UA Percussion Studio Large Ensemble Auditions
Saturday, August 18th, 2018

PERCUSSION and TIMPANI AUDITION REPERTOIRE

XYLOPHONE

1. GERSHWIN – Porgy & Bess – Overture, measures 4 through 18 (like Goldenberg book)
2. KABALEVSKY – Colas Breugnon – Overture, pickups to #36; pickups to #39 to downbeat of #42
3. KODALY – Hary Janos Suite – Mvt VI – beginning to #1; #7 play 8 measures; 1 measure after #10 to end

GLOCKENSPIEL

1. DUKAS – Sorcerers Apprentice – 4 measures after #17 to downbeat 4 measures after #19; #22 to the downbeat of #24; #26 – play 10 bars; 7 measures after #52 to 1 measure before #53
2. TCHAIKOVSKY – Sleeping Beauty Suite – No 5 – “Valse” complete

SNARE DRUM

1. PROKOFIEV – Symphony No. 5 – Mvt II - #37 through count 3, 1 measure before #40
2. BARTOK – Concerto for Orchestra Mvt II “Gioco Delle Coppie” – measure 1 to downbeat of measure 9; measure 254 to end
3. RIMSKY-KORSAKOV – Scheherezade – Mvt III, D to E; Mvt III, 5 measures after F, play 4 measures; Mvt IV, 1 measure before C to D; Mvt IV, 4 measures before N – play to downbeat 19 measures after N; Mvt IV, P to downbeat of R
TAMBOURINE

1. TCHAIKOVSKY – Nutcracker – Trepak – A to B; 6 measures after C to end  
2. BIZET – Carmen – Act 2, no. 11 – “Danse Boheme” – 3 measures before D to 3  
   measures before F

CYMBALS

1. RACHMANINOFF – Piano Concerto #2 - Mvt III, measure #32 to “Allegro  
scherzando”  
2. TCHAIKOVSKY – Symphony # 4 – Mvt IV measure 272 to end

BASS DRUM

1. TCHAIKOVSKY – Romeo & Juliet – Overture – N – O; 16 measures after S – play  
   8 measures

TRIANGLE

1. BRAHMS – Symphony #4 – Allegro giocoso – 9 measures after I to 5 measures  
   before K

TIMPANI

Beethoven – Symphony No. 5 - Movement 3-4 – Letter C to the downbeat 4  
   measures before A

Tchaikovsky – Symphony No. 4 – Movement 1 – Letter T to the downbeat 2  
   measures before V

Hindemith – Symphonic Metamorphosis – “Turandot, Scherzo” – 5 measures after  
   S to letter T; 5 measures after V to 8 measures before X
Suite

I. V. TACET

VI. Entrance of the Emperor and His Court

Alla Marcia \( \frac{4}{3} \) = 128

(trumpets)

(trombones)

(timpani)

(glockenspiel)
Glockenspiel

The Sorcerer's Apprentice
Scherzo

P. Dukas
(1865-1935)

Assez lent

Vif

1er Mouvement

Vif

silence

Vif

(cymbal)

(flutes, piccolo)

p détache

crescendo

f

rinf

rinf

più f'

sempre crescendo

Poco animato

Piú animando

Au Mouvement

ff

fff

23

*) See footnote on page 9.
Toujours plus animé

più f'

ff

Très vif Retenu silence silence silence

Plus retenu A tempo (bassons) (clarinets) (violin I)

En animant un peu Toujours plus animé (bass drum) (cymbal)

A tempo (timpani)

Sans presser

Tacet to the end

*) Play lower octave if high "D" is not available.
CONCERTO for ORCHESTRA

Side drum

I. TACET

Béla Bartók
(1881-1945)

II. GIUOCO DELLE COPPIE

Allegro scherzando \( \frac{i}{4} = 94 \)

* (without snares)

\( \text{dim.} \)

\( \text{p} \)

\( \text{Poch. rit.} \)

\( \text{a tempo} \)

\( \text{poco rall.} \)

\( \text{a tempo} \)

\( \text{Lo stesso tempo} \)

\( \text{1st trumpet} \)

\( \text{trumpets} \)

\( \text{timpani} \)

\( \text{clarinets} \)

*) Entire movement played without snares.

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IV.

Allegro molto

Recit. Lento

Allegro molto e frenetico

(violin solo)

(violin solo)

(triangle) (tambourine)

-67-
II. DANSSES CARACTÉRISTIQUES

A) Tambourine

Tchaikovsky

c) DANSE RUSSE TRÉPAK

Tempo di trepak, molto vivace

\[\text{\(\text{\textcopyright} \text{Tamb.}\)}\]

\[\text{\textcopyright ff mmf}\]

\[\text{\textcopyright ff mmf}\]

\[\text{\textcopyright ff}\]

(B) \[\text{\textcopyright 16}\]

\[\text{\textcopyright 5}\]

(timpani)

\[\text{\textcopyright ff}\]

\[\text{\textcopyright ff}\]

\[\text{\textcopyright ff}\]

\[\text{\textcopyright ff}\]

\[\text{\textcopyright stringendo}\]

\[\text{\textcopyright sempre \textcopyright ffff}\]

\[\text{\textcopyright Prestissimo}\]
IV. TACET