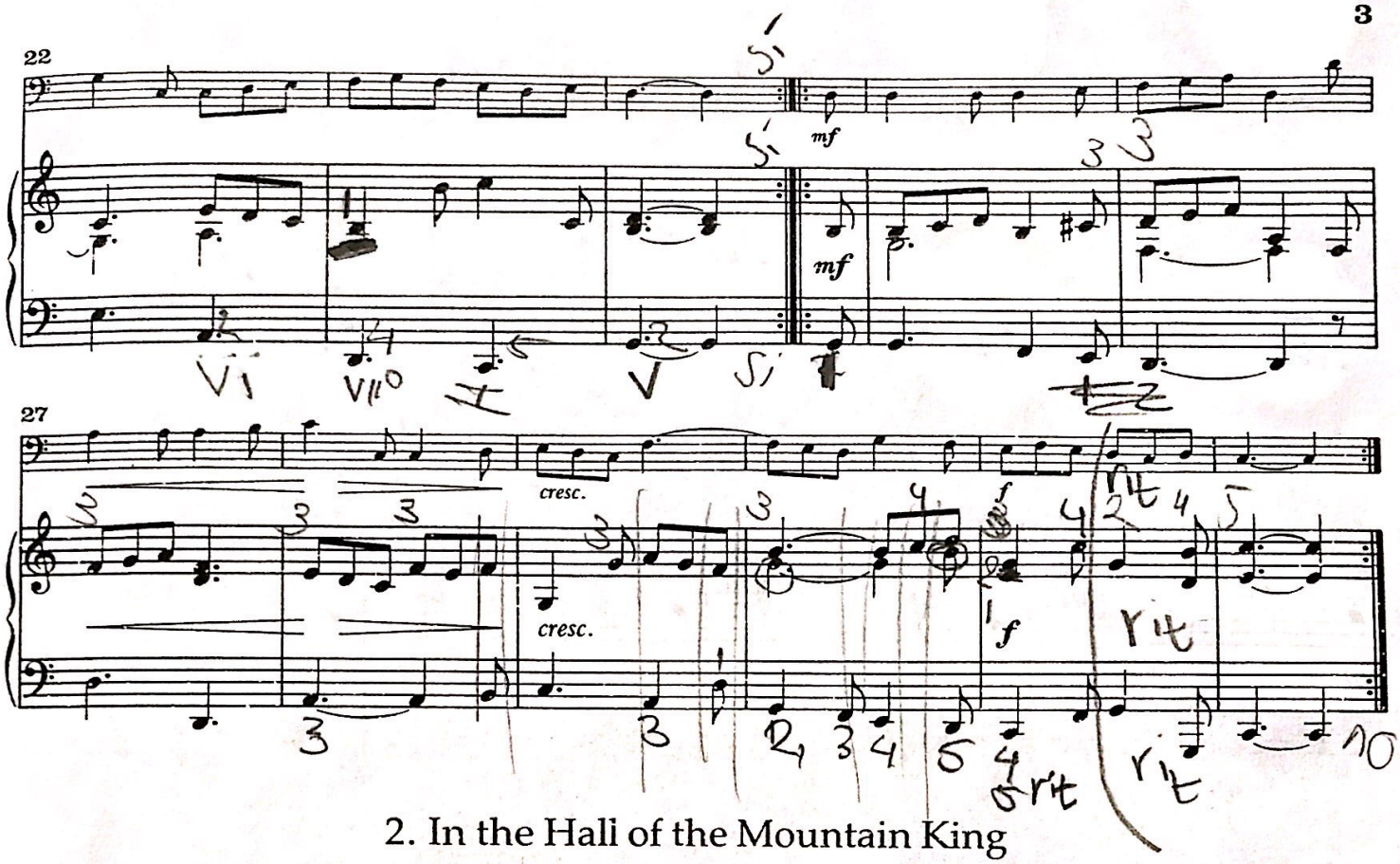

2. In the Hall of the Mountain King

(from *Peer Gynt*)

Edvard Grieg
(1843-1907)

Accents and staccato markings are essential to this piece. Think of 'staccato' as meaning 'detached' rather than just 'short', so that ♩ is a little longer than ♩. Play the accompaniment (e.g. bars 1-4) a little more quietly than the melody (5-8).

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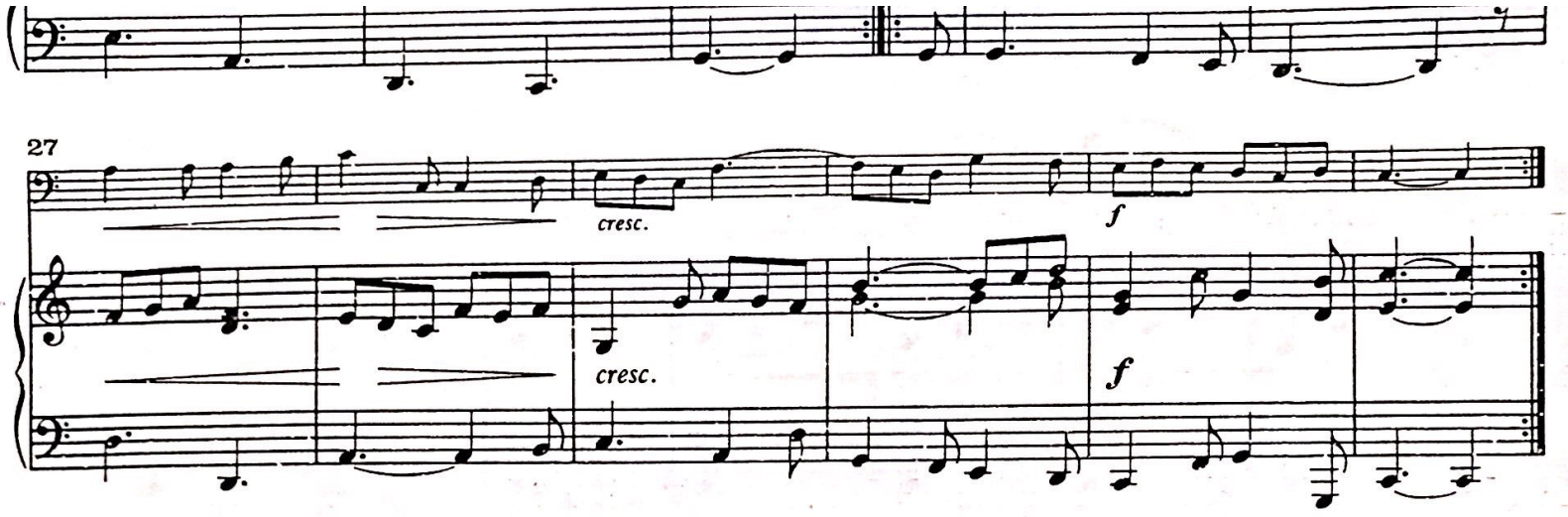

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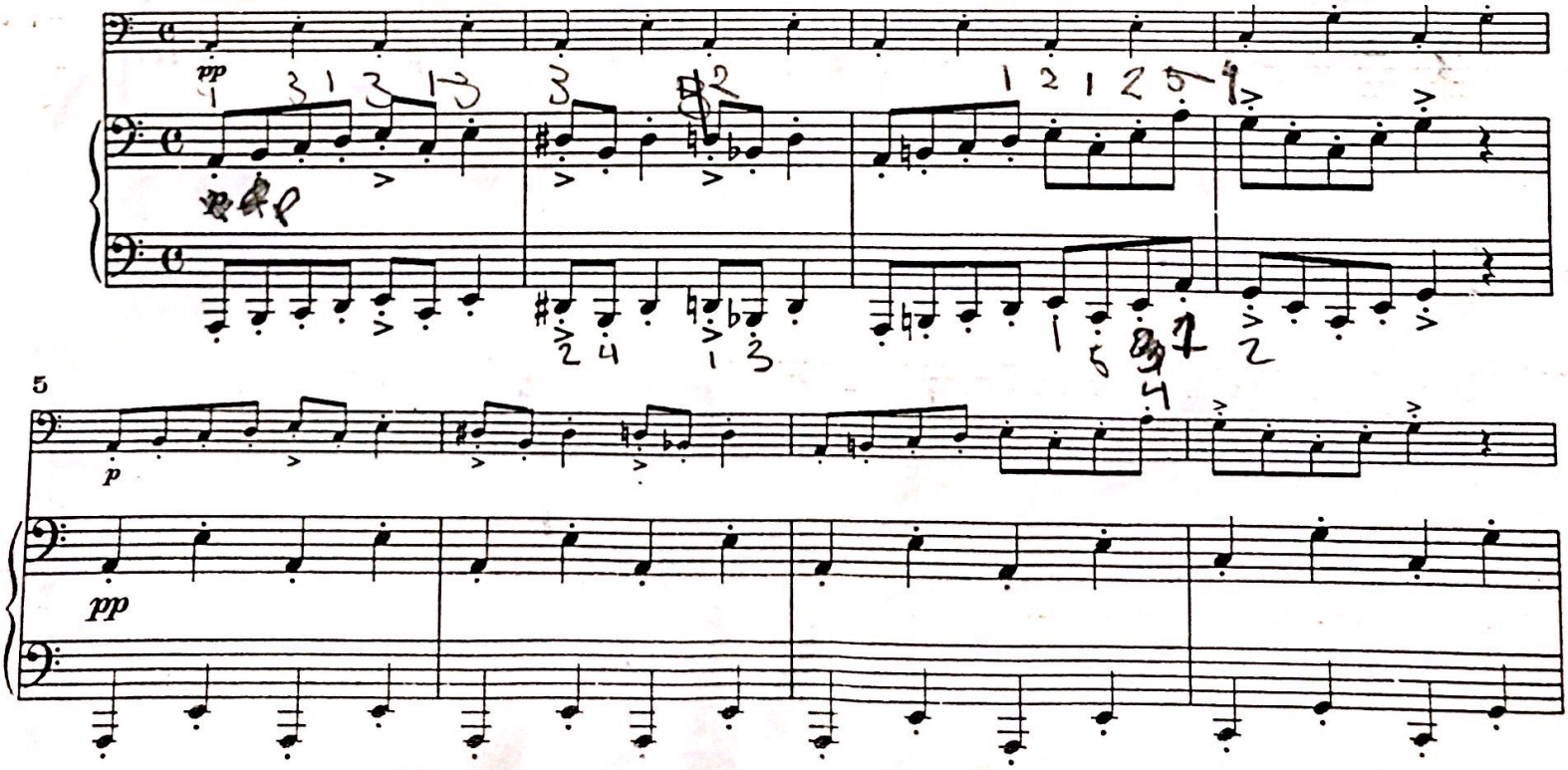
Alla marcia e molto marcato (♩ = 120)



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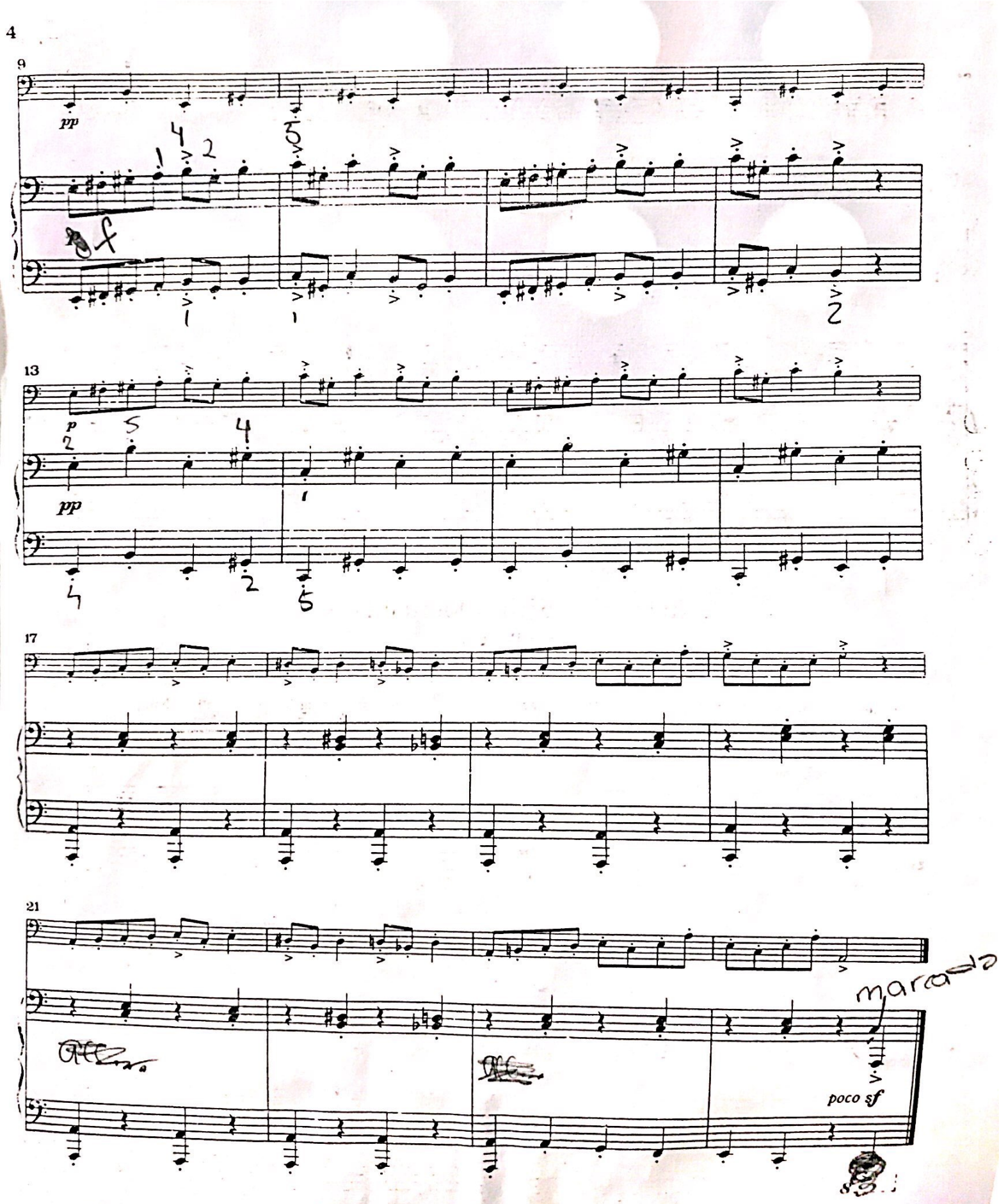

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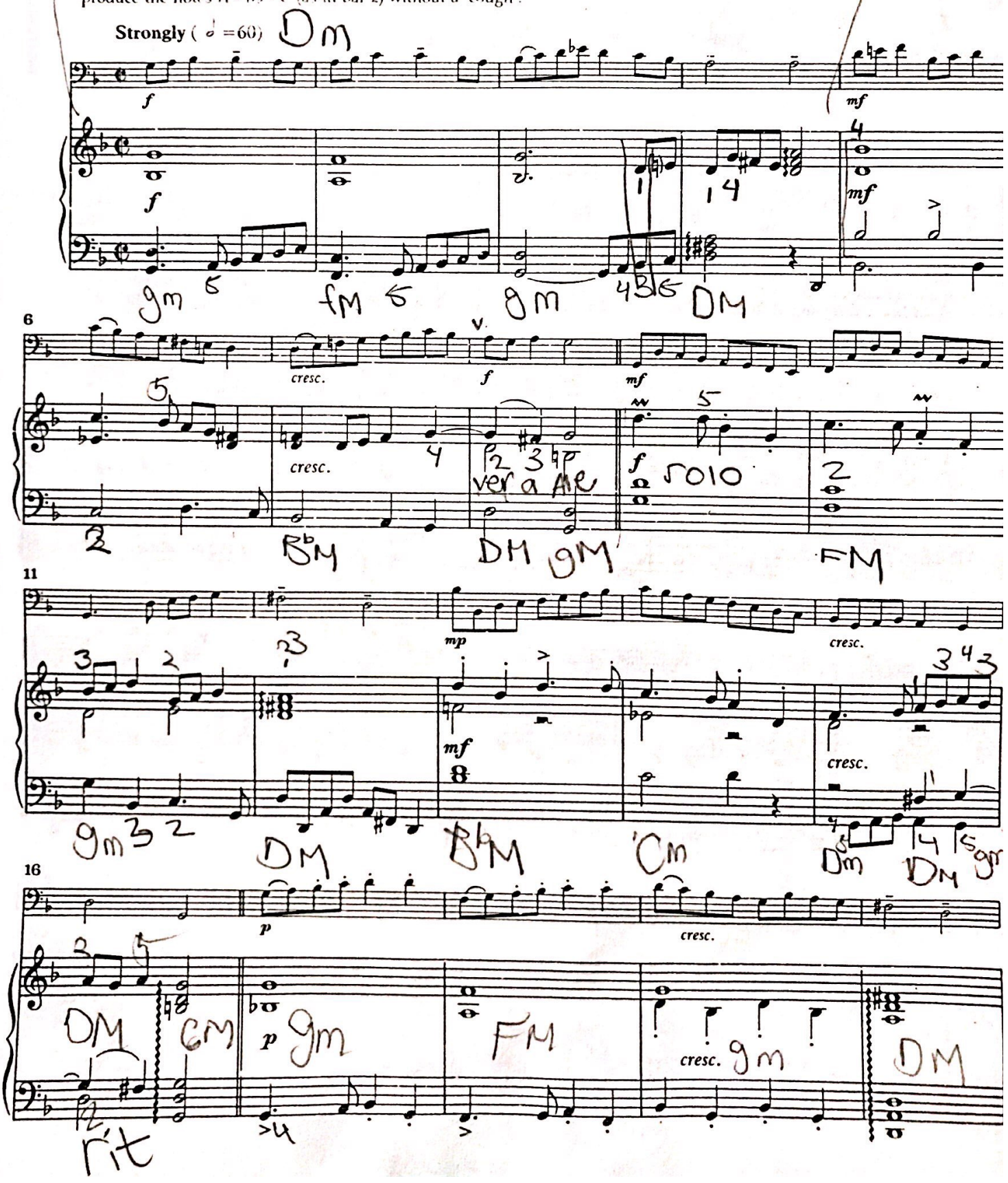
3. Fayne would I wedd

Richard Farnaby
(*b. c.*1594)

Try to get a good *forte* but without making the sound coarse. Be sure to use your left hand thumb correctly in order to produce the notes A - B♭ - C (as in bar 2) without a 'cough'.



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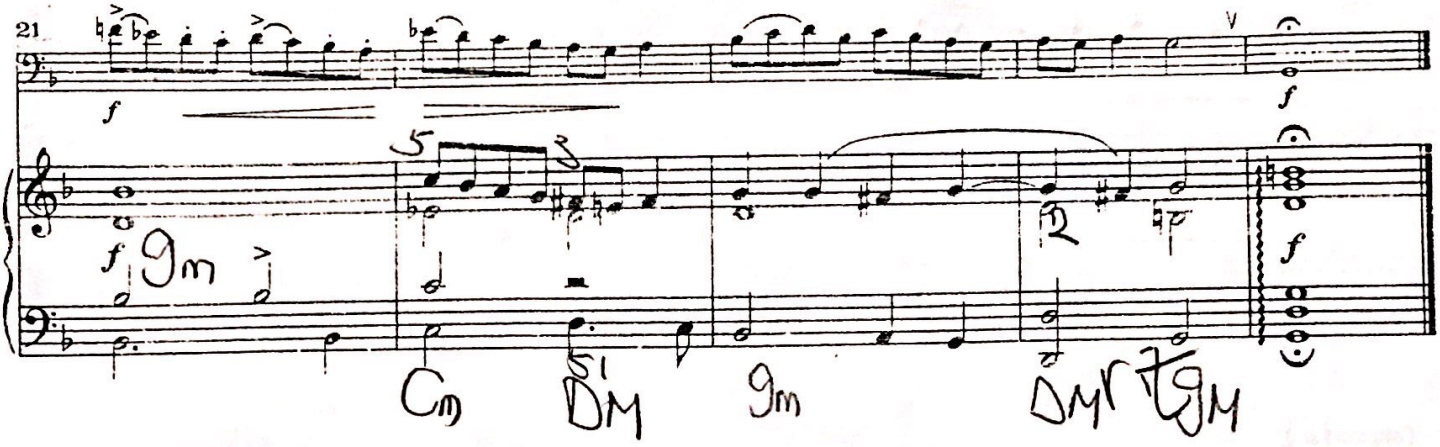
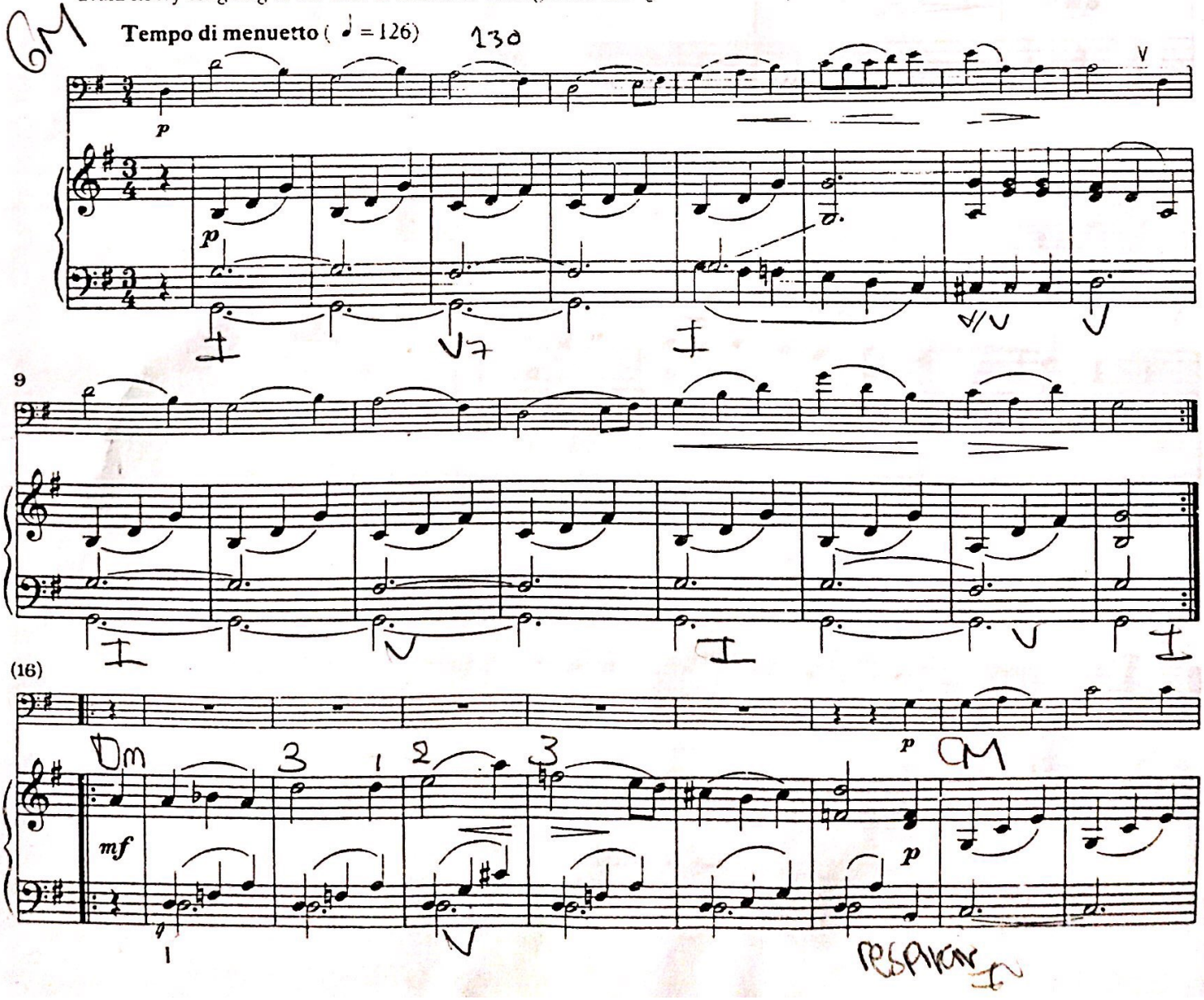


4. Trio from Symphony No. 5

Franz Schubert
(1797-1828)

The middle section of a minuet, march or dance movement is called the 'trio'. It often features a solo instrument, and this is a real bassoon solo, just as it appears in the original orchestration. Try to spread the sound through the minims and avoid heavy tonguing at the start of each bar. The figure in the right hand of the piano part will give you the rhythm.



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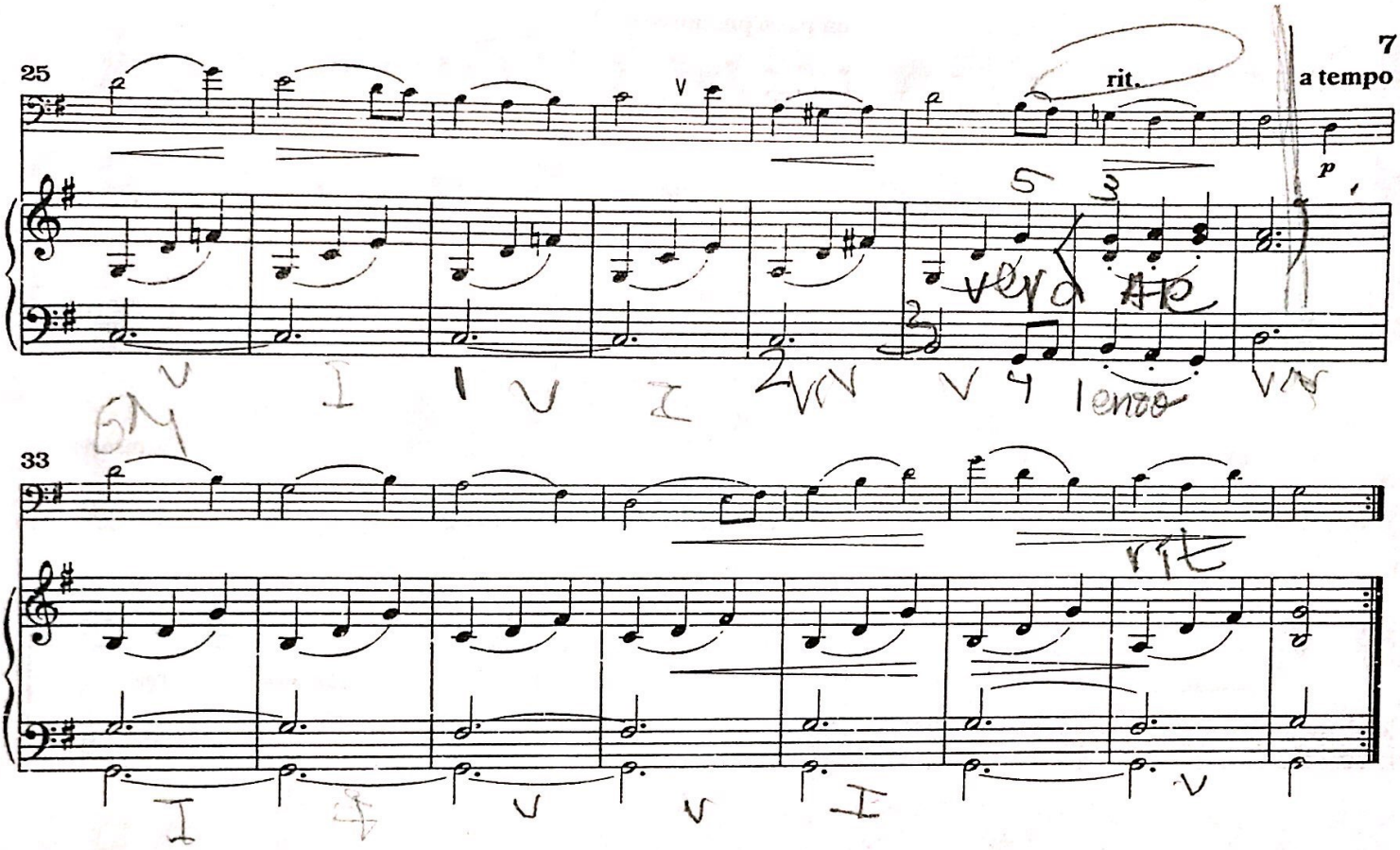

5. Theme from *Sheherazade*

Nikolay Rimsky-Korsakov
(1844-1908)

This is based on a famous bassoon solo, but transposed to an easier key. The original starts five notes higher. Learn it first in strict time, then ask your teacher to play it more freely to show you how it can be more expressive. The extra tempo indications in brackets may help you.

Andantino (♩ = 104) **(un poco più mosso)**

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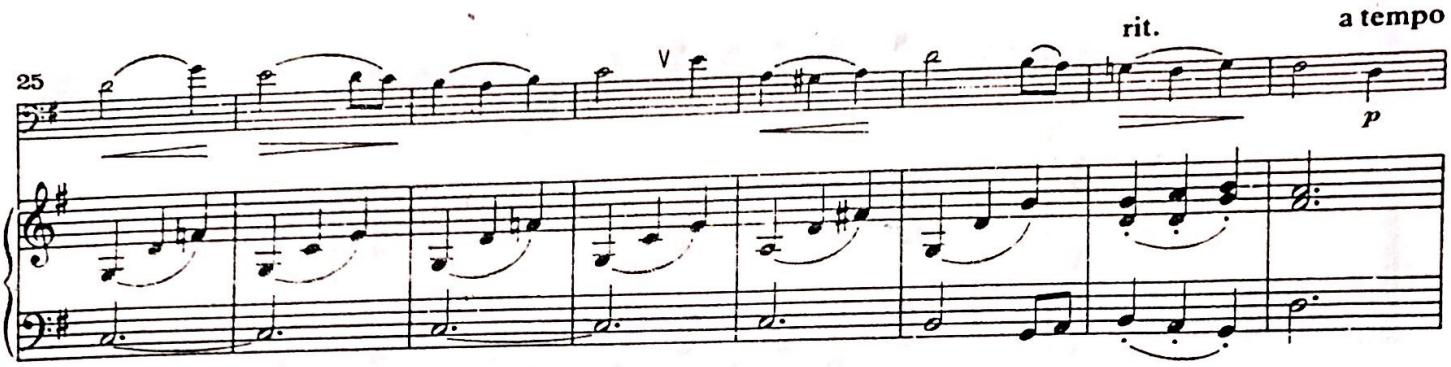

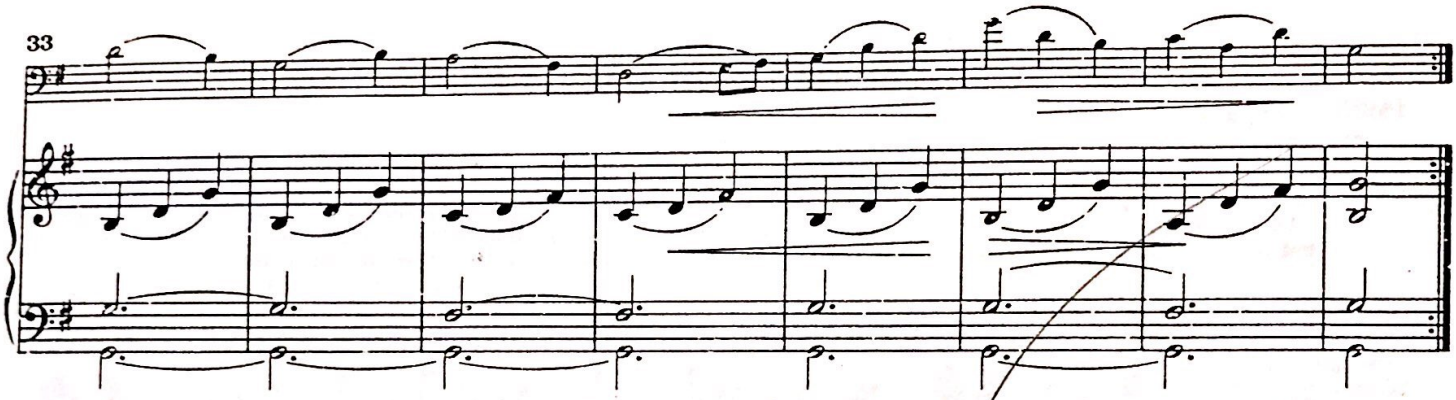

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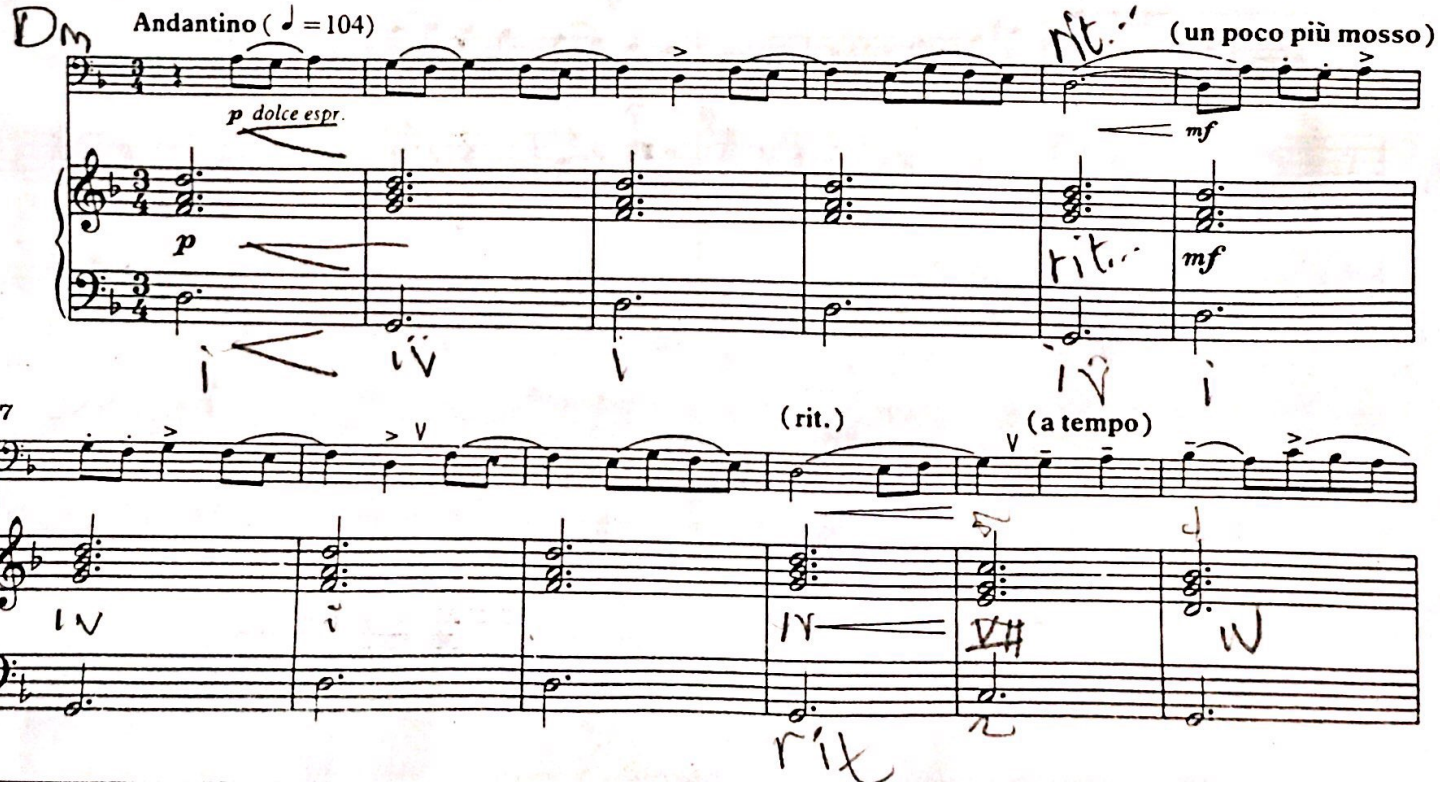

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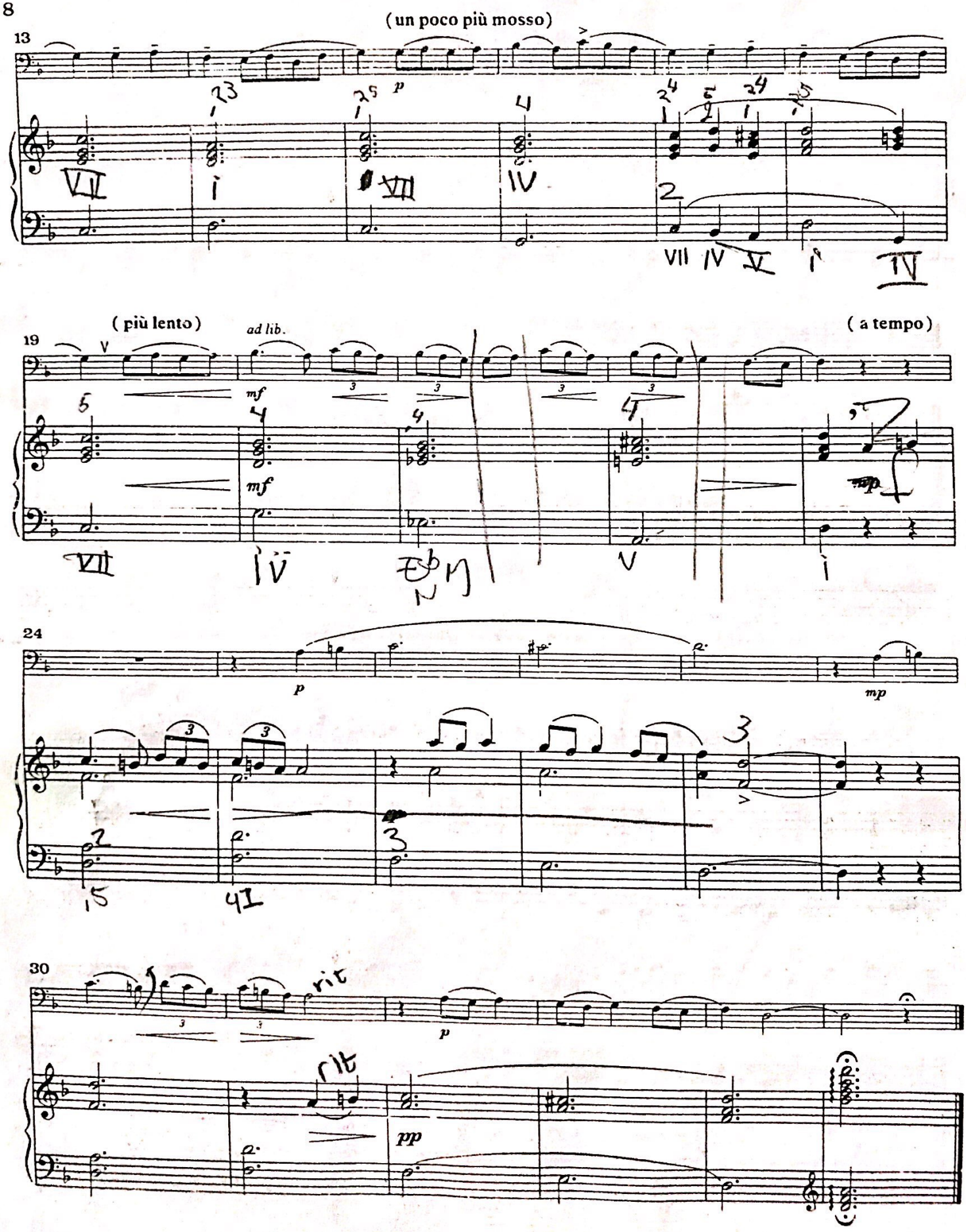

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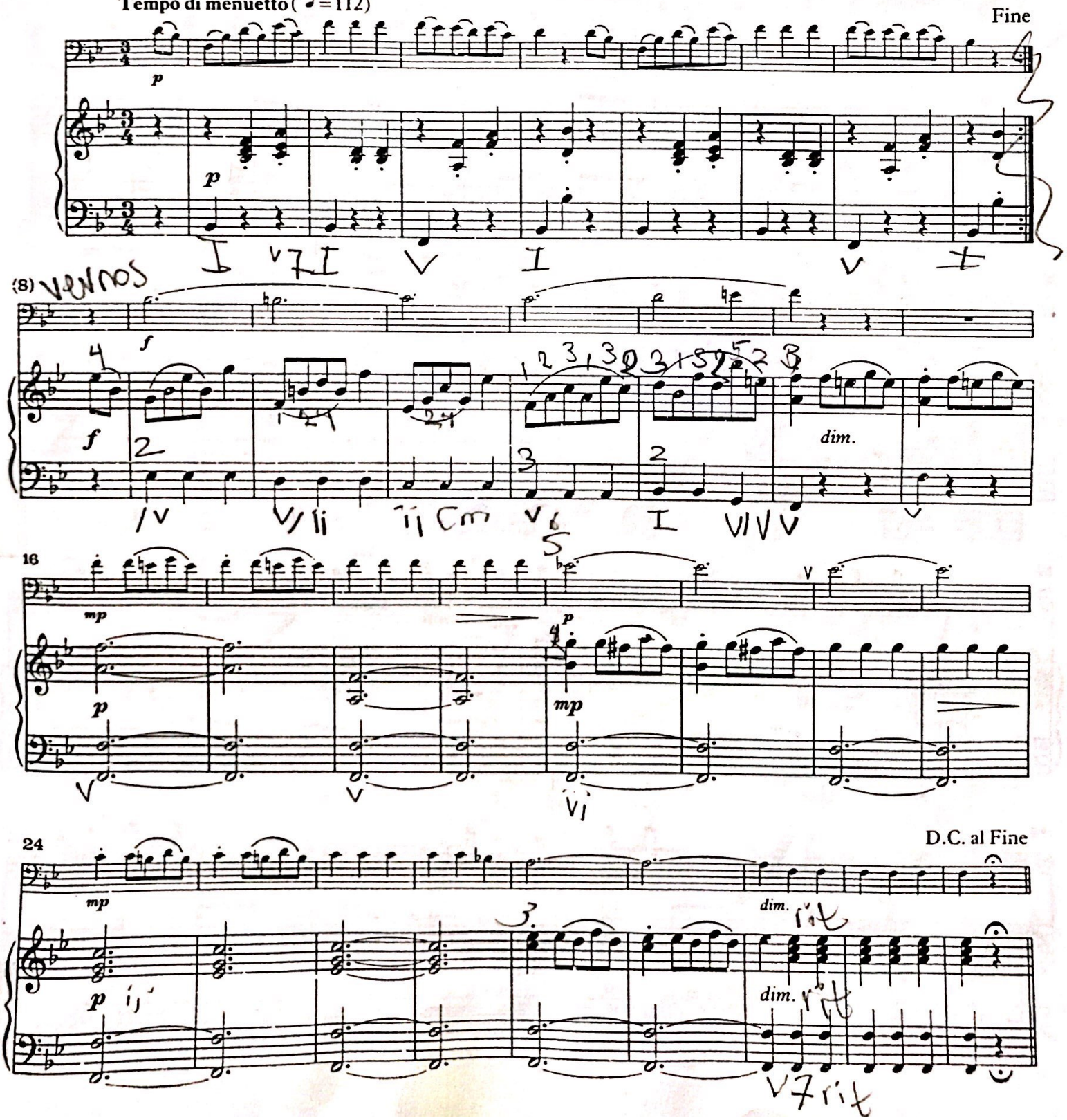
6. Trio from Symphony No. 85 in B♭

(*La Reine*)

Joseph Haydn
(1732-1809)

This is another orchestral minuet trio featuring the solo bassoon. The repeated notes (e.g. bars 2, 18 and 19) should be played with slight separation; and where you are not playing the tune, try to be a little softer than the piano (e.g. bars 9-14 and 20-23).

Tempo di menuetto (♩ = 112)



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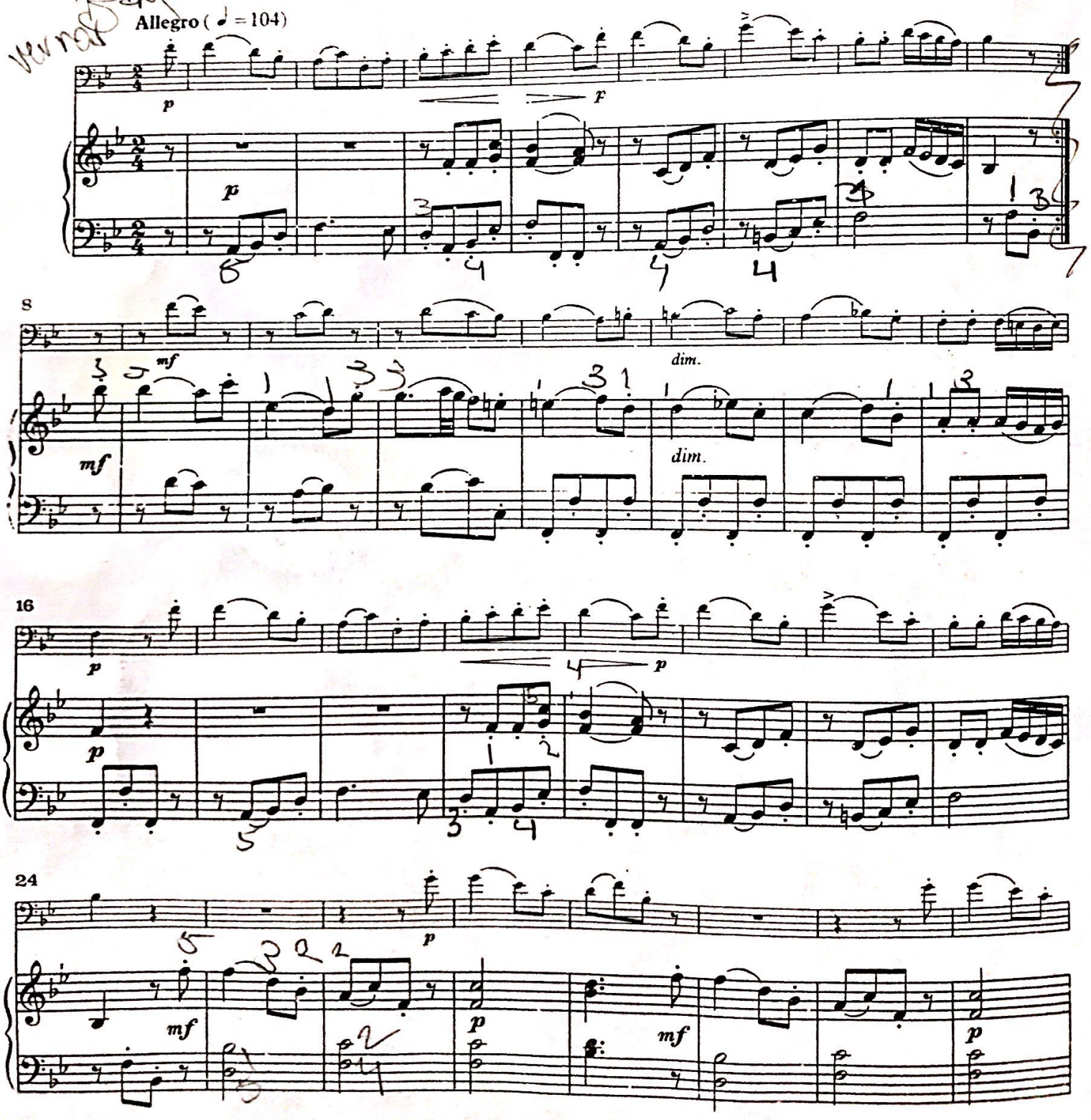
7. Finale from Symphony No. 85 in B♭

(La Reine)

Joseph Haydn
(1732-1809)

Haydn often wrote brisk and humorous finales to his symphonies, and the bassoon often plays the theme. Play as lightly as possible and make sure to learn the fingerings in this register thoroughly: after all, many solos use these notes.



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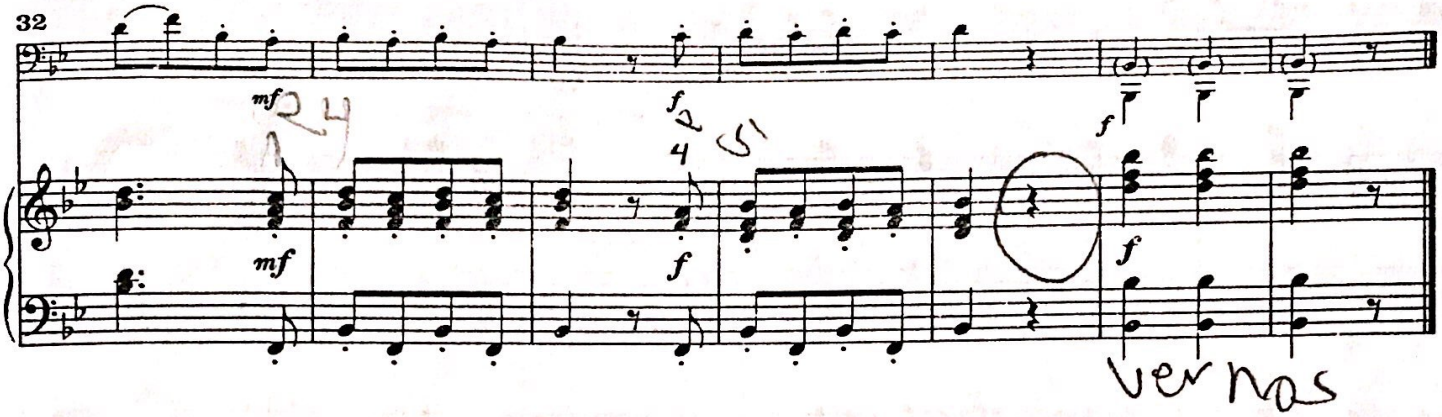
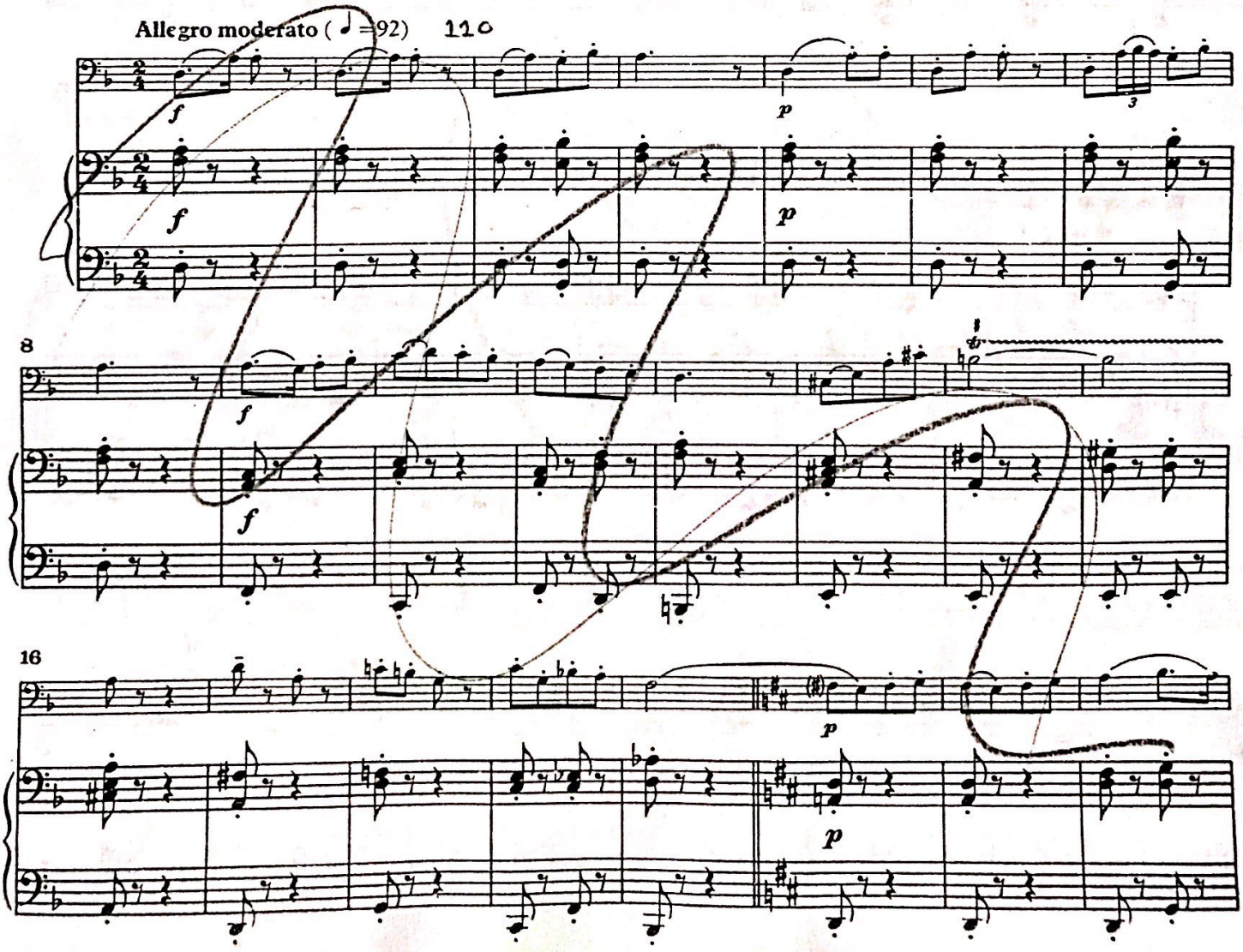


8. Entr'acte from *Carmen*

Georges Bizet
(1838-1875)

This piece is really for two bassoons playing in unison. It is full of contrasts between loud and soft playing. Can you nearly fade out altogether at the end? Two things to watch - the change of key at bar 21, and the B - C♯ trill in bar 14. Learn the piece without the trill first, then try it: you will need to finger B♮ and trill with the third finger of your left hand. Ask your teacher to show you how.



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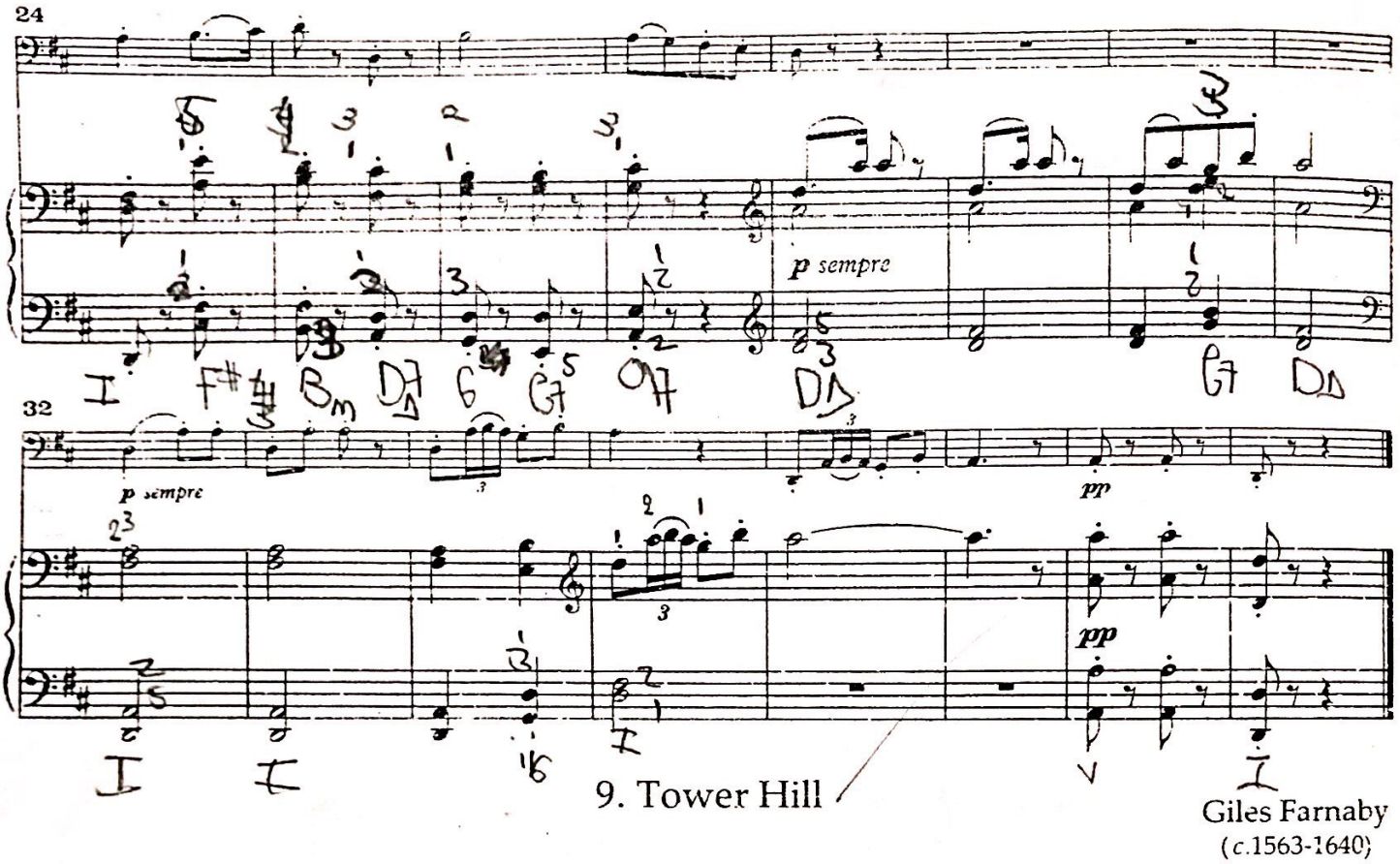
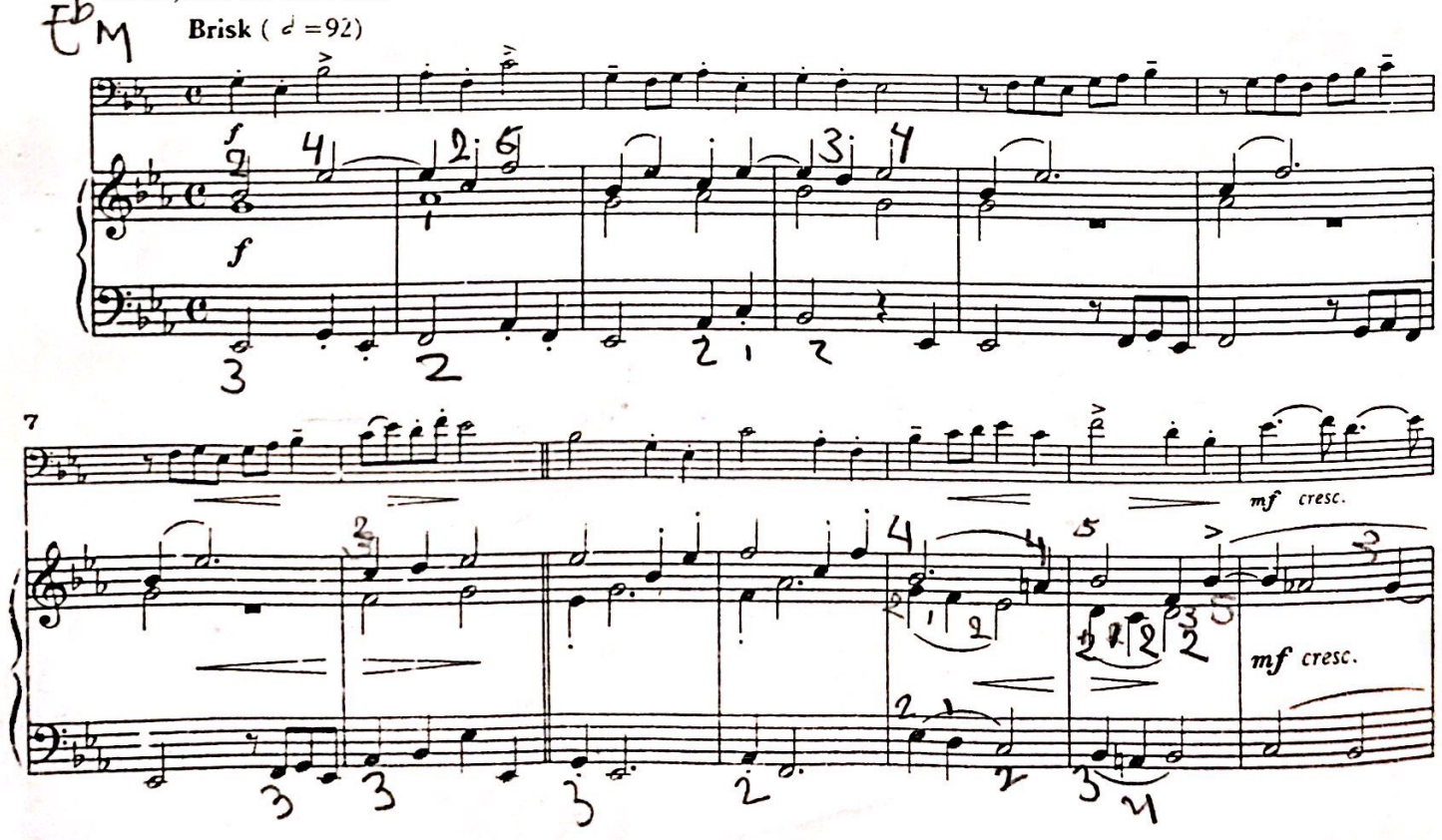


9. Tower Hill

Giles Farnaby
(*c*.1563-1640)

The key of E♭ may seem tricky at first but it is a common one in music for wind instruments. A♭ with the half-hole needs particular attention - not too open! - as does the fingering change from there to the B♭ above it. Why not learn the scale of E♭ major at the same time?



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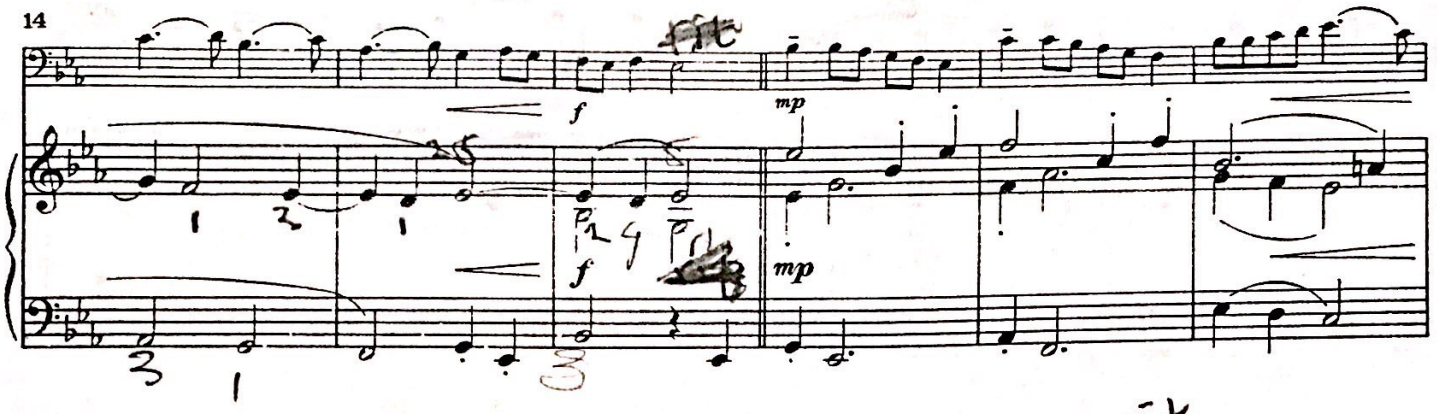
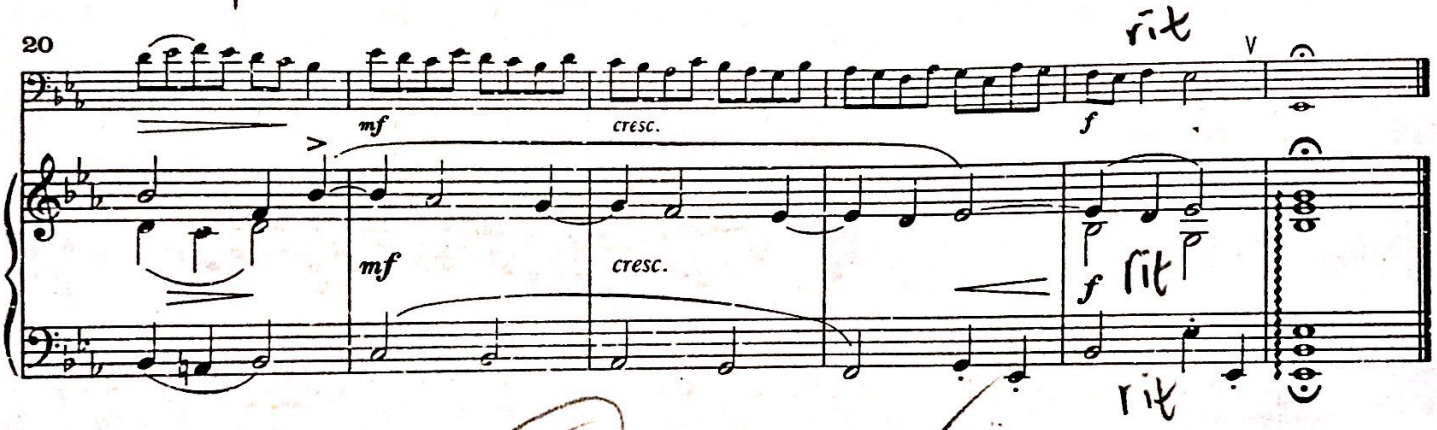


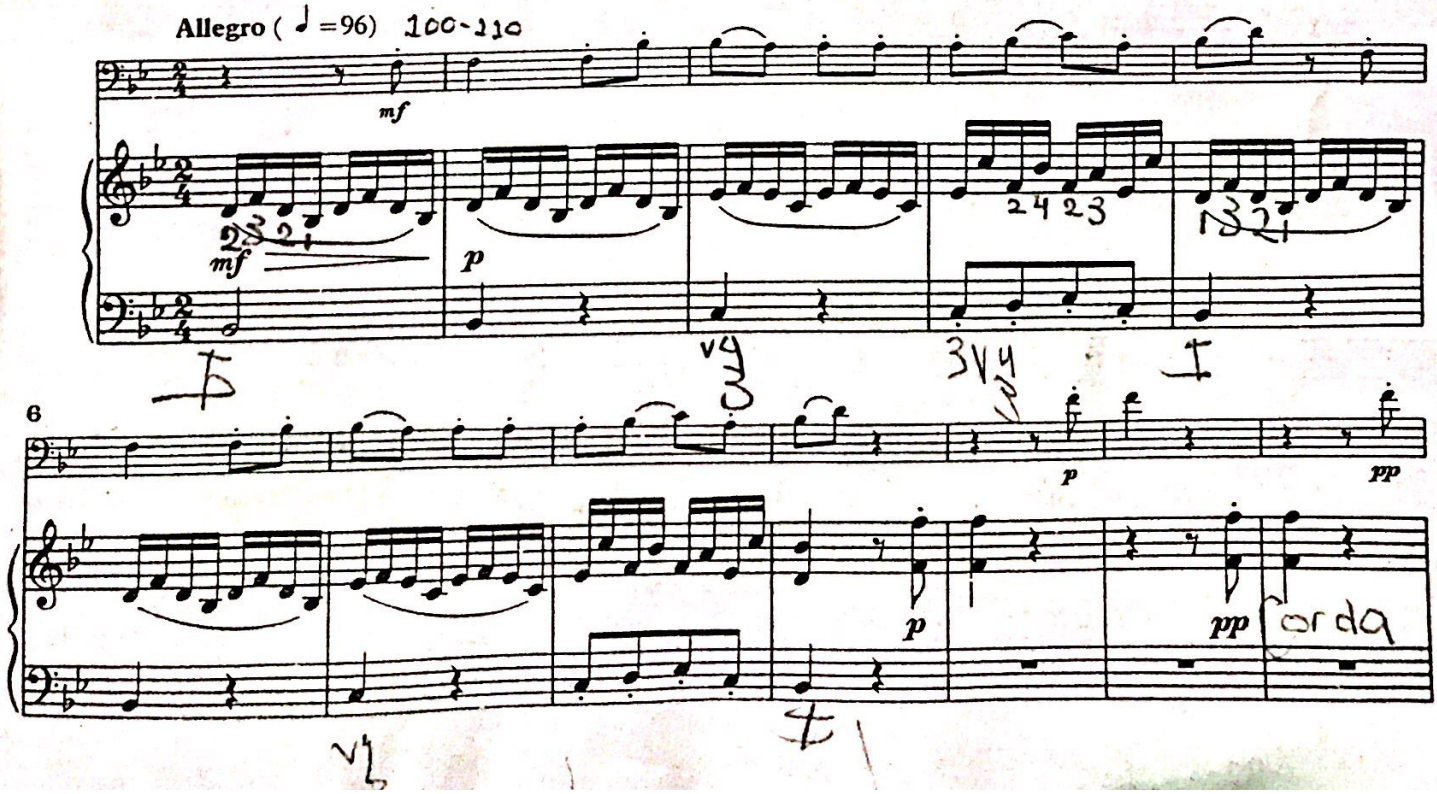


10. *Se a caso madama*

(from *Le nozze di Figaro*)

Wolfgang Amadeus Mozart
(1756-1791)

Count carefully when you reach bar 9 and try to observe the dynamic markings. From bar 51 to the end there should be a gradual *diminuendo*.



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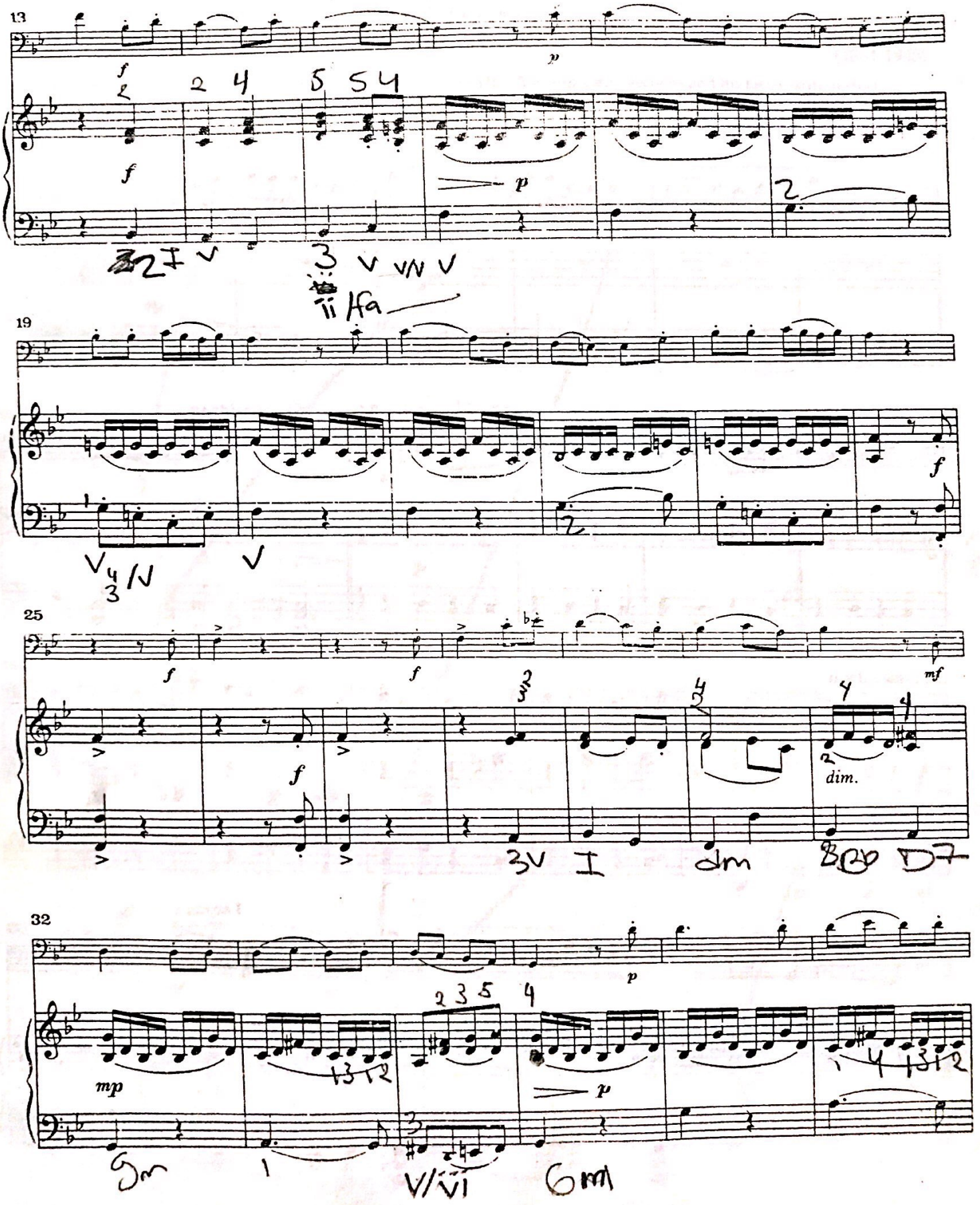

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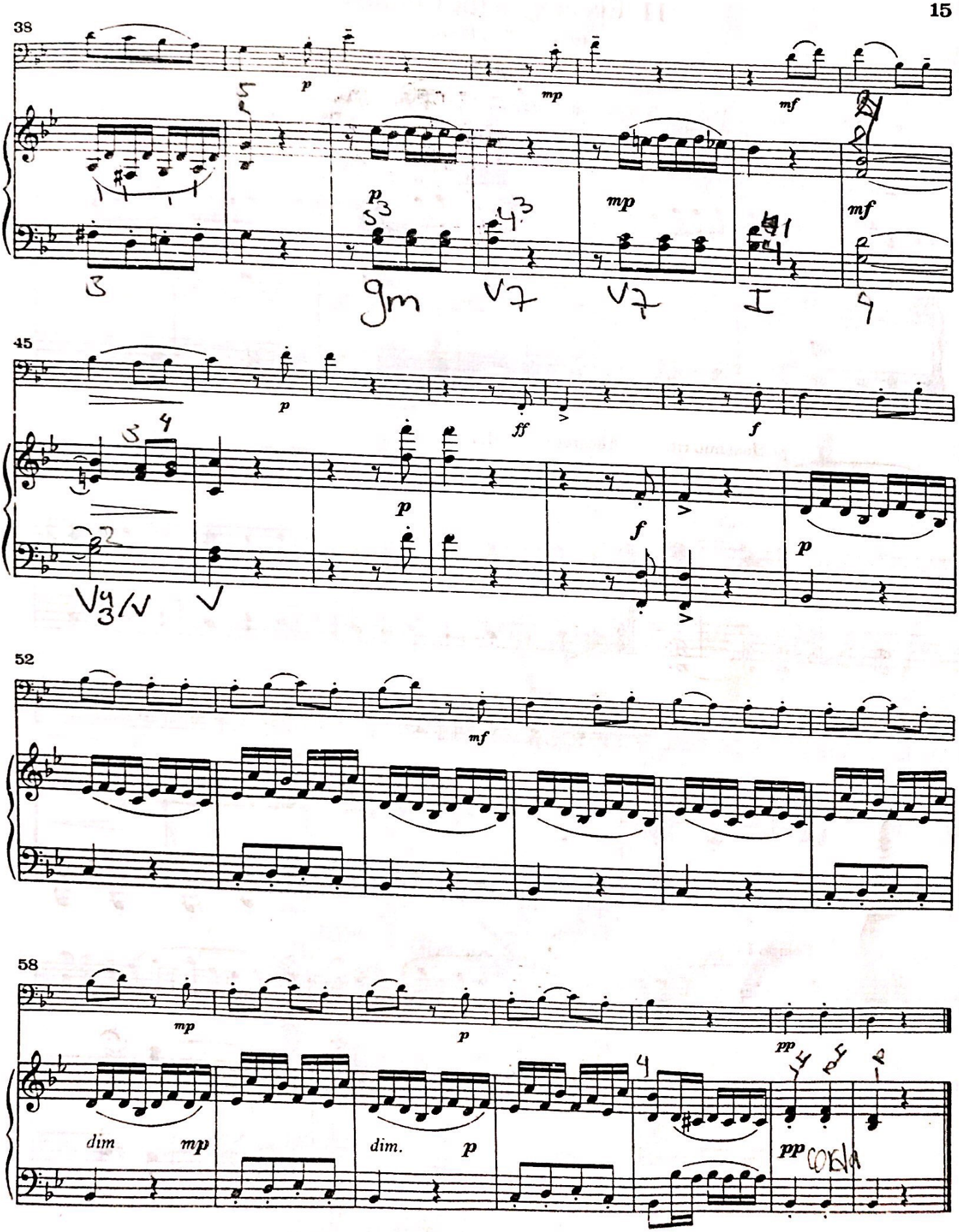
38
45
52
58
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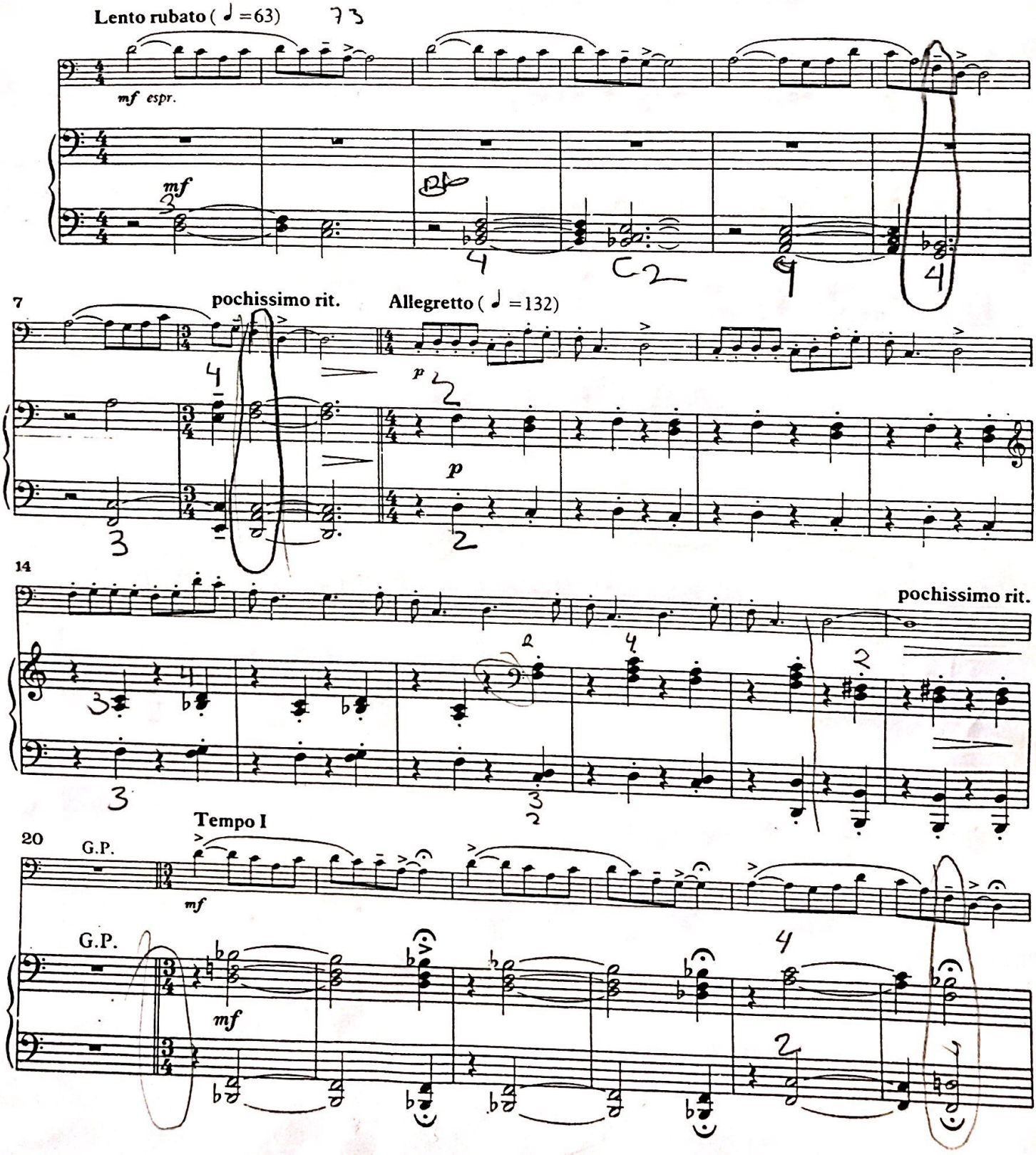
11. Evening in the Country

(from *10 Easy Pieces*)

Béla Bartók
(1881-1945)

The most important aspect of this piece is the contrast between the slow, expressive sections and the faster parts in strict time. Don't be worried by the changes of time signature in the slow sections, just count straight through: the crotchet beat is always the same.



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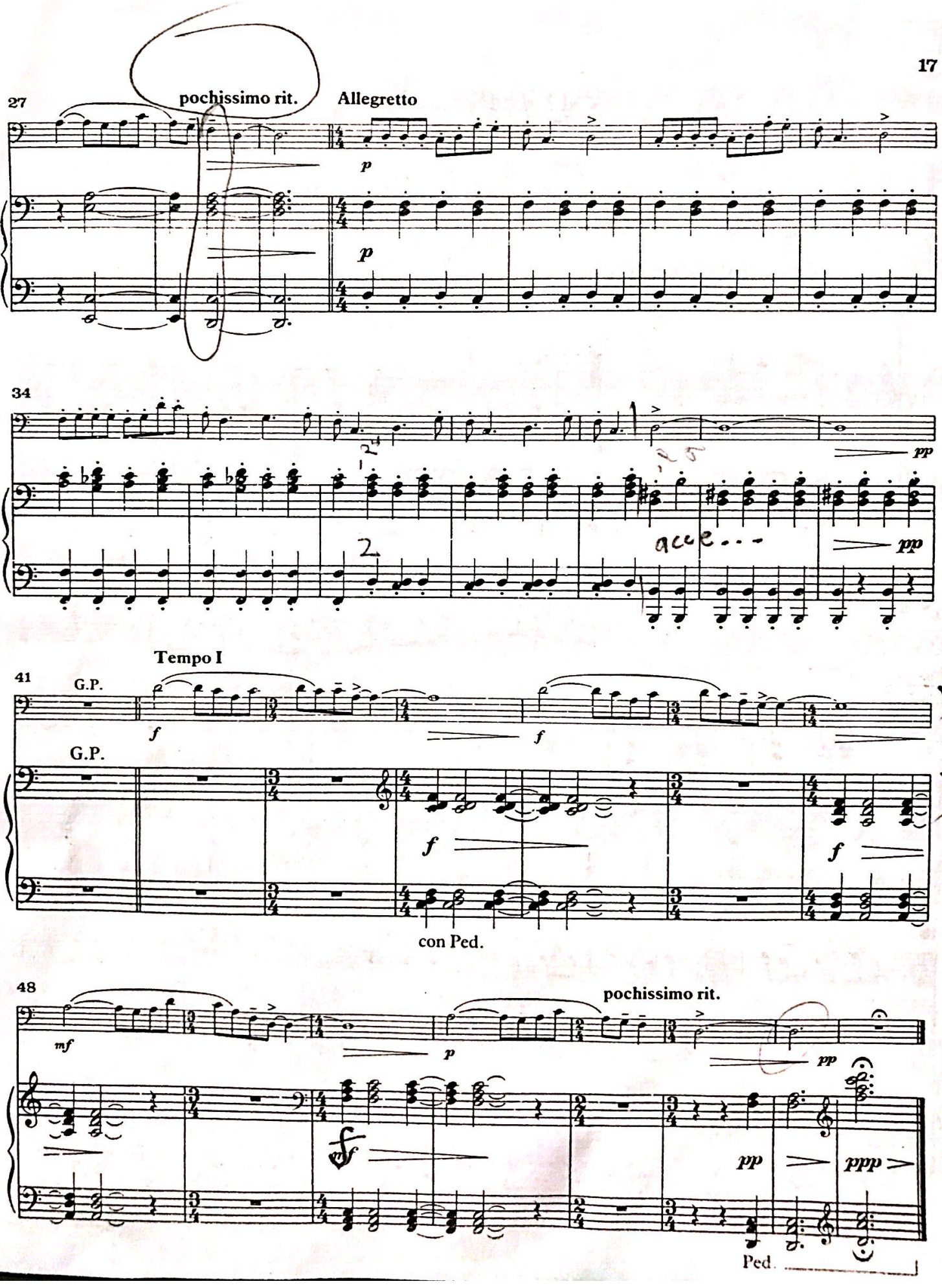

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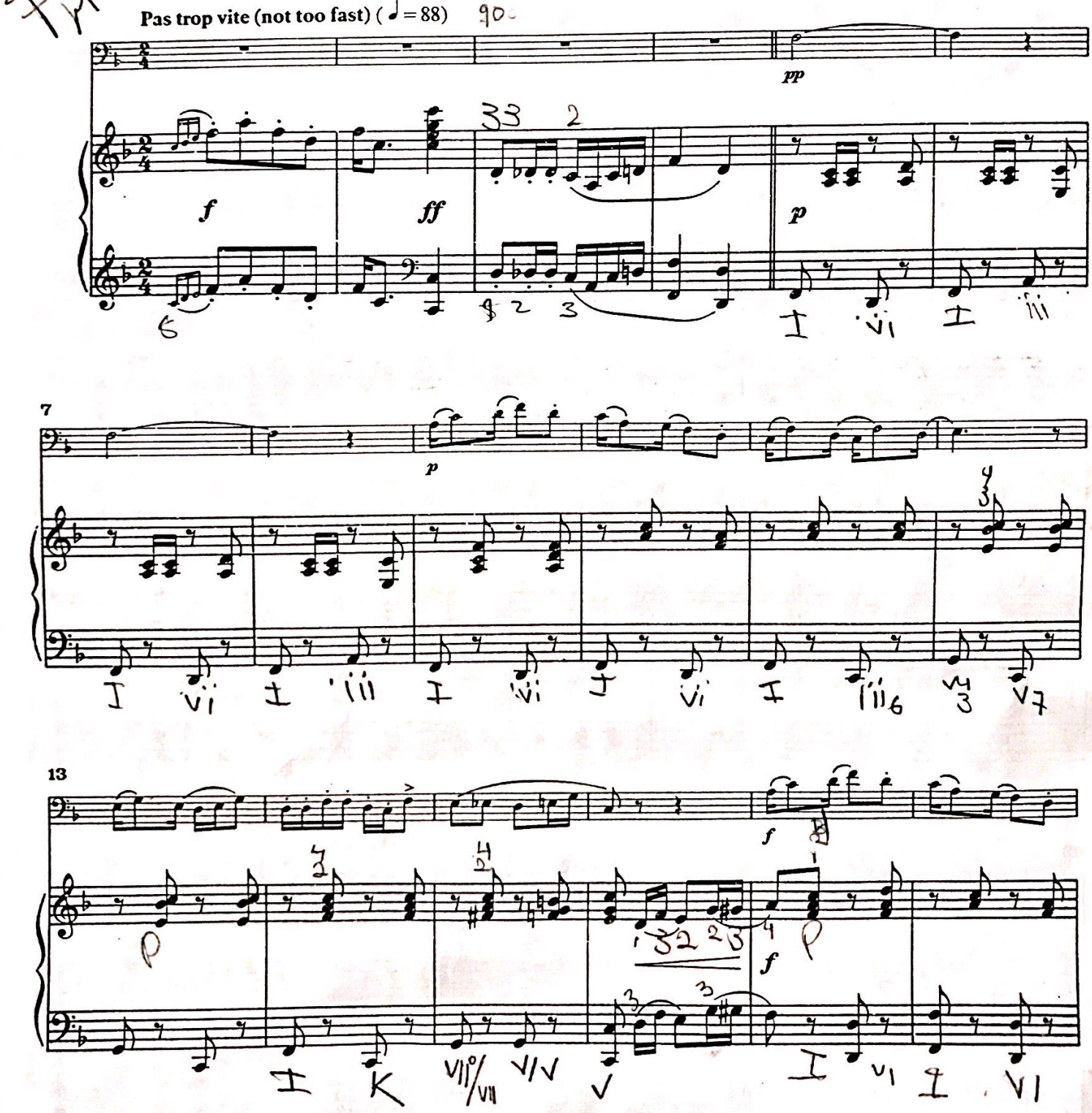
12. *Le Piccadilly*

Erik Satie
(1866-1925)

This is a march in ragtime style, very similar to the music of Scott Joplin. Enjoy those 'jazzy' rhythms and the surprising articulation marks, but remember, it's not all loud! It has a 'trio' (just like the Schubert and Haydn minuets) in a new key; don't forget the E♭s when they appear.

Pas trop vite (not too fast) (♩ = 88)



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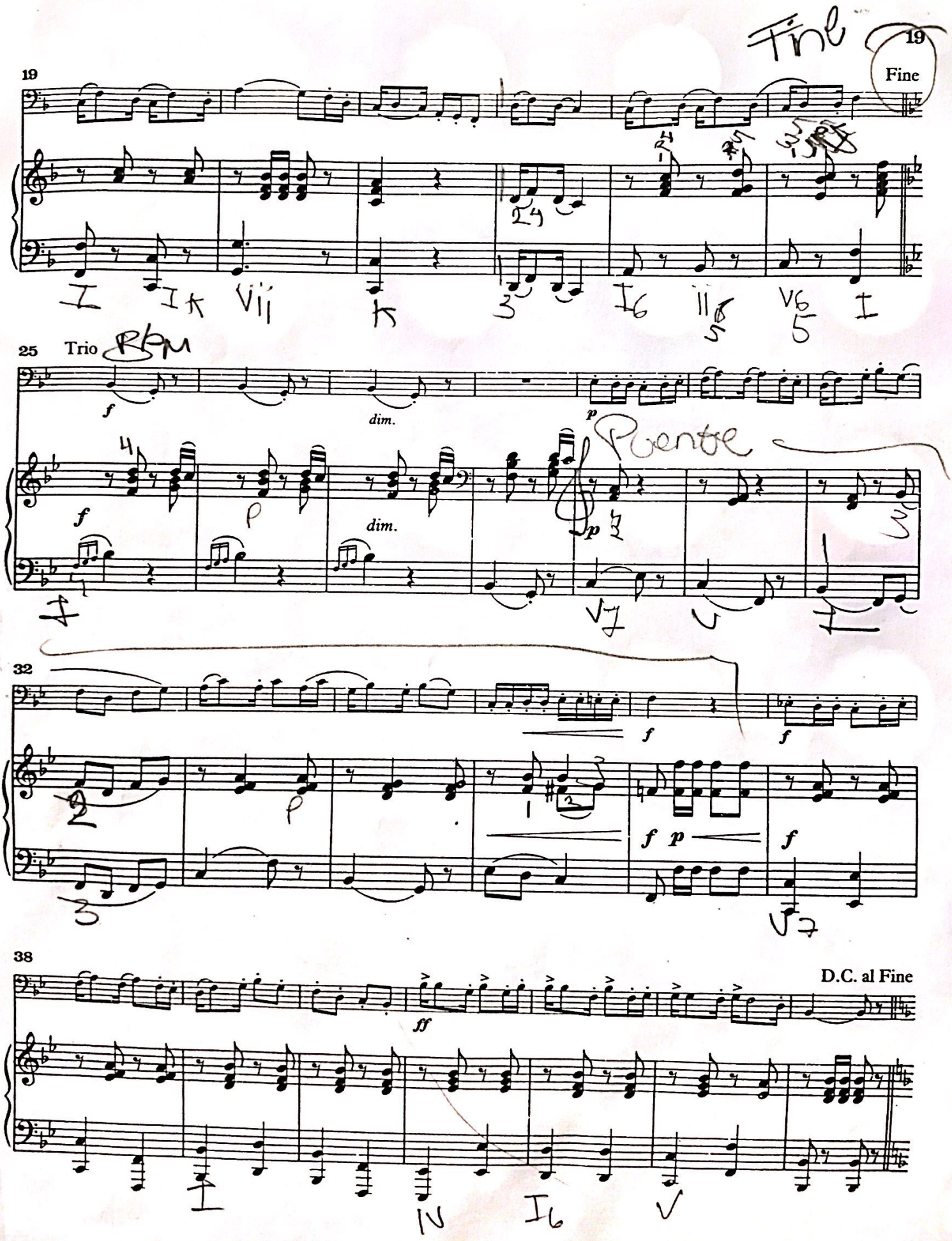

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