

2020-21 Ensemble Audition Excerpts

Percussion

Please submit an audition video that totals no that 5 minutes of music. Choose any combination of excerpts listed (depending on you access to various instruments), in order to meet the time requirements.

Timpani:

Mozart, W.A.: *Symphony No. 39, K. 543*
Beginning – Allegro

Beethoven, Ludwig van: *Symphony No. 9, Op. 125*
Mvt. I – mm. 513 to End

Snare Drum:

Prokofiev, Sergei: *Lieutenant Kijé Suite*
[1] to [2]
[13] to End

Schumann, Robert: *Symphony No. 3, Op. 97, Toccata*
2 before mm. 145 to 200

Prokofiev, Sergei: *Peter and the Wolf*
[49] to [51]

Xylophone:

Copland, Aaron: *Appalachian Spring*
5 after [48] to 4 after [49]

Gershwin, George: *Overture to Porgy and Bess*
Beginning to 5 after [2]

Glockenspiel:

Dukas, Paul: *The Sorcerer's Apprentice*
4 after [17] to 4 after [19]
[22] to [24]

Stravinsky, Igor: *Petrushka (1911)*
1 before [15] to [17]

Cymbals:

Tchaikovsky, Pyotr: *Symphony No. 4, Op. 36*
Mvt. IV – mm. 272 to End

Rachmaninoff, Sergei: *Piano Concerto No. 2*
[32] to 12 before [33]

Tambourine:

Stravinsky, Igor: *Petrushka (1947)*
3 after [201] – 1 after [206]

Dvorak, Antonin: *Carnival Overture*
Beginning to [C] – (no repeat)
[T] to End

Triangle:

Liszt, Franz: *Piano Concerto*
22 after [E] to 6 after [H]

All excerpts are attached below.

Wolfgang Amadeus Mozart
Symphony No. 39, K. 543

Pauken in B und es

Adagio

12

20

Allegro 26

Viol. I

A

58

71

B

2

10

93

C

21

Viol. I

D

13

Viol. I

1

137

1

2

12

Viol. I

f

162

2

E

12

F

30

Viol. I

G

215

1

228

H

2

242

1

254

I

16

Viol. I

K

1

282

1

1

L

1

3

298

tr

tr

Dynamics: *f*, *sfz*, *p*, *pp*, *tr*

Articulations: *tr*

Performance markings: 1, 2, 3, 4, 5, 2, 4, 12, 13, 16, 21, 30, 10, 1, 2, 3

Beethoven — Symphony No. 9

Timpani

402 **N** *ff p* *ff p*

410 *ff p* *ff p* *f* *ff* *ff* *sf* *sf*

422 **O** 12 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *p* Fl. I

441 8 *ff* *p* *cresc.* Fl. I

458 1 *cresc.* *f*

467 **Q** 1 2 3 4 5 6 7 *p* *p*

478 *cresc.*

487 1 *f* *ff* *dim.* *pp* *cresc.* **R**

496 *f* *p cresc.* *f* Fag. I *rit.*

507 *a tempo* 1 *rit.* *a tempo* *p* Viol. I

517 *cresc.*

525 *f* *più f*

531 **S** *ff* *sempre ff* *sempre ff* *tr*

540 *sf* *ff* *tr*

Bass Drum
Military Drum
Triangle
Cymbals
Tambourine
Sleigh Bells

LIEUTENANT KIJÉ

Suite Symphonique

1

I

THE BIRTH OF KIJÉ

S. Prokofiev, Op. 60

Andante assai
Gr. a.p.
p

rit.

Doppio movimento
Tamb. mil. Solo
pp

1

2
Tamb. mil.
pp

B.D.
ppp

pp

3

Tamb. mil.

4
Tpt. I
pp *mp* *pp* *p*

5
Poco più animato
4
Tuba
f *ff*

Solo

6
Solo (Colpi di cannone)
ff

7

8
Tamb. mil.
mf *ff*

9

10
Andante
ff *Solo* *rit.*

11
Tamb. mil.

12
Or. I
mf *ff*

13
Allegro, come prima
Tamb. mil.
pp

14
Andante assai
pp *rit.*

55 | William Schumann | Symphony No. 3: Toccata

Snare Drum

TOCCATA Leggiero $\text{♩} = 108 - 112$

S.D. Solo over Bsn. pedal

pp

145

150

155

mp

+ B. Cl. in previous rhythm

160

165

170 + Ob., E.H.

175

+ FL., Cl.

180

185

190

195

p *mp* *p*

tr *mf*

200 8 Timp. 2 210 20

prokofiev *Peter and the wolf*, op. 67
Snare Drum

excerpt 1 *L'istesso tempo* (q = 100)

48 Bass Dr. 8 49 Military Drum ff Solo

50 fp f fp

51 Poco piu mosso 1 7

Please note that all multiple-bar rests in the original have been rewritten as **two bars** of rest in this excerpt.

copland *Appalachian spring*: Suite
Xylophone

excerpt 1 Presto (h = 92)

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It starts with a whole rest followed by a series of chords marked with *ff*. The second staff continues with a series of chords, some with accents (>). The third staff begins with a first fingering (1) and continues with chords and accents, ending with *ff*. The fourth staff features a rapid sixteenth-note pattern with accents, marked with *sf*. The fifth staff shows a sequence of chords with first (1) and second (2) fingerings, and a final chord with a second fingering (2).

Percussion: Xylophone

Gershwin: Porgy and Bess Overture

Allegro con brio

The musical score is written on six staves in treble clef with a key signature of three sharps (F#, C#, G#). The first staff begins with a dynamic marking of *f*. The second staff contains a measure with a 2/4 time signature. The third staff includes a *8va* marking with a dashed line above it. The fourth staff includes a *(8va)* marking with a dashed line above it. The score consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with many notes marked with an accent (>). The piece concludes with a final measure on the sixth staff.

For Audition Purposes Only

EASTERN MUSIC FESTIVAL AUDITION EXCERPT

Glockenspiel

Dukas - Sorcerer's Apprentice

Excerpt 1

4 after [17] to 4 after [19]

17

p détaché

cresc. *f*

18

rin f *rin f* *più f*

19

Excerpt 2

[22] to [24]

22

ff

23

24

Igor Stravinsky
Petrushka Suite

Самранелли.

Картина Первая.

МАСЛЕНИЦА.

Erstes Bild.
Karneval.

Premier Tableau.
Carnaval.

tacet bis

13 *Meno mosso.*
Triangel

Fl. Clar.

14

15 *mf*

16

17 *string.*

18 *Come prima.*
mf

19 20 17 21 8

22 *string.*

23 4

Come prima. 24 25

15 | Tchaikovsky | Symphony No. 4 mvt. 4

Cymbals | *Allegro Con Fuoco*

272 Tri

Becken
G.C.

20

276

21

284

289

Sergei Rachmaninoff Piano Concerto No. 2 in C Minor, Op. 18

Gran Cassa e Piatti.

I. II. tacent.

III.

Allegro scherzando. ($\text{♩} = 116$)

14 Bassi. Gr. Cassa e Piatti. 1

15 16 *f*

21 22 28 29 8 9 10 *ff* Fag. I.

1 7 30 15 8 *Meno mosso.* *rit.* 16 *Moderato.* ($\text{♩} = 72$) *rit.* 31 4

Fag. I. 1 Fag. I. 12 Piano. 13 14

5 6 7 2 3 4 5

rit. 32 *Meno mosso.* ($\text{♩} = 48$) *Piatti soli.* *pp*

15 16

ritard. - - -

Allegro scherzando. (*Moto primo*, $\text{♩} = 116$) *pp* 5 Gr. C. e P. 11 33 **Più mosso.** ($\text{♩} = 120$) *acceler.* 6 2

f

Presto. ($\text{♩} = 126$) 1 2 20 21 22 2 34 42

Timp. Timp.

The musical score is written for the third movement, 'Allegro scherzando'. It features a bass clef and a 2/2 time signature. The score is divided into several systems, each with measure numbers and performance instructions. The first system includes measures 14-16, marked 'Bassi.' and 'Gr. Cassa e Piatti.', with a dynamic of *f*. The second system includes measures 21-29, marked 'Fag. I.', with a dynamic of *ff*. The third system includes measures 1-16, marked 'Meno mosso.' and 'Moderato.', with dynamics of *rit.* and *rit.*. The fourth system includes measures 5-14, marked 'Fag. I.' and 'Piano.', with measure numbers 5, 6, 7, 2, 3, 4, 5, 12, 13, and 14. The fifth system includes measures 15-16, marked 'Piatti soli.', with a dynamic of *pp*. The sixth system includes measures 15-16, marked 'ritard.', with a dynamic of *pp*. The seventh system includes measures 5-11, marked 'Allegro scherzando.', with dynamics of *pp* and *f*. The eighth system includes measures 11-16, marked 'Più mosso.', with dynamics of *f* and *acceler.*. The ninth system includes measures 1-2, marked 'Presto.', with a dynamic of *f*. The tenth system includes measures 1-2, marked 'Presto.', with a dynamic of *f*. The eleventh system includes measures 20-22, marked 'Presto.', with a dynamic of *f*. The twelfth system includes measures 2-42, marked 'Presto.', with a dynamic of *f*.

PEASANT WITH BEAR

188 Poco accelerando Tempo giusto, $\text{♩} = 69$

189 3 190 3 191 3 192 4 193 3 194 3 195 3

GYPSIES AND A RAKE VENDOR

196 Strgs. *ff*

197 198 3 $\text{♩} = d$

199 S.D. $\text{♩} = 188$ *ff*

200 2 201 2 Tamb. *trun trun* thumb 202 1

203 *trun trun* *trun trun* 1 *trun trun* 204 *trun trun* *trun*

sempre sim.

205 Tempo I. $\text{♩} = 69$ (Tempo giusto)

206 *trun trun trun trun trun trun* *trun trun* *trun trun trun*

shake thumb shake thumb.

207 2 208 3 209 S.D. $\text{♩} = d$ *ff*

210 3 211 4 212 2 ritard

DANCE OF THE COACHMEN

213 Allegro moderato, $\text{♩} = 112$ Timp. *p*

214 4 215 6 216 6 217 Trombs. *f*

Cymb. 218 *f* B.D. 219 *f*

2 3 1 5

220 *f* 1 221 1 4 *f* 222 3 1

3 4 4 3 4 4

223 5 224 6 225 4 226 4 227 4

Timp.

Antonin Dvorak
Carnival Overture, Op. 92

Tamburino.

Allegro.

1 2

f *f p*

p *f* *f*

3 B *tr* *ff* *tr* *tr* *tr* 3

C 33 4 Piatti. 2 2 D 16 E 20 *Obor.*

Tremb.

F *pp*

14 G 4 1 2 3 4 5 *pp*

6 7 8 9 10 4 H 4 1 2

3 4 5 6 7 8 7 J 26 16 K 9 *Corao ingl*

1 2 3 4 5 *pp*

6 7 8 9 10 2 L Tempo I. Allegro.

ritard. 10 *pp*

1 1 1

pp

Tamburino.

1 1

1 1 M

13 N 28 O 16 P 21 Tromhout. cresc. **f**

R 1 **f** **p** 3

ff **ff** S 25 T 1

2 3 4 5 6 7

8 5 **ff** U 1 2 3 4

5 6 tr tr tr tr

Poco più mosso.

1 2 3 4 5 **ff** **ff**

ff **sfz.**

Franz Liszt
Piano Concerto No. 1 in Eb Major

Triangel und Becken.

Allegro maestoso. Tempo giusto.

1 5 A 7
Cad. (Tr. Pk.) Cad.

in tempo
4 2 3 1 14
Cad. (Klar. I.)

B 15 9 C 8 6 12
Cad. Cad.

Quasi Adagio. D L'istesso tempo. poco a poco riten. molto
32 17 5 E 17 1 2 3 4
Cad. Klar. I.

Allegretto vivace. Triangel.
pp

2 F 6 1 2 3 4
p

5 6 7 3 1
p p

2 G 2 2 7 1
ff f pp

2 3 4 5 6 7 8 9 H 2
p

8 string. 15 1 2 3
p

4 5 6 7 8 9 10 5
Cad. Pfte.