

SSO/SP TROMBONE AUDITION 2025

Whether you are auditioning for SSO and/or SP, the audition is the same, as described below. This year there will be 3 or 4 trombones in SSO and 1 trombone in SP this fall.

Each first-year student, or anyone who did not play in SSO or SP last year, should begin their audition by playing a portion (2-3 minutes long) from a solo piece of their choice. Members of SSO and/or SP in 2024-25 will not play a solo piece and will begin their audition with the excerpts. Anyone who played in SSO and/or SP prior to Fall 2024, but did not play in either orchestra last year, should begin their audition with a solo piece as described above.

The solo piece will be followed by the excerpts in this pdf. All trombonists should prepare excerpts 1-5, which are marked in red. Tenor trombonists only should continue with excerpt 6 (marked in blue); bass trombonists should skip 6 and play excerpt 7 (also marked in blue). Bring your own copies of the excerpts, either on a computer tablet like an iPad or printed on paper. Music for the excerpts will not be provided for you at the audition.

Be ready to play scales at your audition. There is no set number of scales to be prepared. If you know major and minor scales, then plan to play at least one of each; if you know only major scales, you won't be required to play minor scales. The audition will be an opportunity for you to demonstrate whether you know only major scales, or major and minor, and how many of each. Whichever scales you are asked to play, play them the same way that you learned to play them at school or with your private instructor. Play as many octaves as you can of each scale – typically 2 octaves for trombone. A chromatic scale may also be requested.

To conclude your audition, you will be asked to sight-read a piece of music.

The audition should last around 10 minutes.

NOTES

- 1) Although all students interested in orchestra are strongly encouraged to prepare the excerpts, it is understood that some may not be able to due to travel plans, health issues, lack of access to one's instrument, or some other reason. If that's the case, email Professor Phillips at <orchestra@stanford.edu> to explain your situation so that an accommodation can be found that will still allow you to audition for orchestra this fall.
- 2) If unable to learn all of the excerpts, prepare as many of them as you can for the audition.

Trombone

Pulcinella

1

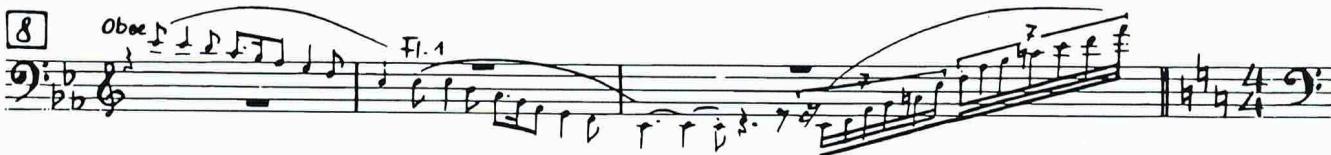
Ballet

Pergolesi - Stravinskij
Edited by Albert Spalding
(revised 1965)

Ouverture
tacet

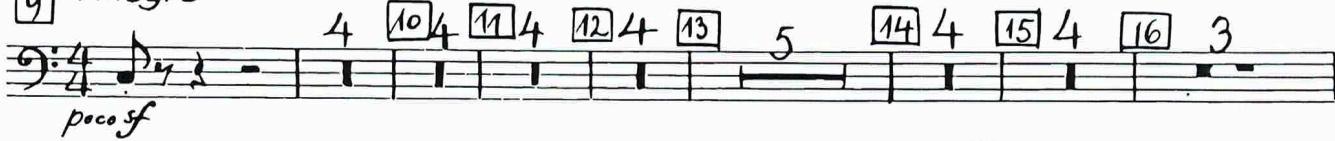
1 Larghetto

Serenata

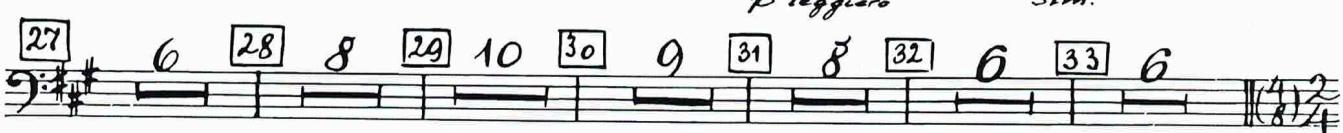


Scherzino

9 Allegro



b) Allegro



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B. & H. 19088

2 34 (meno mosso) 35 *c)* Andantino 36 *Trombone* 37 5 38 6 39 4 40 4 41 4 42 7 43 6 44 5 45 6 46 *Allegro* Hrn. I 2 47 Pos. 48 6 49 8 50 8 51 3 52 53 54 8 55 *Hrn. II* 56 9 57 5 58 *Fag. II* 59 60 61 *poco meno* 3 62 6 63 1 64 5 65 5 66 5 67 3 68 *Allegro assai* 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 <span style="border:

Trombone

7

Variazione I^a

Allegretto

162 10 163 *p*

164 6 165 8 14 *attacca*

Variazione II^a

Allegro più tosto moderato

166 5 167 3 1 168 5 169 1 1. 3 1. 2. 1

170 *Vivo Solo f* > gliss. 2 171 *ff marcatiss.*

172 4

173 *ff* gliss. 1. 2 174 *très fort et en dehors*

175 6 *ff*

176 6 C.B. 177 *ff* solo > gliss. 2

178 *poco meno f* *ff* gliss. *risoluto, energico*

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8 **Tempo di menuet** *molto modato.* **Trombone**

179 180 181 3 Hrn. II. **182 7** **183 8** **184 3** Hrn. II. **185 6**

mf

186 6 *ritard.* **187 Allegro assai** *simile*

188 4 **189 8**

sf

190 10 **191 7** **192 1** *Fag. f* **193 8** **194 Fag.** **195 7** **196** *mf*

poco sf

197 2 *sim.* **198 3** **199 6** **200 6** **201 Fag.** **202** *sub. p*

sf

sim.

203

Der wunderbare Mandarin

Trombone 3^o

Pantomime in einem Akt
nach einem Libretto von Menyhért Lengyel
op. 19

Béla Bartók
(1881–1945)

Allegro, $\text{d.} = 120$

Fl. 1^o

(4)

1

mf marcato

2

cresc.

3

f

3

f, marc.

(allarg.)

al

$\text{d.} = 106$

4

Meno mosso, $\text{d.} = 100$

f

accelerando

gliss.

mf < ff

mf < ff

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Meno mosso, rit. molto a tempo (♩. = 100)

♩. = 100

11

ritard

a tempo

ritard.

a tempo

allargando

♩ = 160

Vivo, $\text{♩} = 126$
senza sord.

calmandosi

$\text{♩} = 96$ **Moderato,**
 $\text{♩} = 116$

*) for concert version continue at [B] / für die Konzertfassung weiter bei [B]

gliss. gliss. gliss. *Più allegro (stretto),*
d = 104

d = 116 (più vivo) 60 1 f con sord. 1 3 2 4 3 2

1 f 61 accelerando al d = 132

(accel.) 62 Va., Vc. 63

Sempre vivace
d = 132 62 Va., Vc. 63

3 7 1 3 2 1 3 2 3 2 3 2

64 VI. I, II

2 1 3 1 1 2 p 3 con sord. gliss. 65

1 3 gliss. 66 Tr. 2^a 3^a (do)

13 Rubato Cl. 1° poco rit. a tempo 14 agitato (quasi più mosso)

1 4 1 2 1 2 1 2 1 1 1 2
 a tempo, poco rit. a tempo agitato (come sopra)

1 3 1 4 1 3 1 4 1 3 1 4 1 4
 a tempo, poco rit. a tempo sempre più agitato

15 1 3 1 4 1 1 1 5 1 2 1 3 8
 1 7 1 1 1 1 1 1 1 1 1 1 1 1

Fg. 2°, Cor. 2°, 4°, Timb. 16 Più mosso, $\text{♩} = 150$ con sord.
 3 mp, marcato, staccato

poco string.

cresc. (string.) 17 Comodo, $\text{♩} = 96$ IV gliss. IV gliss. VII gliss.

4 f p f 2 1 3 1 4 1 1

IV gliss. 18 Più lento, $\text{♩} = 66$ poco ritard. Comodo, $\text{♩} = 96$

C. i. 1 1 2

rall. Quasi a tempo molto rit. a tempo, molto ritard. al

Quasi a tempo molto (tranquillo), $\text{♩} = 84$ Tbn. 1° (con sord.) 19 $\text{♩} = 92-96$

1 1 3 4 1 2 1 5 1 4