

# **AUCKLAND PHILHARMONIA**

## **SECTION PRINCIPAL PERCUSSION AUDITION 2009**

CDs will only be accepted with the following conditions;

- Content to be exactly as per requirements and set list of orchestral excerpts. Please note that failure adhere to the requirements may result in disqualification. Please consult with the Orchestra Manager if you have any concerns.
- Studio quality Recording
- Recording Engineer to confirm in writing that the recording is unedited and referee to affirm that the recording is a true and honest representation of the candidates playing. (a form for this purpose is available from the Orchestra Manager)
- The audition should be recorded as one continuous take.
- Each item on the CD must be formatted as a separate track for easy access. Please record the audition material as marimba solo followed by excerpts in the order of the set list.

### **MARIMBA SOLO**

Each candidate must be prepared to present one movement/piece of a four-mallet solo of the candidate's choice, demonstrating advanced technical and musical expertise.

### **SNARE DRUM**

- |                 |                       |  |
|-----------------|-----------------------|--|
| 1. DELECLUSE    | Douze Etudes          | Etude No.9 (complete)  |
| 2. PROKOFIEV    | Lieutenant Kije Suite | Fig. 1 to Fig. 2   |
| 3. R.-KORSAKOV  | Scheherazade          | Mvt. III: Fig. D to Fig. E                                       |
|                 | Scheherazade          | Mvt. IV: 4 measures before Fig. N to 19 after Fig. N             |
|                 | Scheherazade          | Mvt. IV: Fig. P to Fig. R  |
| 4. R-KORSAKOV   | Capriccio Espagnol    | Mvt. IV (Scene e Canto Gitano) Quasi cadenza Fig. I to 6 after L |
| 5. SHOSTAKOVICH | Symphony No.10        | Mvt. 2: Fig. 98 to fine  |

### **XYLOPHONE**

- |               |                         |  |
|---------------|-------------------------|--|
| 1. GERSHWIN   | Porgy and Bess Overture | Beginning to Fig. B                                  |
| 2. KABALEVSKY | Colas Breugnon Overture | Fig. 9 to Fig. 12                                    |
| 3. COPLAND    | Appalachian Spring      | 5 measures after Fig. 48 to 4 measures after Fig. 49 |
| 4. MESSIAEN   | Oiseaux Exotique        | Fig. 6 to Fig. 7                                     |
|               | Oiseaux Exotique        | Fig. 26 to Fig. 28                                   |

### **GLOCKENSPIEL**

- |             |                       |  |
|-------------|-----------------------|--|
| 1. MOZART   | The Magic Flute       | Act I: No.8 Finale: final 34 measures                |
| 2. DUKAS    | Sorcerer's Apprentice | 4 measures after Fig. 17 to 4 measures after Fig. 19 |
|             | Sorcerer's Apprentice | Fig. 22 to Fig. 24                                   |
| 3. DEBUSSY  | La Mer                | Fig. 16 to Fig. 19                                   |
| 4. RESPIGHI | Pines of Rome         | 13 <sup>th</sup> measure of Fig. 7 to end            |
| 5. WAGNER   | Forest murmurs        | 19 bars before Lebhaft to 1 bar before Lebhaft       |

### **VIBRAPHONE**

- |              |   |                                       |
|--------------|---|---------------------------------------|
| 1. BERNSTEIN | Symphonic Dances from "West Side Story" | Fig. 581 to 2 measures after Fig. 595 |
|              | Symphonic Dances from "West Side Story" | Fig. 620 to Fig. 632                  |

### **TAMBOURINE**

- |               |                     |                                   |
|---------------|---------------------|-----------------------------------|
| 1. BRITTEN    | Four Sea Interludes | Mvt IV – Storm Fig. 10 to Fig. 11 |
| 2. DVORAK     | Carnival Overture   | Beg. to 4 measures before C       |
|               | Carnival Overture   | Fig. T to fine                    |
| 3. STRAVINSKY | Petrouchka (1947)   | Fig. 201 to Fig. 207              |

### **TRIANGLE**

- |           |                     |                                    |
|-----------|---------------------|------------------------------------|
| 1. BRAHMS | Symphony No. 4      | 5 measures before Fig. B to Fig. B |
|           | Symphony No. 4      | 7 after Fig. D to 23 after Fig. D  |
| 2. LISZT  | Piano Concerto No.1 | Mvt. 2: 14 before Fig. F to Fig. F |

### **CASTANETS**

- |               |                     |  |
|---------------|---------------------|--|
| 1. PROKOFIEV  | Piano Concerto No.3 | Mvt. 1: 1 measure before Fig. 13 to Fig. 14                |
| 2. R-KORSAKOV | Capriccio Espagnol  | Mvt. 5: Beginning to 12 before Fig. R                      |
|               | Capriccio Espagnol  | Mvt. 5: Fig. W to 5 after Fig. Y                           |
| 3. WAGNER     | Tannhauser          | Scene I – Bacchanale Fig. 8 to downbeat of 8 before Fig. 9 |

**CYMBALS**

- |                |                     |  |
|----------------|---------------------|--|
| 1. RACHMANINOV | Piano Concerto No.2 | Mvt. 3: Fig. 32 to Allegro Scherzando    |
| 2. TCHAIKOVSKY | Romeo & Juliet      | Fig. E to 12 measures after E            |
| 3. TCHAIKOVSKY | Symphony No. 4      | Mvt. IV: 16 measures after Fig. H to end |

**BASS DRUM**

- |               |                |   |
|---------------|----------------|---|
| 1. MAHLER     | Symphony No.3  | Mvt. I: 5 measures before Fig. 2 to 2 measures after Fig. 2 |
| 2. STRAVINSKY | Rite of Spring | Dance of Le Terre Fig. 72 to 6 after Fig. 78                |

Applicants may request copies of these excerpts by PDF files. Please note your request on the application form when sending.

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# Snare Drum 1

## DELECLUSE Douze Etudes No.9 (complete)

9

♩ = 66. 69.

*p*

*mf* *f* *p sub.*

*f* *p* *f*

*p* *f* *p sub.*

*cresc.* *f*

*p* *f* *p sub.* *f sub.* *p sub.*

*f* *pp*

*ff* *p sub.*

*f* *p sub.* *cresc.*

*ff* *pp* *p*

*cresc.* *poco* *a* *poco* *ff* *p*

# Snare Drum 2

## PROKOFIEV Lieutenant Kije

### THE BIRTH OF KIJÉ

S. Prokofiev, Op. 60

*Andante assai*  
*Gr. a.p.*  
*p*

*Doppio movimento*  
*Tamb. mil. Solo*  
*pp*

1

*rit.*

*pp*

# Snare Drum 3

## RIMSKY-KORSAKOV Scheherazade Excerpt 1

Pochissimo più mosso

6

1 *dim.* 2 3

4 5 6 7

8 9

*p* *ppp* *pochissimo cresc.*

## Excerpt 2

*tr* *mf cresc.* *sfpp*

1 2 3 4 5

6 7 8 9 10 11 12 13 14 15

16 17 18

# Snare Drum 3

## RIMSKY-KORSAKOV Scheherazade Excerpt 3

**P**  
*f*

**Q**  
*mf*

**R**

# Snare Drum 4

## RIMSKY-KORSAKOV Capriccio Espagnol

### IV. Scena e Canto gitano

Allegretto ♩ = 69

Quasi cadenza I

(1st horn)  
con forza

Tamburo Solo  
tr

dimin.

cresc.

tr

Cadenza II  
Violin Solo

8va

L (timpani)

f

ppp sempre ppp

p

a tempo ♩ = 69

pp

2 3 4 5 6

# Snare Drum 5

## SHOSTAKOVICH Symphony No.10

[ 98 ] *T. mil. solo*

*f*

*ff*

[ 99 ] *Triang.*

*f*

*T. mil.*

*fff*

*fff*



# Xylophone 1

## GERSHWIN Porgy and Bess

XYLOPHONE

### PORGY AND BESS

Overture

By George Gershwin

*Allegro con brio*

3

The musical score is written for a single xylophone part. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked "Allegro con brio". The score starts with a 3-measure rest, followed by a series of eighth notes. The music is characterized by a driving, rhythmic pattern. There are several dynamic markings, including "8va" (octave up) and various articulation marks such as accents and slurs. The score concludes with a final cadence.

# Xylophone 2

## KABALEVSKY Colas Breugnon Overture

Allegro ♩ = 126-132 Presto ♩ = ♩

Musical score for Xylophone 2, measures 6-12. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked Allegro (♩ = 126-132) and Presto (♩ = ♩). The score includes percussion notation for snare drum and timpani in measures 6-9, and melodic notation for the xylophone in measures 6-12. The xylophone part begins in measure 6 with a rest, then enters in measure 7 with a series of eighth notes. The dynamic marking *f* is present in measure 7. The score includes a first ending bracket from measure 7 to measure 9, and a second ending bracket from measure 10 to measure 12. The dynamic marking *ff* is present in measure 12. The score also includes a *cresc.* marking in measure 11 and a *ff* marking in measure 11. The score includes a *8va* marking in measure 7 and a *(8va)* marking in measure 10. The score includes a *9* marking in measure 6, a *7* marking in measure 7, an *8* marking in measure 8, and a *9* marking in measure 9. The score includes a *10* marking in measure 10, a *11* marking in measure 11, and a *12* marking in measure 12.

# Xylophone 3

## COPLAND Appalachian Spring

(violins)

3 47 10 48 *f* 1 2 3 4

*secco ff*

*ff*

49 *f*

# Xylophone 4

## MESSIAEN Oiseaux Exotiques Excerpt 1

(Grive de Californie)  
Un peu vif (♩ = 132)

6

*f*

*mf* ————— *ff* ————— *mf*      *mf* ————— *ff* ————— *mf*

*f*      *f*      *ff*      *f*

*ff* ————— *f*      *ff* ————— *f*      *ff* —————

*f*

*f*

*ff* *p* ————— *ff*

7

# Xylophone 4

## MESSIAEN Oiseaux Exotiques Excerpt 2

(Shama des Indes) (♩ = 132)

26

*f*

1

*p* *mf*

27

*mf* *pp* *f*

*f* 3 3

*ff* *gliss.* 8

1

*fff* *gliss.* 8

28

1

# Glockenspiel 1

**MOZART** The Magic Flute

No. 8, Finale  
from Act I of the Opera  
*The Magic Flute*

*W. A. Mozart*  
(1756-1791)

Allegro

28

The musical score is written on eight staves in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro'. The first staff begins with a bracketed measure containing a whole rest, followed by the number '28'. The music is a single melodic line for the Glockenspiel, featuring a mix of eighth and sixteenth notes with some triplet patterns. The piece concludes with a final measure containing a whole note G5 and a fermata, followed by a large closing bracket.

# Glockenspiel 2

## DUKAS Sorcerer's Apprentice Excerpt 1

Vif  $\text{♩} = 126$  17 3

*p détache*

*crescendo*

*f rinf rinf più f*

*sempre crescendo*

## Excerpt 2

22 Au Mouvt

*ff*

23

*tr tr tr*

24

# Glockenspiel 3

## DEBUSSY La Mer

### La Mer

Three Symphonic Essays for Orchestra

C. Debussy

(1862-1918)

No. 1 - De l'aube à midi sur la mer : TACET

No. 2 - Jeux de vagues

Allegro (dans un rythme très souple) ♩ = 116

16 Animé ♩ = 72

17 2

18 3

19 4



# Glockenspiel 4

## RESPIGHI Pines of Rome

6 Più vivo ♩ = 112

6 *ff* 5 7 12 [*p*]

8 Vivace ♩ = 132 *cresc.*

*ff* 1 2 3 4 5 6 7

*string. sempre*

*ff* 3 3 3 3 3

3 3 3 3 3

9 *tr* *tr* *tr* *tr* *tr* *tr* *tr*

# Glockenspiel 5

**WAGNER** Forest Murmurs

## WALDWEBEN

aus R. WAGNER'S: SIEGFRIED.

GLOCKENSPIEL.

Mässig.

12 23 18 16 12

Fag.  $(9=6)$

immer *ppp*

$(9=6)$

*cresc.*

*f*

Lebhaft.

1 17 3 3

*rall.* *p*

# Vibraphone 1

## BERNSTEIN Symphonic Dances from "West Side Story" Excerpt 1

581

Cool Swing

Allegretto ( $\text{♩} = 160$ )

Musical notation for measures 581-584. The staff shows a melodic line starting with a rest, followed by a series of eighth and sixteenth notes. The dynamic is marked *p*. The instruction "Vibr." is written above the staff.

585

Stringendo un poco

Musical notation for measures 585-588. The staff shows a melodic line with a 3/2 time signature. The dynamic is marked *ff*. The instruction "Vibr." is written above the staff.

Musical notation for measures 589-594. The staff shows a melodic line with a 3/2 time signature. The dynamic is marked *ff*. The instruction "Vibr." is written above the staff.

589 ( $\text{♩} = 88$ )

Musical notation for measures 589-594. The staff shows a melodic line with a 3/2 time signature. The dynamic is marked *mf*. The instruction "Vibr." is written above the staff.

595

Musical notation for measures 595-600. The staff shows a melodic line with a 3/2 time signature. The dynamic is marked *mf*. The instruction "Vibr." is written above the staff.

## Excerpt 2

620

Musical notation for measures 620-624. The staff shows a melodic line with a 3/2 time signature. The dynamic is marked *p*. The instruction "(Vibr.)" is written above the staff.

625

Musical notation for measures 625-631. The staff shows a melodic line with a 3/2 time signature. The dynamic is marked *ff*. The instruction "(Vibr.)" is written above the staff.

632

Musical notation for measures 632-637. The staff shows a melodic line with a 3/2 time signature. The dynamic is marked *f*. The instruction "(Vibr.)" is written above the staff.

# Tambourine 1

## BRITTEN Four Sea Interludes

### IV. Storm

9 a tempo largamente a tempo largamente

(snare drum) (snare drum)

10 *ppp* *tr* *tr* *tr* *tr* *tr* *tr*

*p dim.* *ppp* 11

Detailed description: This musical score is for the Tambourine part of the 'IV. Storm' interlude. It consists of three staves. The first staff is for the snare drum, with measures 9 and 10 marked 'a tempo' and measures 10 and 11 marked 'largamente'. The snare drum part features rhythmic patterns of eighth notes and rests, with some measures containing triplets and a quintuplet. The second and third staves are for a melodic instrument, likely a tambourine, with notes marked with trills ('tr') and slurs. The dynamics range from *ppp* (pianissimo) to *p dim.* (piano, decrescendo). The time signature changes from 2/2 to 3/2 and back to 2/2. The piece concludes at measure 11 with a final chord in 3/2 time.

# Tambourine 2

## DVORAK Carnival Overture Excerpt 1

### CARNIVAL • CARNAVAL

(Critical edition)

TAMBURINO

Antonín Dvořák, op. 92  
(1841 – 1904)

**Allegro**

**f** **fz** **f** **ff**

**A** **B** **tr** **tr** **tr**

**1.** **2.** **3.** **3.**

## Excerpt 2

**ff** **ff** **ff**

**U** **W Poco più mosso**

**2** **3** **4** **5** **6** **7** **8** **1** **2** **3** **4** **5** **2** **5**

# Tambourine 3

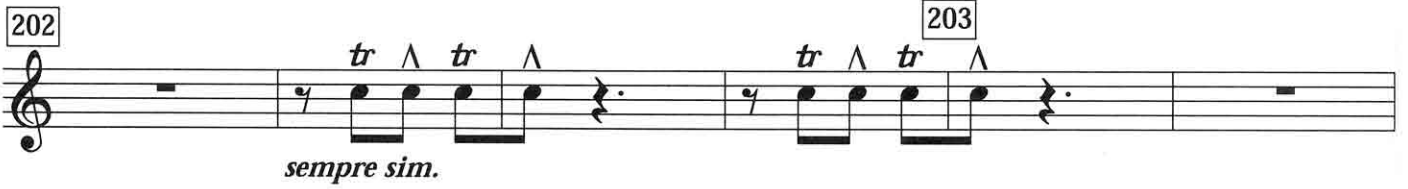
**STRAVINSKY** Petrouchka (1947)

201



thumb

202



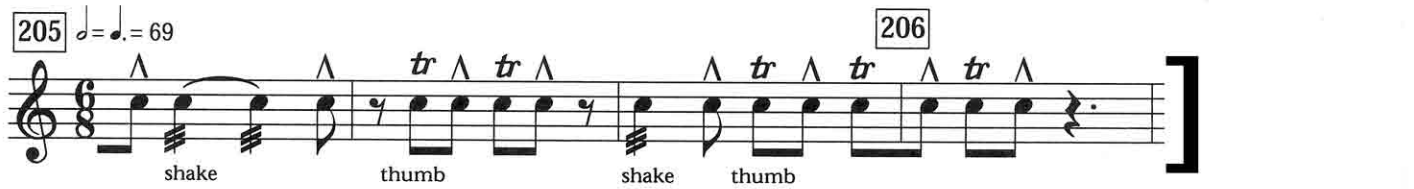
*sempre sim.*

203



204

205  $\text{♩} = \text{♩} = 69$



shake thumb shake thumb

206

# Triangle 1

## **BRAHMS** Symphony No.4 Excerpt 1

I. - II. TACET  
III.

*Allegro giocoso*

39 *f* *tr* [ B ]

## Excerpt 2

[ D ]  
(violins)

91 [ *p* 2 *p* ]  
101 *f sempre*  
111 ]

# Triangle 2

## **LISZT** Piano Concerto No.1

*Allegretto vivace* †) Triangel  
[ *pp* ]  
4 2 [ F ]

†) The triangle is here not to be beaten clumsily, but in a delicately rhythmical manner with resonant precision.

# Castanets 1

## PROKOFIEV Piano Concerto No.3

Andante

13

*pp*

14

*pp* *p* *cresc.* *mp*

# Castanets 2

## RIMSKY-KORSAKOV Capriccio Espagnol Excerpt 1

### V. Fandango asturiano.

Castagnetti.

12

*f* *p*

R

## Excerpt 2

W

*ff*

Y



# Castanets 3

## WAGNER Tannhauser

Sur le théâtre.

Cast.

*p*  
*cresc. poco a poco*

Tri.  
Cast.  
*f*  
*f*

*cresc.*  
*tr* *tr* *tr* *tr* *tr* *tr* *tr*  
*sempre cresc.*

9 **Energico**

Tri. *fff* *tr* 1 *tr* 2 *tr* 3  
Tamb. *fff* *tr* *tr* *tr sempre ff*  
*tr* *tr* *tr* *tr* 1 *tr* 2 *tr* 3  
*fff* *sempre ff*

# Cymbals 1

## RACHMANINOV Piano Concerto No.2

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

*ritard.*

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

# Cymbals 2

## TCHAIKOVSKY Romeo & Juliet

(trumpets) **E**  
*f* *mf*

*f* *ff*

*f* *ff*

# Cymbals 3

## TCHAIKOVSKY Symphony No.4

**E**

*sempre fff*

# Bass Drum 1

## MAHLER Symphony No.3

Molto riten.

1 *tr* 1 2 3 4 5 6 7 8 9

*pp* with 2 sponge-headed mallets *sempre pp*

Nicht schleppen 3 *tr*

2 Schwer und dumpf 1 2

*Solo* *sempre pp*

# Bass Drum 2

## STRAVINSKY Rite of Spring

DANSE DE LA TERRE  
Lento 3

72

Préttissimo  
G.C. 3 3 3 3 *trm*

*p* *molto*

*p sub. sfP* *molto* *trm*

73 *trm* 1 2 3  
*P subito sfP* *molto P subito sfP*

4 5 6 *trm*  
*P subito*

74 *trm* 1 2  
*P subito sfP*

3 4 5 6 75 1 2  
*P subito*

3 4 5 6 7 8 9

10 11 76 1 2 3 4 5

6 7 8 9 77 1 2 3  
*cresc. poco a poco*

4 5 6 7 8

9 10 78 *ff*