

TMF Orchestral Institute Audition 2022

Percussion

Please note: All selections must be recorded (video) in the order listed below, in one complete and unedited take.

Timpani

1. Hindemith: *Symphonic Metamorphosis*
II. *Turandot, Scherzo*: 5 measures after Reh. S — Reh. T

2. Bartók: *Concerto for Orchestra*
V. *Finale*: Measures 5 – 59

Snare Drum

3. Rimsky-Korsakov: *Scheherazade*
 - a. Mvt. III (Reh D – Reh E)
 - b. Mvt. IV (Reh P – Reh R)

Marimba

4. Bach: *Lute Suite in E Minor: Allemande*
Beginning to Double Bar with no repeat

Xylophone

5. Kodály, *Hary Janos Suite*
Mvt. VI: Beginning – Rehearsal 1

Glockenspiel

6. Dukas: *The Sorcerer's Apprentice*
4 after Reh 7 – downbeat of 3 before Reh 20

Cymbals

7. Tchaikovsky: *Romeo and Juliet Fantasy Overture*
2 measures before Letter O – 8 measures before P

TMF # 1

Pauken Sinfonische Metamorphosen

II.

Turandot, Scherzo

Paul Hindemith

Lebhaft (♩ = 96)

S to T

1. Pos. 2. Pos.

mf ————— f

f

f

TMF #2

CONCERTO FOR ORCHESTRA

Béla Bartók

mm. 5-59

V. FINALE

Pesante 3

lung

Accel... al Presto

TIMP

f *pp*

8

16

21

poco a poco cresc.

28

36

44

52

59

mf *f*

8

68

5

74

1st Vln

TMF # 3a

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35
Tambur piccolo.

I. II. tacet.

III.

Andantino quasi Allegretto.

24 A 24 B 14 C Viol. I.

pocchiss. più mosso
p dim.

ppp

pocchiss. cresc.

pp

p

p

Lento. Recit. Tempo L.
ob.

pocch. rit. a tempo, scherz. pp

allarg. assai a tempo

Come prima

K 6 3 8 9 M 2 5 N 7

Viol. Solo. Lad.

1 2 3 4 5 6 7 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

Rimsky-Korsakov — Scheherazade, Op. 35

Tambur piccolo.

IV.

Allegro molto. *G.P.* 4 1 *G.P.* *Viol. Solo.* *Recit. Lento.* *Allegro molto e frenetico.* 18 *G.P.*

Lento. Recit. Vivo. 24 *Triang.* 2 2 7 *BFl.*

Viol. Solo. 11 *C* *mf* *f* 15 *E* *f* *p*

f 1 3 *F* 4 16

G 16 *H* 16 *I* 16 *K* 32 *L* 32 *M* 21

mf cresc. *f pp* *N* 1 2 3 4 5 6 7

8 10 11 12 13 14 15

16 17 18 11 *Tamburico.* 12 13 14

15 16 **[P]**

1

Marimba

Lute Suite in E Minor

TMF #4
Bach

Allemande.

The first system of the Allemande consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth and sixteenth notes. The bass staff starts with a bass clef and a common time signature, providing a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece with two staves. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.

The third system continues the piece with two staves. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment. A large bracket on the right side of the system indicates the end of a section.

The fourth system continues the piece with two staves. It begins with a repeat sign (two dots) and a first ending bracket. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment.

The fifth system continues the piece with two staves. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment.

The sixth system continues the piece with two staves. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment.

The seventh system continues the piece with two staves. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment.

TMF #5

Háry János Suite

Xylophon

Zoltán Kodály
(1882-1967)

I. - V. TACET

VI. Entrance of the Emperor and His Court

Alla Marcia ♩ = 128

1

15

f

1a

4 12 12

(trumpets) (trombones)

2

8 3 8 4 22

(timpani) (glockenspiel)

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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 (cymbal)

(flutes, piccolo) *p détache*

crescendo

[18] *f rinf* [19] *rinf più f*

sempre crescendo 2

[20] Poco animato [21] Più animato [22] Au Mouvt

12 9 *ff*

[23]

*) See footnote on page 9

TMF # 7

Peter Ilyich Tchaikovsky
Romeo and Juliet, Fantasy Overture

Piatti e Gran Cassa.

2 bef O to 8 bef P

Allegro giusto.

The image shows a musical score for the Piatti e Gran Cassa section of the Romeo and Juliet Fantasy Overture by Peter Ilyich Tchaikovsky. The score is written in bass clef with a common time signature (C). It consists of three staves. The first staff begins with a *ff* dynamic marking and contains a melodic line with eighth and sixteenth notes. The second staff starts with a *ff* dynamic, followed by a *2* (second ending) bracket, and then another *ff* dynamic. The third staff begins with a *ff* dynamic. The notation includes various rhythmic values and rests, typical of the piece's energetic character.