

Note for Non-Percussion Majors:

For your Large Ensemble Audition, please prepare:

- ONE of the following snare excerpts,
- ONE of the following xylophone excerpts,
- and ONE of the following timpani excerpts.

Auditions will be held Saturday, August 24 at the School of Music.

Please contact Dr. Morris Palter, mspalter@arizona.edu, to schedule your audition time.

UA Percussion Studio Large Ensemble Auditions

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 “Giuoco 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

SPOON RIVER—cont.

136 *poco cresc.*

144 *ff*

152 *ff* Stgs., Woodwind, etc.

160

169 *mf* Bells only *mf* Xylophone only *loco* *mf*

Kettle-Dr. *f*

XYLOPHONE

PORGY AND BESS

Overture

By George Gershwin

Allegro con brio

3

L R R L R R L R R L R L R

R L R L R R L R R L R L R L R

R L R L R R L R L R L R R

R L R L R L R L R R L R R L R

PORGY AND BESS—cont.

8va

R *R L R L R L R L*

L *L* *R* *R L*

R *L R R L R L R R L R* *etc...*

69 *Allegro animato (♩ = 120)*
Scene I, Act I

L

120

R R L R R L R R L R L *etc...* *L L R L R L R L*

L L R L R L R L L R L R R L R *L R R L R R L R R*

L R L *etc.*

etc.

R L R L R L R L

etc.

etc.

Presto $\text{♩} = \text{♩}$

35 7 36

mf

35 36

37 7 38 6 39 8va

(snare drum) *f*

(8va) 40

41 *sf*

42 7 43 7 44 2

sff (triangle) (snare drum)

45 7 46 8 47 8

ff (clarinets) (French horns)

I. - V. TACET

VI. Entrance of the Emperor and His Court

Alla Marcia ♩ = 128

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5 4 6 12 4 poco sosten.
(timpani) (French horns)

7 a tempo
ff

poco stringendo 3 3 8 Poco meno, Maestoso 4

Tempo I, ma più mosso $\text{♩} = 138$ 8 8 9 7
(snare drum)

sostenuto 8 9 10 10 a tempo cresc e string.
(trumpets, trombones) *ff*

Glockenspiel



(original version)

The Sorcerer's Apprentice

Scherzo

P. Dukas
(1865-1935)

Assez lent 1 7 Vif 2 1^{er} Mouv.^t 3 3 Vif 4 4

6 3 2 9

5 5 silence 6 Vif 7 27 8 18 9 12 10 12 11 12

30 (cymbal)

12 9 13 9 14 9 15 6 16 12 17 3

(flutes, piccolo) *p détache*

crescendo

18 *f rinf rinf più f*

sempre crescendo

20 Poco animato 21 Più animando 22 Au Mouv.^t

12 9 *ff*

23

*) See footnote on page 9.

tr tr tr

24 14 25 Poco string. A tempo 26 Scherzando
6 24 p

poco crescendo

14 27 15 28 String. A tempo 29 24 30 9
6 (tri.) 12 (timpani) f

2 2 31 8 2
f

2 2 32 15 33 18 34 9 35 12 36 12
(bass drum)

37 24 38 Plus animé 2
(french horns) 12 f

39

5 2 f

40 5

Toujours plus animé

più f

ff

41 6 Très vif Retenu silence 2 silence 2 silence

42 Plus retenu 43 A tempo 44 24 45 24 46 12

(bassons) 24 (clarinets) (violin I)

47 9 En animant un peu 48 6 Toujours plus animé 49 15

(bass drum) 9

A tempo 50 30 51 12 52 Sans presser

(timpani) 12 (cymbal) 6

ff

53 *Tacet to the end*

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

Clochettes



(transposed version)

No. 6, Waltz from the Ballet *The Sleeping Beauty*

P. Tchaikovsky
(1840-1893)

Allegro (Tempo di Valse) 1

16 19 20

2 14 3 3 7 4 8

1. 2. 4 5 22 6 13

(violins) (*f*)

Solo 7

p

8

crescendo

9 *Tacet to the end*

f

SPOON RIVER—cont.

136 *poco cresc.*

144 *ff*

152 *ff* Stgs., Woodwind, etc.

160

169 *mf* Bells only *mf* Xylophone only *loco* *mf*

Kettle-Dr. *f*

XYLOPHONE

PORGY AND BESS

Overture

By George Gershwin

Allegro con brio

3

L R R L R R L R R L R L R R L R

R L R L R R L R R L R R L R R

R L R L R R L R R L R R

R L R L R L R L R R R L R L R R

PORGY AND BESS—cont.

8va

R *RLRLRLRL*

L *L* *R* *RL*

R *LRRLRLRLR* *etc...*

69 *Allegro animato* (♩ = 120) *Scene I, Act I* *etc...*

120 *L*

R RLRLRLRLRL *LLRLRLRL* *etc...*

L LRLRLRLRLRL *LRRLRLRL*

LRL *etc.*

etc. *or* *etc.*

R LRLRLRL

etc.

etc.

Presto $\text{♩} = \text{♩}$

10 35 36

mf

Continuation of eighth-note patterns.

37 38 39

(snare drum) *f* 8va

40

(8va)

41

ff

42 43 44

sff (triangle) (snare drum)

45 46 47

ff (clarinets) (French horns)

I. - V. TACET

VI. Entrance of the Emperor and His Court

Alla Marcia ♩ = 128

The musical score consists of five staves of notation for the Xylophon and three staves for percussion. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It features a triplet of eighth notes followed by a series of eighth and sixteenth notes, with a dynamic marking of *f*. The second staff continues the melodic line. The third staff is marked with a first ending bracket labeled '1' and ends with a first ending bracket labeled '1a'. The fourth staff is a percussion staff for trumpets and trombones, with rests of 4, 12, and 12 measures. The fifth staff is a percussion staff for timpani and glockenspiel, with rests of 8, 3, 8, 4, and 22 measures.

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5 4 6 12 4 poco sosten.
 (timpani) (French horns)

7 a tempo
ff

poco stringendo 3 3 8 Poco meno, Maestoso 4

Tempo I, ma più mosso ♩ = 138 8 8 9 7
 (snare drum)

sostenuto 8 9 10 10 a tempo cresc e string.
 (trumpets, trombones) *ff*

3

Glockenspiel



(original version)

The Sorcerer's Apprentice

Scherzo

P. Dukas
(1865-1935)

Assez lent [1] 7 Vif [2] 1^{er} Mouvt. [3] 3 Vif [4] 4

[5] 5 silence [6] Vif [7] 27 [8] 18 [9] 12 [10] 12 [11] 12

[12] 9 [13] 9 [14] 9 [15] 6 [16] 12 [17] 3

(flutes, piccolo) *p détache*

crescendo

[18] *f rinf* [19] *rinf più f*

sempre crescendo

[20] Poco animato [21] Più animando [22] Au Mouvt. *ff*

[23]

*) See footnote on page 9.

tr *tr* *tr* 24 14 25 Poco string. A tempo 26 Scherzando

14 27 15 28 String. A tempo 29 24 30 9

2 31 2 8 2

2 32 15 33 18 34 9 35 12 36 12

37 24 38 Plus animé 2

39

5 2

40 5

Toujours plus animé

più f 2

ff 2

41 6 Très vif Retenu silence 2 silence 2 silence

42 Plus retenu 43 A tempo 44 24 45 24 46 12

(bassons) 24 (clarinets) (violin I)

47 9 En animant un peu 48 6 Toujours plus animé 49 15

(bass drum) 9

A tempo 50 30 51 12 52 Sans presser

(timpani) 12 (cymbal) 6

ff 53

53 *Tacet to the end*

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

Clochettes



(transposed version)

No. 6, Waltz from the Ballet *The Sleeping Beauty*

P. Tchaikovsky
(1840-1893)

Allegro (Tempo di Valse)

1 19 20

16

2 14 3 7 4 8

1. 2. 4 5 22 6 13

(violins) (*f*)

Solo 7 *p*

8

crescendo

9 *Tacet to the end* *f*

II.

26 Allegro marcato ♩ = 132

27 13 28

9 f

5 29 11

30 (1st oboe)

mp p < f

31 14 32 7

mf (1st violins)

(tambourine)

f ff

33 Pochissimo più animato 34 11

mf (10)

35 9 36 6

Meno mosso

f (ob. & cl.)

37 Più mosso (un poco più animato ch'el tempo I)

pp

38

p

Musical staff with notes and rests, dynamic marking *p*.

39 Musical staff with notes and rests, dynamic marking *mp*.

Musical staff with notes and rests, dynamic marking *mf*, measure 40 with a rest of 8 measures.

41 Musical staff with notes and rests, dynamic marking *mp*, includes markings for 8 measures (1st violins) and 4 measures (1st trumpet), measure 43 with a rest of 4 measures, dynamic marking *f*.

Musical staff with notes and rests, dynamic marking *f*, measure 44 with a rest of 4 measures.

Musical staff with notes and rests, dynamic marking *f*.

2 Musical staff with notes and rests, dynamic marking *p* and *f*, measure 45.

Musical staff with notes and rests, dynamic markings *f*, *dim.*, and *p*, measure 46.

4 Musical staff with notes and rests, dynamic marking *p*, measure 47 with a rest of 7 measures, tempo change *Meno mosso rit.*, measure 48 with a rest of 7 measures, tempo change *a tempo*, measure 49 with a rest of 10 measures, dynamic marking *p*, (trumpets) 8.

CONCERTO for ORCHESTRA

Side drum

Béla Bartók
(1881-1945)

I. TACET

II. GIUOCO DELLE COPPIE

Allegro scherzando $\text{♩} = 94$
*(without snares)

mf

9 7 17 7 (timpani)

dim. *p* *mf*

25 7 33 8 41 4 45 *Poch. rit.*

(clarinets)

a tempo 4 52 8 60 10 70 7 77

(timpani)

Poco rall. *a tempo* 83 7 90 7 97 5 102 7

(trumpets)

109 5 116

(1st trumpet)

123 *Lo stesso tempo*

f *mf* *p* 3 *p*

129 3

*) Entire movement played without snares.

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135 3 141 3

147 6 153 3 pp

159 3 // 165 8

173 6 Poco rit. tornando al 181 Tempo I 189 9 (timpani) mf 8

198 Poch. rit. a tempo 205 7 212 7 (timpani) 5

219 Poco rall. a tempo 225 3 228 7 (trumpets) 3 2

235 6 241 7 248 (1st trumpet)

252 mf dim.

258 p pp

SCHEHERAZADE

Symphonic Suite

Nicolas Rimsky-Korsakov
(1844-1908)

Tamburo piccolo

I. II. - TACET

III.

Andantino quasi Allegretto $\text{♩} = 52$

24 **A** 24 **B** 14 **C** (1st violins)

(vc.) (2nd violins) 1 fz 2 3 fz 4

D Pochissimo più mosso $\text{♩} = 63$

5 6 *p dim.* 1 2 3 *ppp*

4 5 6 7 *pochissimo cresc.*

8 9 **E** 8

F 4

pp

4

4 **G** 1 2 3 4 5

p

6 7 **H** 4

I *Tacet until* (timpani) **P** 8 4

p *f* *p* (violins)

poco rit. *rit. molto* *a tempo, scherz.* ♩ = 63

2 (flute) *pp*

IV.

Allegro molto *Recit. Lento* *Allegro molto e frenetico*

4 G. P. G. P. (violin solo) 18 G. P.

Recit. Lento *Vivo* ♩ = 88 **A** 16 **B** 15 *tr* **C** *tr* *tr* *>*

(violin solo) 24 (triangle) (tambourine) *mf* < < <

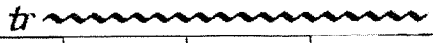
tr *tr* *tr* *>* *tr* *tr* *tr* *>* *tr* *tr* *tr*

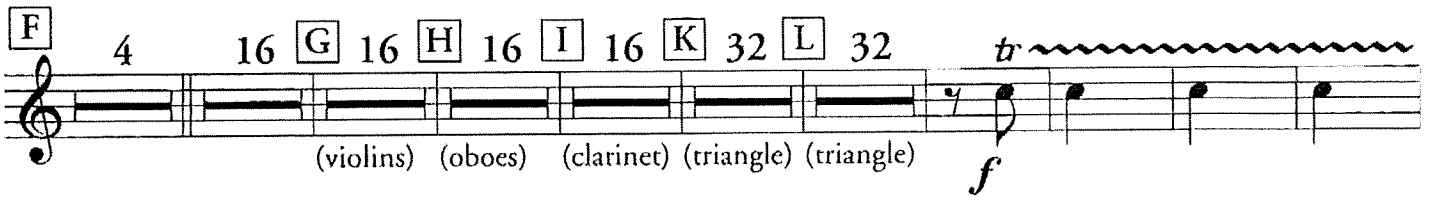
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tr **D** 15 **E** *tr* *f* *>* *p* *f* *tr*

tr *tr* *tr* *tr* *tr* 3

f

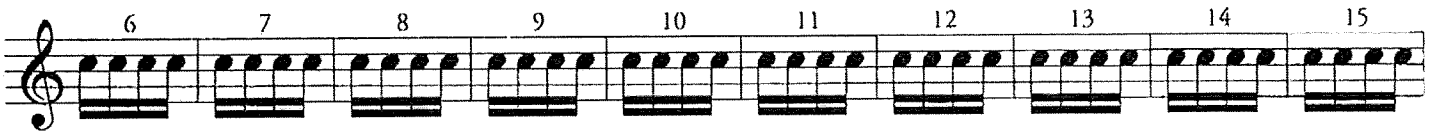
F 4 16 **G** 16 **H** 16 **I** 16 **K** 32 **L** 32 *tr* 
 (violins) (oboes) (clarinet) (triangle) (triangle) *f*



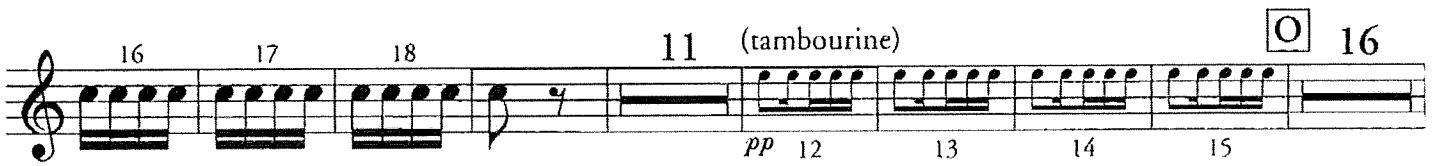
M 21 *tr*  **N** 1 2 3 4 5
mf cresc. *sfpp*



6 7 8 9 10 11 12 13 14 15



16 17 18 11 (tambourine) **O** 16
pp 12 13 14 15

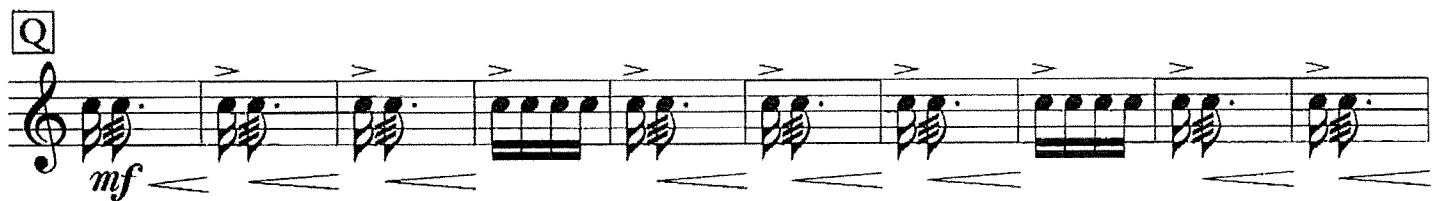


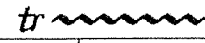
P *f*





Q *mf*



R 15 **S** *tr* 
f > p



II. DANSES CARACTÉRISTIQUES

a) b) - TACET

c) DANSE RUSSE TRÉPAK

Tempo di trepak, molto vivace

The musical score is written in treble clef with a 2/4 time signature. It consists of several staves of music with various dynamic markings and performance instructions.

- Staff 1:** Starts with a 16-measure rest, followed by notes with dynamics *ff*, *ff*, and *mf*. A box labeled 'A' with 'Tamb.' is above the first note.
- Staff 2:** Continues the melody with dynamics *f*, *ff*, *ff*, and *mf*.
- Staff 3:** Features a 16-measure rest (labeled 'B'), a 5-measure rest (labeled 'C' with '(timpani)'), and notes with dynamics *ff* and *ff*.
- Staff 4:** A series of eighth notes with a dynamic marking of *ff*.
- Staff 5:** A series of eighth notes with a dynamic marking of *ff*.
- Staff 6:** Labeled 'stringendo', it features a series of eighth notes with a dynamic marking of 'sempre *fff*'.
- Staff 7:** Labeled 'Prestissimo', it features a series of chords numbered 1 through 7, followed by a final melodic phrase.

Tamb. *tr* *tr* **D** *tr tr tr* *tr tr tr*
pp

E *tr tr tr* *rall.* *a tempo* **F** 1 2 3
pp

4 5 6 7 8 9 10 11

12 13 14 15 **G** 16 17 18 19

Tri. **H** *tr tr*
ppp

tr tr tr **I** *rall.* *a tempo animato* ♩ = 126
Tamb. *mf* 1 2

3 4 5 6 7 8 9

K 10 *cresc.* 12 13 14 15 16

ftr tr tr tr **L**
cresc. 17 19 20

PIANO CONCERTO No. 2

Sergei Rachmaninov
(1873-1943)

Piatti
Gran cassa

I. II. - TACET III.

Allegro scherzando $\text{♩} = 116$

f (vc., cb.) *f* *ff*

(horns) (piano solo)

Moderato $\text{♩} = 72$ *dim e rit.* 31 (basson)

(ob., vla.) (piano solo)

5 6 7 8

(basson)

9 10 11 12

(piano solo)

rit. 32 *pp* *Meno mosso* $\text{♩} = 48$

ritard.

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

pp *f*

5 11 6 2

Presto $\text{♩} = 128$

(timpani) (timpani)

ff *pp*

20 2 34 42

(1st violins)

144 **fff** (violins) (trombones)

Andante $\text{♩} = \text{♩}$
199 *Solo* **fff** *riten.*

Tempo I
223 **fff** (timpani)

253 *sempre fff*

259

267

274

279

284

289

ROMEO AND JULIET

OVERTURE - FANTASY

Peter Tchaikovsky
(1840-1893)

Piatti



Gran cassa

Andante non tanto
quasi Moderato

poco a poco
string. accel.

20 17 A 23 B 17 C 8 4

(strings pizz.) (vc.)

Allegro 6 Molto meno mosso 10

string.

Allegro giusto D

6 10 6 10 13 7

(timpani) (timpani)

(trumpets)

E

f *mf*

2 *f* *ff*

f *ff*

4 F 22

G 21 H 19 I 19 J 30 K 27

(English horn) (harp) (strings)

L 20 M 5 6 7 8 9

(vc., cb.) (4th horn)

10 11 N *ff*

ff

This page of musical notation consists of ten staves of music for a bass instrument. The notation includes various dynamics, articulations, and performance instructions.

- Staff 1:** Starts with a *ff* dynamic. The music features eighth and sixteenth notes.
- Staff 2:** Continues with *ff* dynamics. A circled 'O' is placed above a note.
- Staff 3:** Features a double bar line with a '2' above it, followed by *ff* dynamics.
- Staff 4:** Features a double bar line with a '4' above it.
- Staff 5:** Contains a circled 'P' above the first measure. It includes a double bar line with '21' above it, a circled 'Q' above the next measure, and another double bar line with '18' above it. Below the staff, '(harp)' is written under the '21' and '(timpani)' under the '18'. A final double bar line has '6' above it.
- Staff 6:** Starts with a *mf* dynamic. It features six measures of chords numbered 1 through 6. A circled 'R' is above the seventh measure, followed by a double bar line with '15' above it, and another double bar line with '7' above it. '(timpani)' is written below the staff.
- Staff 7:** Starts with a *f* dynamic, followed by *f* and *ff* dynamics. A circled 'S' is above the third measure, followed by a double bar line with '2' above it.
- Staff 8:** Starts with a *ff* dynamic. A circled 'T' is above the fifth measure, followed by a double bar line with '4' above it.
- Staff 9:** Starts with a *ff* dynamic. The music features eighth notes and chords.
- Staff 10:** Starts with a *ff* dynamic. A circled 'U' is above the twelfth measure, followed by a double bar line with '12' above it. Below the staff, 'Tacet' is written, and the page concludes with 'to the end'.

184 **Tempo I** (oboe) 11 9

212 (violins) 11

232 *tr* **G** 19 (trumpet) *ff*

259 15 (timpani)

282 **H** 26 (violins) *b̄*

316 *b̄* **I** *tr* 2 *tr* 2 *tr* *ff sempre*

327 **K** 4 *tr*

339 *tr* *tr* *tr* 6 (oboe) (timpani) *tr*

353 *tr*

IV. TACET

TIMPANI in C. G.

491 *ff*

Andante con moto. (♩ = 92)

Holz.

25 Viol. I *pp* Holz. *ff* *ff sempre* *sf* *sf*

37 Viol. I *pp* Holz. *ff* *sf* *sf* 26

113 Viol. I *f* 1 1 1 22 Cor.

147 *ff* *dim. -> p* 17 E 8 Holz. *cresc.*

185 *ff* 1 1 1 40 8 Più moto. (♩ = 116) Viol. I

215 *f* Tempo I. Viola *f* 3 1 2

Allegro. poco ritarda tempo poco rit. a tempo poco rit. a tempo

(♩ = 96)

6 1 8 4 32 1 14 Bassi *f*

72 1 2

87 2 A 12 Viol. I *p* *p*

115 8 *p* *cresc.* *f* *ff*

137 12 Viol. II *f* 1 1 1. 2. 20

181 1 2 3 4 5 6 *f*

196 B 39 7 poco rit. a tempo poco rit. a tempo C 66 *pp* Fag. Vel. Viol. I

330 1 2 3 4 5 6 7 8 9 *sempre pp*

TIMPANI in C. G.

345 10 11 12 13 14 15 16 17 18 19 20 21 22 23

359 24 25 26 27 28 29 30 1 2 3 4 5 6 7 8

cresc. - - - *attacca*

Allegro. (♩ = 84)

374 1 *ff*

383 10

391 18 3 A 2 1

407 35 7 2 7

Bassi Tromb.

431 58 6 3 1 1 *ff* *f* *piu f*

453 80 1. 2. 21 C 5 *ff* Viol. II

487 114 3 *f* *piu f*

499 126 1 2 D 1 1 *ff*

512 139 tr tr E *ff sempre*

Tempo I. (♩ = 96)

523 150 38 5 *pp* *cresc.*

Allegro. (♩ = 84)

580 207 *ff*

587 214

595 222 5

TIMPANI.

211 M 13 N 13 O 16 P 1 1 6

ff

264 7 Q 5

ff

281 1

fff

Moderato assai, quasi andante. Ben sostenuto il tempo precedente.

292 3 12 R G

pp

317

poco a poco cresc.

322 S

stringendo poco a poco

327

mf

332 T

crescendo

Allegro con anima.

338

f cresc. *ff*

342

346

350 2

2

TIMPANI.

355 **U** 1 V 16

fff *f* *dim.* *p*

Molto più mosso.

381 12

ff *fff*

394 2

ff *fff*

403 1

fff *ff*

Più mosso. Allegro vivo.

412

ff *fff*

II.

Andantino in modo di Canzona. In F, C, A.

41 A 24

f *dimf*

Più mosso.

74 B 23 C 28 16 D 24

mf *ff*

169 22 3 Tempo I. 105

ff *riten.*

III. SCHERZO. PIZZICATO OSTINATO.

In Des, As.

Allegro.

Meno mosso.

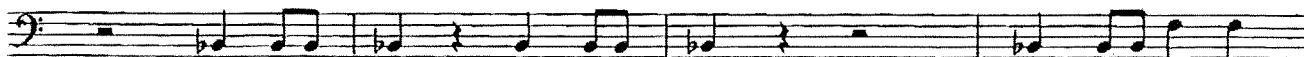
16 A 32 B 28 C 14 D 39 % 3 28 E 9

pp *f*

Tempo I.

170

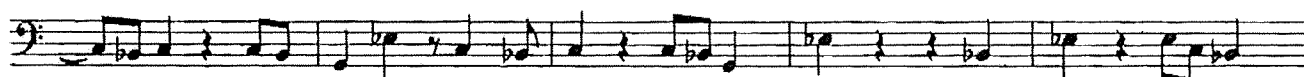
pp *f*



[P] *ff* *tr* *C* F to Eb 8 [Q] G, Bb, C, Eb trb. 13

[R] 15 [S] tuba *f* Soli with trbs., tba.

Solo *ff*



[T] A, C, D, F 14 [U] 13 [V] 3 Chimes *mp*
B. D. Tom-tom

mf *f*

[W] *p*

3 Ab

[X] 3 S.D. 3 Tuba

[Y] *ff*

Ah *ff*