

## **FMSO Percussion Candidates:**

Following is the Fargo Moorhead Symphony percussion audition repertoire. Aside from the attached material, you will be expected to demonstrate sight reading abilities on both mallets (two mallet xylophone) and snare drum.

Not all of the excerpts required can be reproduced here, since they are not public domain. Please research your excerpt books or consult the works cited below, to find these selections. They are marked •• .

For any further questions, please contact the Personnel Manager, Joan Covington, library@fmsymphony.org.

*You are welcome to bring and use your own aux percussion items (triangle, crash cymbals, and tambourine), but you will audition using the FMSO snare drum (a Cleveland 6.5x14 wood shell), xylophone (a Ludwig rosewood M50), and a Fall Creek glockenspiel in order to facilitate a quick, smooth, and equal audition process. Auxiliary items (an Alan Abel 6" Symphonic triangle with single clip and beater, 18" Sabian crash cymbals, and a Black Swamp beryllium copper jingle tambourine) will also be available for candidates' use.*

The audition will include the following **(plus sight reading)**:

### **Snare drum:**

- Prokofiev, Lieutenant Kije, mvt 1  
(Source: "Orchestra Repertoire for the Snare Drum," by Raynor Carroll, Batterie Music)
- Rimsky-Korsakov, Scheherazade, movements 3 and 4

### **Xylophone:**

- Shostakovich, "Polka" from *The Golden Age*
- Gershwin, Overture to Porgy & Bess, beginning through the downbeat of measure 18  
(Source: "Modern School for Xylophone, Marimba, and Vibraphone," by Morris Goldenberg, Warner Brothers Publications)

### **Orchestra bells:**

Dukas, *The Sorcerer's Apprentice*, [17] - [24]

### **Tambourine:**

Dvorak, *Carnival Overture*

### **Triangle:**

Brahms, *Symphony No. 4*, movement 3

### **Cymbals:**

Tchaikovsky, *Symphony No. 4*, [G] to end  
Tchaikovsky, *Romeo and Juliet Fantasy Overture*

# 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

Pochissimo più mosso  $\text{♩} = 63$

**D** 1 2 3

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

4 5 6 7

4 5 6 7 *pochissimo cresc.*

8 9 **E** 8

8 9 **E** 8

**F** 4 *pp* *er*

**F** 4 *pp* *er*

4

4

4 **G** 1 2 3 4 5

4 **G** 1 2 3 4 5 *p*

6 7 **H** 4

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

(violin solo) **A** 16 **B** 15 *tr* **C** *tr* *tr*


24 (triangle) (tambourine) *mf*

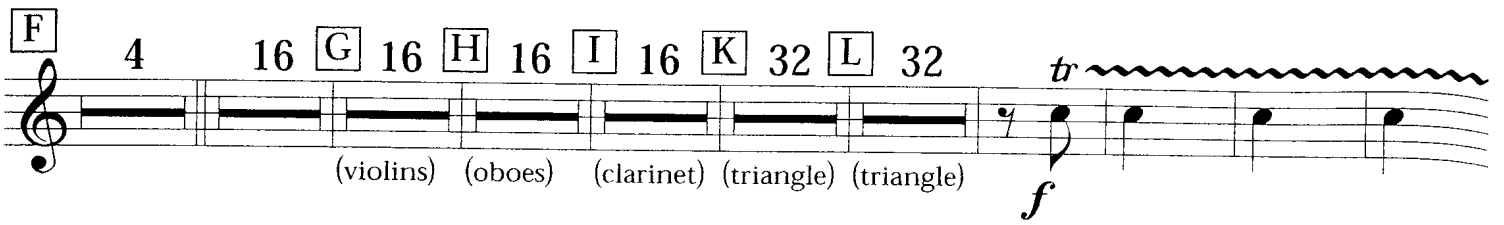
*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*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*



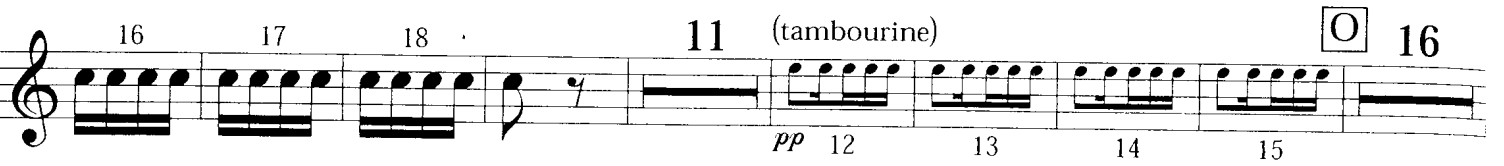
**M** 21 *tr*  **N** 1 2 3 4 5  
*mf cresc.* *sf pp*



6 7 8 9 10 11 12 13 14 15



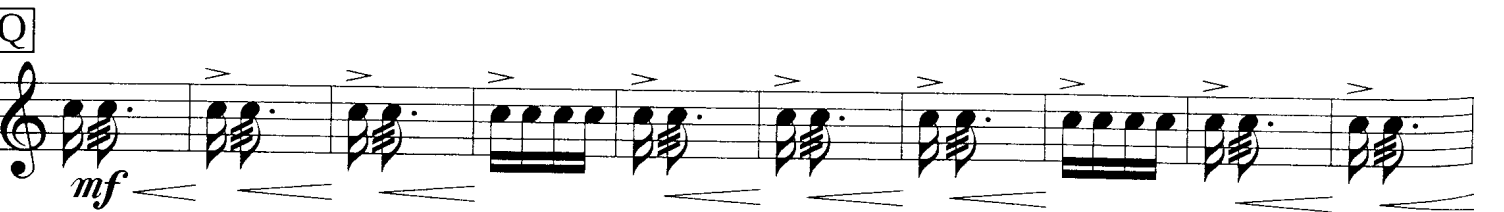
16 17 18 11 (tambourine) **O** 16  
*pp* 12 13 14 15




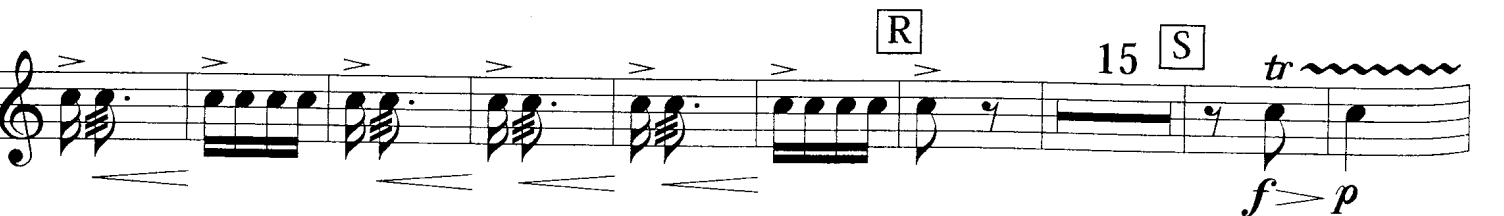
**P** *f*



**Q** *mf*



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



tr tr tr  
f f

tr tr tr 3 T 1 2 3 4 1 2  
mf dim. pp

3 4 5 6 7 8 9 10 11 12 13

14 15 U 16 V 28 Più stretto 7 tr 7 tr 3 tr~  
fz fz

2 tr 3 tr~ 2 tr  
fz fz fz fz

W Spiritoso ♩ = 96  
tr fz tr fz 14 mf

3 tr ~~~~~  
mf cresc.

tr tr tr tr tr tr tr  
f

tr tr tr tr Allegro non troppo e maestoso X Tacet 11 to the end

# THE SORCERER'S APPRENTICE

GLOCKENSPIEL

Scherzo

by Paul Dukas

17 *Vif* 3

*p detache*

*cresc.*

18

*f*

19

22

*ff*

23

*tr tr tr*

24

# CARNIVAL OVERTURE

Antonín Dvorá  
(1841-1904)

Triangle  
Tambourine - FMSO

Allegro  $\text{♩} = 132$

*f* *f* 1. 9 2. *f* *p* *f* *p* **A** 17 **B** *ff* *tr* 27 *tr* *tr* *tr* *tr* *tr* 35 *tr* *tr* *tr* **C** 3 43 87 **D** 16 **E** *Poco tranquillo*  $\text{♩} = 126$  15 10 (strings) (woodwinds) 133 *pp* 2 3 4 5 6 14 **F** 154 *pp* 1 2 3 4 5 6 **G** 164 7 8 9 10 **H** 4 4 (timpani)

177 *f* *tr*<sup>1</sup> *tr*<sup>2</sup> *tr*<sup>3</sup> *tr*<sup>4</sup> *tr*<sup>5</sup> *tr*<sup>6</sup> *tr*<sup>7</sup> *tr*<sup>8</sup> | 7 I 25 *ritard.*

219 16 K 12 (English horn) | 1 2 3

254 4 5 6 7 8 9 10 | 2 L 10

273 | Tamb. *pp*

282 | Tri. *pp tr* *tr* *tr* *tr* M

291 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

300 *tr* *tr* *tr* *tr* *f* | 13 N 28 O 16 P 21

383 4 Q *f* *f*

394

402 *p* *p* *tr* *tr* R *f tr* *f*



410 *p* *p* *tr* *tr* *fftr* *ff*

420 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

428 *tr* *tr* *S* *T* *tr* *ff*

459 *tr* 2 *tr* 3 *tr* 4 *tr* 5 *tr* 6 *tr* 7 *tr* 8

467 *ff* 5 *ff* 1 2 3 4 5 6 7

479 8 *U* 2 3 4 5 6

487 *f* *tr* *tr* *tr* *tr* *tr*

495 *W* Poco più mosso 3 3 3 3 *ff* *ff*

504 *ff* 5 *ff* *ff*

516 *secco* *secco*

\*) *secco* = dry, short.

# SYMPHONY No. 4

Triangolo

Johannes Brahms  
(1833-1897)

## I. - II. TACET III.

Allegro giocoso

(violins) 12 **A** (oboe)

23 **8** *tr* (timpani) (violins)

39 *f* *tr* **B** 10 (violins)

57 **C** *p*

66 *p* 7 *pp* 11 **D** (violins)

91 *p* 2 *p*

101 *f sempre*

111 **E** 5 26 (strings) 15

163 (vc., cb.) **F** 12 *pp* (horn) **Poco meno presto**

184 **Tempo I** (oboe)

212 (violins)

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

259 15 (timpani)

282 **H** 26 (violins)

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

327 **K** 4 *tr*

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

353 *tr*

IV. TACET

# SYMPHONY No. 4

Peter Tchaikovsky  
(1840-1893)

Piatti - FMSC  
Gran cassa



I. II. III. - TACET  
IV. - FINALE

Allegro con fuoco



16 **A** 4 2 3 *ff*

39 3

48

55 2 24 **B** *ff* (trombones) *ff*

86 24 **C**

113 6 2 3 **D** *ff* *ff*

128 3

137

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

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

Tempo I  
223 (timpani) **fff**

253 *sempre fff*

259

267

274

279

284

289

# ROMEO AND JULIET

## OVERTURE - FANTASY

Peter Tchaikovsky  
(1840-1893)

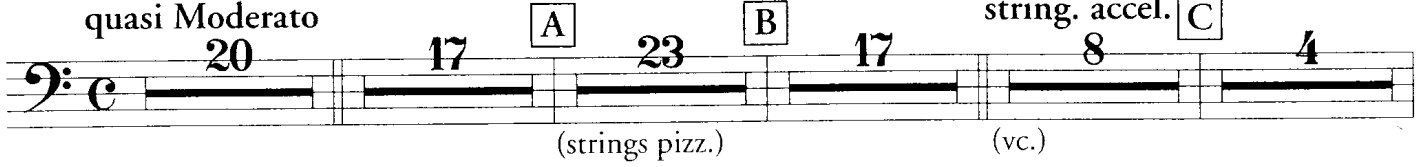
Piatti - F 450



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

Molto meno  
mosso

string.

Allegro giusto



6 10 6 C 10 13 7

(timpani) (timpani)

(trumpets)



E

*f* *mf*

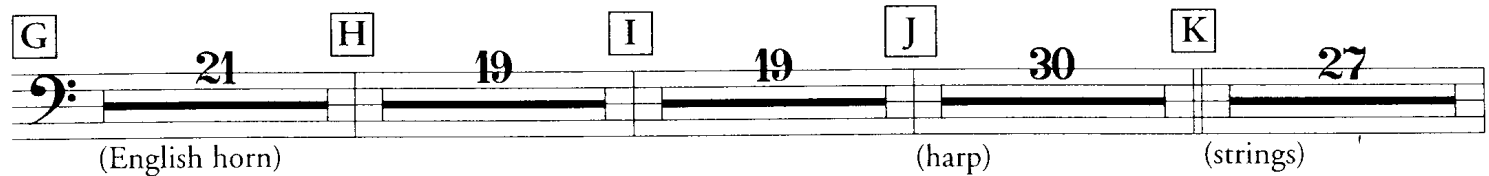


2 *f* *ff*

*f* *ff*




4 F 22



G H I J K

21 19 19 30 27

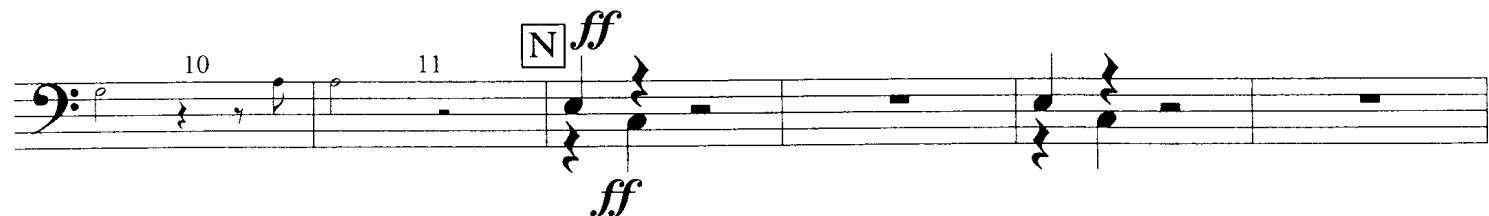
(English horn) (harp) (strings)



L M

20 5 6 7 8 9

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



10 11 N *ff*

*ff*

Bass clef staff with *ff* dynamic marking.

Bass clef staff with *ff* dynamic marking and a circled 'O' above the staff.

Bass clef staff with *ff* dynamic marking and a circled '2' above the staff.

Bass clef staff with a circled '4' above the staff.

Bass clef staff with circled letters 'P', 'Q', and 'R' above the staff. Rehearsal marks 21, 18, and 6 are present. Labels '(harp)' and '(timpani)' are below the staff.

Bass clef staff with circled letter 'R' above the staff. Rehearsal marks 15 and 7 are present. Label '(timpani)' is below the staff.

Bass clef staff with circled letter 'S' above the staff. Rehearsal mark 2 is present. Dynamics *f* and *ff* are shown.

Bass clef staff with circled letter 'T' above the staff. Rehearsal marks 5 and 4 are present.

Bass clef staff with *ff* dynamic marking.

Bass clef staff with circled letter 'U' above the staff. Rehearsal mark 12 is present. Text 'Tacet' and 'to the end' are shown.