

Fall 2024
Texas State Orchestra Auditions
Bass

The TXST Symphony Orchestra utilizes several variations of rotation seating. All decisions regarding seating and part assignments are made ultimately by the director of orchestral studies, Dr. Harrison. Certain principal players may remain constant throughout the semester/year. String players may rotate from concert to concert. In general, the string sections are based on the fall auditions (held in conjunction with the string faculty).

Required audition materials, prepare all as marked and listed below. You are strongly encouraged to listen to the linked recordings provided in the list below (highlighted in blue) so that you understand tempi and style of each excerpt.

1. 3-octave scale of your choice with tonic arpeggios (major and minor)
2. Solo of your choice 2-4 minutes, accompaniment not required
3. **Stravinsky** - Firebird Suite 1919 - Introduction
[Listen to this excerpt](#)
4. **Stravinsky** - Firebird Suite 1919 - Danse Infernale de Roi Katschei
[Listen to this excerpt](#)
5. **Rimsky-Korsakov** - Scheherazade mvt. II
[Listen to this excerpt](#)
6. **Rimsky-Korsakov** - Scheherazade mvt. IV (3 excerpts)
[Listen to this excerpt](#)

L'OISEAU DE FEU

Suite, reorchestrated 1919

BASS

IGOR STRAVINSKY
edited by Clark McAlister

Introduction

$\text{♩} = 108$ senza sord.
pizz.

TUNE
TO
LOW D *

2 Soli

Tutti

pp

consord.

2 Soli

Tutti

(pizz.)

1

1. Solo

2. Solo

Tutti

(pizz.)

p

(pizz.)

p

(con sord.)

con sord.

con sord.

pp

2

3

1

* - NON
EXTENSION
OR
5 STRS.

Handwritten: 35 - 5

(pizz.) arco

19 20

ff

21 2

pizz. 1(-12) 2 3 4 5 6 22 7 8 9 10 11 12

p

arco

23 2

f

24 8 25 pizz. 1 26 4

f

1. Solo

gli altri

pizz. arco

27

f

poco più f

1. Solo

gli altri

accelerando poco a poco

cresc.

28 Tutti unis. arco

29 Più mosso (d.)

ff

sff

30 3 3 1

sff

Rimsky-Korsakov: Scheherazade mvt. II

4 **Basso.**

D Allegro molto. arco 3 **Recit. Molto moderato.** pizz. **Tempo giusto. (Allegro molto.)** arco *f* *sf dim.* *p* *p* *pp* *f risoluto*

E **Recit. Molto moderato.** pizz. **Tempo giusto. (Allegro molto.)** *sf* *p* *p* *pp* *G.P.*

27 arco 1 *f* *sf* *f*

F **Recit. Moderato assai.** pizz. *f* *p* *simile* *ad lib. colla parte senza rit. ed accelerare* *a tempo* *ad lib. colla parte*

G **Tempo giusto. (Allegro molto.)** **Vivace scherzando.** *a tempo* *ad lib. colla parte* *7* *8* *55*

H arco *p* *simile* *poco string.* *cre - scen - do* *poco a poco* *Tempo I.* *3* *pizz.* *mf*

mf *mf* *cresc.*

I pizz. *sf* *p* *cresc.*

mf *f* *mf* *cresc.*

K pizz. *sf* *mf* *cresc.*

arco 3 *f* *mf* *cresc.*

f

Basso.

IV.

Allegro molto.

Recit. Lento.

Viol. Solo

ff sf G.P. mf G.P. ppp

Allegro molto e frenetico.

ff dim.

p cresc.

Recit. Lento. Viol. Solo. Vivo. 23 A 8

G.P. arco ppp

pizz. 2 2 B 3 3 3 3

p f

C 16 D 3 arco p pizz. 2 arco f

E 19 F 4 pizz. 1 1 ppp

1 1

G arco p

H 16 I 3 3 3 3 p pizz. arco

K 3 5 7 5 p mf sf ff

L 3 3 5 7 5 sf

Basso.

The musical score for Bassoon (Basso) consists of 16 measures across 10 staves. The notation includes various dynamics such as *f*, *sf*, *p*, *pp*, *cresc.*, and *poco cresc.*. Performance markings include *pizz.* (pizzicato) and *arco* (arco). Fingerings are indicated by numbers 1, 2, 3, and 4. The score is divided into sections labeled M, N, Q, R, S, and V. Measure numbers 7, 9, 13, 14, 15, and 16 are clearly marked. The key signature changes from one flat to two flats between measures 15 and 16.

Basso.

pizz. *p* *f* *f* *più stretto.* *arco* *cresc.* *poco* *u* *poco* *ff* *Spiritoso.* *pizz.* *f* *arco* *pizz.* *f* *arco* *pizz.* *f* *arco* *6/4*

The musical score is written for Bassoon (Basso) and consists of ten staves. The key signature has one sharp (F#) and the time signature is 3/4. The score begins with a *pizz.* (pizzicato) instruction and a dynamic of *p* (piano). It quickly moves to *f* (forte) and includes fingerings (2, 1) and accents. A large black bracket highlights the first few measures. A circled '30' is written above the staff. The instruction *più stretto.* (faster) is written above the staff, followed by *arco* (arco) and *cresc.* (crescendo). The score continues with various articulations like *poco* (poco) and *u* (accents), and dynamics like *ff* (fortissimo). A second large black bracket highlights a section starting with *Spiritoso.* (spiritedly). This section includes numbered fingerings (1-11) and alternating *pizz.* and *arco* markings. The piece concludes with a *6/4* time signature change.