NIU LARGE ENSEMBLE AUDITIONS
Fall Even Numbered Years

REPERTOIRE FOR PERCUSSION AND TIMPANI

The following list provides detailed information about the required excerpts that must be prepared by all percussion majors for large ensemble auditions at the beginning of every even numbered year. Everything must be prepared, as excerpts will be requested at random during the audition.

Please note that graduate students and upperclassmen that have satisfied all their competency requirements may elect to be considered for the timpani chair in the Philharmonic. The audition for timpani will have a different focus than the regular percussion audition, containing a more rigorous set of requirements for the timpani (see below). If students choose to audition for the timpani chair, they nevertheless must prepare all of the regular audition requirements, as these will also be requested at random.

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>WORK (and instrument)</th>
<th>EXCERPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nicolai Rimsky-Korsakov</td>
<td>Sheherezade, mvt. 4</td>
<td>P to R</td>
</tr>
<tr>
<td></td>
<td></td>
<td>S to U</td>
</tr>
<tr>
<td>Sergei Prokofiev</td>
<td>Lieutenant Kije Suite, “Birth of Kije”</td>
<td>1 to 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>13 to end</td>
</tr>
<tr>
<td>Olivier Messiaen</td>
<td>Oiseaux Exotiques</td>
<td>6 to 7</td>
</tr>
<tr>
<td>Paul Dukas</td>
<td>The Sorcerer’s Apprentice</td>
<td>17 to 20</td>
</tr>
<tr>
<td>Peter Tchaikovsky</td>
<td>Romeo and Juliet Overture</td>
<td>E to 6 before F</td>
</tr>
<tr>
<td></td>
<td></td>
<td>T to 12 before U</td>
</tr>
<tr>
<td>Georges Bizet</td>
<td>Carmen Suite, no. 1a. “Aragonaise”</td>
<td>Top to 8 before A</td>
</tr>
<tr>
<td></td>
<td>“ no. 11 “Danse Boheme”</td>
<td>3 before D to 3 after E</td>
</tr>
<tr>
<td>Ludwig van Beethoven</td>
<td>Symphony no. 1, mvt. 3</td>
<td>1 before A to 79</td>
</tr>
</tbody>
</table>

**Extra Timpani Excerpts for Principal Timpani Chairs**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Excerpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Strauss</td>
<td>Burleske for Piano and Orchestra</td>
<td>Top to letter A</td>
</tr>
<tr>
<td>Bela Bartok</td>
<td>Concerto for Orchestra, mvt. 4</td>
<td>1 before 43 to 51</td>
</tr>
</tbody>
</table>
LIEUTENANT KIJÉ
Symphonic Suite

I.
THE BIRTH OF KIJÉ

Andante assai = 60

P (cornet)

Solo

Doppio movimento = 120

rit.

pp

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-35-
II. - IV.
Tacet

V.
THE BURIAL OF KIJÉ

Andante assai 53  Allegro moderato 54  Solo

Meno mosso 57  Poco meno mosso 59

Ancora un poco più lento 60

P (1st violins)
The Sorcerer's Apprentice
Scherzo
P. Dukas
(1865-1935)

Assez lent 1 7  Vif 2 1st Mouv: 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 [p détache

(cymbal)

(flutes, piccolo)

crescendo

f rinf 18 rinf piú f

sempre crescendo

20 Poco animato 21 Piú animando 22 Au Mouv:

12 9 ff

*) See footnote on page 9.
Beethoven, Symph. no. 1

Pauken in C u. G

Menuetto
Allegro molto e vivace \( \frac{d=108}{2} \)

Trio \( \frac{d=68}{2} \)
Adagio \( \frac{d=68}{2} \) Allegro molto e vivace \( \frac{d=88}{2} \)
BARTOK - CONCERTO
IV. INTERMEZZO INTERROTTÒ

Tempo I
Calmo
Poch. allarg.

F - C - E -
Allegretto

Ist Hn.
Ist Fl.
Ist Obo.
Ist Cl.

Tam-Tam
Siu Cymb.
Triangle

etc.