

**Royal Liverpool Philharmonic
Orchestra
Emerging Musicians Fellowship**



Percussion & Timpani

First Round (video audition – in one take in the following order)

RIMSKY-KORSAKOV	Scheherazade Mvt 3 and 4 – <i>Snare Drum</i>
HOLST	Planets Mvt 6 Uranus – <i>Xylophone</i>
DUKAS	Sorcerer's Apprentice – <i>Glockenspiel</i>

J.S. BACH Cello Suite No 1: Allemande - *solo Marimba* (excerpt- please play an octave higher if you're not playing on a 5 octave Marimba)

Second Round (including excerpts from first round)

Instruments will be provided but you are welcome to bring your own Tambourine if you wish

DEBUSSY	Images: No 2 Iberia Mvt 1 – <i>Tambourine</i>
TCHAIKOVSKY	Symphony No 4 Mvt 1 – <i>Timpani</i>
TCHAIKOVSKY	Symphony No 4 Mvt 4 – <i>Cymbals (top line)*</i>

J.S. BACH Cello Suite No 1: Allemande - *solo Marimba*
(excerpt- please note a 4.3 octave Marimba will be provided)

Sightreading may be given

NB: A=440

Please prepare sections marked in brackets [] where indicated. If no brackets are marked please prepare entire excerpt.

**to be played alongside RLPO Musician*

What we expect from the orchestral excerpts...

Attention to pitch and rhythm are essential. Additionally, each excerpt has got a short "Guidance Note" which highlights a specific musical detail that the panel is looking for in that extract. Applicants are encouraged to listen to different recordings of the pieces to understand suitable tempos and musical details; your performance should reflect an understanding of how your part fits with the rest of the orchestra and the excerpt into the piece overall.

Scheherazade Mvt 3 – *Snare Drum*

1

Tambur piccolo.

III.

24 A 24

Andantino quasi Allegretto.

24 A 24 B 14 C Viol. I.

pocchiss. più mosso

p dim.

ppp

pocchiss. cresc.

E 8 F 4

pp

4 G 1 2 3 4 5 6

7 H

on next page)

Guidance Notes: "Make sure your drum rolls are full and rich, and really try to phrase to fit the rest of the orchestra - we want to be able to imagine the music around you"

3

IV.

Allegro molto. 4 1 Recit. Lento. 18 Allegro molto e frenetico.

G.P. G.P. Viol. Solo. G.P.

Lento. Recit. Vivo. 24 Triang. 2 2 7 B^{fl.}

Viol. Solo. 1 2 3

11 4 11 15 E 16

1 3 F 4 16

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

N 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

16 17 18 11 12 13 14

0 16 P 15

1

Tambores.

Rimsky-Korsakov — Scheherazade, Op. 35 Mvt 4 cont.

Tambur piccolo.

3

15 **S** *f* *p* *mf* *dint.* *pp* **U** 16 **V** 28

1 1 1 *Q* *mf* *R*

3 *T* 1 2 3 4 1 2 3 4 5

6 7 8 9 10 11 12 13 14 15

The musical score is written for a single staff in treble clef. It begins with measure 15, marked with a large bracket and the letter 'S'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f*, *p*, *mf*, *dint.*, and *pp* are present. There are also performance instructions like '1', 'Q', 'R', 'T', 'U', and 'V'. The score ends with measure 28, marked with a large bracket and the letter 'V'.

HOLST

Planets Mvt 6 Uranus – *Xylophone*

Guidance Notes: “Play with a nice, rich xylophone sound and take care that the rhythm and pulse are solid”

The image displays a musical score for the Xylophone part of the sixth movement, 'Uranus', from Gustav Holst's 'The Planets'. The score is written in 6/8 time and begins with the tempo marking 'Allegro.' and a circled first ending bracket. The initial measures include a 3-measure rest followed by a 12-measure rest, and then a 3-measure rest. The score is divided into systems, with measures 24, 28, 34, 38, and 42 marked at the beginning of new staves. The notation includes various rhythmic values and accidentals, with a key signature of one sharp (F#). The score concludes with a large, stylized bracket at the end of the final staff.

Allegro.

3 12 3

24 (Vns.) *f* sempre *f* *Xylophone* *f* *Cymb.* *f*

28 *Xyl.* 1 1

34

38

42

HOLST

Planets Mvt 6 Uranus – Xylophone

(excerpt continued on next page)

189

rall.

Cymb.

cresc.

Xyl. a tempo

ff

B.D.

ff

195

Xyl.

200

Xyl.

Cymb.

ff

204

Xyl.

Cymb.

B.D.

208

Cymb.

211

Cymb.

B.D.

215

Xyl.

Cymb.

B.D.

Gong.

DUKAS

Sorcerer's Apprentice – *Glockenspiel*

Guidance Notes: “Give us a real cheeky character with this excerpt and focus on shaping - this one doesn't need to be as fast as you think!”

16 12 17 *Alto Solo* GLOCK. *p, détaché*

18 *cresc.* *rinf.*

19 *rinf. più f* *sempre cresc.*

20 12 21 6 *Poco animato Più animando*

22 *Au Mouvt!* GLOCK. *ff*

23

24 14 25 *Poco stringuo A tempo* *V*

J.S. BACH

Cello Suite No 1: Allemande - *solo Marimba* (please play an octave higher if you're not playing on a 5 octave Marimba)

Guidance Notes: "This is your opportunity to show off and give us a sense of who you are as a musician"

Bach: Cello Suite No. 1 in G major

Marimba

ALLEMANDE $\text{♩} = \text{ca. } 76$

3

6

9

12

14

DEBUSSY

Images: No 2 Iberia Mvt 1 – *Tambourine*

Guidance Notes: “Play with a consistent sound and try to really highlight all of the small details in the part. Try not to let any switching between tambourine techniques get in the way of the flow”

Claude Debussy Images No. 2 Iberia

TAMBOUR DE BASQUE

I. – Par les rues et par les chemins

Assez animé (dans un rythme alerte 1 mais précis) 3 1

19 TACET jusqu'à **24** 1° Tempo **25** 6 **26** **27** 5 **28** 4 **29** 2 **30**

TAMB. de B.

Symphony No 4 Mvt 1 – *Timpani*

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

4 Pauken

Ben sostenuto il tempo precedente

313 *pp*

317

321 *Poco a poco stringendo*
poco a poco cresc.

325 *S* *mf*

329

333 *T* *sempre stringendo al - - - - -*
cresc.

338 *Allegro con anima*
f cresc. *ff*

342

346

350 *2 U* *1* *2*
fff

357 *1 V* *16*
f dim.

TCHAIKOVSKY Symphony No 4 Mvt 4 – *Cymbals (top line) **
RLPO player will play the Bass Drum (bottom line)

Guidance Notes: “Play with a clear, unforced sound and try to shape the music like the rest of the orchestra. Make sure you know the bass drum part just as well as your own so you can easily fit them together”

The image displays a musical score for the Cymbals part of Tchaikovsky's Symphony No. 4, Movement 4. The score is written on five staves, each beginning with a bass clef. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The final staff concludes with a double bar line and the word "Fine." written below it.