

Please note that for percussionists ONLY the audition recording should be in 3 separate takes, a listed below. Microphones should be placed no more than 6 feet away from any instrument.

Take 1

Snare Drum:

SOLO: Delécluse No. 9 from Douze Etude
PROKOFIEV Lt. Kije Suite, mvt. I: rhl 1-rhl 2
RIMSKY-KORSAKOV Scheherazade mvt. IV: 4 mm before rhl N to rhl O AND rhl P-R
W. SCHUMAN Symphony No. 3, Toccata: mm 143-165
SHOSTAKOVICH Symphony No. 10, mvt. II: rhl 98 - end

Xylophone:

GERSHWIN An American in Paris: rhl 4-7 (condense rests to 8 bars) AND rhl 20-21
MESSIAEN Exotic Birds: rhl 6-7 AND rhl 16 to 5 mm before rhl 18
W. SCHUMAN Symphony No. 3, mvt. IV: mm 230-244
SHOSTAKOVICH Lady Macbeth of Mtsensk: 2 mm before rhl 114 to 5 mm after rhl 127

Bells:

DEBUSSY La Mer, mvt. II: rhl 16-19
DUKAS The Sorcerer's Apprentice: 4 mm after rhl 17 to 4 mm after rhl 19
RESPIGHI Pines of Rome, mvt. I: rhl 7 through end of mvt.

Take 2

Timpani:

BEETHOVEN Symphony No. 9, mvt. I: mm 513 (18 mm before rhl S) to end
BRAHMS Symphony No. 1, mvt. IV: mm 375 to the end
MARTIN Concerto for 7 winds, timpani, percussion, and strings, mvt. III: 6 mm after rhl 18 to 7 mm after rhl 22
W. SCHUMAN New England Triptich, mvt. I: opening mm 1-14
STRAUSS Der Rosenkavalier, Quick Waltz
TCHAIKOVSKY Symphony No. 4, mvt. I: 2 mm before rhl T to 3 mm before rhl U

Take 3

Mallet Solo:

FOUR MALLET: 5-7 minutes of a solo from the contemporary canon. Suitable examples include: Druckman: Reflections on the Nature of Water (choose 2 mvmts); an excerpt from Vinalo: Kahn Variations; Hurel: Loops II; Donatoni: Omar. NOTE: PLEASE PROVIDE A COPY OF MUSIC AT THE AUDITION FOR FACULTY TO RETAIN

TMC Percussion Audition Repertoire

SNARE DRUM

PROKOFIEV - Lt. Kije Suite, 1st part, rhl 1 to rhl 2

The musical score is written for a snare drum in 4/4 time. It begins with the tempo marking *Andante assai* and the dynamic *Gr. a.p.*. The first staff contains a series of eighth notes, followed by a *rit.* (ritardando) marking. A bracket indicates a first ending, leading to a section marked *Lento, ma con moto* and *Tamb. mil. Solo*. This section features a series of eighth notes with a *pp* (pianissimo) dynamic. The second staff continues the eighth-note pattern. The third staff shows a *pp* dynamic and includes a double bar line, followed by a final eighth-note pattern.

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SNARE DRUM

RIMSKY-KORSAKOV *Scheherazade*, mvt. III: rhl D to rhl E; mvt. IV: 4 mm before rhl N to rhl O AND rhl P-R

III.
Andantino quasi Allegretto.

24 A 24 B 14 C Viol. I.

pocchiss. più mosso
(S.D.)
p *dim.*

ppp

N 1 2 3 4 5 6 7

mf cresc. *pp*

8 9 10 11 12 13 14 15

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Tamburino.

16 P

1 1 1 Q

mf

R

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SNARE DRUM

W. SCHUMAN - Symphony No. 3, Toccata: mm 143-165

THIRD SYMPHONY

Snare Drum
Leggiero (♩ = 108-112)

William Schuman

(145)

Snare Drum

pp

3 3 3 3 3 3 3 3

(150)

3 3 3

mp

3 3

(155)

(160)

(165)

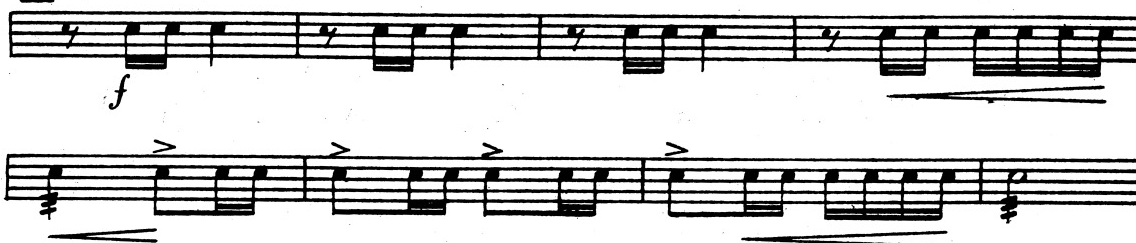
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SNARE DRUM

SHOSTAKOVICH Symphony No. 10, mvt. II: rhl 98 - end

Allegro ♩ = 176

[98] *T. mil. solo*



[99] *Triang.*



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XYLOPHONE

GERSHWIN *An American in Paris*: rhl 4-7 (condense rests to 8 bars); rhl 20-21

Measures 4-8 of the Xylophone part. Measure 4 is marked with a circled 4 and a box labeled 'Xyl.'. The tempo is *mf* *giocoso*. Measures 5 and 6 are marked with circled 5 and 6 respectively. Measure 7 is marked with a circled 7 and the tempo change to *Vivo*. Measure 8 is marked with a circled 8 and the tempo change to *Animando*. The score includes various rhythmic figures, including eighth and sixteenth notes, and rests. A *rit.* marking is present at the end of measure 8.

Measures 18-21 of the Xylophone part. Measure 18 is marked with a circled 18. Measure 19 is marked with a circled 19 and the tempo change to *Molto meno mosso*. Measure 20 is marked with a circled 20 and the tempo change to *Subito animato a tempo*. Measure 21 is marked with a circled 21. The score includes various rhythmic figures, including eighth and sixteenth notes, and rests. A *f* marking is present at the end of measure 21. A box labeled 'Xyl.' is present above measure 18. A *p* marking is present at the start of measure 18. A *f* marking is present at the start of measure 21. A *rit.* marking is present at the end of measure 21. A *Bells* marking is present above measure 20.

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XYLOPHONE

MESSIAEN *Exotic Birds*: rhl 6-7; rhl 16 to 5 mm before rhl 18; rhl 26-28

(Grive de Californie)
Un peu vif

6

f

mf *ff* *mf* *mf* *ff* *mf*

f *f* *ff* *f*

ff *f* *ff* *f* *ff*

f

f

f

ff *p* *ff*

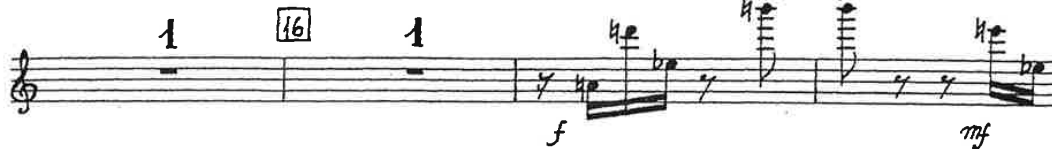
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XYLOPHONE

MESSIAEN *Exotic Birds*: rhl 6-7; rhl 16 to 5 mm before rhl 18; rhl 26-28

(Pinson à couronne blanche)



TMC Percussion Audition Repertoire

XYLOPHONE

W. SCHUMAN Symphony No. 3, mvt. IV: mm 230-244

[→]

230 Xyl. with Picc. (lower octave optional)

mf

[S.D.] with W.W. exposed

mf

→

235

→

240

mf

against Ve.

pp

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XYLOPHONE

SHOSTAKOVICH *Lady Macbeth of Mtsensk*: 2 mm before rhl 114 to 5 mm after rhl 127

X 4. Shostakovich, D. *Lady Macbeth of Mtsensk*: Act I Entr'acte

Please play these three excerpts (after #113, #119 and before #126) in time with the rests as written.

Allegro con brio $\text{♩} = 126$
Fiat

113 114 115 116 117 118 119 120 121 122 123 124 125 126 127

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TMC Percussion Audition Repertoire

BELLS

DEBUSSY - La Mer, mvt II: rhl 16 to rhl 19

Allegro (dans un rythme très souple)

16 Animé
Cor ang.

GLOCK.

17

18

19 Assez animé
12

20
10

The musical score is written for Glockenspiel and Cor Anglais. It includes measures 16, 17, 18, 19, and 20. Measure 16 is marked 'Animé' and 'Cor ang.'. Measure 17 is marked 'GLOCK.'. Measure 18 is marked 'Assez animé'. Measure 19 is marked '12'. Measure 20 is marked '10'. The score includes various musical notations such as notes, rests, and dynamic markings like p, pp, and f.

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BELLS

DUKAS *The Sorcerer's Apprentice*: 4 mm after rhl 17 to 4 mm after rhl 19; rhl 22-24

DUKAS - The Sorcerer's Apprentice

(after a Ballade by Goethe)

GLOCKENSPIEL

16 12 **17** *Altus Soli* *Vif* *GLOCK.* *p détache*

cresc. **18** *rinf.* *rinf. più f.* *sempre cresc.*

19 *Poco animato Più animando* **20** 12 **21** 6

22 *Au Mouvt.* *GLOCK.* *sf*

23

24 *trb* *trb* **25** *Poco string. A tempo* 14 6 20 *trb*

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BELLS

RESPIGHI - Pines of Rome, beginning through 8 mm after rhl 4; rhl 7 through 16 mm after rhl 9

The musical score is written for bells and consists of several staves. The first staff begins with the tempo marking *Più vivo* and a measure number of 6. It includes a *ff* dynamic marking and a large bracketed section containing a measure with a 12. The second staff features a *cresc.* marking. The third staff is marked *Vivace* and *ff*, with measure numbers 1 through 7. The fourth staff includes the instruction *string. sempre* and a *ff* dynamic. The fifth and sixth staves continue the melodic and harmonic development. The seventh staff begins with a measure number of 9 and includes the marking *trm*. The eighth staff continues with *trm* markings and measure numbers 5 through 8. A large bracketed section is placed at the end of the eighth staff.

BEETHOVEN Symphony No. 9, mvt. I: mm 513 (18 mm before rhl S) to end of mvt.

Handwritten musical score for 'L'Alceste' by Gluck, featuring five staves of music. The notation is in bass clef with a key signature of one sharp (F#). The score includes various dynamics and tempo markings:

- Staff 1:** Starts with a measure number '499'. The tempo is marked 'a tempo'. Dynamics include 'p cresc.' and 'f'. There are two 'ritard.' markings. The staff ends with a large black bracket.
- Staff 2:** Starts with a measure number '514'. The tempo is marked 'a tempo'. Dynamics include 'cresc.'.
- Staff 3:** Starts with a measure number '523'. The tempo is marked 'a tempo'. Dynamics include 'f' and 'più f'.
- Staff 4:** Starts with a measure number '530'. The tempo is marked 'a tempo'. Dynamics include 'S', 'ff', and 'sempre ff'.
- Staff 5:** Starts with a measure number '539'. The tempo is marked 'a tempo'. Dynamics include 'sempre ff', 'f', and 'ff'. The staff ends with a large black bracket.

BRAHMS Symphony No. 1, mvt. III ending

[illegible]

TMC Percussion Audition Repertoire

TIMPANI

MARTIN - Concerto for 7 winds, timpani, percussion, and strings, mvt III: 6 mm after rhl 18 to 7 mm after rhl 22

The musical score for Timpani consists of six staves. The first staff begins with a rest followed by a bracketed section labeled 'Solo' and 'mf'. The second staff is marked with a box containing the number 19 and includes dynamics 'mf', 'mp', 'un poco cresc.', and 'f'. The third staff begins with a rest followed by 'mf'. The fourth staff is marked with a box containing the number 21 and includes the dynamic 'cresc.'. The fifth staff ends with 'pp'. The sixth staff concludes with a large closing bracket. The notation includes various rhythmic values and accidentals.

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TIMPANI

W. SCHUMAN *New England Triptich*, mvt. I: opening mm 1-14

(♩. = CIRCA 126-132)

SOLO

5

10

15 5 20 10 30 3

TMC Percussion Audition Repertoire

TIMPANI

STRAUSS *Der Rosenkavalier*, Quick Waltz

1 *tr* *p dim.* *pp* 1 3 1 3 2 *tranquillo* 8

62 *tr* *ppp* *Quick waltz molto con moto* *ff* 1

63 *dim.* *p* *pp* *p* *f* 64

65 *tr* *ff* *f* *mf* 4

66 *tr* *f* *mf* *f* *ff* 4

67 *tr* *f* 2

68 *tr* *ff* *f* *mf* 2

69 *f* 3

70 *f* 3

71 *ff* 6

72 *Silent* *poco allargando* *a tempo* 2 3 4

73 *f*

74 *f* *tr* *ff* 1

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TIMPANI

TCHAIKOVSKY - Symphony No. 4, mvt I: mm 333-352 (2 mm before rhl T to 3 mm before rhl U)

The image displays a musical score for the Timpani part of Tchaikovsky's Symphony No. 4, first movement, measures 333-352. The score is written on five staves. The first staff begins with a large bracket and a 'T' marking, with the word 'crescendo' written below it. The second staff is marked 'Allegro con anima.' and 'f cresc.' below it. The third staff begins with a 'ff' marking. The fourth staff continues the melodic line. The fifth staff concludes with a double bar line and a '2' marking, indicating a second ending or a specific drumming technique. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.