

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*

5 2 4 3 4 4 5 4 6 5 7 4

8

Oboe Fl. 1

Scherzino

9 *Allegro*

4 10 11 12 13 5 14 4 15 4 16 3

poco sf

17 18 19 20 21 22

17 18 19 20 21 22

Poco più vivo *Fl. 8va sempre* *cresc.*

23 *b) Allegro*

23 *b) Allegro* 8 24 8

sf

25 26

25 26

Fl. 8va *p leggiero* *sim.*

27 28 29 30 31 32 33

27 28 29 30 31 32 33

6 8 10 9 8 6 6

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2 (meno mosso) 35 *c) Andantino* Trombone 36 5 37 6 38 6

39 4 40 4 41 4 42 7 43 6 44 5 45 6 accel. poco a poco

46 *Allegro* Horn. I 2 Bass 47 Pos.

48 6 49 8 50 8 51 3 Trba. Solo 1 Solo mf

52 3

53 3

54 8 55 Horn. II pp sf mf

56 9 57 5 Fag. I 58 Solo f

59 2 sf p sf p 2

60 poco meno 3 61 Ancora poco meno 6 62 6 63 4 64 5 sfp

65 5 66 5 67 3 Fag. 1 2

68 *Allegro assai* fff

Trombone

7

Variazione I^a

162 Allegretto

10

163

p

164 6 **165** 8

attacca

Variazione II^a

166 Allegro più tosto moderato

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

170 *Vivo Solo* *ff* *gliss.* *sf* *sf* **171** *ff marcatis.*

172 4

f *gliss.* **173** *f*

gliss. **174** *très fort et en dehors*

175 6

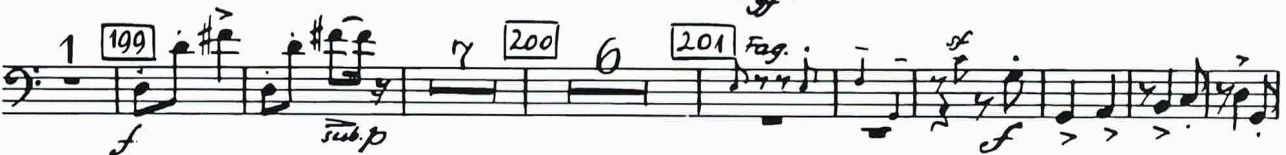
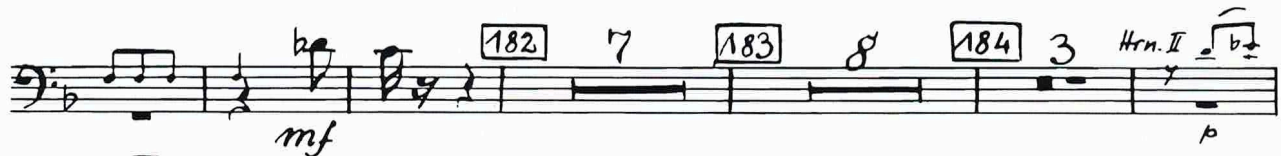
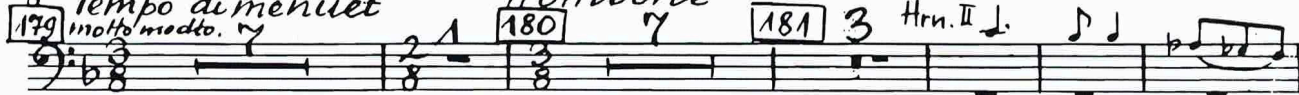
sf **176** 6 *c.B.* **177** *Solo* *gliss.* *sf* *sf*

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

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8 *Tempo dimenuet*
molto medto.

Trombone



Der wunderbare Mandarin

Trombone 3°

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

Béla Bartók
(1881–1945)

Allegro, $\text{♩} = 120$

Fl. 1°

4

1

mf marcato

2

$\text{♩} = 112$

cresc.

3

poco allarg. - - - - -

f, marc.

(allarg.) - - - - -

al $\text{♩} = 106$

f

4 Meno mosso, $\text{♩} = 100$

ff

accelerando - - - - -

gliss.

gliss.

mf < ff

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(accel.) - - - - - al - Tempo I, ♩. = 112

gliss. 5 I gliss. gliss.

mf < *ff* *f* < *fff* 1 *p* <

f *p cresc.* *f* 6 6 6

Energico
Va.

7 4 8

8 9 1 3 4

5 10 *p* *cresc.* *f* 1 *f*

allargando - - - - - al - *) A

gliss. gliss. gliss.

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

11 con sord. *mf* *p* *mf*

ritard. - - - - - a tempo

12 allargando ♩. = 160

2 1 1 1

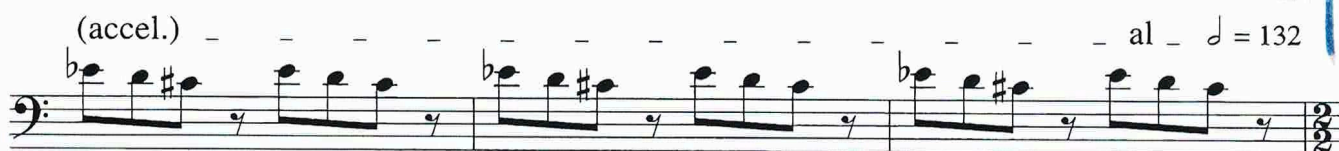
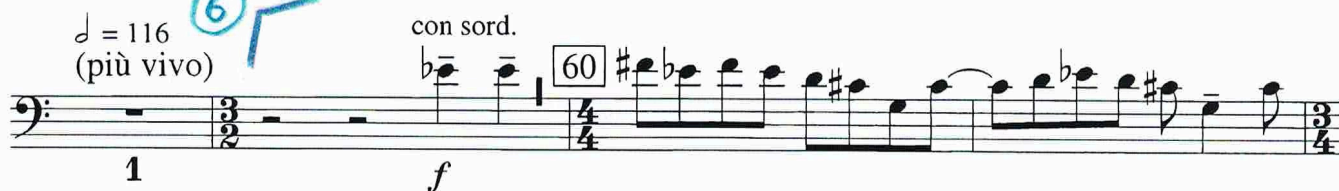
B Vivo, ♩. = 126
senza sord. *sf* > *mf* > *p* *ppp* 1 1

calmandosi ♩. = 96 Moderato, ♩. = 116

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

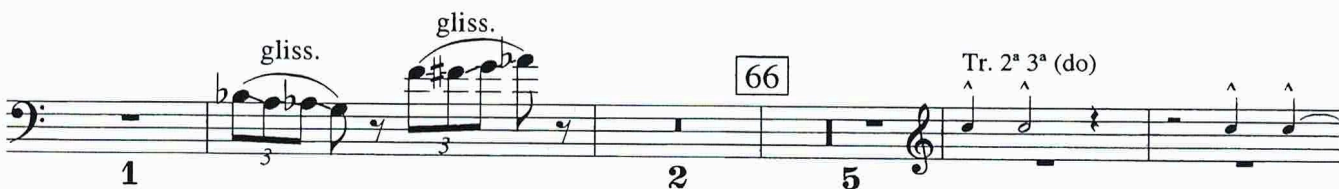
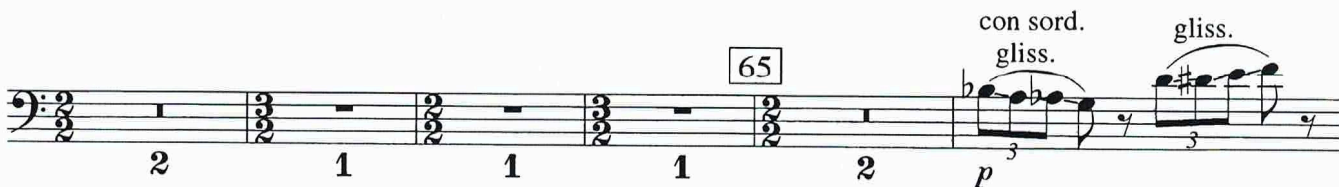
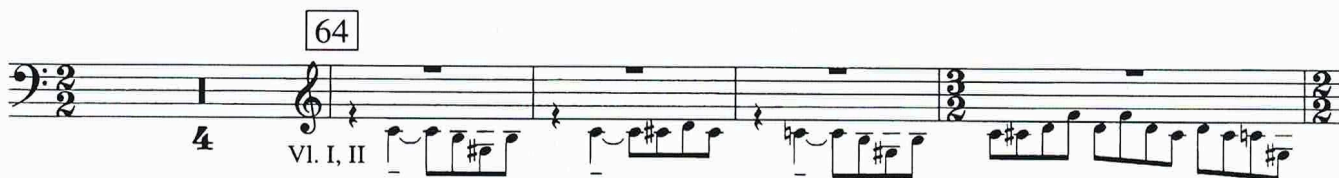
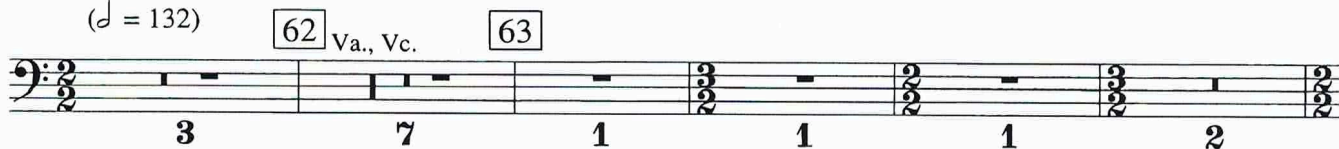
Più allegro (stretto),

♩ = 104



Sempre vivace

(♩ = 132)



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

a tempo, poco rit. a tempo agitato (come sopra)

15 sempre più agitato

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

poco string.

17 Comodo, $\text{♩} = 96$
f *gliss.* *IV* *gliss.* *IV* *gliss.* *VII* *gliss.* *VI*
f *p f*

18 molto rit. a tempo
C. i. Tamb. picc.
rall. Quasi a tempo molto (tranquillo), $\text{♩} = 84$ molto rit. a tempo, molto ritard. al
Tbn. 1° (con sord.) 19 $\text{♩} = 92-96$