

Bassoon

Daily Warm-Up

From Selected Vandercook Studies
Edited by S. Williams, Fall 2005

F Warm-up

Measures 1-9 of the F Warm-up exercise. The notation is in bass clef with a key signature of one flat (Bb). It consists of a single melodic line with half notes and whole notes, some beamed together. Measure 9 ends with a double bar line.

Expanding Intervals

Measures 1-12 of the Expanding Intervals exercise. The notation is in bass clef with a key signature of one flat (Bb). It features intervals of increasing range, with notes beamed together to show the expansion. Measure 12 ends with a double bar line.

Octaves & Twelfths

Measures 1-7 of the Octaves & Twelfths exercise. The notation is in bass clef with a key signature of one flat (Bb). It shows octave and twelfth intervals, with notes beamed together to indicate the relationship. Measure 7 ends with a double bar line.

Breath Drill (Goal: Play measures 4-12 in one breath)

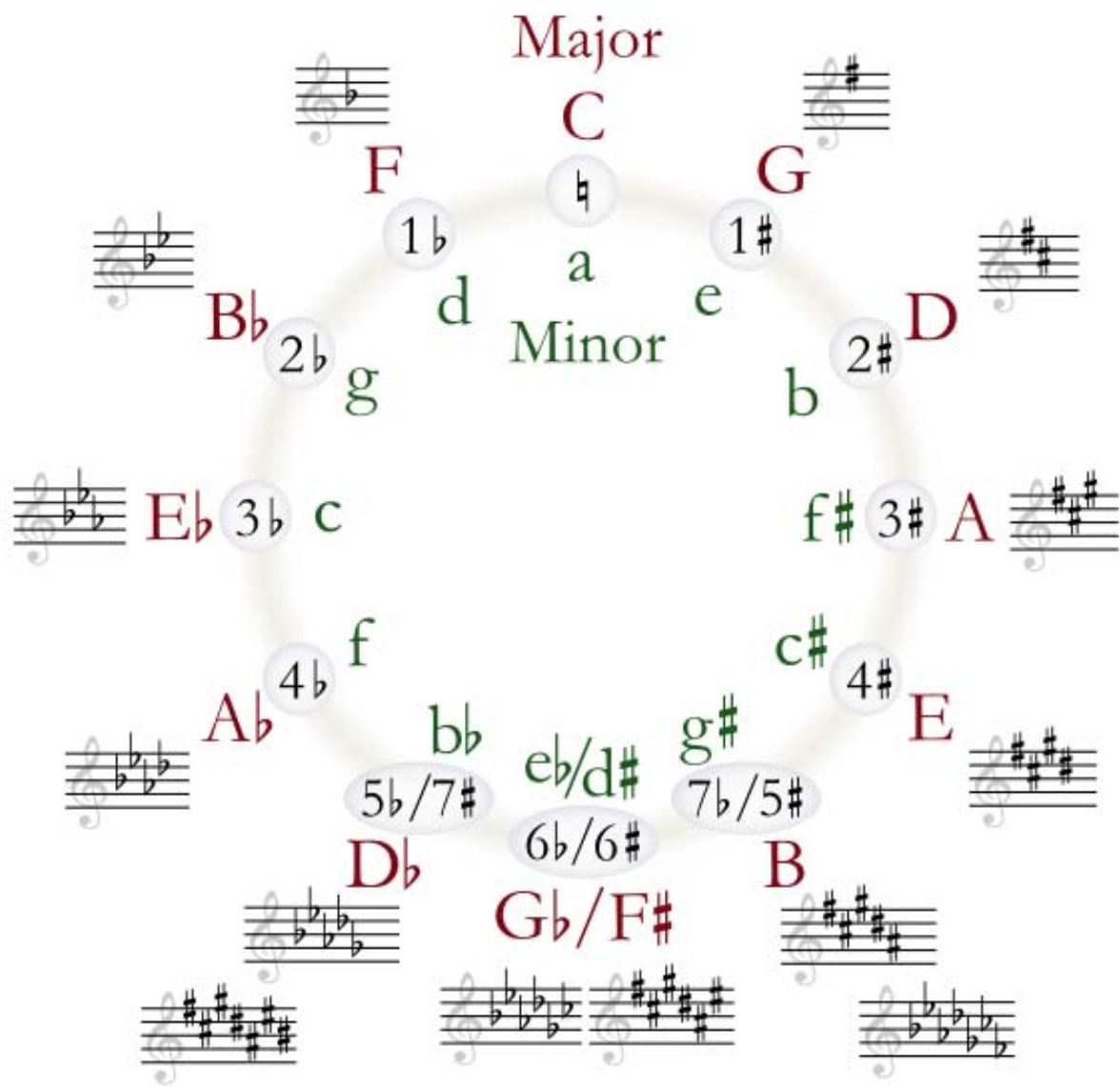
Measures 1-8 of the Breath Drill exercise. The notation is in bass clef with a key signature of one flat (Bb). Measures 1-3 are marked 'Exhale', 'Hold', and 'Inhale' respectively. Measures 4-8 contain a continuous eighth-note scale. Measure 8 ends with a double bar line.

Section 7

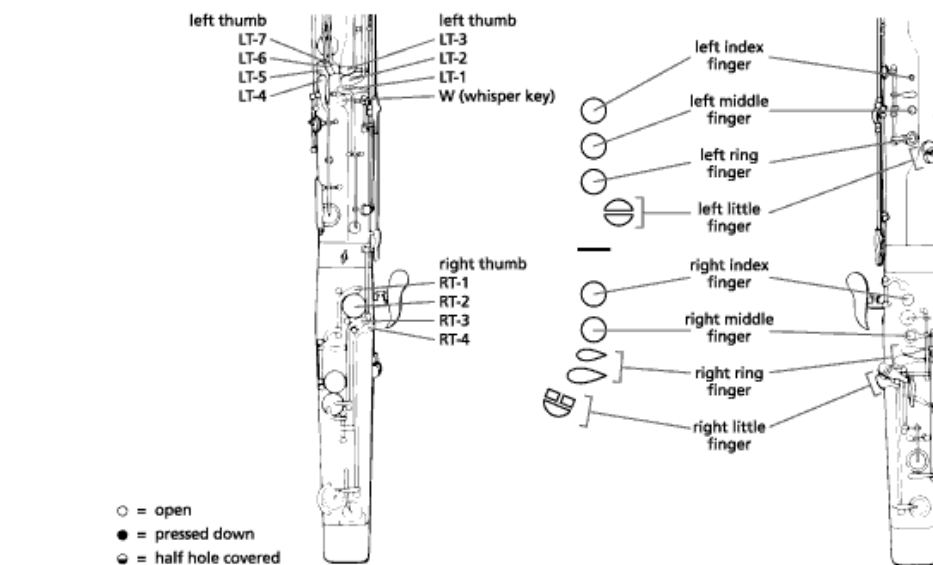
Measures 1-12 of Section 7. The notation is in bass clef with a key signature of one flat (Bb). It consists of a single melodic line with eighth and sixteenth notes, some beamed together. Measure 12 ends with a double bar line.

Chorale in Bb

Measures 1-12 of the Chorale in Bb exercise. The notation is in bass clef with a key signature of two flats (Bb and Eb). It consists of a single melodic line with half notes and whole notes. Measure 12 ends with a double bar line.



BASSOON FINGERING CHART



B♭ B C C♯ D♭ D D♯ E♭

E F F♯ G♭ G G♯ A♭

A A♯ B♭ B C C♯ D♭

D D♯ E♭ E F F♯ G♭

G G♯ A♭ A A♯ B♭ B C

C♯ D♭ D D♯ E♭ E F F♯ G♭ G

LT-7, LT-6, RT-2; LT-6, RT-2; LT-5, RT-2; LT-5, RT-2; LT-4, RT-2; LT-4, RT-2

RT-2; W; W, RT-3; W, RT-3; W; W, RT-4; W, RT-4

W; W, RT-1; W; W; W; W, LT-1, LT-4

W; W, RT-1; W, RT-1; W; W; W, RT-3; W, RT-3

W; W, RT-4; W, RT-1; W; W; W; W

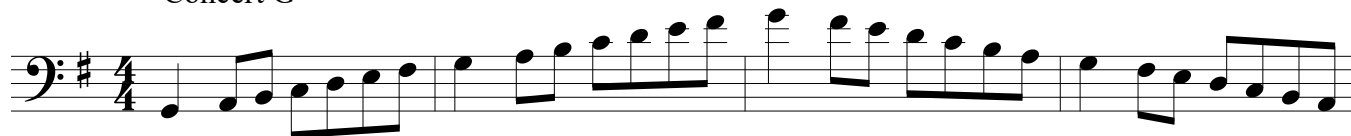
LT-1; LT-1; LT-1; LT-1; LT-1; * RT-1; * RT-1; W

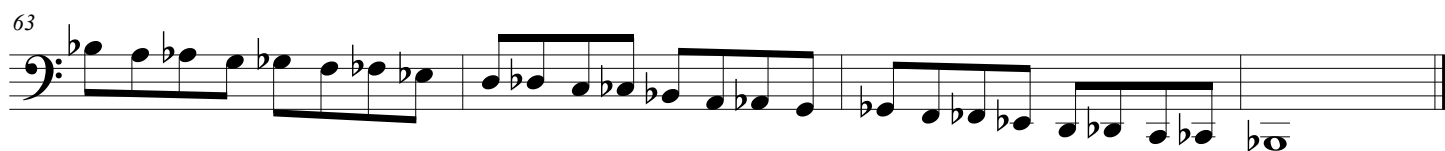
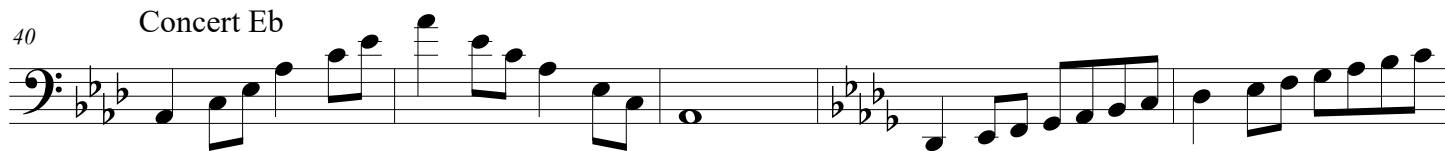
*On some bassoons, high F♯/G♭ can be played more in tune by adding the left hand 3rd (ring) finger to one of the standard fingerings.

In-Class Scales and Chromatic

♩ = 120

Concert G





Concert Gb

The Other Warmup

Bassoon

J. High

$\text{♩} = 120$ $\text{♩} = 120$

mf

8 *ff* *f*

14

18

22

26

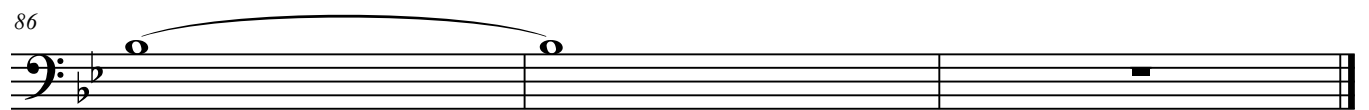
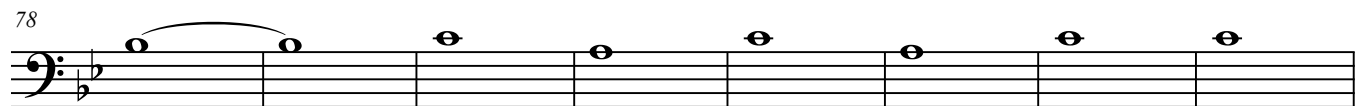
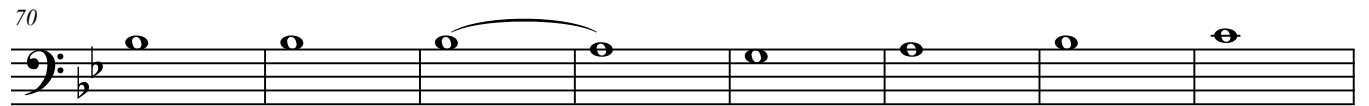
30

34

42

50

The Other Warmup



GEORGIA MUSIC EDUCATORS ASSOCIATION
SYMPHONIC BAND (GRADES 11-12) BASSOON

$\text{♩} = 144$

8

15

22

27

32

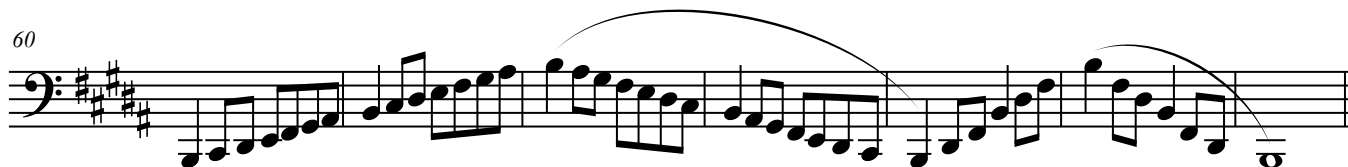
39

46

53



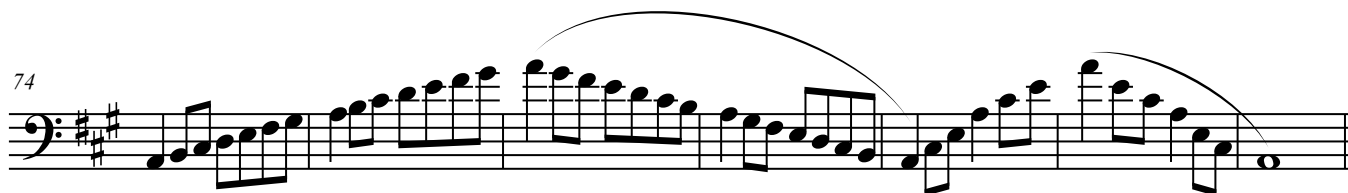
60



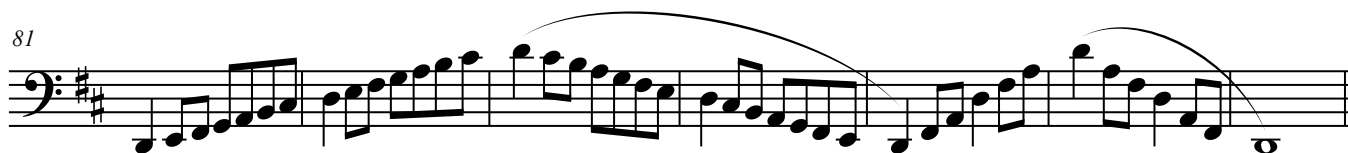
67



74



81



I-IV-V-I

Part One (soprano): Play scale steps 8, 8, 7, 8.

(Violin 1, Flute, Clarinet 1, Alto Sax 2 [low octave], Cornet/Trumpet 1, Horn 3 [low], Trombone 2)

Part Two (alto): Play scale steps 5, 6, 5, 5.

(Violin 2, Oboe, Clarinet 2, Alto Sax 1, Cornet/Trumpet 2, Horn 1, Euphonium)

Part Three (tenor): Play scale steps 3, 4, 2, 3.

(Viola/Violin 3, Clarinet 3, Alto Clarinet, Bassoon 1, Tenor Sax, Cornet/Trumpet 3, Horn 2, Trombone 1)

Part Four (bass): Play scale steps 1, 4, 5, 1.

(Cello, String Bass, Bassoon 2, Bass Clarinet, Baritone Sax, Horn 4, Trombone 3, Tuba)

BASSOON

36 CHORALES FOR BAND

BY

AARON COLE



VERSION 1.0

DECOYGRAPE PRODUCTIONS

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How to use this book

For bassoon players

1. The **TENOR** and **BASS** parts are your main parts
 - a. Sometimes, the bass part is provided in two different octaves (high and low). It is your choice.
2. The **SOPRANO** and **ALTO** parts are just there so you can see what the others are doing
3. When a part gets too high or too low, little **CUE NOTES** are provided so you can always play with a **GOOD SOUND**
4. Sometimes, you'll see a note in parenthesis (). You generally cannot play these notes because they are too low. Usually, they are there just to show you where the actual part should go.

1

I - IV - V - I
(1 - 4 - 5 - 1)

A simple chord
progression

2

Canon in D
by
Johann Pachelbel
(ca. 1680)

3

Circle of Fifths
Chorale

A common
sequence

4

Augmented 6th
CadenceA special type
of cadence

1 2 3 4

S A T B

5

Tallis Canon
by
Thomas Tallis

(ca. 1560)

1 2 3 4 5 6 7 8

S A T B

6

Suspensions

(Preparation
Suspension
Resolution)

1 2 3

S A T B

7

Old Hundredth
by
Loys Bourgeois

(1551)

1 2 3 4 5

6 7 8 9 10 11 12

S A T B

8

Ode to Joy
by Ludwig
Van Beethoven
(1824)

1 2 3 4 5

S A T B

6 7 8 9 10 11

S A T B

12 13 14 15 16

S A T B

Detailed description: This is a musical score for the 'Ode to Joy' by Ludwig Van Beethoven, measures 1 through 16. The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat) and the time signature is 4/4. The score is divided into three systems. The first system contains measures 1-5, the second system contains measures 6-11, and the third system contains measures 12-16. Each measure is numbered above the Soprano staff. The notation includes various note values (quarter, eighth, and half notes), rests, and accidentals (flats and sharps). The Soprano part starts on a middle C, while the other parts start on lower notes. The melody is a simple, ascending line of eighth notes in the first system, followed by a half note and a quarter note. In the second system, the melody continues with eighth notes and a half note. In the third system, the melody continues with eighth notes and a half note, ending with a double bar line.

9

God Rest Ye
Merry Gentlemen
(Traditional)

(First published
in 1833)

1 2 3 4

S A T B

5 6 7 8 9 10 11

S A T B

12 13 14 15 16 17 18 19

S A T B

10

Amazing Grace
by
John Newton
(1779)

1 2 3 4 5 6

S A T B

7 8 9 10 11 12 13 14 15

11

Music for
Queen Mary
by
Henry Purcell
(1694)

1 2 3 4

S A T B

5 6 7 8 9 10

S

A

T

B

12

Be Thou
My Vision
(Traditional
originally
titled "Slane")

1 2 3 4 5 6 7

S

A

T

B

8 9 10 11 12 13 14 15 16

S

A

T

B

13

In the Bleak
Midwinter

Gustav Holst's
setting
(1906)

1 2 3 4

S A T B

5 6 7 8 9 10

S A T B

11 12 13 14 15 16

S A T B

14

Chester
by
William Billings
(1778)

1 2 3 4 5

S A T B

6 7 8 9 10 11

S A T B

12 13 14 15 16

S A T B

Detailed description: This is a musical score for a four-part setting of 'Chester' by William Billings (1778). The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into three systems of four staves each. The first system contains measures 1 through 5, the second system contains measures 6 through 11, and the third system contains measures 12 through 16. Measure numbers 1 through 16 are printed above the Soprano staff. The Soprano part features a melodic line with some grace notes in measures 1, 2, 3, and 4. The Alto, Tenor, and Bass parts provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes. The piece concludes with a double bar line at the end of measure 16.

15

Ave Verum
Corpus
by
W. A. Mozart
(1791)

15

Ave Verum
Corpus
by
W. A. Mozart
(1791)

1 2 3 4

S A T B

5 6 7 8 9 10

S A T B

11 12 13 14 15 16

S A T B

Detailed description: This is a musical score for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) in 4/4 time, key of B-flat major. The score consists of 16 measures. Measures 1-4 are marked with numbers 1, 2, 3, and 4 above the Soprano staff. Measures 5-10 are marked with numbers 5 through 10. Measures 11-16 are marked with numbers 11 through 16. The Soprano part features a melodic line with various ornaments and a long note in measure 13. The Alto, Tenor, and Bass parts provide harmonic support with various rhythmic patterns and some melodic lines of their own.

17

Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

S

A

T

B

4

5

6

7

8

18

Finlandia
by
Jean Sibelius
(1900)

S

A

T

B

1

2

3

4

Divisi

5 6 7 8 9 10 11 12

S

A

T

B

This block contains the first system of a musical score, measures 5 through 12. It is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The Soprano part features a melodic line with eighth and quarter notes, including a half note on measure 7 and a half note on measure 11. The Alto part provides harmonic support with chords and some moving lines. The Tenor part also has a melodic line, often in harmony with the Soprano. The Bass part provides a steady harmonic foundation with mostly quarter and eighth notes.

13 14 15 16 17 18

S

A

T

B

This block contains the second system of the musical score, measures 13 through 18. The vocal parts continue their respective lines. The Soprano part has a melodic line with a half note on measure 15 and a half note on measure 17. The Alto part continues with chords and some moving lines. The Tenor part has a melodic line, often in harmony with the Soprano. The Bass part provides a steady harmonic foundation with mostly quarter and eighth notes.

19 20 21 22 23

S

A

T

B

This block contains the third system of the musical score, measures 19 through 23. The vocal parts continue their respective lines. The Soprano part has a melodic line with a half note on measure 19 and a half note on measure 21. The Alto part continues with chords and some moving lines. The Tenor part has a melodic line, often in harmony with the Soprano. The Bass part provides a steady harmonic foundation with mostly quarter and eighth notes.

19

Prelude No. 20
Opus 28
by
Frederic Chopin
(1839)

1 2 3 4

S A T B

5 6 7 8

S A T B

9 10 11 12 13

S A T B

Detailed description: This is a musical score for a voice and piano arrangement of Frédéric Chopin's Prelude No. 20, Opus 28. The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto'. The score is divided into three systems, each containing four staves. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-13. The piano part is written in the bass clef and features a steady eighth-note accompaniment. The vocal parts are written in the soprano, alto, tenor, and bass clefs. The lyrics are in French and are written below the vocal staves.

20

To a Wild Rose
by
Edward
McDowell
(1896)

1 2 3 4 5 6 7 8

S A T B

9 10 11 12 13 14 15 16 17 18 19

S A T B

20 21 22 23 24 25 26 27 28 29 30 31

S A T B

21

Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

1 2 3 4

S A T B

5 6 7 8 9

22

Blessed are They
That Mourn
by
Johannes Brahms
(1868)

1 2 3 4 5 6

S A T B

7 8 9 10 11 12 13

S

A

T

B

23

Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

1 2 3 4 5

S

A

T

B

6 7 8 9 10 11 12

S

A

T

B

24

Irish Tune from
County Derry
(Grainger's
Setting
1911)

S

A

T

B

4

5

6

7

8

9

10

11

12

13 14 15 16

S

A

T

B

25

Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)

1 2 3

S

A

T

B

4 5 6

S

A

T

B

26

Salvation is
Created
by Pavel
Tchesnokov
(1912)

1 2 3 4 5

S A T B

6 7 8 9 10 11 12 13

S A T B

14 15 16 17 18 19 20 21

S A T B

27

Ave Maria
from Op. 37
Vespers
by Sergei
Rachmaninoff
(1915)

1 2 3 4

S A T B

5 6 7 8

S A T B

9 10 11 12 13

S A T B

Detailed description: This is a musical score for the Ave Maria by Sergei Rachmaninoff, Op. 37, Vespers. The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat) and the time signature is 4/4. The score is divided into three systems. The first system contains measures 1 through 4, with measure numbers 1, 2, 3, and 4 written above the Soprano staff. The second system contains measures 5 through 8, with measure numbers 5, 6, 7, and 8 written above the Soprano staff. The third system contains measures 9 through 13, with measure numbers 9, 10, 11, 12, and 13 written above the Soprano staff. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and ties throughout the score, indicating phrasing and melodic lines. The Soprano part has a melodic line with some grace notes. The Alto, Tenor, and Bass parts provide harmonic support with various rhythmic patterns.

28

3rd Tune from
the 9 Psalm Tunes
for Archbishop
Parker's Psalter
by Thomas Tallis
(1567)

1 2 3 4 5 6

S A T B

7 8 9 10 11 12 13 14 15 16 17

S A T B

18 19 20 21 22 23 24 25 26

S A T B

29

Largo from
Symphony No. 9
by
Antonin Dvorak
(1893)

1 2 3 4

Soprano (S): Measures 1-4 show a melodic line with eighth and quarter notes. Measures 5-8 continue with eighth notes and quarter notes. Measures 9-12 include a triplet of eighth notes in measure 11 and a quarter note in measure 12.

Alto (A): Measures 1-4 feature whole notes. Measures 5-8 feature half notes with long slurs. Measures 9-12 feature quarter notes and half notes.

Tenor (T): Measures 1-4 feature whole notes. Measures 5-8 feature half notes. Measures 9-12 feature quarter notes and half notes.

Bass (B): Measures 1-4 feature whole notes. Measures 5-8 feature half notes with long slurs. Measures 9-12 feature quarter notes and half notes.

5 6 7 8

9 10 11 12

30

Come, Sweet Death
Come Blessed Rest

by
J. S. Bach
(1736)

This musical score is for a four-part setting of the hymn "Come, Sweet Death, Come Blessed Rest" by J.S. Bach. It is written in G major (one sharp) and 3/4 time. The score is divided into three systems, each containing staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The first system covers measures 1 through 6, the second system covers measures 7 through 14, and the third system covers measures 15 through 22. The Soprano part features a melodic line with various ornaments and trills, while the other parts provide harmonic support with sustained notes and moving lines. The piece concludes with a final cadence in measure 22.

1 2 3 4 5 6

S A T B

7 8 9 10 11 12 13 14

S A T B

15 16 17 18 19 20 21 22

S A T B

31

Chorale from Jupiter
by
Gustav Holst
(1916)

1 2 3 4 5 6

S

A

T

B

7 8 9 10 11 12 13 14 15

S

A

T

B

16 17 18 19 20 21 22 23 24

S

A

T

B

32

In the Village
by
Modeste
Mussorgsky
(1880)

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into three systems, each containing four staves. The first system shows measures 1 through 4, with the Soprano part featuring a melodic line and the other parts providing harmonic support. The second system shows measures 5 through 10, with the Soprano part continuing its melodic line and the other parts providing harmonic support. The third system shows measures 11 through 16, with the Soprano part concluding its melodic line and the other parts providing harmonic support. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

1 2 3 4

Soprano (S) part: Measures 1-4. The Soprano part features a melodic line with a half note, a quarter note, and a half note in measure 1, followed by a quarter note, a half note, and a half note in measure 2, a quarter note, a half note, and a half note in measure 3, and a quarter note, a half note, and a half note in measure 4. The other parts (Alto, Tenor, Bass) are mostly silent in this system.

5 6 7 8 9 10

Soprano (S) part: Measures 5-10. The Soprano part continues its melodic line with a half note, a quarter note, and a half note in measure 5, followed by a quarter note, a half note, and a half note in measure 6, a quarter note, a half note, and a half note in measure 7, a quarter note, a half note, and a half note in measure 8, a quarter note, a half note, and a half note in measure 9, and a quarter note, a half note, and a half note in measure 10. The other parts (Alto, Tenor, Bass) provide harmonic support.

11 12 13 14 15 16

Soprano (S) part: Measures 11-16. The Soprano part concludes its melodic line with a half note, a quarter note, and a half note in measure 11, followed by a quarter note, a half note, and a half note in measure 12, a quarter note, a half note, and a half note in measure 13, a quarter note, a half note, and a half note in measure 14, a quarter note, a half note, and a half note in measure 15, and a quarter note, a half note, and a half note in measure 16. The other parts (Alto, Tenor, Bass) provide harmonic support.

17 18 19 20

S

A

T

B

This musical system contains measures 17 through 20. The Soprano (S) part begins with a dotted quarter note, followed by eighth notes, and ends with a half note. The Alto (A) part consists of quarter notes. The Tenor (T) part features quarter notes, with a half note in measure 20. The Bass (B) part is composed of quarter notes, ending with a half note. The key signature has two flats, and the time signature is 4/4.

21 22 23 24

S

A

T

B

This musical system contains measures 21 through 24. The Soprano (S) part starts with a quarter note, followed by eighth notes, and ends with a half note. The Alto (A) part consists of quarter notes, ending with a half note. The Tenor (T) part features quarter notes, ending with a half note. The Bass (B) part is composed of quarter notes, ending with a half note. The key signature has two flats, and the time signature is 4/4.

33

BWV 80.8
Ein Feste Burg ist
unser Gott
(A Mighty Fortress
is our God)
J.S. Bach (1731)

S 1 2 3

A

T

B

4 5 6 7 8

S

A

T

B

9 10 11 12

S

A

T

B

34

BWV 4.8
Christ lag in
Todesbanden
(Christ lay in
Death's Bonds)
J.S. Bach (1707)

1 2 3

S A T B

4 5 6 7

S A T B

8 9 10 11 12

S A T B

35

Symphony No. 2
Vocal Chorale
from the Finale
by
Gustav Mahler
(1894)

1 2 3 4 5 6

S

A

T

B

7 8 9 10 11 12 13 14

S

A

T

B

15 16 17 18 19 20 21 22

S

A

T

B

36

Symphony No. 2
Brass Chorale
from the Finale
by
Gustav Mahler
(1894)

1 2 3 4 5

S A T B

6 7 8 9 10 11 12

S A T B

13 14 15 16 17 18 19 20

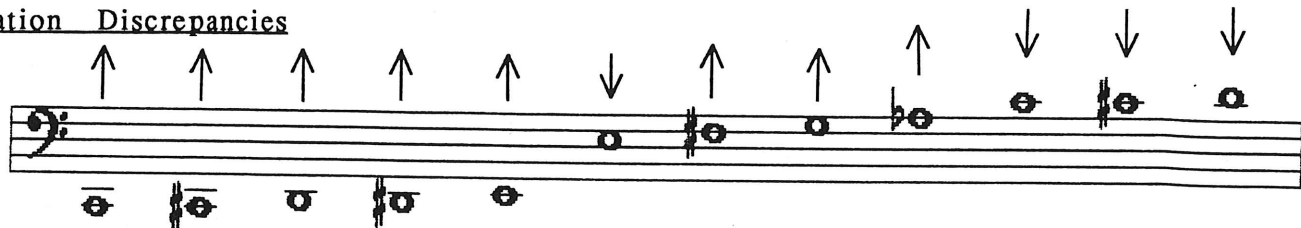
S A T B

Instrument

(1) (2) (3)

- Very slight adjustments may be made by adjusting the distance the bocal cork fits into the instrument.
- Choose the correct bocal - the higher the number, the lower the pitch.
- Tune the reed.

Intonation Discrepancies



Playing Position

- Poor posture makes good breath support impossible.
- If the reed does not enter the mouth at a right angle, problems from uneven pressure may result.
- The reed should be made to enter at a slightly upward angle otherwise control of intonation is more difficult.

Reed

- A reed that is too soft may cause overall flatness.
- A reed that is too hard may cause overall sharpness.
- A reed that is too old makes intonation difficult to control. The distance that the reed is placed on the bocal affects the pitch. The usual distance is one half inch.

Embouchure

- To raise the pitch contract around the reed.
- To lower the pitch relax pressure around the reed.
- More reed in the mouth raises the pitch.
- Less reed in the mouth lowers the pitch.
- Pulling the lower jaw back slightly, lowers the pitch.
- Pushing the lower jaw forward slightly, raises the pitch.
- EE vowel sound will raise the pitch slightly.
- AH or OH vowel sound will lower pitch slightly.

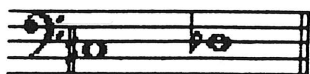
Dynamics - Crescendos may appear to blow flat. To correct: Maintain breath support, slightly increase embouchure pressure, increase the velocity of the air stream.

- Diminuendos may appear to blow sharp. To correct: Maintain breath support, slightly relax lip pressure, decrease velocity of the air stream.

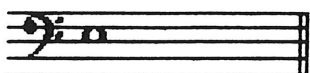
BASSOON

Possible Adjustments for Selected Pitch Tendencies

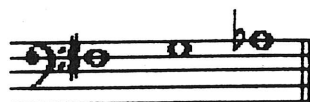
The Bassoon may tend to appear sharp in the lower register and sharp in the upper register.



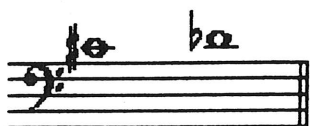
Add the low D key to give more resonance to the note and add the right thumb to lower



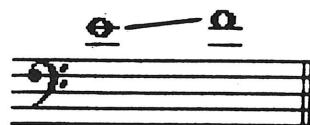
Usually flat - Raise the pitch by adding the 3rd finger of the right hand



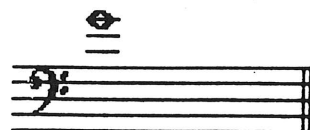
Usually sharp - Experiment with the little finger keys of the left hand for resonance - Humor down with an open throat and flat tongue.



A stuffy note - add the 1st, 2nd and 3rd fingers of the right hand and the thumb Bb key plus the low F key in the right hand. This will sharpen the note, but the tone is so much better. Humor down with an open throat and flat tongue.



Occasionally flat - player may simply need to arch the tongue to humor the note higher. (Player should add the left hand Eb key for pitches above high E



Sharp - Add the 6th finger to lower it.