

## SSO/SP HARP AUDITION 2025

Whether you are auditioning for SSO and/or SP, the audition is the same, as described below. The expected number of harps this year is 2 in SSO and 1 in SP in fall quarter.

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). 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.

The solo piece will be followed by the 4 excerpts in this pdf, which are numbered and marked in red.

Follow all markings regarding harmonics, articulation, etc., and use whatever fingerings you prefer. 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.

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 for, play the usual number of octaves that you practice and play the scales the same way as taught by your private instructor.

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.



Ottorino Respighi  
Ancient Airs and Dances  
Suite No. 1

I. BALLETO detto "Il conte Orlando,,  
*TACET*

II.

GAGLIARDA

VINCENZO GALILEI  
(155..)

ARPA

Allegro marcato

1

8 *ff*

6

7 *ff*

7

12



ARPA

8

1 *pp* *cres.*

*f* *ff* *molto rall.*

9 And.<sup>no</sup> mosso (in 1)

1 2 3 4 5 6 7 8 9 10

*p*

11 12 13 14 15 16 17 18 19 20

10

*pp*



4

IGNOTO  
(Fine del Sec. XVI.<sup>o</sup>)

# III. VILLANELLA

ARPA

13

Andante cantabile

*p dolce* *p* *p arpeggiando dolcemente*

*rit:.....*

*a tempo* *poco rit:.....* *a tempo*

*1* *1*

*rall.* *pp* *dim.* *14* *(L A b)* *rall.* *4* *3*

*p* *rall.* *Poco più mosso* *8*



# Der wunderbare Mandarin

Arpa

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

Béla Bartók  
(1881–1945)

Allegro,  $\text{♩} = 120$  [1] Tbn. 3° [2] Fg. 1°, 2°, Tr., Vl. I  $\text{♩} = 112$  [3] Tamb.gr., Xil.

poco allarg. — — — — — al  $\text{♩} = 106$  [4]  $\text{♩} = 100$  Meno mosso, accel.  $\text{♩} = 100$

Tbn. 3° Ob., Cl., Tr. 1° Tb.b., Org. G. C.

(accel.) al Tempo I,  $\text{♩} = 112$  [5] Cin. Cor. 1° (fa)

[6] Timp. Energico

[7] G. C. Ob. 1°, Fg., Cor. 2°-4° Va.

[8] C.i., Cl., Fg., Pf. Vl. I [9] Ob. 1°, 2°, Tb.b. [10]

allarg. — — — — — al \*) Meno mosso, rit. molto  $\text{♩} = 100$  [A]

Cor. 1°, 2° Tr. 1°

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molto rit. a tempo rall. molto

Ob. 1°

Quasi a tempo (tranquillo),  $\text{♩} = 84$  molto rit. **3** a tempo,  $\text{♩} = 92-96$

1 Tr. 1<sup>a</sup> *p* *sf* *sf*

19

*pp* *sf* *p* *sf* *sf* *sf*

molto ritard. al Lento,  $\text{♩} = 58$  Più mosso,  $\text{♩} = 72-76$  poco a poco accel.

20

2 2 4

**21** Vivace,  $\text{♩} = 132-120$  Sostenuto,  $\text{♩} = 80$

Fl. picc., Fl. 1°, Cl. Tamb. Timp. Cor. 2°, 4° **22** *Pf.*

2 1 4 4 2 1 1

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

Fl., Cl. b., Fg. 1°

2 1 1 1 1 1

poco rit. Più mosso,  $\text{♩} = 116$  Meno mosso,  $\text{♩} = 88$  ritard. molto  $\text{♩} = 60$  a tempo,  $\text{♩} = 104$

**23**

1 1 1 1 1 2



45 a tempo (♩ = 88) rit. molto a tempo (lento), (♩ = 80) ritard. — — — molto — —  
Cel.

a tempo (più lento), (♩ = 69) rit. molto a tempo (♩ = 69) Più vivo, (♩ = 92)  
poco accel. al Cl. 1°, 2°

46 Ob. 1°, 2°, Tr. 1°, 2°, Tbn.

rall. molto al (♩ = 58) a tempo (lento), (♩ = 80) rit. molto a tempo Più mosso, (♩ = 92)  
VI. I.

47 Ob. 1°

rit. — al — Molto sostenuto, rall. — — molto — al — (♩ = 56)  
(♩ = 72-76)

48

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

49 simile



accel. — — al — — Allegretto,  $\text{♩} = 96$

*f* *mf* *p* *pp* *ppp*

50

poco rall. — — — a tempo

51

molto accel. al  $\text{♩} = 138$  rallent. — — —

a tempo (agitato),  $\text{♩} = 64$

52

\*) If execution is too difficult the chord in parenthesis could be played instead.

Falls die Ausführung zu schwierig ist, kann der in Klammern notierte Akkord gespielt werden.