

SSO/SP TIMPANI AUDITION 2025

Whether you are auditioning for SSO and/or SP, the audition is the same, as described below. The expected numbers of timpanist and/or percussionists this fall are 8 in SSO. There are no timpani nor percussion parts in SP this fall, but probably there will be timpani (and perhaps also percussion) in winter and spring quarters.

Each new student (undergrad or grad), or anyone else who did not play in SSO or SP last year, should begin their audition by playing a portion of a solo piece of their choice (2-3 minutes maximum). This can be on marimba, timpani, or any percussion instrument(s) of their choice. Members of SSO and/or SP in 2024-25 will begin their audition directly with the excerpts and not play a solo piece. 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.

There are 5 timpani excerpts to be prepared by those wanting to play timpani. The percussion packet includes excerpts for snare drum, bass drum, cymbals, triangle, castanets, and xylophone. In the audition, each percussionist will have the chance to demonstrate their proficiency on these instruments and to explain their preferences within the percussion section.

You might be asked to play only portions of some of the excerpts, or to skip some entirely. If that does happen, it's likely to be for a positive reason or in order to stay on schedule and is not something to be concerned about.

Bring your own copies of the excerpts, either on a tablet like an iPad or printed on paper. Music for the excerpts will not be provided for you at the audition.

You may be asked to sight-read a piece of music at the audition.

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.

Timbales

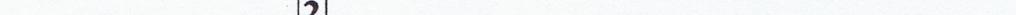
El sombrero de tres picos

Suite n.2

Manuel de Falla

I. Les voisins

Allegro ma non troppo (♩=96)

12 La muta in Sol 5 **2** 3 4 Sol# - Do#

mf *f*

45

3 6 3 3

mf *p* *mf*

This image shows a musical score for page 45, featuring three measures of music. The score is in 2/4 time with a key signature of one sharp. The first measure (labeled '3') consists of a bass note followed by three eighth-note rests. The second measure (labeled '6') consists of a bass note followed by three eighth-note rests. The third measure (labeled '3') consists of a bass note followed by three eighth-note rests. The fourth measure (labeled '3') consists of a bass note followed by three eighth-note rests. The dynamic marking 'mf' is at the beginning of the first measure, 'p' is at the beginning of the second measure, and 'mf' is at the beginning of the third measure. The measure numbers '3', '6', and '3' are placed above the measures, and the measure number '3' is placed above the fourth measure.

II. Danse du meunier

15 [2] **Moderato assai, molto ritmico e pesante (♩=60)** [3] **Bacchette da legno**

8

ff **mf**

26

appena affr.

Mi muta in Re

32 4 a tempo (pesante)

Bac. ord.

mf ff

p

III. Danse Finale

Poco mosso (♩=132)

poco rit.

4

pp

2

10 1 Allegro ritmico, molto moderato e pesante (♩.=52)
Bac. di legno

—21—

f marcato

15 Bach. ord.

2 Poco più mosso ($\text{♩} = 72$)

20

cresc.

25

7

30 **3** Accelerando, ma non troppo ($\text{♪}=\text{♪}$)
3

4 Giusto (♩=♩) (♩=72)

15

50 5

3

3

61

6

68

Sol muta in La 5

Der wunderbare Mandarin

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

Timpani

Béla Bartók
(1881–1945)

Allegro, $\text{♩.} = 120$

1 **2**

3 poco allargando - - - - - al - - $\text{♩.} = 106$

4 $\text{♩.} = 100$

5 Meno mosso, accelerando - - - - - al - - Tempo I, $\text{♩.} = 112$

6

7

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accel. allarg. al Molto agitato,

 $\text{♩} = 120$ molto
allarg. a tempo,
 $\text{♩} = 60$ [33] $\text{♩} = 132$

poco
allarg. al Agitato (tempo giusto),
 $\text{♩} = 112$

3 4 5 6 7 [35] 8

(4)  poco
allarg. 

1

Maestoso
(subito) allarg. al $\text{♩} = 66$ [36] $\text{♩} = 76-66$

(Fermata
lunga)  Non troppo vivo,
[37] $\text{♩} = 144$

[38]

Meno
mosso,Più
mosso,Meno
mosso,Più
mosso,

Più

mosso,

Tranquillo,

Tranquillo,

Più
tranquillo,

tranquillo,

[39]

 $\text{♩} = 126$ $\text{♩} = 144$ $\text{♩} = 126$ $\text{♩} = 132$ $\text{♩} = 100$

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

Sempre vivace,

[71] $\text{d} = 132-138$

[72] Cor. 1°, 2°

Tb. b.

[73] $\text{b} \cdot$ poco
allarg.

(5) G

a tempo, $\text{d} = 132$

[74]

*)

[74a]

End of the concert version / Ende der Konzertfassung

7

*) The stage version continues at [F]. From this point to the end of [74a] for concert version only.

Die Bühnenfassung wird ab [F] fortgesetzt. Ab hier bis Ende [74a] nur für die Konzertfassung.