

SSO/SP TUBA AUDITION 2025

This year there will be 1-2 tubas in SSO and 0 in SP in fall quarter.

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, which are marked in red and numbered. Prepare these 4 excerpts and play them in order at your audition. The 5th excerpt, marked in blue, is optional. 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 1-2 for tuba. 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 this is 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.

Der wunderbare Mandarin

Tuba

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

Béla Bartók
(1881–1945)

Allegro, $\text{♩} = 120$

Fl. 1°

2 4

Tbn. 3°

1 7

2 Tr. $\text{♩} = 112$ 3 Tbn. 3° poco allarg.

8 2 1 4

(allarg.) al $\text{♩} = 106$ ① 4 Meno mosso, $\text{♩} = 100$

2 5 $\text{♭} \text{♩}$ f $\text{♭} \text{♩}$ ff

accelerando

(accel.) al Tempo I, $\text{♩} = 112$

5

$< fff$ f $\text{♯} \text{♩}$ $\text{sf} > p < f$

con sord. 6

p cresc. f 3 $\text{♭} \text{♩}$ p

For all countries of the world except the USA:

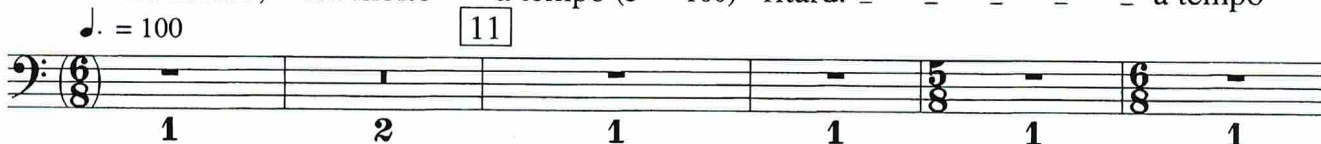
© Copyright 2000 by Universal Edition A.G., Wien / Universal Edition (London) Ltd., London

For the USA: © Copyright 1925, 2000 by Boosey & Hawkes Inc., New York

Energico
Va.



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



ritard. - - - a tempo

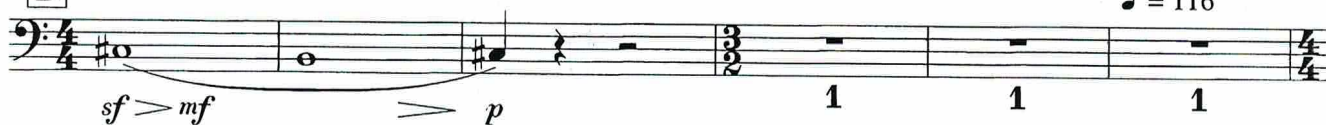
allargando - - - ♩. = 160



[B] Vivo, ♩. = 126

calmandosi

♩. = 96 Moderato,
♩. = 116



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

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, ♩ = 150 poco string. -

(string.) - - - Comodo, ♩ = 96

17 Più lento, ♩ = 66 poco ritard. Comodo, ♩ = 96

18 C. i. molto rit. a tempo Tamb. picc.

rall. Quasi a tempo molto (tranquillo), ♩ = 84 molto rit. a tempo, ♩ = 92-96 molto ritard. al

Tbn. 1°

19

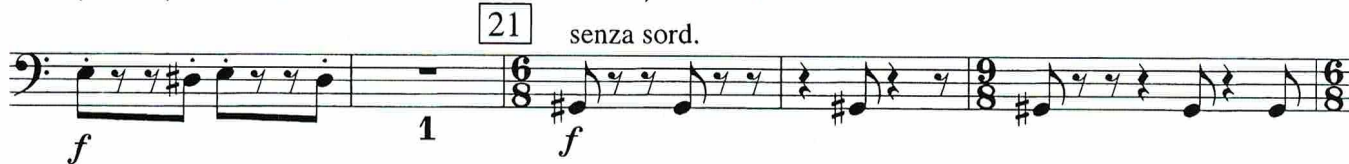
f

3

Lento, $\text{♩} = 58$ Più mosso, $\text{♩} = 72-76$ con sord. poco a poco accel. - - - -



(accel.) - - - - Vivace, $\text{♩} = 132-120$



22 Sostenuto, $\text{♩} = 80$ poco rit.



a tempo, $\text{♩} = 100$ rit. al $\text{♩} = 80$ poco rit. al $\text{♩} = 69$ poco rit.



accel. — al Allegretto, $\text{♩} = 152$

[26] *Fg. 1°*

Tranquillo,
 $\text{♩} = 132$

Più tranquillo,
 $\text{♩} = 112$

ritard. a tempo
($\text{♩} = 112$)

[27] [28] *C. i.*

Più mosso, $\text{♩} = 152$

accel.

Vivace, $\text{♩} = 132-120$

[29]

[30] *Sostenuto,*
 $\text{♩} = 116$

Più sostenuto,
 $\text{♩} = 80$

Più mosso,
 $\text{♩} = 116$

[31]

Meno mosso, $\text{♩} = 160$

Più mosso,
 $\text{♩} = 116$

Meno mosso,
 $\text{♩} = 160$

Vivo,
 $\text{♩} = 138$

Meno mosso, $\text{♩} = 96$

Agitato, $\text{♩} = 108$

accel.

allarg. al Molto agitato,
 $\text{♩} = 120$

[32]

molto
allarg. — $\text{♩} = 60$ a tempo, $\text{♩} = 132$

[33]

4

poco
allarg. al Agitato (tempo giusto), ♩ = 112

con sord. 34

f *p*

35 *mp*

poco allarg. Maestoso (subito), ♩ = 76-66
senza sord.

36 *ff*

allarg. al ♩ = 66

fff

(Fermata lunga) *) C 37 Non troppo vivo, ♩ = 144

3 2 1 1

38 39 Meno mosso, ♩ = 126 Più mosso, ♩ = 144

Fl. 1°

1 1 5 1

Meno mosso (♩ = 126) Più mosso, ♩ = 132 Tranquillo, ♩ = 100 Più tranquillo, ♩ = 88

1 1

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

61 accel. - - - - -

Tr. 1ª (do)

(accel.) - al - $\text{♩} = 132$ Sempre vivace ($\text{♩} = 132$)

62

f *p*

5 6 7 8 9 10

63 11

64

poco a poco cresc. sin'al 68

7

65

66

3 4 5 6 7

8 9 10

1 2 3

f cresc.

4 5 6 7 8

9 10 11 12 13

ff

[69] Marcatissimo, $\text{♩} = 120$

ff sempre

[70]

[71]

*) Sempre vivace, $\text{♩} = 132-138$
(breve)

fff

6 1 1 1

*) Should a cut be needed in a stage performance, the measures from [71] to [76] (♩ Sempre vivo) may be omitted.

Falls die Darstellung auf der Bühne eine Kürzung erfordert, kann von [71] auf [76] (♩ Sempre vivo) gesprungen werden.