

1980

A Tenor-Clef Reader for the Bassoonist.

John A. Bivins

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\ A TENOR-CLEF READER FOR THE BASSOONIST \

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
John A. Bivins
M.M., Auburn University, 1975
December, 1980

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To John P. Patterson

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ABSTRACT

This monograph is an instruction book for developing the bassoonist's reading fluency in the tenor clef. It is intended for the student who has attained a moderate level of technical development. Its nine chapters introduce the tenor clef and present studies, excerpts, and melodies in an order of gradually expanding interval sizes.

An unusual feature of this monograph is the use of bass-clef guideposts for the tenor-clef melodies in Chapter One, as well as a fingering chart in tenor and bass clefs. Also, original clef signs are given at the beginning of excerpts when the excerpt has been shifted to the tenor clef.

Melodies included are chorale melodies from the chorales of J.S. Bach, psalm tunes from the Genevan Psalter, and American and British folksongs. The studies are original. The excerpts are drawn from the standard orchestral, solo, and chamber literature. All are themes or passages of some beauty or importance in the bassoonist's repertoire. Excerpts from the more contemporary literature of the twentieth century have been avoided in general in this monograph, on the grounds that the material appropriate for excerpting from this body is generally too difficult for the bassoonist of moderate means, and more importantly, does not lend itself to intelligent interpretation out of context.

INTRODUCTION

The accomplished bassoonist is expected to read fluently in the tenor clef¹ as well as the bass clef, for composers and publishers utilize the tenor clef in band, orchestral, chamber, and solo music. A survey of the major instruction books for bassoon reveals that the bassoonist usually begins instruction in the bass clef, and is not introduced to the tenor clef until he has achieved a moderately advanced performance level. Often this introduction occurs in a performance situation, without adequate preparation. Inadequate preparation is the result of insufficient explanation of the use of the tenor clef, and the lack of developmental studies for fluency in tenor-clef reading. Most bassoon instruction books give only cursory explanation of the tenor clef, proceeding immediately to advanced studies utilizing wide leaps and awkward passage work in the tenor clef, and frequent alternation between bass and tenor clefs.²

The work presented here, intended for the bassoonist of moderate fluency, is organized to minimize the tension generated in the novice tenor-clef reader when exposed to passages printed in the tenor clef. This tension is generated from two sources: first, from anxiety that the reader will not be able to read the passage and thus not be able to play it; and second, that he will be unable to maintain his concentration

¹The tenor clef is defined as the placement of the C clef sign on the ascending fourth line of the staff, indicating c¹. Apel, Willi. Harvard Dictionary of Music, 2nd ed., s.v. "clef", pp. 179-180.

²Houser, Steven D. "A Comparative Study of Selected Approaches to Teaching Tenor Clef in Bassoon Instruction" (M.A. thesis, The Ohio State University, 1975), p. 118.

to follow the passage to the end, due to the use of wide and difficult intervals. Generally, for the bassoonist, the wider the interval, the more tension is involved in the reading, because more space or distance must be covered on both the page and the instrument to make the linear connection between the two notes. Not all wide intervals are difficult for the seasoned bassoonist; but for the student, most wide intervals are usually considered more vexing than the troublesome small intervals that plague the bassoonist.

Chapter One begins with an explanation of the clef, a fingering chart to reinforce pitch recognition in the tenor clef by associating fingering, pitch placement on the staff, and pitch name, and offers many simple melodies (chorales, English-language folksongs with titles) which are presented in tenor clef with bass-clef reference notes. The student is encouraged to see the whole of each melody, to observe the linear direction or shape of each, and to make mental reference to skips and leaps before playing. The bass-clef guideposts are included as aids to let the reader know that it is not unusual to forget what note he is supposed to be reading, simultaneously guiding the pupil back to the track if he has lost his way.

Chapters Two and Three present all major and minor scales and arpeggios to reinforce pitch recognition in the clef, and melodies and excerpts in the major and minor modes to foster an awareness of tonality which is helpful in later chapters. Chapters Four (thirds) through Nine (octaves) utilize excerpts of some significance to the bassoonist. Many are solo passages, or passages of exceptional beauty or value. Each chapter presents its excerpts in a gradually more difficult ordering.

Some excerpts are composed mainly of the problem interval, while others exhibit the interval only once or twice. In every case, the excerpt is a complete unit so that the student is not left wondering what the sense of it is supposed to be, but rather can find in the excerpt a means of musical communication, ultimately reducing the importance of reading the tenor clef to a role secondary to making music. In this the aim of the book is true: the bassoonist reads the clef to make music for satisfaction, for pleasure, and perhaps, for profit.

An explanation of a few symbols is in order. Brackets enclose metronome markings given by the author when markings in the score are absent, inaccurate, or inappropriate for the purposes of the book. Brackets enclosing a bass or treble clef sign at the beginning of an excerpt indicate that the excerpt appears in the score or the original part in the indicated clef, but has been shifted to the tenor clef because of its appropriateness in the design of the book.

CHAPTER ONE

Introduction to the tenor clef fingering chart melodies in the tenor clef

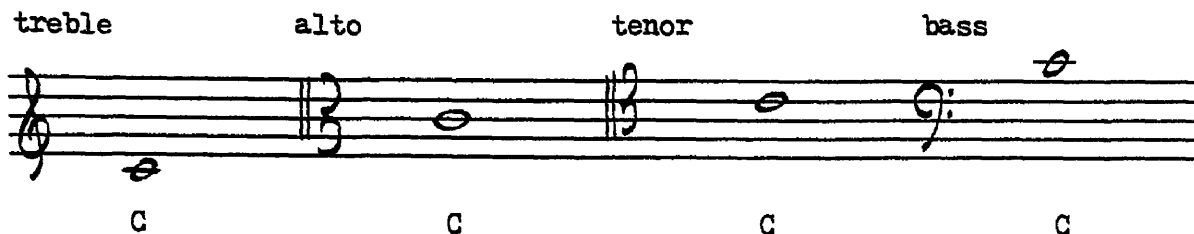
In the standard notational practice employed today, four clefs are commonly encountered. Two of these clefs are probably known to the reader already: the treble clef, for most high-pitched instruments; and the bass clef, which fills the notational needs of most low-pitched instruments. The other two are the alto and the tenor clefs.

The signs for these clefs are stylized letters which indicate where a particular pitch is placed on the staff. The treble clef sign is a stylized G for the G above middle C; that for the bass clef is an F for the F below middle C. The alto and tenor clefs use the same sign, a reversed double C, to indicate middle C, but place it on different lines.



These clefs are used to avoid excessive dependence on ledger lines. They use the lines and spaces most often employed in the music written for instruments in specific registers: the treble clef for the range from middle C up; the bass clef for the range from middle C down. Alto clef is for instruments whose parts often range equally above and below middle C (viola and trombone); while the tenor clef is for instruments whose parts are generally below middle C, but do extend above middle C fairly often (cello, trombone, and bassoon).

Middle C is placed in each clef below:



From this may be seen several things:

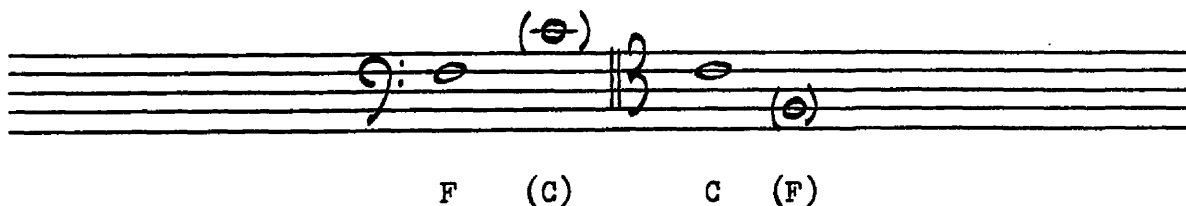
The names of the lines and spaces of the tenor clef are:



It is easier to read notes belonging to the high register of the bassoon (above middle C) in the tenor clef than in the bass clef because the tenor clef calls for fewer ledger lines.



Both the tenor and bass clefs focus on the ascending fourth line of the staff, but the focal notes are a fifth apart:



Because the music written for the bassoon ranges over the entire compass of the instrument, the bassoonist must often shift between bass and tenor clefs. Knowing the interval of this change of clef to be a fifth may be of some help in reading. More useful is reading the

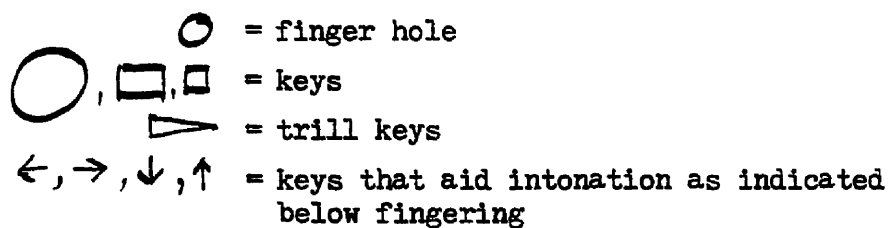
tenor clef as a separate entity, not as a 'transposition' of the bass clef. Toward this end, the reader is encouraged to choose some pitches for guideposts to serve as tools for finding his way in the tenor clef thicket. The following are recommended:



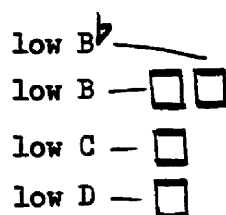
The remainder of this chapter, following the fingering chart, is devoted to developing a sense of linear and intervallic reading. The succeeding chapters continue this approach, each presenting materials concerned primarily with one interval.

FINGERING CHART

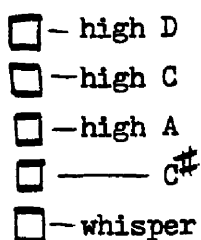
Schematic diagram of the bassoon



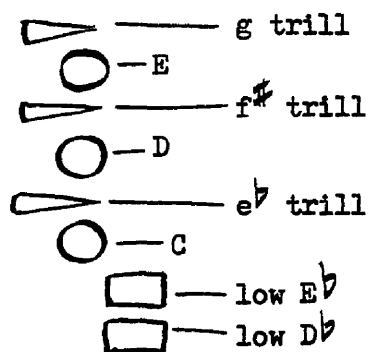
Thumbs



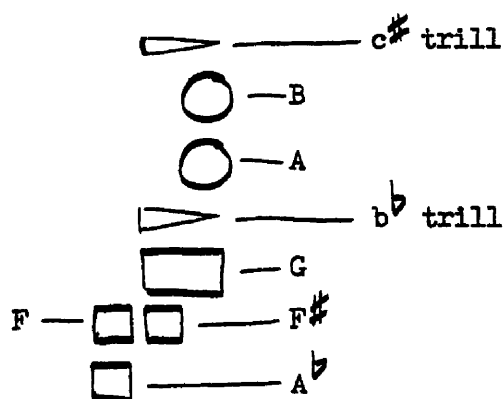
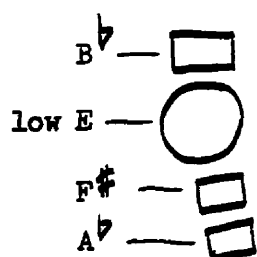
Left Hand



Fingers



Right Hand



Spaces for additional fingerings follow the fingering chart.

Handwritten musical score for the first system, featuring a treble and bass staff with notes and a piano accompaniment with chords and arpeggios. The piano part includes a handwritten note "lower" above the first measure.

Handwritten musical score for the second system, featuring a treble and bass staff with notes and a piano accompaniment with chords and arpeggios. The piano part includes a handwritten note "sharper than B finger" with an arrow pointing to a specific note in the second measure.

Handwritten musical notation for the first system, featuring a treble and bass staff with notes and a central staff with handwritten labels: g^\sharp, a^\flat , a , a^\sharp, b^\flat , b , c .

Handwritten musical notation for the second system, featuring a treble and bass staff with notes and a central staff with handwritten labels: c^\sharp, d^\flat , d , d^\sharp, e^\flat , e , f . Annotations include: "flick in leaps to 'a'" and "stable pitch in p, pp, >".

Handwritten musical notation for the third system, featuring a treble and bass staff with notes and a central staff with handwritten labels: c^\sharp, d^\flat , d , d^\sharp, e^\flat , e , f .

Handwritten musical notation for the fourth system, featuring a treble and bass staff with notes and a central staff with handwritten labels: c^\sharp, d^\flat , d , d^\sharp, e^\flat , e , f .

| $\# \underline{D} \underline{b} \underline{E}$ | $\# \underline{D} \underline{b} \underline{E}$ | \underline{D} | $\# \underline{E} \underline{b} \underline{D}$ | \underline{D} |
|--|--|-------------------------|--|-------------------------|
| $f^\#, g^\#$ $\# \underline{D} \underline{b} \underline{E}$ | $\# \underline{D} \underline{b} \underline{E}$ | $g,$ \underline{D} | $g^\#, a^\#$ $\# \underline{E} \underline{b} \underline{D}$ | $a,$ \underline{D} |

→ lower

| $\# \underline{D} \underline{b} \underline{E}$ | \underline{D} | \underline{D} | $\# \underline{D} \underline{b} \underline{E}$ | \underline{D} |
|--|-------------------------|--------------------------|--|--------------------------|
| $a^\#, b^\#$ $\# \underline{D} \underline{b} \underline{E}$ | $b,$ \underline{D} | c_2 \underline{D} | $c^\#, d^\#$ $\# \underline{D} \underline{b} \underline{E}$ | d_2 \underline{D} |

→ sharper

→ sharper

← c key may be used in place of d key

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes various notes and rests, with some notes marked with accidentals (sharps and flats). Above the staff, there are handwritten notes: $d_2^{\#}, e_2^b$, $\# \flat$, and e_2 .

Handwritten musical notation on a grand staff, showing various notes and rests. The notation is more complex, with many notes and rests, and some notes marked with accidentals.

← c key may be used in place of d key
 ← g key may be omitted

Handwritten musical notation on a grand staff, showing various notes and rests. The notation is more complex, with many notes and rests, and some notes marked with accidentals.

Handwritten musical notation on a grand staff, showing various notes and rests. The notation is more complex, with many notes and rests, and some notes marked with accidentals.

Simple melodies are given below in duplicate: once in the bass clef, and once in the tenor clef. Read the bass-clef example first, observing the melodic contour (rise and fall of the line; steps and leaps in the line). Then play the example from the tenor clef, mentally naming the notes as you play.

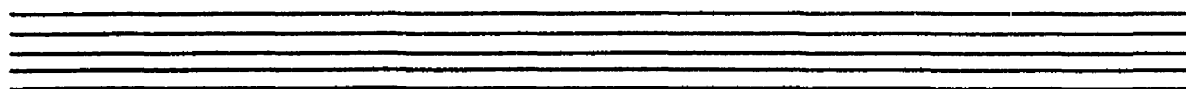


Following are exercises in which the melody is given completely only in the tenor clef. Study each exercise before playing. Observe the melodic contour, making note of any skips or leaps. Then try to anticipate them in playing. The bass clef has guideposts for reference.



Chorale No. 57. O Trübsaligkeit
Moderato

J.S. Bach



God Save the Queen
Moderato

English Folksong

Musical score for 'God Save the Queen' in 3/4 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system shows the right hand with a melody of eighth and quarter notes, and the left hand with a simple harmonic accompaniment of quarter notes. The second system continues the melody and accompaniment, ending with a final cadence.

Chorale No. 50. In allen meinen Taten
Allegretto

J.S. Bach

Musical score for 'Chorale No. 50. In allen meinen Taten' in 3/4 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system shows the right hand with a melody of eighth and quarter notes, and the left hand with a simple harmonic accompaniment of quarter notes. The second system continues the melody and accompaniment, ending with a final cadence.

Chorale No. 51. Gelobet seist du Jesu Christ
Andantino

J.S. Bach

Musical score for Chorale No. 51, 'Gelobet seist du Jesu Christ' by J.S. Bach, Andantino. The score is in G major (one sharp) and common time (C). It consists of two systems, each with a treble and bass staff. The first system has a melodic line in the treble staff with a long slur and a fermata, and a bass line with a few notes and a fermata. The second system continues the melodic line in the treble staff and the bass line.

Chorale No. 53. Das neugeborne Kindelein
Allegretto

J.S. Bach

Musical score for Chorale No. 53, 'Das neugeborne Kindelein' by J.S. Bach, Allegretto. The score is in G major (one sharp) and 3/4 time. It consists of two systems, each with a treble and bass staff. The first system has a melodic line in the treble staff with a long slur and a fermata, and a bass line with a few notes and a fermata. The second system continues the melodic line in the treble staff and the bass line.

Chorale No. 63. Nun ruhen alle Wälder
Allegro

J.S. Bach

Handwritten musical score for Chorale No. 63, 'Nun ruhen alle Wälder' by J.S. Bach, marked Allegro. The score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble staff features eighth and sixteenth notes with slurs and fermatas. The bass staff provides a simple harmonic accompaniment with whole and half notes.

Chorale No. 65. Was Gott tut, das ist wohlgetan
Andante con moto

J.S. Bach

Handwritten musical score for Chorale No. 65, 'Was Gott tut, das ist wohlgetan' by J.S. Bach, marked Andante con moto. The score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble staff features eighth and sixteenth notes with slurs and fermatas. The bass staff provides a simple harmonic accompaniment with whole and half notes.

Sweet Betsy from Pike
Animato

American Folksong

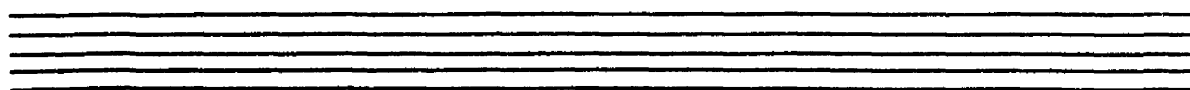
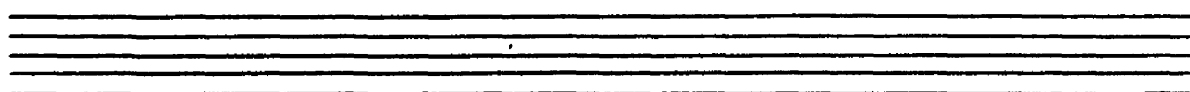
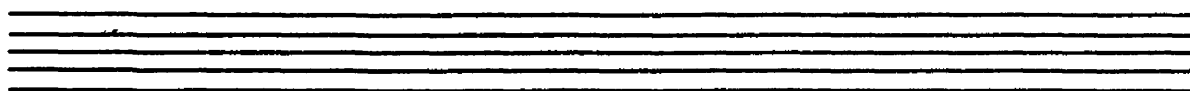
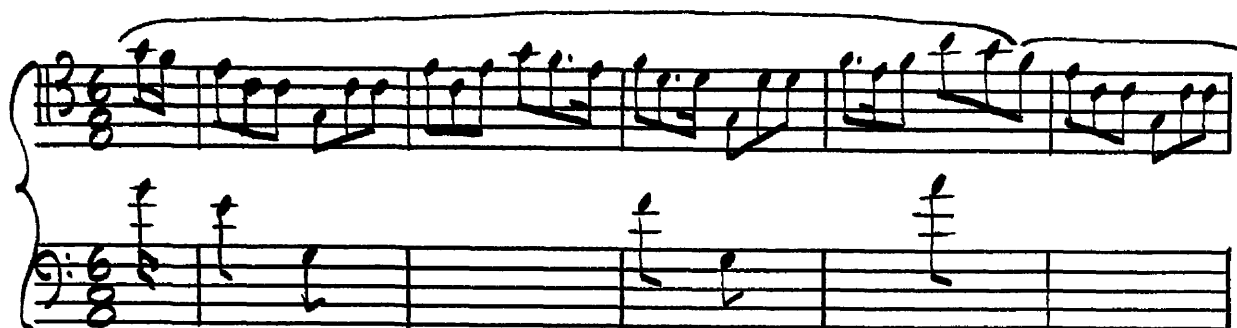
Handwritten musical score for 'Sweet Betsy from Pike'. The score is written for piano and features three systems of music. Each system consists of a treble clef staff and a bass clef staff, both in 3/4 time and B-flat major. The melody is written in the treble staff, and the accompaniment is in the bass staff. The first system includes a fermata over the final measure of the melody. The second system also includes a fermata over the final measure of the melody. The third system includes a fermata over the final measure of the melody. The score is marked 'Animato'.

Study
Allegretto giusto

Handwritten musical score for 'Study'. The score is written for piano and features two systems of music. Each system consists of a treble clef staff and a bass clef staff, both in 3/4 time and B-flat major. The melody is written in the treble staff, and the accompaniment is in the bass staff. The first system includes a fermata over the final measure of the melody. The second system includes a fermata over the final measure of the melody. The score is marked 'Allegretto giusto'.

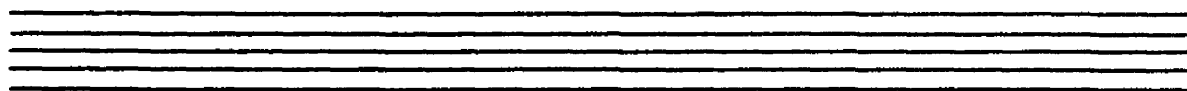
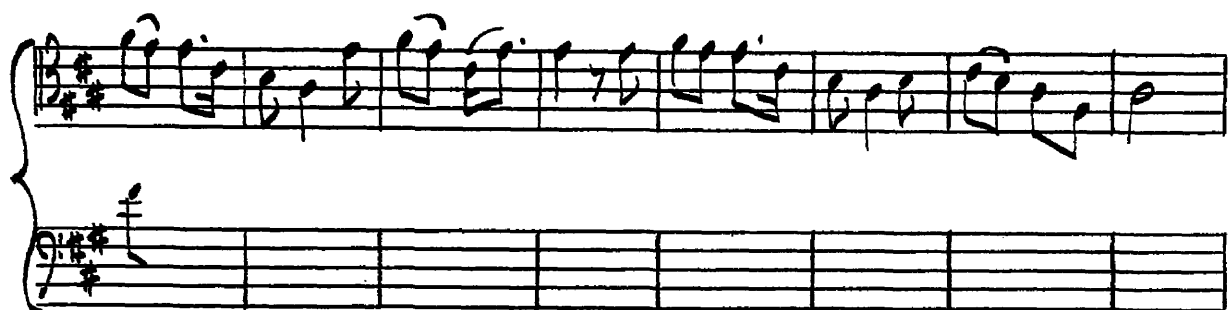
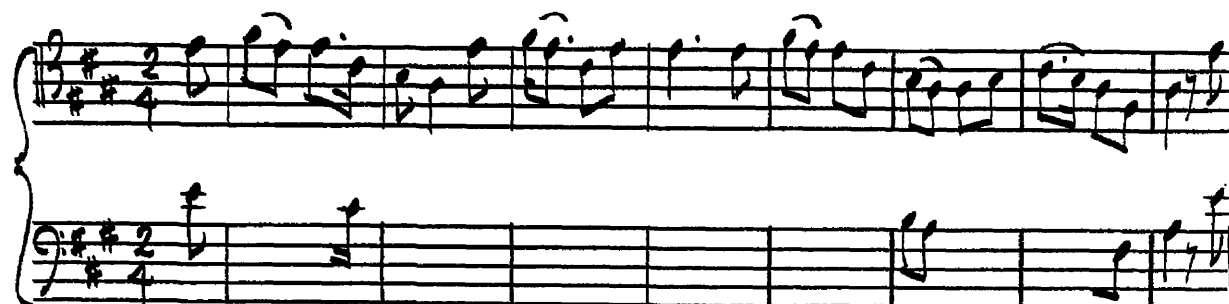
The Lane County Bachelor
Allegro

American Folksong



Cindy
Allegro giocoso

American Folksong



The Blue-tailed Fly
Allegretto

American Folksong



Springfield Mountain
Andante

American Folksong



When Johnny Comes Marching Home
Alla marcia

American Folksong

The musical score is written for piano and consists of three systems. Each system contains a treble staff and a bass staff, connected by a brace on the left. The key signature is G major (one sharp, F#) and the time signature is 2/4. The first system shows a full melody in the treble staff and a simple bass line. The second system continues the melody with more complex figures. The third system concludes the piece with a final cadence.

No bass-clef guideposts are given for the following melodies. Continue to survey each before playing.

Greensleeves
Andante con moto

English Folksong



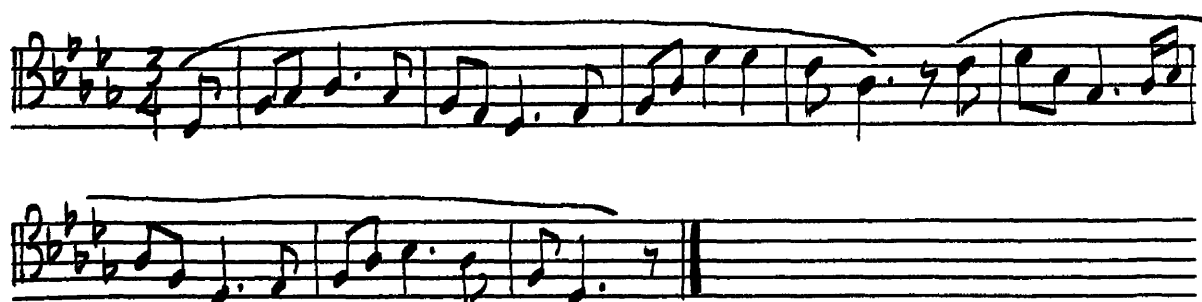
Lowlands
Andante

Scottish Folksong



Barbara Allen
Allegretto

English Folksong



Londonderry Air
Andante cantabile

Irish Folksong



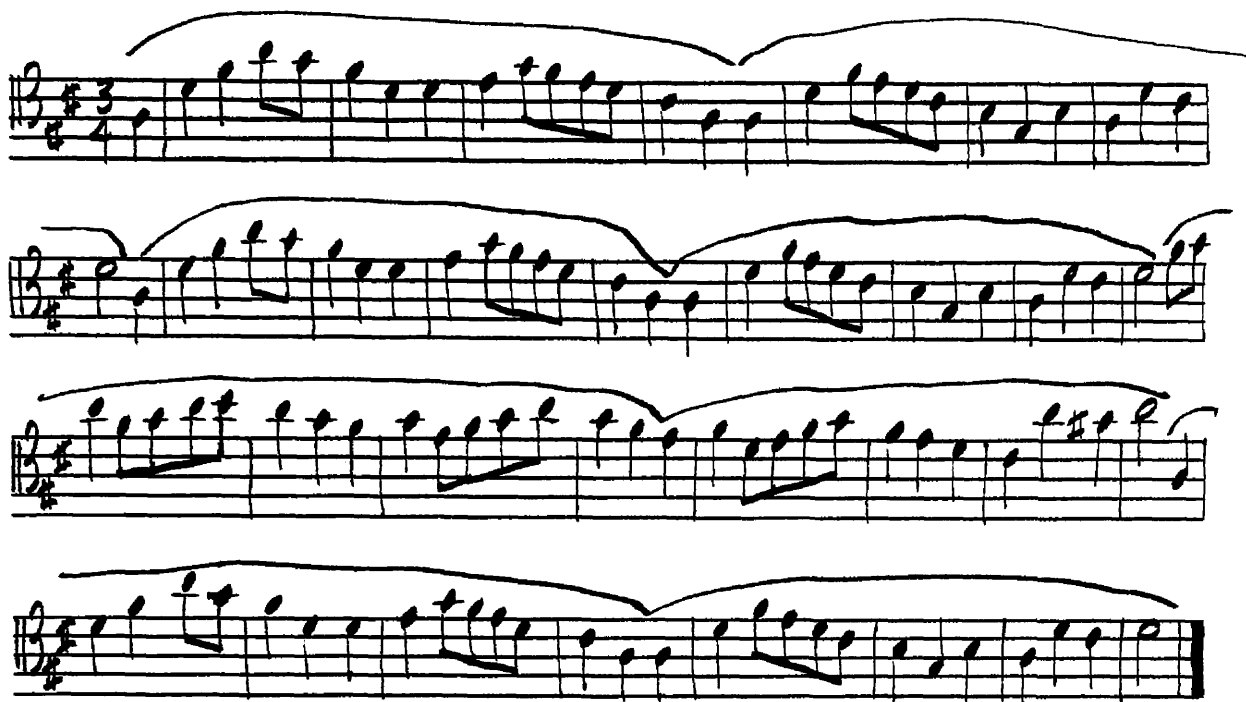
A-Roving
Allegro vivace

English Folksong



The Ash Grove
Andantino

Welsh Folksong



The British Grenadiers
Allegretto marziale

English Folksong



Shenandoah
Andante

American Folksong



As a check of your reading, the following short studies shift between tenor and bass clefs, as many of the excerpts in subsequent chapters do.

$\text{♩} = 120$



$\text{♩} = 66$



$\text{♩} = 112$





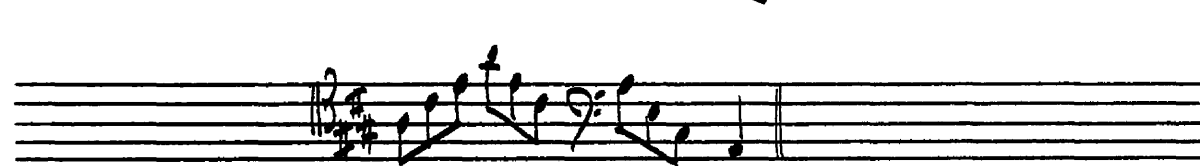
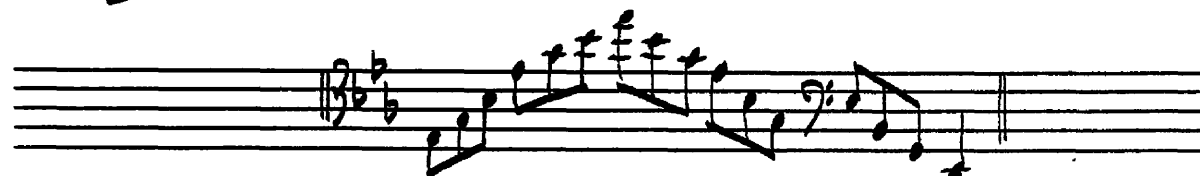
The excerpts in the following chapters are representative of the best literature the bassoonist has. None of them are exceptionally easy, many of them are hard, and some are exceptionally difficult. The reader is not expected to play all of them perfectly at performance tempos. Rather, he should approach them for the challenge of discovery and the pleasure of their musical beauty. In this way the reader will be better prepared to enjoy making music when he encounters the complete works from which these excerpts are taken.

CHAPTER TWO

Major scales and arpeggios melodies and excerpts in the major mode

The scales and arpeggios are given in complete octaves as normally experienced in tenor and bass clefs. Portions of scales in the extreme high register may be omitted initially.

The image displays eight musical staves, each containing a major scale and its corresponding arpeggio. The scales are written in both tenor and bass clefs. The keys shown are C major, G major, D major, A major, E major, B major, F major, and C minor. The scales are presented in complete octaves, with the exception of the extreme high register which may be omitted initially. The arpeggios are shown as ascending and descending sequences of notes.



Handwritten musical score on page 29, featuring ten systems of music. Each system consists of a treble staff and a bass staff, connected by a brace. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes. The first system is in 3/4 time, with a key signature of two flats (B-flat and E-flat). The second system is in 3/4 time, with a key signature of two flats. The third system is in 3/4 time, with a key signature of two sharps (F-sharp and C-sharp). The fourth system is in 3/4 time, with a key signature of two sharps. The fifth system is in 3/4 time, with a key signature of two flats. The sixth system is in 3/4 time, with a key signature of two flats. The seventh system is in 3/4 time, with a key signature of two sharps. The eighth system is in 3/4 time, with a key signature of two sharps. The ninth system is in 3/4 time, with a key signature of two flats. The tenth system is in 3/4 time, with a key signature of two flats. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes.



Sur le Pont d'Avignon
Allegro

French Folksong



Psalm 1
Andantino con moto

Genevan Psalter



Psalm 42
Spiritoso

Genevan Psalter



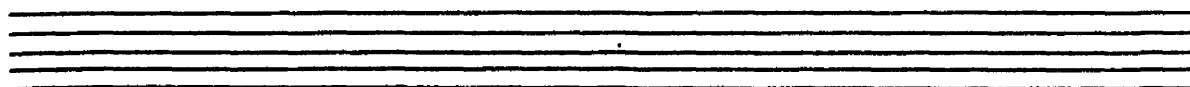
Chorale St. Antoni
Andante

J. Haydn



Study

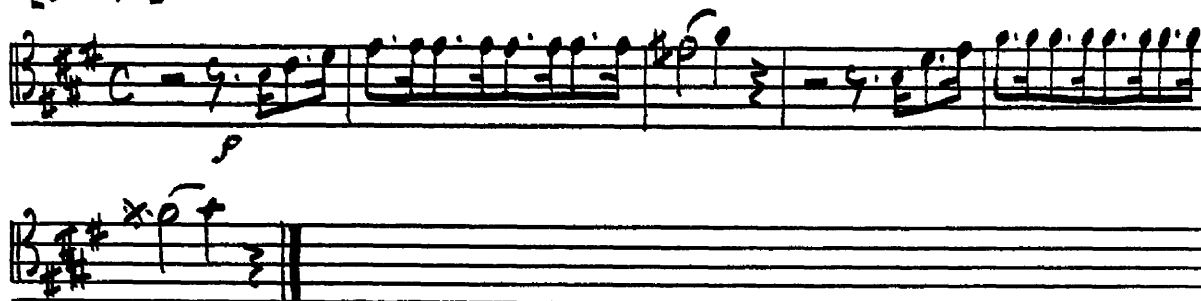
$\text{♩} = 84$



The Barber of Seville, Sinfonia
Allegro con brio

G. Rossini

[♩ = 152]



Symphony No. 35 in D Major, K. 385 "Haffner"
III. Minuet: Trio

W.A. Mozart

[♩ = 112]



A Midsummer Night's Dream, Overture, Op. 21
Allegro di molto

F. Mendelssohn

[♩ = 132]



Symphony No. 41 in C Major, K. 551 "Jupiter"
I. Allegro vivace

W.A. Mozart

[♩ = 160]



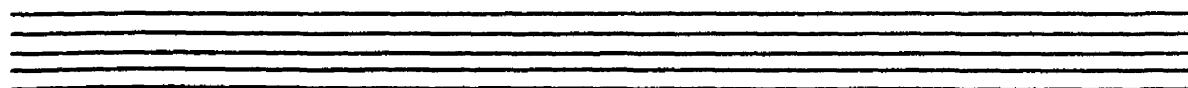
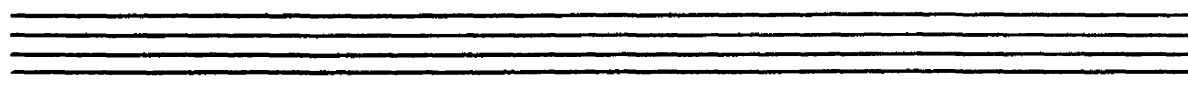
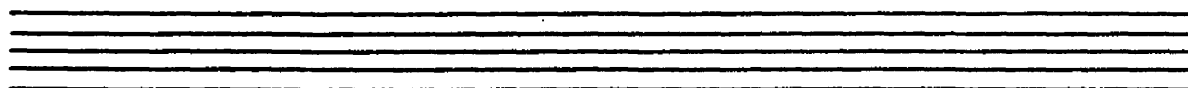
II. Andante cantabile

[♩ = 72]



III. Minuetto: Allegretto

[♩ = 132]



IV. Molto allegro

[♩ = 144]

The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *p* (piano) and a fermata over a half note. The second staff continues the melody with a dynamic marking of *f* (forte). The third and fourth staves feature trills (tr) and continue the melodic line.

Symphony No. 6 in B Minor, Op. 74 "Pathétique"

P.I. Tchaikovsky

II. Allegro con grazia

[♩ = 138]

The first staff is in treble clef, key of B minor (two sharps), and 3/4 time. It features a triplet of eighth notes and a dynamic marking of *mf* (mezzo-forte). The second staff continues the melody with a triplet of eighth notes and a dynamic marking of *ff* (fortissimo). The third staff begins with a treble clef, key of B minor, and 3/4 time, showing a single note with a dynamic marking of *mf*. Below the staves are several empty staves.

Concerto for Bassoon and Orchestra, Op. 75

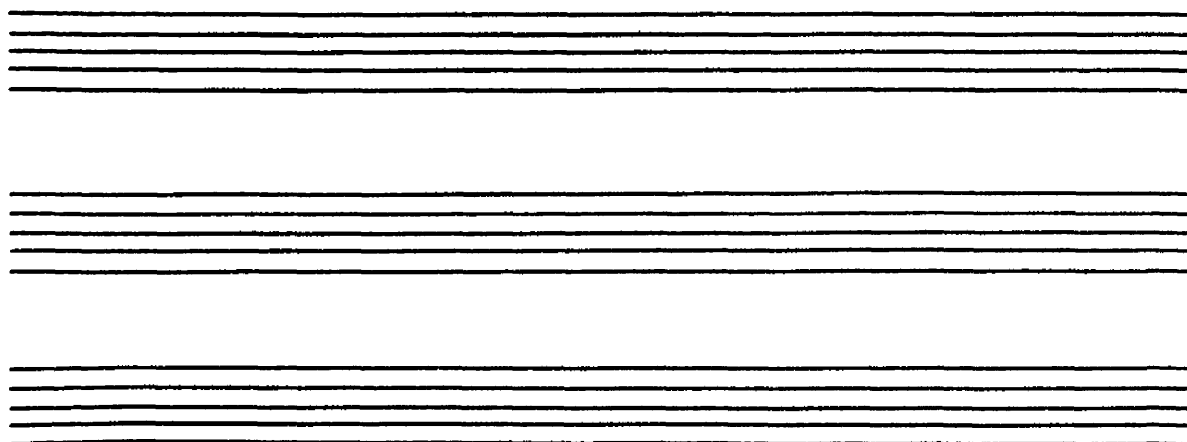
C.M. von Weber

I. Allegro ma non troppo

[♩ = 122]

f risoluto *ff mf* *f* *mf* *f* *ff*

CONCERTO FOR BASSOON AND ORCHESTRA, by Carl Maria von Weber. Edited and arranged by Sol Schoenbach. Copyright © 1948, 1975 by Carl Fischer, Inc. Used by permission.



CHAPTER THREE

Minor scales and arpeggios melodies and excerpts in the minor mode

The three most common forms of the minor mode (natural, melodic, and harmonic) are given below in one-octave examples in the key of A minor. Notice the intervallic differences in the top four notes of each.

natural

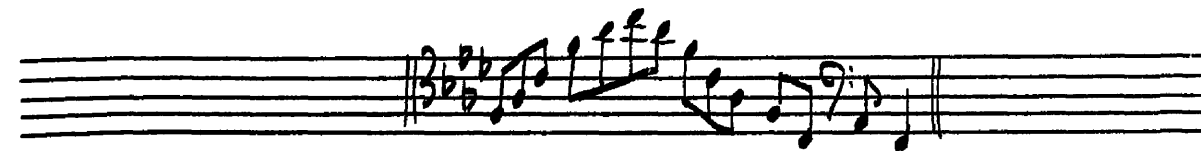
melodic

harmonic



The scales that follow are given using the above three forms in combination as they are often used by composers. Try to identify each form as it occurs.





A handwritten musical score consisting of ten staves. The notation is in a single system, with each staff containing a melodic line. The key signatures vary across the staves: the first staff is in G major (one sharp), the second in D major (two sharps), the third in B-flat major (two flats), the fourth in E-flat major (three flats), the fifth in A major (three sharps), the sixth in D major (two sharps), the seventh in B-flat major (two flats), the eighth in E-flat major (three flats), the ninth in G major (one sharp), and the tenth in D major (two sharps). The melodic lines are written in a fluid, handwritten style, often featuring slurs and ties. The staves are numbered 1 through 10 at the beginning of each line.



Chorale No. 146. Wer nur den lieben Gott lässt walten J.S. Bach
Lento



Psalm 6
Andante

Genevan Psalter



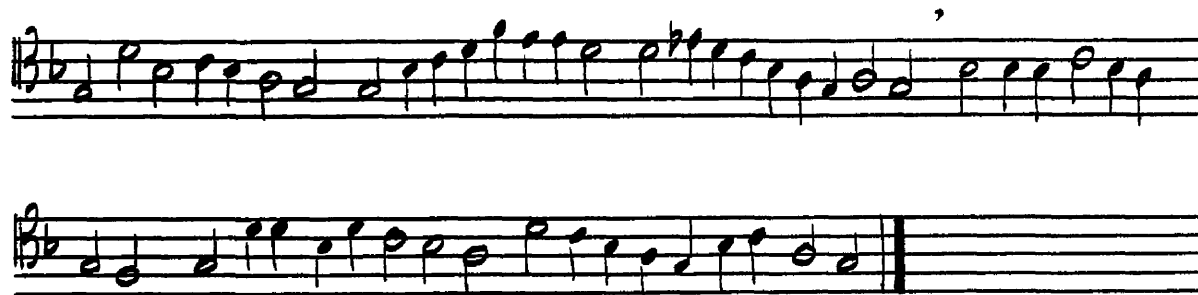
Psalm 2
Andante marziale

Genevan Psalter



Psalm 24
Andante

Genevan Psalter



The Barber of Seville, Sinfonia
Allegro con brio
[♩ = 152]

G. Rossini



Symphony No. 3 in A, Op. 56 "Scottish"

F. Mendelssohn

I. Allegro un poco agitato

[♩. = 108]



Symphony No. 7 in A Major, Op. 92

L. van Beethoven

II. Allegretto

[♩ = 72]



The Fountains of Rome
Andante mosso

O. Respighi

[♩ = 66]



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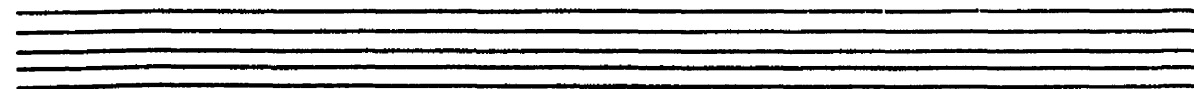
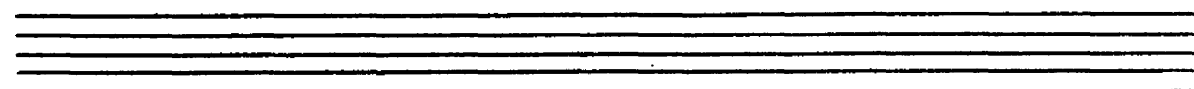
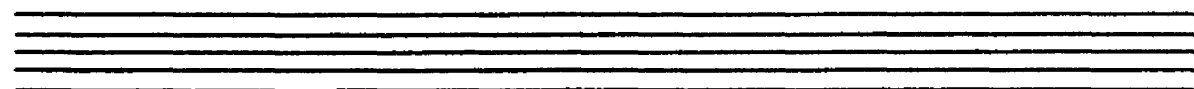
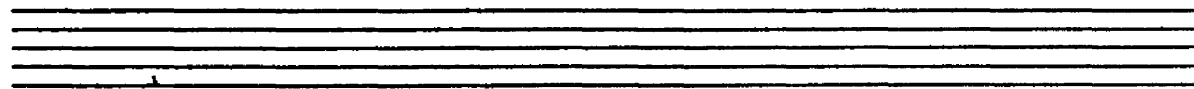
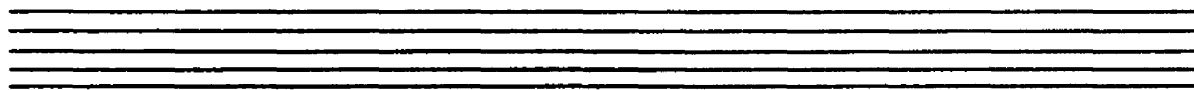
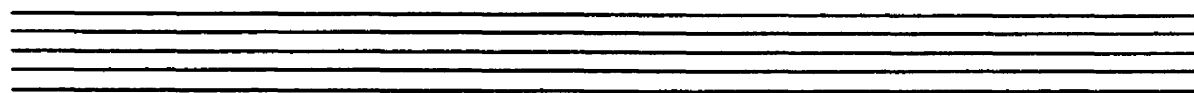
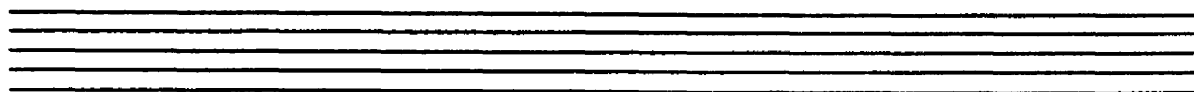
Symphony No. 40 in G Minor, K. 550
I. Allegro molto

W.A. Mozart

[♩ = 116]

IV. Allegro assai

[♩ = 138]



CHAPTER FOUR
Study and excerpts in thirds

Study

$\text{♩} = 104$



Symphony No. 38 in D Major, K. 504 "Prague"
II. Andante

W.A. Mozart

[$\text{♩} = 112$]



Symphony No. 1 in C Major, Op. 21
II. Adagio cantabile con moto

L. van Beethoven



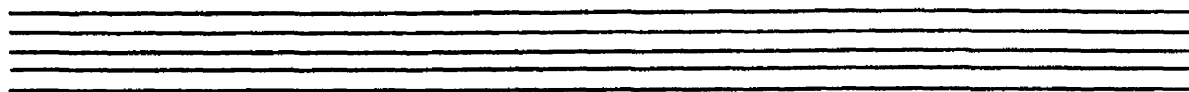
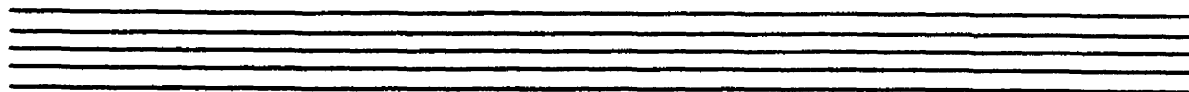
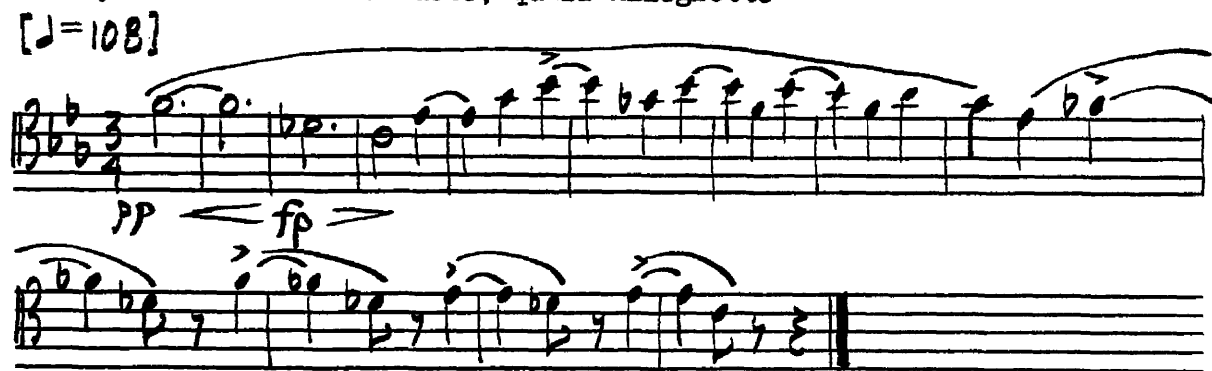
Symphony No. 4 in B-Flat Major, Op. 60
I. Allegro vivace

L. van Beethoven



Mass in E-Flat Major
I. Kyrie: Andante con moto; quasi Allegretto

F. Schubert



III. Credo: Andante

[♩. = 52]

pp *cresc.* ff

ff *cresc.* ff

ff *cresc.* ff

pp ff *cresc.* ff

ff pp

Symphony No. 3 in A, Op. 56 "Scottish"
IV. Allegro vivacissimo

F. Mendelssohn

[♩ = 126]

pp *espress.* *cresc.*

pp *dim.* *dim.* pp

Symphony No. 4 in A, Op. 90 "Italian"
I. Allegro vivace

F. Mendelssohn

[♩ = 152]



Variations on a Theme of Haydn, Op. 56A
Var. II. Più vivace

J. Brahms

[♩ = 144]



Var. III. Con moto

[♩ = 92]



Symphony No. 4 in E Minor, Op. 98
II. Andante moderato

J. Brahms

[♩ = 80]

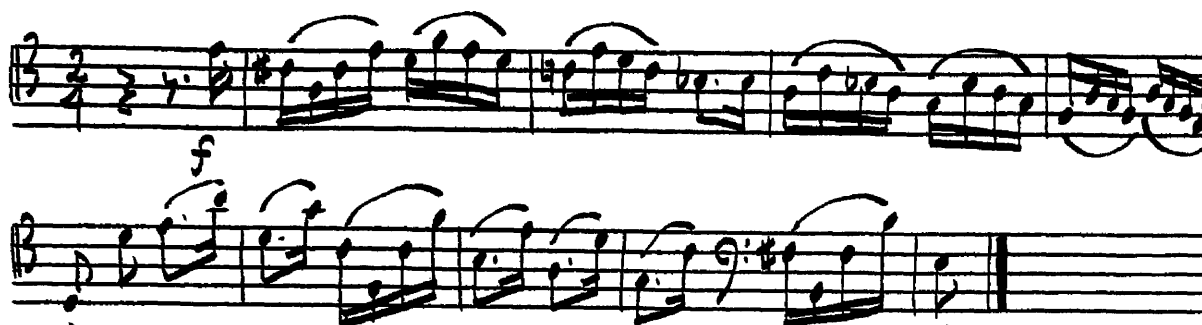
f *dim.* *pp*

f *dim.*

p *f*

III. Allegro giocoso

[♩ = 116]

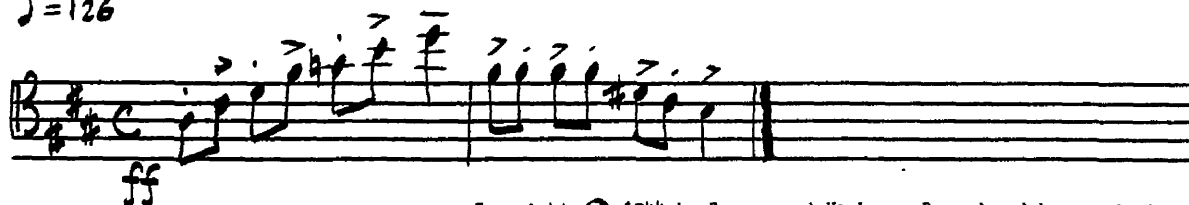
A Midsummer Night's Dream, Incidental Music, Op. 61 F. Mendelssohn
No. 5: Allegro appassionato

[♩ = 132]

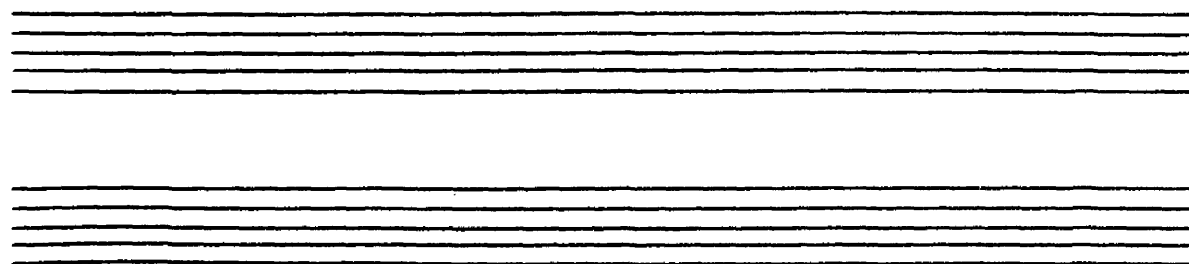
Appalachian Spring
Fast

A. Copland

♩ = 126



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Concerto for Orchestra

B. Bartók

II. Giuoco della Coppie: Allegretto scherzando

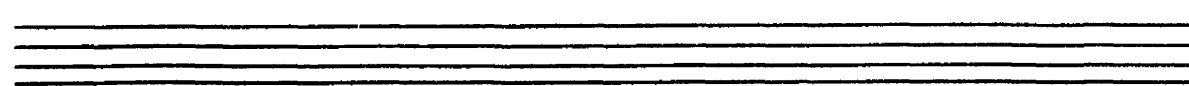
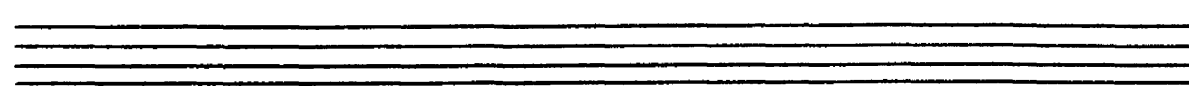
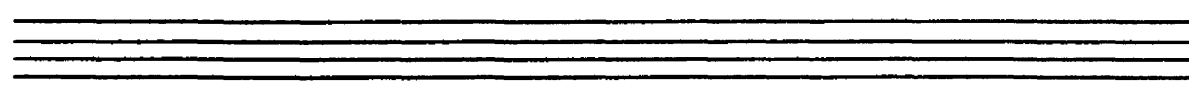
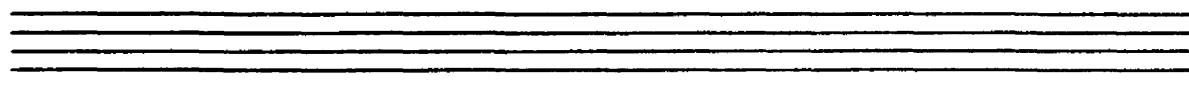
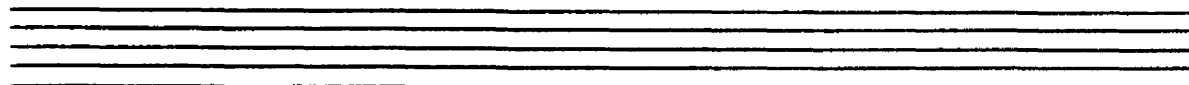
$\text{♩} = 74$

p

tr

f

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CHAPTER FIVE

Study and excerpts in fourths

Study

$\text{♩} = 88$



Concerto for Bassoon and Orchestra, K. 191
II. Andante ma adagio

W.A. Mozart

$[\text{♩} = 44]$



Grand Concerto for Bassoon and Orchestra
III. Rondo: Vivace

J.N. Hummel

[♩. = 96]



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Symphony No. 2 in D Major, Op. 73
I. Allegro non troppo

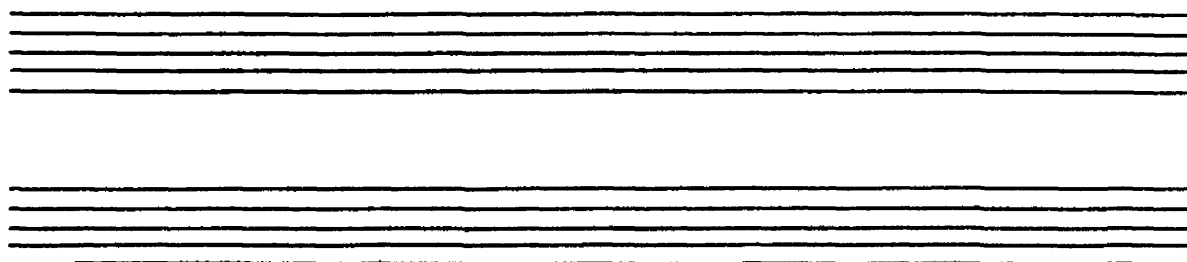
J. Brahms

[♩ = 138]



IV. Allegro con spirito

[♩ = 108]



Symphony No. 4 in E Minor, Op. 98
I. Allegro non troppo

J. Brahms

[♩ = 80]



Siegfried
Act I. Sehr schnell (moderato)

R. Wagner

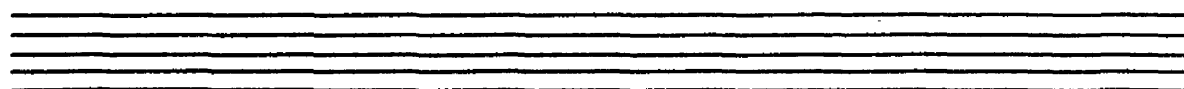
[♩ = 120]



Sonata No. 2 in G Major
III. Alla siciliana: Cantabile

J.E. Galliard

[♩ = 52]



Sonata No. 3 in F Major
IV. Spiritoso

J.E. Galliard

[♩ = 104]



Concerto for Bassoon and String Orchestra
III. Rondo: Allegro giocoso

G. Jacob

♩ = 132



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Hungarian Fantasy
Andante

C.M. von Weber

[♩ = 116]



Symphony No. 2 in D Major, Op. 36
II. Larghetto

L. van Beethoven

[♩ = 72]

p *cresc.* *p*

solo

Der Freischütz, Overture
Molto vivace

C.M. von Weber

[♩ = 126]

solo

p dolce

Symphony No. 3 in A, Op. 56 "Scottish"
IV. Allegro vivacissimo

F. Mendelssohn

[♩ = 126]

p

Serenade No. 12 in C Minor, K. 388
IV. Allegro

W.A. Mozart

[♩ = 120]



Trois Nocturnes
II. Fêtes: Animé et très rythmé

C. Debussy

[♩ = 152]

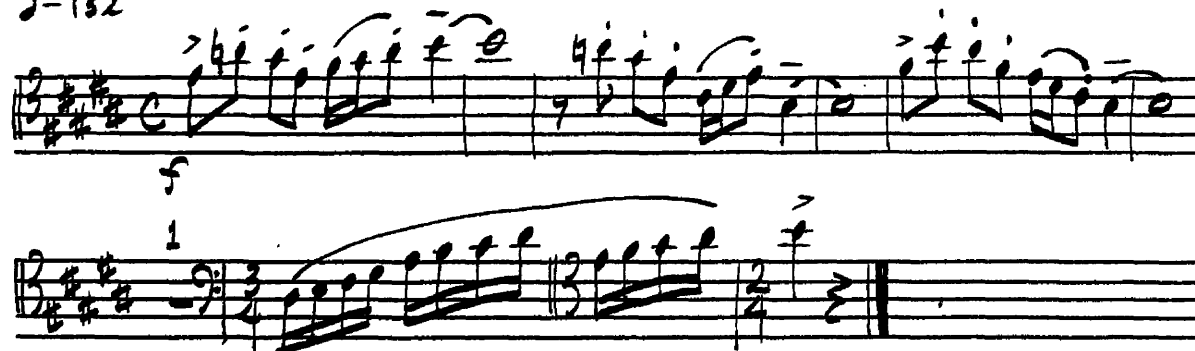


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Appalachian Spring
Fast

A. Copland

♩ = 132



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CHAPTER SIX
Melodies and excerpts in fifths

Study

$\text{♩} = 100$

A musical score for a study exercise in fifths. It consists of five staves. The first four staves are in 4/2 time and contain a melody with various intervals and accidentals, including sharps and naturals. The fifth staff is in 3/2 time and contains a similar melody. The score is written in a single system with a key signature of one flat (B-flat).

When Jesus Wept
Andante doloroso

W. Billings

A musical score for the hymn 'When Jesus Wept' by W. Billings. It consists of two staves. The first staff is in 3/2 time and contains a melody with various intervals and accidentals, including sharps and naturals. The second staff is in 3/2 time and contains a similar melody. The score is written in a single system with a key signature of one flat (B-flat).

Der Freischütz, Overture
Molto vivace

C.M. von Weber

[♩ = 126]



The Hebrides Overture, or Fingal's Cave, Op. 26
Allegro moderato

F. Mendelssohn

[♩ = 116]



Symphony No. 4 in A, Op. 90 "Italian"
II. Andante con moto

F. Mendelssohn

[♩ = 76]



Symphony No. 1 in C Minor, Op. 68
IV. Adagio

J. Brahms

[♩ = 50]



Symphony No. 5 in E Minor, Op. 64
II. Andante cantabile con alcuna licenza;
Moderato con anima

P.I. Tchaikovsky

[♩ = 96]



Symphony No. 4 in F Minor, Op. 36
II. Andantino in modo di canzone

P.I. Tchaikovsky

[♩ = 66]



A Midsummer Night's Dream, Incidental Music, Op. 61 F. Mendelssohn
No. 1. Scherzo: Allegro vivace

[♩ = 104]



Variations on a Theme of Haydn, Op. 56A
Var. IV. Andante con moto

J. Brahms

[♩ = 120]

L'Elisir d'Amore: "Una furtiva lacrima"
 Larghetto
 [♩ = 80]

G. Donizetti

p *cresc.*
Sostenendo *poco rall. p*

The Firebird, Berceuse
 Andante
 ♩ = 60

I. Stravinsky

p 3 3 3 3

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Piano Concerto No. 3
 I. Andante
 [♩ = 92]

S. Prokofieff

p *p*

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Symphony No. 7, Op. 60 "Leningrad"
I. Adagio

D. Shostakovich

$\text{♩} = 92$

p espress.

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Appalachian Spring
Fast

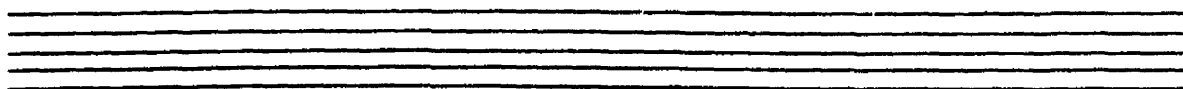
A. Copland

$\text{♩} = 126$

f

sello ff

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CHAPTER SEVEN

Studies and excerpts in sixths

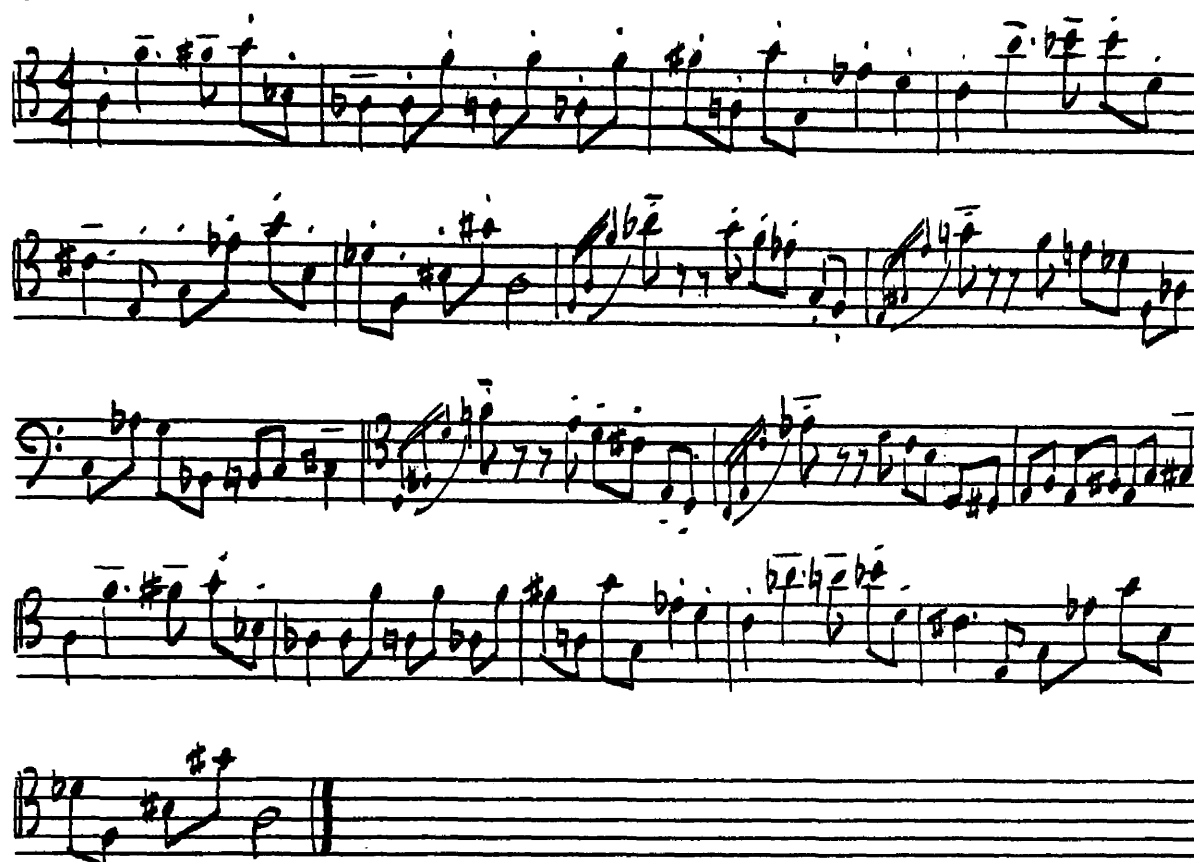
Study

$\text{♩} = 104$

The musical score consists of five staves. The first staff is in 3/4 time and begins with a treble clef. It contains a series of eighth and sixteenth notes, some beamed together, and includes a fermata over a half note. The second staff is in bass clef and continues the melodic line. The third staff is in treble clef and features a key signature change to one flat (B-flat major or D minor). The fourth staff is in bass clef and includes a 'rit.' (ritardando) marking. The fifth staff is in treble clef and concludes the piece with a double bar line.

Three empty musical staves, each consisting of five horizontal lines, provided for additional notation or practice.

Study

 $\text{♩} = 112$ The Italian in Algiers, Overture
Allegro

G. Rossini

 $[\text{♩} = 144]$ 

The Marriage of Figaro, Overture, K. 492
Presto

W.A. Mozart

[♩ = 160]



Symphony No. 36 in C Major, K. 425 "Linz"
III. Minuetto: Trio

W.A. Mozart

[♩ = 112]



Symphony No. 38 in D Major, K. 504 "Prague"
I. Allegro

W.A. Mozart

[♩ = 144]





Symphony No. 6 in F Major, Op. 68 "Pastorale"
I. Allegro ma non troppo

L. van Beethoven

[♩ = 108]

II. Andante con moto

[♩. = 52]

Solo

p dolce *p* *mf*

cresc. *f*

Symphony No. 9 in D Minor, Op. 125

L. van Beethoven

IV. Allegro assai

[♩. = 132]

p

p

cresc. *p*

cresc. *p dolce*

cresc.

Concerto for Bassoon and Orchestra, K. 191

W.A. Mozart

III. Rondo: Tempo di minuetto

[♩ = 132]



Three Pieces for Bassoon and Piano

H. Stevens

III. Allegro

♩ = 120



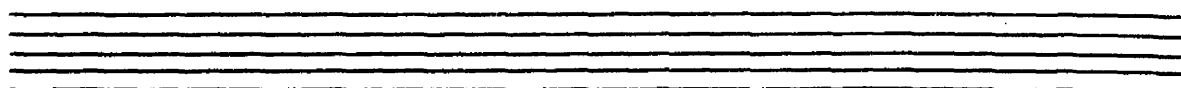
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A Midsummer Night's Dream, Incidental Music, Op. 61

F. Mendelssohn

No. 7. Con moto tranquillo

[♩ = 100]



Sonata No. 3 in F Major
IV. Spiritoso

J.E. Galliard

[♩ = 104]



Symphony No. 41 in C Major, K. 551 "Jupiter"
I. Allegro vivace

W.A. Mozart

[♩ = 160]

Symphony No. 4 in E Minor, Op. 98
IV. Allegro energico e passionato

J. Brahms

[♩ = 132]

Variations on a Theme of Haydn, Op. 56A
Var. VIII. Presto non troppo

J. Brahms

[♩ = 168]

Symphony No. 1 in C Minor, Op. 68
I. Allegro

J. Brahms

[♩. = 104]

mf cresc. f sf

ff

solo sf

pp dim. cresc. f

meno mosso f cresc.

p

CHAPTER EIGHT

Study and excerpts in sevenths

Study

$\text{♩} = 88$



Symphony No. 3 in A, Op. 56 "Scottish"
IV. Allegro vivacissimo

F. Mendelssohn



Symphony No. 3 in F Major, Op. 90
I. Allegro con brio

J. Brahms



Symphony No. 2 in D Major, Op. 73
IV. Allegro con spirito

J. Brahms

[♩ = 108]



Symphony No. 1 in C Minor, Op. 68
II. Andante sostenuto

J. Brahms

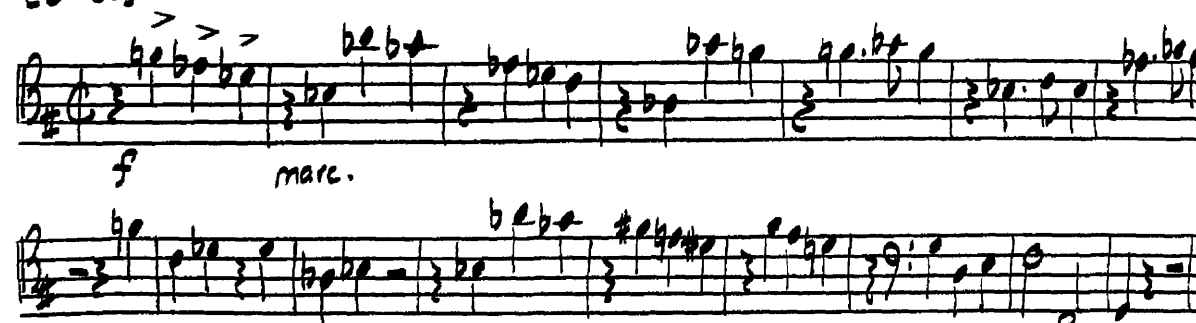
[♩ = 63]



Symphony No. 4 in E Minor, Op. 98
I. Allegro non troppo

J. Brahms

[♩ = 80]



A Midsummer Night's Dream, Incidental Music, Op. 61 F. Mendelssohn
No. 5. Allegro appassionato

[♩. = 132]



Symphony No. 1 in C Major, Op. 21
II. Adagio cantabile con moto

L. van Beethoven

[♩ = 92]



Symphony No. 2 in D Major, Op. 36
I. Adagio molto

L. van Beethoven

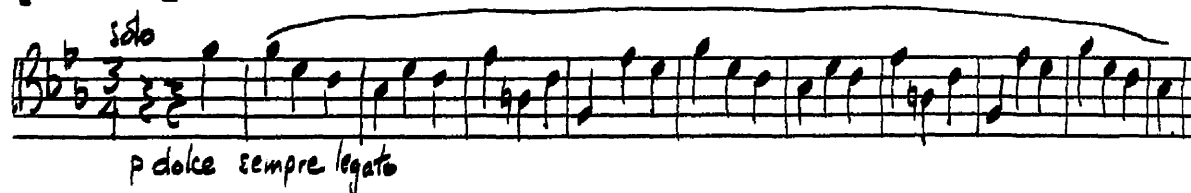
♩ = 84



Symphony No. 3 in E-Flat Major, Op. 55 "Eroica"
III. Scherzo: Trio. Allegro vivace

L. van Beethoven

[♩. = 104]



Symphony No. 6 in F Major, Op. 68 "Pastorale"
I. Allegro ma non troppo

L. van Beethoven

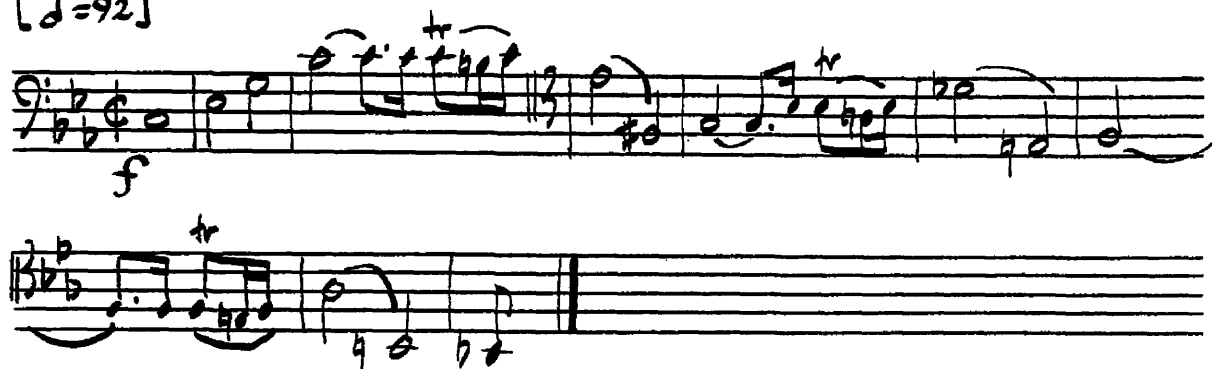
[♩ = 108]



Serenade No. 12 in C Minor, K. 388
I. Allegro

W.A. Mozart

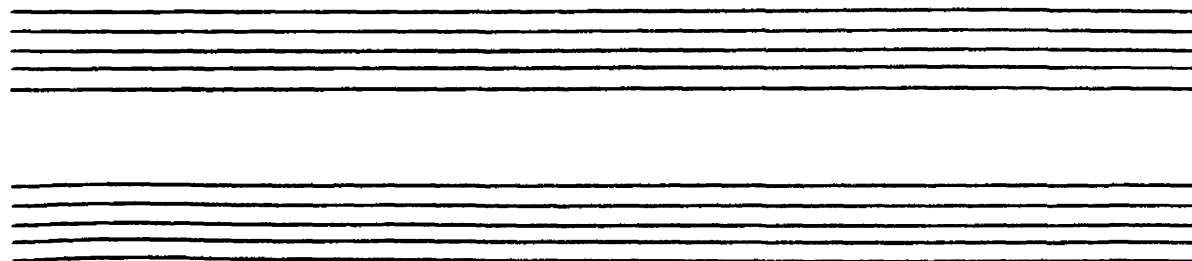
[♩ = 92]



Symphony No. 5 in E Minor, Op. 64
II. Andante cantabile alcuna licenza;
Tempo I: sostenuto

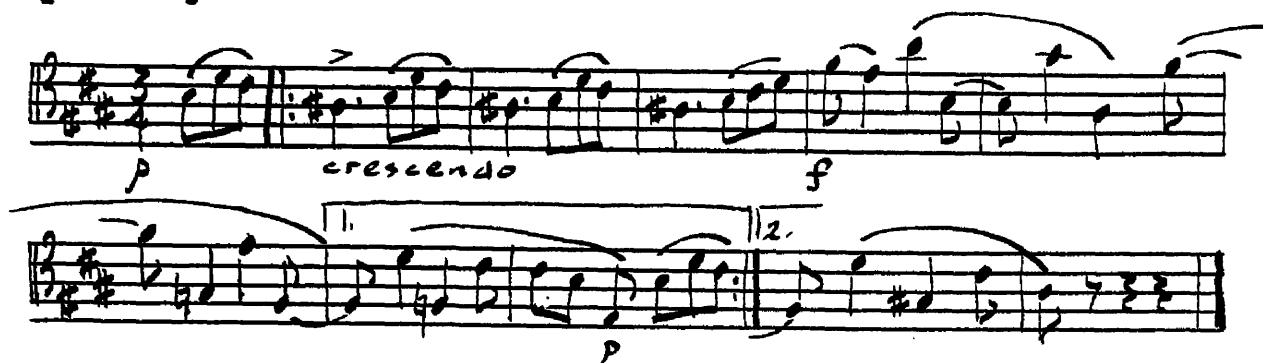
P.I. Tchaikovsky

[♩ = 63]



III. Valse: Allegro moderato

[♩ = 132]



Ciranda das Sete Notas

H. Villa-Lobos

A tempo do Andante

[♩ = 104]



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CHAPTER NINE

Study and excerpts in octaves

Study

$\text{♩} = 120$



Symphony No. 38 in D Major, K. 504 "Prague"

W.A. Mozart

I. Allegro

$[\text{♩} = 144]$



Symphony No. 3 in E-Flat Major, Op. 55 "Eroica"

L. van Beethoven

III. Scherzo: Allegro vivace

$[\text{♩} = 104]$



Symphony No. 4 in B-Flat Major, Op. 60
I. Allegro vivace

L. van Beethoven

[♩ = 120]



Symphony No. 5 in C Minor, Op. 67
II. Andante con moto

L. van Beethoven

[♩ = 63]



Symphony No. 8 in F Major, Op. 93
IV. Allegro vivace

L. van Beethoven

[♩ = 152]



Symphony No. 8 in B Minor, Op. 90 "Unfinished"
II. Andante con moto

F. Schubert

[♩ = 92]



Symphony No. 1 in C Minor, Op. 68
I. Allegro

J. Brahms

[♩ = 104]

ff

pff

Symphony No. 2 in D Major, Op. 73
I. Allegro non troppo

J. Brahms

[♩ = 138]

ff

fp ff

mp ff

ff

f sf

Quintet in E-Flat Major, Op. 16
I. Grave

L. van Beethoven

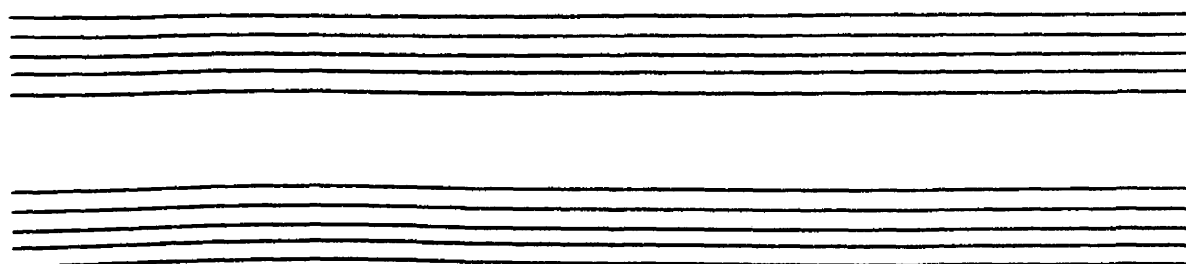
[♩ = 76]



Requiem
No. 2. Dies Irae: "Quid sum miser": Adagio

G. Verdi

[♩ = 96]



Hungarian Fantasy
Allegretto

C.M. von Weber

[♩ = 92]

The musical score is written for a single melodic line. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked as Allegretto. The score consists of five staves of music, followed by four empty staves. The music is characterized by a complex melody with many accidentals and a key signature of one sharp (F#). The tempo is marked as Allegretto. The score consists of five staves of music, followed by four empty staves.

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VITA

John Alfred Bivins was born April 18, 1952 in New Brunswick, New Jersey, the son of Dr. and Mrs. James A. Bivins. He graduated from Bowdon High School, Bowdon, Georgia, in 1970. He attended Auburn University, Auburn, Alabama, where, in 1974, he received the Bachelor of Music degree cum laude in bassoon. He was named the President's Award winner for the School of Architecture and Fine Arts, and the recipient of the Blanca Renard Memorial Scholarship as the outstanding music student of that year. He earned the Master of Music degree in piano in 1975.

Following a year's teaching appointment at Auburn University, Mr. Bivins attended Louisiana State University, Baton Rouge, Louisiana, where he earned the Doctor of Musical Arts degree in bassoon in 1980.

Since 1978 Mr. Bivins has been Assistant Professor of Music at Columbus College, Columbus, Georgia. He performs as principal bassoonist in the Columbus Symphony Orchestra, and in the Columbus College Woodwind Quintet, and in the chamber music ensemble, Winds and Ivories.

Mr Bivins is married to the former Cynthia Ann Hinton. They have two sons, Jeff and Henry.

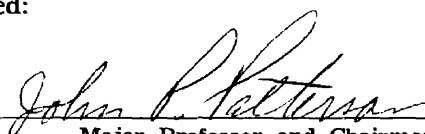
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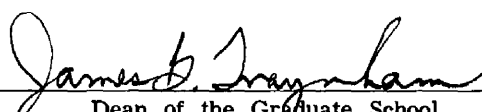
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Major Field: Performance - Bassoon

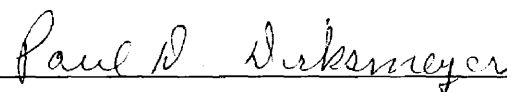
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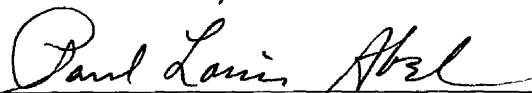

Major Professor and Chairman

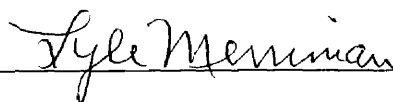

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Date of Examination:

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