

SSO/SP PERCUSSION 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.

Tamburo piccolo

Béla Bartók
(1881–1945)

Allegro, $\bullet = 120$

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2 SNARE DRUM

Tamb. picc.

$\text{♩} = 106$

mf *tr* *tr* *tr* *tr* *tr* *tr*

1

Meno mosso, $\text{♩} = 100$

4 *tr* *tr* *tr* *tr* *tr* *tr* *tr*

f *mf* *f* *mf*

tr *tr* *tr* *tr* *tr* *tr* *tr*

1 1 *f* *mf* *mf* *mf*

accel. — — — —

(accel.) — — — — al — 5 Tempo I, $\text{♩} = 112$

tr *tr* *tr* *tr* *tr* *tr* *tr*

f *cresc.* *ff* *p*

1 9/8

9/8 *ff* 5/8 1 6/8 1 3

Pf.

Energico

6 Timp. Va.

2 4

G. C. 7 Va.

4

C.i., Cl., Fg., Pf. 8 VI. I

4 3 1

9 Ob. 1°, 2°, Tb. b. 10

3 4 5 2 1 2

64 T.-t., VI. I, VI. II 3 1 2 1 1 1 7

65 Ob. 1 1 1 1 7

66 Legni 8

67 Tr. 2^a (do) *SNARE DRUM* *f*

68 *f cresc.*

69 Pi. 6 1 6

70 Ob. 3^o 1 6

*) Sempre vivace,
71 $\text{♩} = 132-138$
(breve) Tbn. 3^o

1 3 *p* *f* *sempre simile* 1

1 3 3 3 1 1 5/4

*) Should a cut be needed in a stage performance, the measures from 71 to 76 (8/8 Sempre vivo) may be omitted.

Falls die Darstellung auf der Bühne eine Kürzung erfordert, kann von 71 auf 76 (8/8 Sempre vivo) gesprungen werden.

The musical score for Tambour Piccolo (Tamb.picc.) consists of ten staves of music. The first staff begins with a treble clef and a 5/4 time signature, followed by a 3/2 time signature. It contains several triplet eighth notes and a measure marked with a box containing the number 72. The second staff continues with similar rhythmic patterns, including triplets and measures marked with a box containing the number 1. The third staff features a 3/2 time signature and a measure marked with a box containing the number 73. The fourth staff includes a 5/4 time signature and a measure marked with a box containing the number 1. The fifth staff is marked with a box containing the number 74 and includes the instruction "poco allarg." followed by a series of dashes and "a tempo, ♩ = 132". The sixth staff is marked with a box containing the number 74a and includes the instruction "f cresc.". The seventh staff begins with a treble clef and a 3/2 time signature, followed by a 2/4 time signature. The eighth staff continues with similar rhythmic patterns. The ninth staff includes a measure marked with a box containing the number 1. The tenth staff ends with a double bar line and the instruction "End of the concert version / Ende der Konzertfassung".

72

1

73

1

74

poco allarg. — — — a tempo, ♩ = 132

74a

f cresc.

1

End of the concert version / Ende der Konzertfassung

*) 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.

Handwritten note: **BASS DRUM** (with a red bracket pointing to measures 74 and 74a)

73

Tbn. 1°

Cor. 1° (fa)

poco allarg.

74 a tempo, $\text{♩} = 132$

ff

74a **)

mf

p

poco cresc.

f

ff

*) E

End of the concert version / Ende der Konzertfassung

*) 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.

* *) The notes written over the line – played with the right hand – should be executed by touching the membrane with the wooden handle of a drum stick.

Bei den mit der rechten Hand gespielten Noten der Oberstimme soll das Fell mit dem Holzschäft eines kleinen Trommelschlägels berührt werden.

Maestoso (subito), $\text{♩} = 76-66$

allarg. al

36 Pi. sosp.

ff

Pi. a 2

CYMBALS

a 2

poco sf > *pp* *poco sf* > *pp*

$\text{♩} = 66$

col legno

f

a 2

poco sf > *p* *poco sf* > *p* *poco sf* > *p*

3

(Fermata lunga)

37 ^{*)} Non troppo vivo, $\text{♩} = 144$
Va., Vc., Cb.

2 1 1 1

38

Timp.

39 $\text{♩} = 126$ $\text{♩} = 144$ $(\text{♩} = 126)$
Fl. 1°

1 5 1 1 1

Più mosso, $\text{♩} = 132$ Tranquillo, $\text{♩} = 100$ Più tranquillo, $\text{♩} = 88$ Più mosso, $\text{♩} = 132$ Meno mosso, $\text{♩} = 126$
Cl. 1° Ob. 1°

1 1 1 1 2

Tranquillo, $\text{♩} = 96$ Cl. 3° (la) Molto tranquillo, $\text{♩} = 84$ Più mosso, $\text{♩} = 132$

1

poco rit. Vivo, $\text{♩} = 92$ lunga Ar. Meno vivo, $\text{♩} = 72$ $\text{♩} =$

41

gliss. 11

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

Più vivo, ♩ = 200

poco rit. — — — — — Meno vivo, ♩ = 144–132

Tamb.picc.

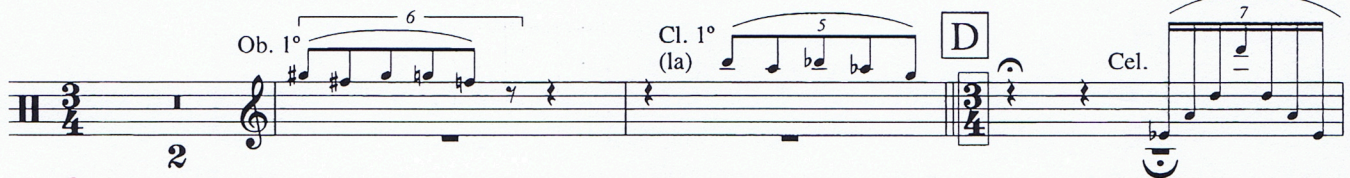
42

Cl. 1°, Cor. 1°, Pf.



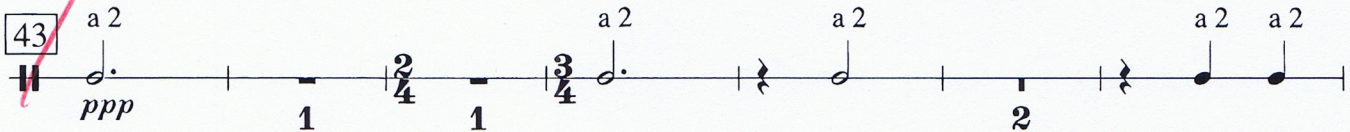
rall. — — — — —

Lento, ♩ = 76



Pi. a 2

ritard. — — — — —



(ritard.) molto

a tempo

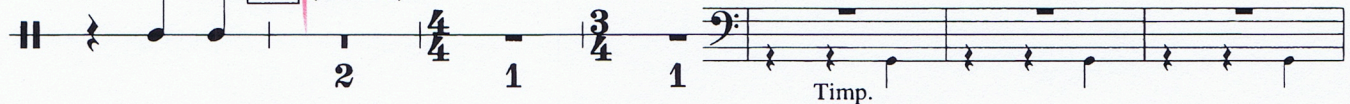
ritard. molto

Più mosso,

a 2 a 2

(♩ = 76)

♩ = 88



rit.

a tempo
(♩ = 88)

rit.

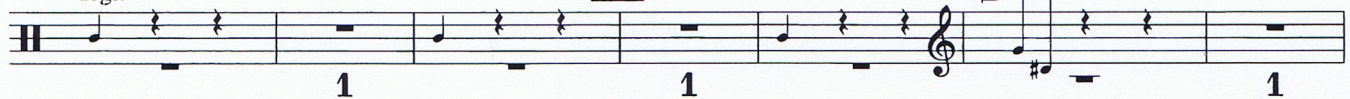
a tempo
(♩ = 88)

rit. molto

a tempo (lento), ♩ = 80

Trgl.

Fl.picc.



ritard. — — — — —

molto

a tempo (più lento),
♩ = 69rit.
molto

a tempo (♩ = 69)

poco accel. al

Più vivo,

rall. — — — — —

molto — — — — —

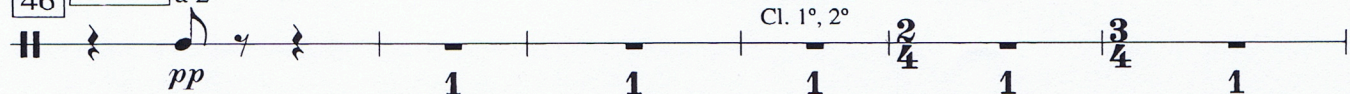
al — — — — —

♩ = 58

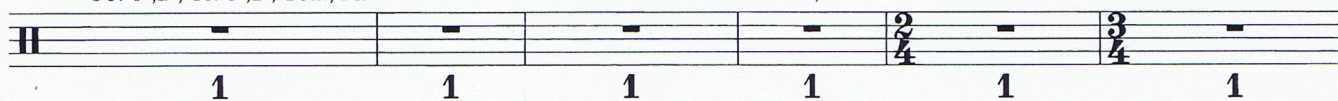
Pi. a 2

♩ = 92

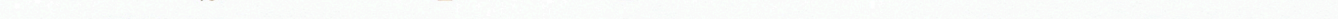
Cl. 1°, 2°



46 a tempo (♩ = 69) poco accel. al Più vivo, rall. molto al ♩ = 58
Ob. 1°, 2°, Tr. 1ª, 2ª, Tbn., Pi. Cl. 1°, 2°



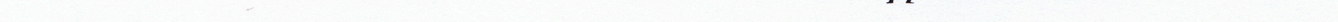
47 a tempo (lento), rit. molto a tempo Più mosso, ♩ = 92 rit. — al — —
Fl., Timp., Archi VI. I



Molto sostenuto, ♩ = 72-76 rall. — — molto al ♩ = 56 poco a poco accel.
TRIANGLE 48 Trgl.



(poco a poco accel.) al ♩ = 84 rall. a tempo (♩ = 84) 49



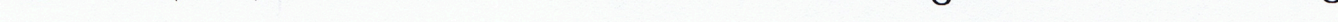
accel. — al — Allegretto, ♩ = 96 50



poco rall. a tempo 51



molto accel. al ♩ = 138 rallent. a tempo (agitato), ♩ = 64



52



♩ = ♩. Tamb. picc. 53

poco allarg.

1

(poco allarg.) — — al — ♩ = 138 a tempo (meno mosso), ♩. = 58

54 Trgl. muta in Xilofono

pp

allarg. — — — a tempo, ♩ = 160

Pi. 55

1 1 1 2 1 1

rallental Adagio, poco a poco accel.
♩ = 60 e sempre più agitatoal Tempo di Valse,
♩ = 200

T.-t. , Cl. 1°, 2°, Ar., Archi 56 57

2 4 2 8 2

sempre più agitato

Tbn., Tb.b. Tr., Timp. Fl. picc.

1 1 1 1 1 3

58 Fl. picc. ♩ = 176 ♩ = 200

poco allarg. — — — Allegro, ♩ = 144

Più allegro (stretto), ♩ = 116
♩ = 104 (più vivo)

59 Tr., Pi. Pi.

2 1 2 2 1

Giocoso Doppio più vivo ($\text{♩} = \text{♩}$)

rit. poco a poco

205 **24**

Triang. **7** **ff** **4** **6**

Tamb. **7** **4** **mf** **6**

(2 Piatti modo ord.)

Piatti **7** **4** **ff vibr.** **6**

G.C. **7** **4** **ff** **6**

Tempo, ma doppio meno vivo e pesante. ($\text{♩} = 52$)

Come prima

> (Bach. da legno)

221 **26**

Triang. **6** **ff**

CASTANETS

Castag. **6** **ff**

Tamb. **6** **ff**

Piatti **6** **ff vibr.** (2 Piatti)

G.C. **6** **f** > (mazza ord.)

226 **27**

Triang. **mf** **ff** **mf** **pochiss. rit.**

Castag. **ff**

Tamb. **ff** **p**

Piatti

G.C. **ff**

231 **tempo** 28 **Sempre pesante ma poco a poco animando sine al**

Triang. *ff*

Castag.

Tamb. *ff*
(1 Piatto colla mazza)

Piatti *ff vibr.* *mf*

G.C. *ff* *mf*

3 3 3 3 3

237

Triang.

(Bacch. da Timp.)

G.C. *mf*

Xil.

29 **Giusto (♩=88)**

241

Triang. *f*

G.C. *f*

Xil. *f marc.*

2 2 2

245

Triang.

G.C.

Xil.

f marc.

XYLOPHONE

248 [30] Poco più mosso che $\text{♩} = \text{♩}$ [31] Più vivo ancora, ma non troppo. ($\text{♩} = 120$)

Triang.

Piatti

G.C.

Tam-Tam

Xil.

255

Triang.

Piatti

G.C.

Tam-Tam

Xil.

ff vibr.

ff vibr.

colla mazza

f

bacch. ord.

ff vibr.

ff *gliss.*

ff *gliss.*

259

32

Triang.

Bacch. de Timp.

G.C.

Tam-Tam

Xil.

ff

gliss

ff vibr.

ff

gliss

ff vibr.

≡

263

Triang.

G.C.

Tam-Tam

Xil.

f

ff

gliss

ff

gliss

ff

7

≡

267

33

Triang.

Piatti

ff

3

3