

SSO/SP VIOLIN AUDITION 2025

Whether you are auditioning for SSO and/or SP, the audition is the same, as described below. The expected number of violins this year is 30-32 in SSO and ca. 20 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 excerpts in this pdf. Everyone should prepare excerpts 1-3, which are marked in red. Excerpt 4, marked in blue, is optional, but required for anyone wishing to be considered for a principal position in SP or SSO.

Follow all markings regarding mute, articulation, etc., and use whichever fingerings you prefer. In all divisi passages or bracketed staves, play the top part. 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 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 3 octaves for violin.

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

SIMONE MOLINARO
(1599)

I.

BALLETTO detto "Il conte Orlando,,

VIOLINO 1^o

Allegretto moderato

p leggero

mp cres. *f*

p *cres.* *f*

ff

rall. *pp*

p

cres. *f sf*

Solo-Violine 1

Pulcinella
Ballet

Pergolesi - Stravinsky
Edited by Albert Spalding
(revised 1965)

Allegro moderato *Ouverture*

f

pp

f

mf

p cresc.

mf

p

sub. meno f e leggero

p

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61

Ancora poco meno

62

Solo Violine 1

6 2 Fl. 1 tr.

63

64

2 65 1

66

p *mf*

3 67 5 1

Allegro assai

68

ff

69

1

f

70

sempre sim. *menof*

pizz. 1 1

sf *non arpeg.*

71

arco *ff*

non arpeg.

72

sub. menof menof!...

cresc. *f*

Solo Violine 1

Handwritten musical score for Solo Violine 1, measures 73 to 80. The score is written on ten staves in G major (one sharp) and 2/4 time. Measure numbers 73, 74, 75, 76, 77, 78, 79, and 80 are boxed. Performance markings include *sf*, *pizz.*, *arco*, *meno f*, *non arpeg.*, *sub. meno f!*, *cres*, *do*, *ff*, *sff*, and *sub. meno f*. Fingerings (1, 2, 6) and a red bracket are also present.

Der wunderbare Mandarin

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

Béla Bartók
(1881–1945)

Allegro, $\text{♩} = 120$

VI. II 1 Tbn. 3°

10 6

ff

2 3 4

(sempre simile)

5 6 7

$\text{♩} = 112$

8 9 10

3

f

poco allargando

sempre simile

sf *sf* *sf* *sf*

(poco allarg.) al $\text{♩} = 106$

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a tempo (♩ = 76) ritard. molto **3** Più mosso, ♩ = 88

44 Ob. 1° tutti con sord. *pp*

rit. _ _ a tempo (♩ = 88) rit. _ _ a tempo (♩ = 88)

45 *espr.* *pp* *p*

rit. molto

a tempo (lento), ♩ = 80

ritard. _ _ _

div. senza sord. *mf espr.* senza sord. *mf espr.*

a tempo (più lento), ♩ = 69

rit. molto a tempo (♩ = 69)

poco accel.

46 *cresc.* *f* *mf* sul II *mf* sul II

(poco accel.) — — — Più vivo, ♩ = 92 rall. molto — — — al — — — ♩ = 58

(sul II)

45

f *p* *dim.* *pp*

(sul II)

0 0 4

f *p* *dim.* *pp*

a tempo (lento), ♩ = 80

rit. molto — — — a tempo

47 unis. con sord.

pp *pp* *p*

Più mosso, ♩ = 92

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

f subito *mf* *cresc.*

48

(rall. molto) — — — ♩ = 56

poco a poco accel. — — —

f *pp*

48

(poco a poco accel.) ♩ = 84

rall. a tempo (♩ = 84)

49

1 1

Allegro, $\text{♩} = 144$

59 *ff*

Più allegro (stretto), $\text{♩} = 104$ $\text{♩} = 116$ (più vivo)

60 *f* *div.* *f*

accel. — — — — — al — — $\text{♩} = 132$

61

Sempre vivace ($\text{♩} = 132$)

62 Va., Vc. 63

Fg. 1° 2°

2