

WESTERN PIEDMONT SYMPHONY

MATTHEW TROY, MUSIC DIRECTOR

Section Percussion Audition Materials

Section Percussion:

- I. Solo Repertoire: One solo piece (approx. 5 minutes) - applicant's choice
- II. Orchestral Excerpts:
 - A. SNARE DRUM
 1. Prokofiev: Lt. Kiji Suite
 2. Rimsky-Korsakov: Scheherazade
 - B. BASS DRUM
 1. Stravinsky: Rite of Spring
 2. Mahler: Symphony No. 3
 - C. XYLOPHONE
 1. Kodály: Háry János Suite
 2. Gershwin: Porgy and Bess
 - D. GLOCKENSPIEL
 1. Respighi: Pines of Rome
 - E. CYMBALS
 1. Mussorgsky: Night on Bald Mountain
 - F. TAMBOURINE
 1. Bizet: Aragonaise, from Carmen Suite No. 1

Audition Info and Procedure:

- You may use instruments provided or your own.
- Set up all music, instruments, mallets/sticks before you begin the audition.
- Musser Concert Marimba provided: 4 $\frac{1}{3}$ Octave (to low A)

Questions: Contact David Allen, Personnel Manager | pm@wpsymphony.org
Western Piedmont Symphony | 243 3rd Ave, NE #1, Hickory, NC 28602

Prokofiev

Lt. Kije

Mvmt. 1 reh. 1 to reh. 2

THE BIRTH OF KIJÉ

S. Prokofiev, Op. 60

Andante assai
Anap.

rit.

1 *Doppio movimento*
Tamb. mil. Solo

pp

Lt. Kije

Mvmt. 1 reh. 13 through 4 mm. after reh. 14

13 *Allegro, come prima*
Tamb. mil.

pp

14 *Andante assai*

pp

rit.

1

Boards Bros.
New York

Printed in U. S. A.

Rimsky-Korakov

7 Auditions Excerpts – Percussion (Snare Drum)

Scheherazade

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

Detailed description: This page contains 16 numbered excerpts of snare drum music from Rimsky-Korakov's Scheherazade. Excerpt F (measures 4-32) includes parts for violins, oboes, clarinet, and triangles, starting with a forte (f) dynamic and a trill. Excerpt M (measures 21-5) features a mezzo-forte (mf) crescendo leading to sforzando piano (sfpp) dynamics. Excerpt N (measures 1-5) continues the sfpp section. Excerpt O (measures 11-16) includes a tambourine part and a piano (pp) dynamic. Excerpt P (measures 16-18) is marked forte (f). Excerpt Q (measures 11-15) is marked mezzo-forte (mf). Excerpt R (measures 15-15) is marked forte (f) and ends with a piano (p) dynamic. Excerpt S (measures 15-15) includes a trill and a dynamic change from forte (f) to piano (p).

| Stravinsky | Rite of Spring

Bass Drum

DANSE DE LA TERRE

Prestissimo

72

Solo

Musical score for measures 72-73. The score is for Bass Drum, with parts for G.C. (Gong Cymbal) and T-t. (Tom-tom). The time signature is 3/4. The G.C. part consists of a series of eighth notes, with measures 72-73 marked as *p* and *molto*. The T-t. part is mostly silent, with a few notes in measure 72 marked as *p* and *molto*. The score includes dynamic markings such as *p*, *molto*, *p sub.*, *sf*, and *p*. There are also trills and accents indicated.

73

Musical score for measures 74-75. The score is for Bass Drum, with parts for G.C. (Gong Cymbal) and T-t. (Tom-tom). The time signature is 3/4. The G.C. part consists of a series of eighth notes, with measures 74-75 marked as *p sub.* and *sf*. The T-t. part is mostly silent, with a few notes in measure 74 marked as *p* and *molto*. The score includes dynamic markings such as *p*, *molto*, *p sub.*, *sf*, and *p*. There are also trills and accents indicated.

Musical score for measures 76-77. The score is for Bass Drum, with parts for G.C. (Gong Cymbal) and T-t. (Tom-tom). The time signature is 3/4. The G.C. part consists of a series of eighth notes, with measures 76-77 marked as *p sub.* and *molto*. The T-t. part is mostly silent, with a few notes in measure 76 marked as *p* and *molto*. The score includes dynamic markings such as *p*, *molto*, *p sub.*, and *molto*. There are also trills and accents indicated.

(74) G.C. *sf p*

Trills 1-6, dynamic *sf p*

(75) G.C. (*p sub.*)

Trills 1-5, dynamic (*p sub.*)

G.C. Trills 6-10

(76) G.C. (Bass)

Trills 1-4, dynamic (Bass)

G.C. Trills 5-9

(77) G.C. (V-ni. I)

Trills 1-5, dynamic (V-ni. I)

G.C. Trills 6-10

(78) G.C. (*mf* *fff*)

Trills 1-4, dynamic *mf* *fff*

mahler Symphony no. 3 in D minor
Bass Drum

First movement
excerpt 1 Kräftig. Entschieden.

The musical score is written in bass clef and consists of two systems. The first system is labeled 'Gr. Tr. Zurückhaltend.' and includes a 'Molto riten.' marking. It features a series of notes with dynamic markings *p* and *pp*. A section of the score is marked 'Tam-tam' and includes a list of numbers 1 through 9, with 'sempre pp' written below. The second system is labeled 'Gr. Tr. Solo' and includes a 'Schwer und dumpf.' marking. It features a series of notes with dynamic markings *pp* and 'sempre pp'. The score includes various performance instructions such as 'Zurückhaltend.', 'Molto riten.', 'Schwer und dumpf.', and 'sempre pp'. It also includes a section for 'Tam-tam' with a list of numbers 1 through 9.

KODÁLY:
HÁRY JÁNOS

Xyl. u. Cat.
f

10 Xyl.
ff

This block contains two staves of musical notation. The first staff, labeled 'Xyl. u. Cat.', shows measures 1 through 9 with a forte (f) dynamic. The second staff, labeled 'Xyl.', shows measure 10 with a fortissimo (ff) dynamic. Both staves are enclosed in large square brackets.

XYLOPHONE
PORGY AND BESS
Overture
By George Gershwin

Allegro con brio 3

This block contains seven staves of musical notation for the xylophone part of the 'Porgy and Bess' Overture. The tempo is marked 'Allegro con brio' and the time signature is 3/4. The notation includes various rhythmic patterns, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The piece concludes with a double bar line and repeat dots at the end of the seventh staff.

PINI DI ROMA

I. I pini di Villa Borghese

CAMPANELLI

Allegretto vivace

6

20

26

36

45

65

73

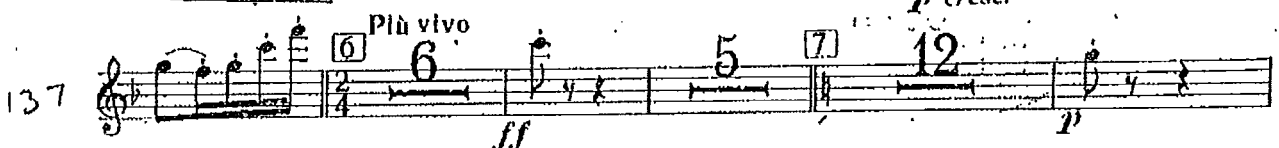
82


88

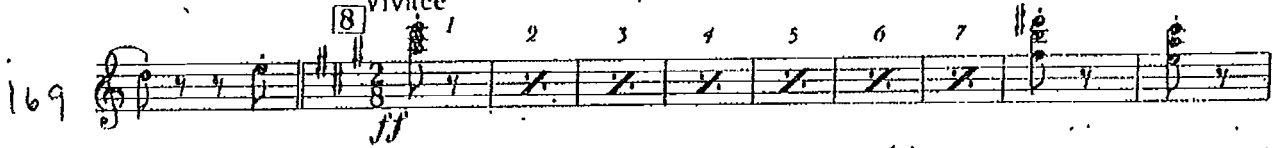
95  Musical staff with notes 6-15, treble clef, key signature of two sharps (F# and C#).

105  Musical staff with notes 16-26, treble clef, key signature of two sharps. *stacc.* above notes 19-26. *cresc.* below notes 21-26.

116  Musical staff with notes 27-36, treble clef, key signature of two sharps. *o tempo* above notes 27-28. *ff* below notes 27-28. *ff* below notes 31-32. *ff* below notes 35-36. *cresc.* below notes 31-36.

137  Musical staff with notes 37-46, treble clef, key signature of two sharps. *Plù vivo* above notes 37-46. *ff* below notes 37-46. *ff* below notes 41-42. *ff* below notes 45-46.

163  Musical staff with notes 47-56, treble clef, key signature of two sharps. *cresc.* below notes 47-56.

169  Musical staff with notes 57-66, treble clef, key signature of two sharps. *Vivace* above notes 57-66. *ff* below notes 57-66.

179  Musical staff with notes 67-76, treble clef, key signature of two sharps. *ff* below notes 67-76. *string. sempre* above notes 67-76.

187  Musical staff with notes 77-86, treble clef, key signature of two sharps.

194  Musical staff with notes 87-96, treble clef, key signature of two sharps.

202  Musical staff with notes 97-106, treble clef, key signature of two sharps.

210  Musical staff with notes 107-116, treble clef, key signature of two sharps. *tr.* above notes 107-116.

218  Musical staff with notes 117-126, treble clef, key signature of two sharps. *tr.* above notes 117-126.

IL RESTO TACE

Mussorgsky | Night on Bald Mountain
Cymbals | Allegro feroce

Piatti 10 **S** *f*

G.C.

f **5** *f* Tam-tam. **1 T** *mf* Cassa. **Piatti.**

TAMBOURINE:

Bizet

Carmen Sulle No. 1

Aragonaise complete

Nº 1^a Aragonaise.

(Prelude to Act IV)

Allegro vivace. (♩ = 80.)

Tamburino.
Triangolo.
Gr. Cassa e Piatti.

Tamburino. 6
dim. molto *p*

pp 6

pp **A**

Tamburino.
Triangolo.

B

Tamburino. 6
poco cresc.

Bizet — Carmen Suite No. 1

2

Tamburino, Triangolo, Gr. Cassa e Piatti.

0
p *cresc.*

12
f *ff*

6
mf *dim.*

Ob. I. Solo dim. *rall. molto*
p 1 2 3 4 5 6

E Tamb.
pp *smorz.* *ppp*
Triang. *pp* *ppp*

Tamb. 1 1 2