

## SSO/SP CELLO AUDITION 2025

Whether you are auditioning for SSO and/or SP, and/or SNE, the audition is the same, as described below. The expected numbers of cellos this year are 12 in SSO and 6 in SP.

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 any divisi passages, 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 cello.

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](mailto: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.

Solo-Cello

Pulcinella  
Ballet

Pergolesi-Stravinsky  
Edited by Albert Spalding  
(revised 1965)

①

Ouverture

Allegro moderato

1

2

3

4

5

6

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## Solo Cello

**Serenata**

1 Larghetto

2 12

5

2

4

3

pizz.

p

1

5 pizz.  
sempre sf

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arc

Ottorino Respighi  
Ancient Airs and Dances  
Suite No. 1

**SIMONE MOLINARO**  
(1598)

I.

BALLETTO detto "Il conte Orlando,"

VIOLONCELLO

Allegretto moderato

PIZZ.

ARCO

PIZZ.

1

2

rall.

## VIOLONCELLO

*rall.* ..... *Poco meno* ..... *rall.*

**(2)** **SENZA SORDINA**  
**1. SOLO**  
*p* *espress.*  
**DIVISE**  
**I. Tempo**  
**SEMPRE LA SORDINA**  
**PIZZ.**  
*p*

*rit.* .....

**VIA LA SORDINA**

**16**

*a tempo*  
**SEMPRE PIZZ.**  
*pp* *p*

*mf* *f* *dim..*

*rall.* ..... *più lento* ..... *molto rit.*

**ARCO**  
*p* *mf* *pp* *ppp*

**METTERE SORDINA**

## Der wunderbare Mandarin

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

Violoncello

Béla Bartók  
(1881–1945)

 $\text{♩.} = 112$ Allegro,  $\text{♩.} = 120$ 

VI. II

1 Tbn. 3<sup>o</sup>

2 VI. I

10      13      8      1

Cor. 1<sup>o</sup> (fa)      4      4      4

*f* poco allargando      *sempre simile*

*sf* (poco allarg.)      *sf*      *sf*      *sf*      *sf*      *sf*

*al*      *al*      *al*      *al*      *al*      *al*

$\text{♩.} = 106$

4 Meno mosso,  $\text{♩.} = 100$

5 Tempo I,  $\text{♩.} = 112$

accel.      al      sub. *p cresc.*

*ff*      *ff*      *ff*      *ff*

gliss.      pizz.      *sf* > *f* <

*ff*      *ff*      *ff*      *ff*

arco      *p cresc.*      *f*

1      *f*      7      7      7      7      7      dim.

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Vc.

3

6

Energico

div.

7

cresc.

cresc.

f

unis.

(sempre f)

8

9

sempre f

2

Allegretto,  $\text{♩} = 96$       50 Cl. 1° 2°      poco rall. a tempo      51 Vi. I

2      1      3      4      2      1      3      1      2

accel. al  $\text{♩} = 138$       rall.      a tempo (agitato),  $\text{♩.} = 64$        $\text{♩.} = \text{♩.}$        $\text{♩.} = \text{♩.}$

1      1      3      8      5      8      3      4      3      8

52      Tr. 1<sup>a</sup> 2<sup>a</sup>      53      Ob. 1°

1      9      8      6      8      1      9      4      1      9      8

arco      pizz.       $mf$        $f$        $ff$        $f, esp.$        $sf$       arco      port.       $sf$

poco allarg.      al  $\text{♩} = 138$  a tempo (meno mosso),  $\text{♩.} = 58$

$sf$        $sf$        $sf$       54      pizz.       $mf$

allarg.      arco       $0$       a tempo,  $\text{♩} = 160$

$f$        $mf$        $3$

55      rallent.

$f$       1      2

(4) Adagio,  $\text{♩} = 60$       poco a poco accel. e sempre più agitato       $p$        $p$       cresc.      56

Tempo di Valse,  $\text{♩} = 200$ 

**56**

*f*

sempre più agitato

**57**

*sempre f*

**58**

*p cresc.*

**58**

$\text{♩} = 176$

$\text{♩} = 200$

*f*

poco allarg.

*cresc.*

*ff*

**59**

Allegro,  $\text{♩} = 144$

*ff*

**60**

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

$\text{♩} = 104$  (stretto)

**60**

$\text{2} \quad \text{1} \quad \text{1} \quad \text{2} \quad \text{1} \quad \text{2} \quad \text{1} \quad \text{3}$

accel.

**61**

*Tr. 1<sup>a</sup> (do)*