

Colorado State University
Percussion Studio

Large Ensemble Auditions for Percussion
(Orchestra, Symphonic Band, Wind Symphony)

Spring 2025, Monday, Jan. 20, 10 am – 2 pm Boomer A

All students who are interested in playing percussion in any of the above ensembles must perform an audition. The audition is only for one semester.

Students must perform all of the listed excerpts, etudes, scales and sightreading. Please listen to a recording of each of the ensemble excerpts to gain insight into the performance that may not be evident in the written part.

The auditions will be held behind a screen to ensure an objective evaluation of each performer. There is to be no talking during the audition. You may whisper quietly to a monitor who will be with you during the audition. All of the instruments required will be available in the audition room except for a tambourine, in which you should use your own. You may use your instruments if you wish. No mallets or sticks will be provided.

If you have any questions concerning the pieces listed below, please write me an email or call and I would be happy to meet with you.

Dr. Eric Hollenbeck, DM
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Snare Drum

30'' Roll – play a multiple bounce roll from your softest - to loudest- back to softest in 30 seconds
Etude #1 – Advanced Etudes for Snare Drum – Mitchell Peters
Peter and the Wolf – Sergei Prokofiev (1891-1952)

Xylophone

Polka from The Golden Age, Ballet Suite - Dimitri Shostakovich (1906-1975)

Glockenspiel

Final from Act. I of the Opera “The Magic Flute” – W. A. Mozart (1756-1791)

Castanets

Piano Concerto No. 3 – Sergei Prokofiev (1891-1953)

Marimba

All Major and Harmonic Minor scales - ascending and descending (straight eighth notes, no breaks)– 3 octaves – quarter = 120 or faster, Sight Reading

Tambourine

Etude No. II from Complementary Percussion – Keith Aleo

Timpani

Symphony No. 7 – L. van Beethoven (1770-1827)

Cymbals

Piano Concerto No. 2 – Sergei Rachmaninov (1873-1943)

1

♩ = 126 Allegro



mp



f

p



f pp



mf



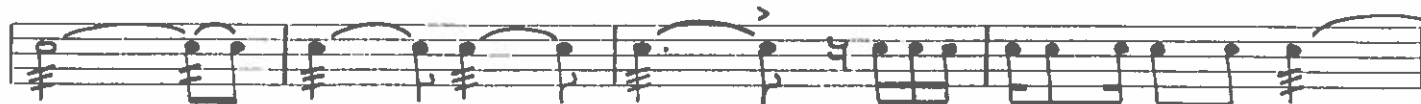
f

p

f

p

f



sfz

mp



p

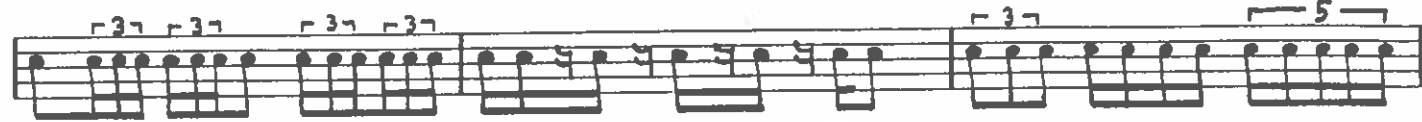


mp

mf



ff



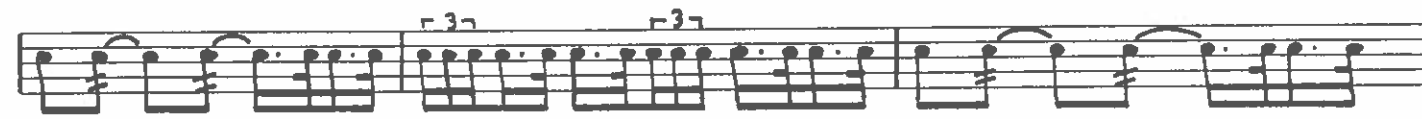
p



ff



f



p



ff



p ∇ ff

Peter and the Wolf - Prokofiev

49 Solo

Musical staff 1: Treble clef, starting with *ff* and triplets. Includes dynamic markings *ff* and *mp*.

Musical staff 2: Treble clef, featuring triplets and dynamic markings *mp*, *fp*, and *f*.

Musical staff 3: Treble clef, starting with *f* and ending with *ff*. Includes a measure number box containing '50'.

Musical staff 4: Treble clef, featuring triplets and dynamic markings *f* and *mp*.

Musical staff 5: Treble clef, featuring dynamic markings *fp* and *f*. Ends with a large bracket symbol.

51 Poco più mosso ♩ = 112 5 52

Musical staff 6: Treble clef, featuring a whole note with a fermata, marked '8 (basson)', and a half note marked 'p'.

Musical staff 7: Treble clef, featuring a whole note with a fermata, marked '5', and a section marked '53 Andante ♩ = 76' and '54 accel.' with a 12/8 time signature.

Musical staff 8: Treble clef, starting with *p cresc.* and ending with *ff*.

22 23 Più mosso $\text{♩} = 92$

f (strings) *f*

rit.

24 $\text{♩} = 168$ 25 26 27

Shostakovich

No. 2. TACET

No. 3 Polka

45 Allegretto $\text{♩} = 84$

Solo *f*

46

47 *p*

48

4

f

49

7

50

7

51

8

52

8

(1st violins)

f

53

9

54

8

55

Solo

f

(flute)

56

4

Presto $\text{♩} = 208$

2

ff

No. 4 Dance

57 Allegro $\text{♩} = 144$

12

58

7

59

9

60

8

61

8

(tutti)

(triangle)

Glockenspiel



(transposed version)

No. 8, Finale

from Act I of the Opera

The Magic Flute

W. A. Mozart

(1756-1791)

Allegro

28

Piano Concerto No. 3

Castagnetti

Sergei Prokofiev
(1891-1953)

I.

Andante

Allegro

6 1 4 2 3 6 4 5 4

(clarinet) (1st violins) (timpani) (piano)

6 7 7 8 5 9 4 10 6 11 5

(fl., cl.) (strings) (timpani)

12 13

(timpani) *pp*

pp *p* *cresc.* *mp* 14 7 15 *pp*

16

3 *pp* 3 *pp*

17 18 Più mosso 19

pp *pp* 7 4 5

20 21 22 23 24 25

(timpani) (cymbal) (trombone)

26 Andante 27 28 29 30 31

4 4 6 5 4 5

(1st violins) (clarinet) (piano) (French horns)

II

(for Will)

Allegro vivace ♩ = 144-156

Keith Aleo

f

7 *p* *f*

12 *p* *f*

17 *ff* *pp* (*pp*)

22 3

27 *mp* *p* 3

32 *mf* *mp* *pp* *f*

38 *ff*

Siebente Symphonie

Timpani

in A E

L. van Beethoven, Op. 92

Poco sostenuto $\text{♩} = 69$

The score consists of 292 measures, divided into systems of 18, 38, 63, 93, 103, 132, 155, 171, 204, 254, 263, 281, and 292 measures. The music is written in bass clef with a 6/8 time signature. Dynamics include *f*, *ff*, *p*, *dim.*, *ppresc.*, and *piu. f*. Markings include *tr.* (trill) and *tr.* (trill) with a wavy line. Rehearsal marks A through I are present. Instrument entries for Fl. I, Viol. I, Archi, Fag. I, Ob. I, and Clar. I are indicated. Measure numbers 1, 6, 9, 11, 14, 21, 23, 28, 32, 38, 51, 55, 63, 71, 88, 93, 103, 111, 115, 122, 132, 140, 155, 163, 171, 179, 204, 212, 220, 237, 254, 263, 271, 281, 289, and 292 are marked. The score ends with a double bar line and a final measure number 292.

Timpani

313 *32" mtk* *29 apur*
pp sempre *cresc.*

328 *tr* *trm* *4*
ff *p* *f*

336 *Archi* *12* *L* *11*
ff

360 *Fag. I* *Clar. I* *Ob. I* *Fl. I* *A* *2* *3* *2* *3*
ff *ff*

372 *2* *M*
ff

383 *2* *1* *1* *10* *N* *4* *Viol. I* *1*
ff *G.P.* *G.P.* *p*

411 *1* *1* *1* *1* *1* *e*
poco cresc. *più cresc.* *ff*

424

434 *mf* *f* *ff*

443 *L* *ff*

in A E
Allegretto $\text{♩} = 76$

Ob. I *Viola* *22* *A* *24* *B* *16* *Ob. I* *2* *3* *4* *5* *6* *Fl. I* *7* *8* *C*
(Viol. II) *(Viol. I)* *ff*

78 *1* *1* *1* *dim.* *p*

98 *3* *D* *33* *Ob. I* *3* *4* *5* *1* *6* *E* *20* *Ob. I* *3* *4*
p *pp* *pp* *ff* *p*

176 *F* *26* *Fl. I* *G*
cresc. *dim.* *pp* *cresc. ff*

217 *3* *15* *Fl. I* *1* *H* *3* *26*
pp *f* *f*

Timpani

in F A

Presto $\text{♩} = 132$

The score consists of 13 staves of music for the Timpani part. The notation includes various rhythmic values, rests, and dynamic markings such as *f*, *p*, *ff*, and *pp*. The score is divided into sections marked with letters A, B, C, and D. The tempo changes from Presto to Assai meno presto and back to Presto. The key signature is one flat (F major/D minor). The score includes parts for Violin I, Violin II, Viola, Violoncello, Double Bass, Flute I, Flute II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, and Oboe I. The score is numbered with measure numbers: 10, 25, 27, 88, 126, 143, 214, 241, 267, 323, 362, 398, 469, 501, 526, and 588.

Timpani

Viol. I

621 *f* 1 1 1 1 2

640 CODA 3 Assai meno presto *ff* Presto

Viol. I

in A E *gr. r.*
Allegro con brio *d-72*

1 § *ff* G. P. *sf sf sf sf sf sf sf*

13 2. *sf sf sf sf sf sf* 1. 2.

24 *ff*

34 [A] 8 *ff*

64 2 3 7 *f f*

76 [B] 1 7 1 5 1 2 3 4 5 6 7 8 9 10 *f f p cresc. poco a poco*

104 11 12 [C] 1 *ff sf sf sf sf sf sf sf sf sf sf*

122 1. 1 1 1 2. 1 1 1 5 *sf ff G. P. Dal Segno ff G. P. G. P.* Viola, Vello, C-B.

142 9 [D] 1 1 1 1. 1 2. *sf sf sf* Viol. I

163 1 1 1 2. 1 8 *sf sf sf sf*

182 7 Fl. Ob. 1 2 3 4 5 *sf sf*

201 6 7 8 [E] 1 8 [F] 1 1 *pp pp ff G. P. G. P.*

Timpani

234 Musical notation with dynamics *sf* and fingerings 1-6.

246 Musical notation with dynamics *ff*.

257 Musical notation.

271 Musical notation with fingerings 1-6.

284 Musical notation with dynamics *f* and markings G, 3, 7, 6, 8.

318 Musical notation with dynamics *p cresc. poco a poco* and *loud* marking.

340 Musical notation with dynamics *sf* and markings G.P.

357 Musical notation with dynamics *f* and markings I, 9, 11, 11, Viol I, Viola, Viol II.

388 Musical notation with dynamics *f* and marking Viol II.

409 Musical notation with dynamics *f* and *sempre più f ff* marking.

423 Musical notation with dynamics *f* and markings R, 1, 2, R, 3.

433 Musical notation with dynamics *fff* and marking L.

448 Musical notation with dynamics *fff* and marking L, 1, 2, 3, 4, 5, 6, *cresc.*

464 Musical notation with dynamics *sf* and *fff sf sf sf sf* markings.

Least note play w/ aa

PIANO CONCERTO No. 2

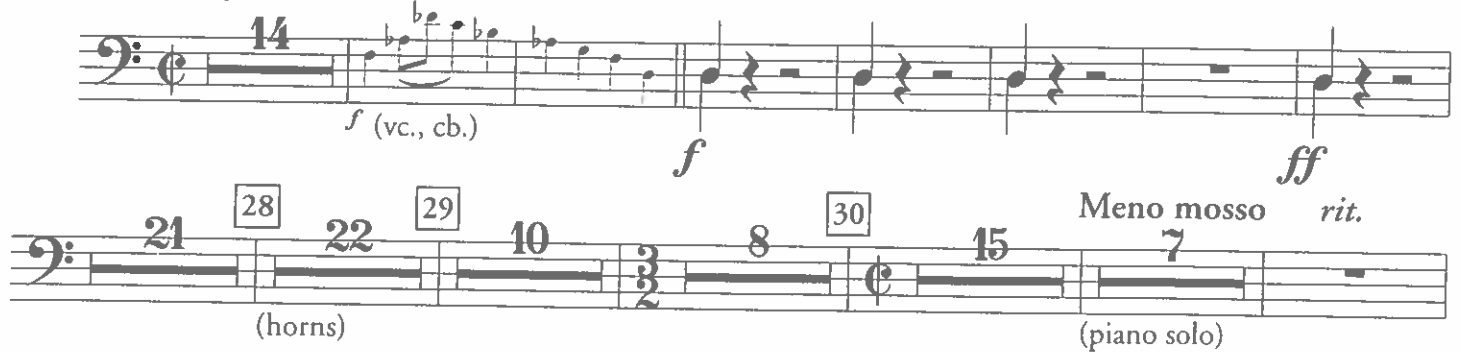
Sergei Rachmaninov
(1873-1943)

Piatti
Gran cassa



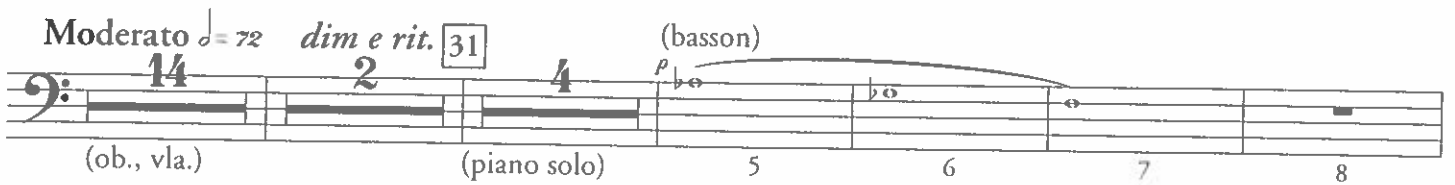
I. II. - TACET III.

Allegro scherzando $\text{♩} = 116$



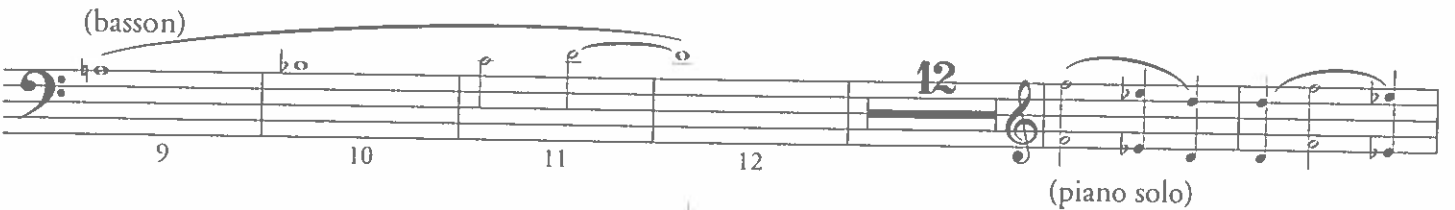
14 *f* (vc., cb.) *f* *ff* *ff*
21 28 22 29 10 8 30 15 7
(horns) (piano solo)

Moderato $\text{♩} = 72$ *dim e rit.* 31 (basson)



14 2 4 5 6 7 8
(ob., vla.) (piano solo)

(basson)

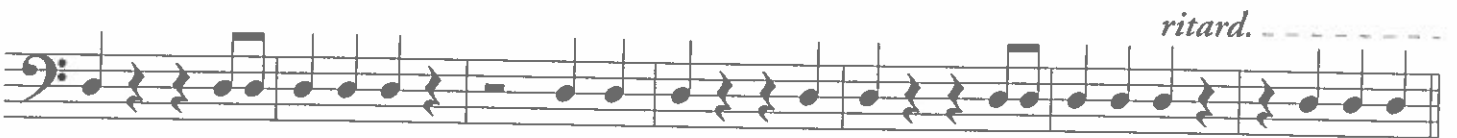


9 10 11 12 (piano solo)

rit. 32 *Meno mosso* $\text{♩} = 48$

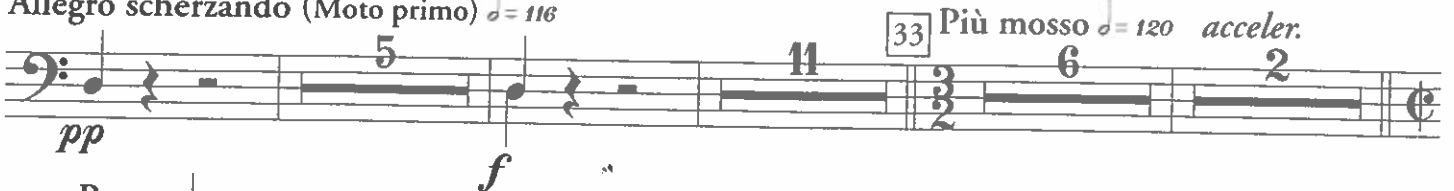


pp



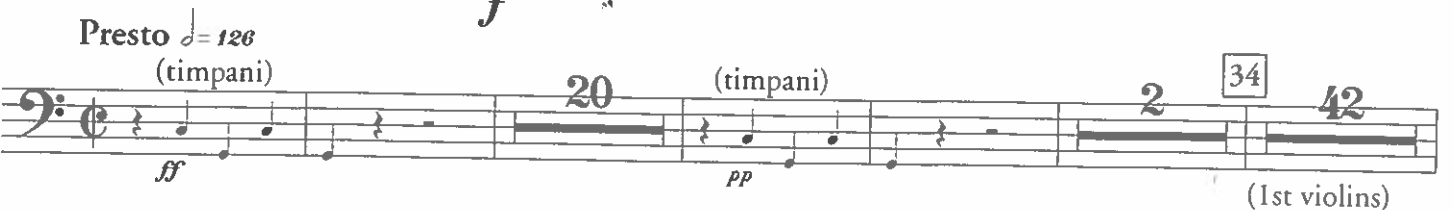
ritard.

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



pp *f* 33 *Più mosso* $\text{♩} = 120$ *acceler.*

Presto $\text{♩} = 126$
(timpani)



ff (timpani) *pp* 2 34 42
(1st violins)

35 1 2 3 4 5 27

(1st trumpet)

36 *accelerando* Più vivo $\text{♩} = 132$

tr 1 2 3 4 tr 5 tr 6

pp (timpani) *cresc.* *f* *ff*

Meno mosso (Come prima) *f* rit. Moderato $\text{♩} = 72$ *dim e rit.*

7 14 2

(fl., vn.)

37 *a tempo* 16 12

(piano solo) (cl., bsn.) (piano solo) *rit.* Meno mosso $\text{♩} = 48$ *pp*

ritard. 38 Allegro scherzando (Moto primo) $\text{♩} = 116$ poco a poco accel 15 10 39 Alla breve. Agitato. $\text{♩} = 76$ (tbn., tuba)

accelerando 6 20 21 22 23 24 Presto $\text{♩} = 132$

p (timpani) *cresc.* *f*

Cadenza *lunga* Maestoso $\text{♩} = 60$ Più vivo $\text{♩} = 80$ Risoluto $\text{♩} = 100$

22 tr *ff* (timpani) *f* 2 10

(timpani) *f*