



announces openings for:

*** * * PERCUSSION * * ***
(Section)

The Southeastern Pennsylvania Symphony Orchestra under Music Director Allan R. Scott has an annual concert season of 4 Masterworks Concerts and 4 Chamber Music Concerts, with generally 3 rehearsals the week of the concert. SPSO is a per service orchestra contracted each Season.

Start Date: when openings exist or to be put on substitute list
Reports to: Music Director and Personnel Managers
Length of Season: September to May
Audition Date: Scheduled as Requested or Needed
 Please contact staff members to schedule an audition:

Winds / Brass / Percussion:	Beth	beth@spsorchestra.org
Strings:	Monica	monica@spsorchestra.org

AUDITION

The Southeastern Pennsylvania Symphony Orchestra encourages talented and dedicated musicians to audition. Musicians are judged on musicianship, preparation, tone quality, and proficiency on their instrument. The Audition Committee consists of the Music Director, any assistant conductor, and principal members of the section(s) or instrument family (i.e. winds), and at times, other members from that section. Prior to the audition, the candidate must complete the Audition Information Form as well as review the Rehearsal & Performance Schedule.

The Audition consists of the following:

- * Prepared unaccompanied solo; 2 minutes in length to demonstrate instrument proficiency, tone quality, technique, and virtuosity (need not be memorized)
- * Several prepared excerpts that are assigned to demonstrate musician's preparation ability
 (Excerpts are available online via www.orchestraexcerpts.com)

PERCUSSION

Timpani

Bartók	Concerto for Orchestra	Movement IV, m. 42-50
Beethoven	Symphony No. 9	Movement I: 18 before Rehearsal S - end
Bernstein	<i>Candide</i> : Overture	mm. 216-231
Elgar	<i>Enigma Variations</i>	Variation VII: Troyte
Mahler	Symphony No. 4	Movement III, Rehearsal 12 – Rehearsal 13
Mozart	<i>Magic Flute</i>	Overture: m. 186 – end
Sibelius	<i>Finlandia</i>	Rehearsal E – Rehearsal H
R. Strauss	<i>Rosenkavalier</i> : Suite	Rehearsal 62 – Rehearsal 70
Tchaikovsky	Symphony No. 4	Movement I, m. 333-352
Wagner	<i>Gotterdammerung</i>	Siegfried's Funeral March, Beginning – two bars after Rehearsal 5

Snare Drum

Prokofiev	<i>Lieutenant Kijé</i> : Suite	Movement I, Reh. 1 – Reh. 2; Reh. 13 – end
Rimsky-Korsakov	<i>Capriccio espagnol</i>	Movement IV, Beginning – Reh. M
Shostakovich	Symphony No. 10	Movement II, Reh. 98 - end

Tambourine

Bizet
Dvorák

Carmen
Carnival Overture

Aragonaise & Danse Bohème
Beginning – Reh. C; 8 before Reh. U - end

Triangle

Bizet
Brahms
Liszt

Carmen
Symphony No. 4
Piano Concerto No. 1

Danse Bohème
Movement III, Reh. I - end
Reh. E – Reh. H

Cymbals

Mussorgsky
Tchaikovsky
Tchaikovsky

Night on Bald Mountain
Romeo and Juliet
Symphony No. 4

Reh. S – Reh. T
Reh. E to the end
Movement IV, m. 272 – end

Xylophone

Kodály
Gershwin

Háry János: Suite
Porgy and Bess

Movement VI
Beginning - Reh. B

Glockenspiel

Dukas
Holst

The Sorcerer's Apprentice
The Planets

Reh. 17 – Reh. 20; Reh. 22 – Reh. 24
Movement IV

Bartok, Concerto for Orchestra, Mvt 4 Intermezzo interrotto

Calmo
TIMP 43

mf

51 1 1 1 1 1 2 1

The musical score is for Bartok's Concerto for Orchestra, Mvt 4 Intermezzo interrotto. It is in 6/8 time and features a complex, irregular meter. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked 'Calmo' and the dynamics are 'mf' and 'f'. The score includes a box labeled '43' and a box labeled '51'. The bottom staff has fingerings: 1, 1, 1, 1, 1, 2, 1.

Beethoven: Symphony No. 9 (first movement: 18 before S-end)

513 *p* *cresc.*

524 *f più f*

530 *S* *ff* *sf*

539 *tr* *tr* *ff*

This musical score is for the first movement of Beethoven's Symphony No. 9, specifically measures 513 through 539. The notation is in bass clef with a key signature of one flat (B-flat major or D minor). The score is divided into four systems. The first system (measures 513-523) begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second system (measures 524-529) features a forte (*f*) dynamic and a 'f più f' (faster and stronger) marking. The third system (measures 530-538) starts with a section marked 'S' and includes fortissimo (*ff*) and sforzando (*sf*) markings. The fourth system (measures 539-548) contains trills (*tr*) and ends with a fortissimo (*ff*) dynamic. The notation includes various note values, rests, and articulation marks.

Percussion - Timpani

Excerpt #4: Bernstein - *Overture to Candide* (Play mm.216-231 using hard sticks)

Timpani

hard sticks

220

pp (non cresc.) *cresc. molto*

mf *sempre cresc.*

230

Più mosso = 96

ff *p*

4: Elgar Enigma Variations

23 *Presto.* SOLO. **VII.** (Troyte) Fl. Cl.

p *cresc.* *ff*

24 SOLO. *f* *dim.* *p*

cresc. *fff* Cl.

25 *f* *ff* **26** *ff*

dim. *p* *f* *dim.*

27 *p* *pp* *cresc.*

28 *ff* *dim.* *p* *dim.* *ff*

trm *1* *trm* *5* **29** *4* VI. *ff* *f* *fff* *G to E^b* *C to B^b*

13: Mahler Symphony no. 4, 3. mvt.

12 Poco più mosso.

Pauke

Pesante

tr

ff *mf* *p*

ff mit 2 Schlägeln

tr *p*

13 Sehr zart und innig *rit.*

f *mf*

10 2

Jean Sibelius

Finlandia, Op. 26

Pauken

In A

Andante sostenuto

1 2 3 4 2

Basso

ff ff ff < fz

12 *ff < fz ff dim. p* muta in Es, As. *f > p* 13 *f* Vel.

45 *dim. f dim. f dim. ff dim.* 6 8 C 2 2

70 *ff dim.* 2 D Allegro moderato *f sempre f*

81 *poco a poco cresc.* E *mf sempre cresc.* *dim.*

95 Allegro *p fz cresc. molto fz fz ff* F

102 *f f f ff*

108 G *f*

112 *f cresc. p cresc. ff poco dim.*

123 H *f cresc. p cresc. molto ff dim. - - pp* I 15

Mozart, Magic Flute Overture



11: Strauss Rosenkavalier Suite

Quick waltz
molto con moto

62 *tr* *ppp* *ff* *mf* *f* *mf*

63 *mf* *dim.* *p* *pp* *p* *f*

64 *f*

65 *tr* *f* *mf*

66 *f* *mf* *f* *ff* *tr* *f*

67 *f* *f*

68 *tr* *ff* *f* *f* *mf*

69 *f*

70 *mf*

TIMPANI

Tchaikovsky: Symphony No. 4 (first movement: 2 before T-U)

333 21 22 *T sempre stringendo al*
cresc.

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

342

346

350

The image displays a musical score for the Timpani part of Tchaikovsky's Symphony No. 4, first movement. The score is written on five staves in bass clef. The first staff begins at measure 333 and includes a tempo change to 'T sempre stringendo al' and a dynamic marking of 'cresc.'. The second staff starts at measure 336 with the tempo 'Allegro con anima' and dynamic markings 'f cresc.' and 'ff'. The third staff begins at measure 342, the fourth at 346, and the fifth at 350. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests.

10: Wagner Götterdämmerung, Sigfried's funeral march

in C, Cis, E.

Sehr langsam.

Lento molto.

The musical score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves of music. The first staff begins with a *pp* dynamic and features a triplet of eighth notes. The second staff includes a trill (*tr*) and a dynamic change to *più p*, followed by a *pp* section and a *ff* section marked "Cis nach C". The third staff starts with a *ff* dynamic and includes a *dim.* marking. The fourth staff begins with a *ff* dynamic and includes a *dim.* marking. The fifth staff starts with a *pp* dynamic and includes a *più ff* marking. The score is characterized by its slow tempo, indicated by "Sehr langsam" and "Lento molto", and its dramatic use of dynamics, ranging from *pp* to *ff*. The notation includes various musical symbols such as trills, triplets, and dynamic markings.

pp *3* *3* *3* *p* *3*

tr *più p* *pp* *ff* *dim.* *1* *1* *Feierlich. Solennemente.*

p *p* *p* *3* *3* *p cresc.* *tr* *tr* *tr*

2 *ff* *dim.* *p* *1* *tr* *tr* *pp*

3 *7* *4* *4* *3* *tr* *5* *più ff* *tr* *tr* *tr*

Suite Symphonique

I

S. Prokofieff, Op. 60

symphonynumber.one

Tamburo.

IV. Scena e Canto gitano.

Allegretto.

4 Corni Solo.

quasi Cadenza (I)

Tambouro Solo.

Shostakovich: Symphony No. 10 (second movement: 98–end)

98 T. mil. solo

Measures 98-102 of the T. mil. solo. Measure 98 starts with a forte (f) dynamic. Measures 99-102 feature a triplet of eighth notes in the right hand, with the left hand providing a steady eighth-note accompaniment. The dynamics range from f to ff.

99 Triang.

Measures 99-102 of the Triang. section. Measure 99 starts with a fortissimo (ff) dynamic. Measures 100-102 feature a triplet of eighth notes in the right hand, with the left hand providing a steady eighth-note accompaniment. The dynamics range from ff to sfff.

Georges Bizet

Carmen Suite No. 1

Tamburino, Triangolo, Gr. Cassa e Piatti.

N° 1. Prélude.

(Prelude to Act I)

Andante moderato. (♩ = 58.)

Fag. I. *ff* 2 3 4 18 19 20 21 22 *Gr. Cassa.* *ff* *Piatti.* *attacca*

N° 1^a Aragonaise.

(Prelude to Act IV)

Allegro vivace. (♩ = 80.)

Tamburino. *ff* Triangolo. *ff* Gr. Cassa e Piatti.

Tamburino. *dim. molto* - - - - - *p* 6

pp 6

A *pp*

Tamburino. Triangolo. *f* *p* *f* *p* *f*

B *p* *dim.* *pp* *pp*

Tamburino. *poco cresc.* 6

Bizet — Carmen Suite No. 1

2

Tamburino, Triangolo, Gr. Cassa e Piatti.

C

p *cresc.*

12

f *ff*

D

6

mf *dim.*

Oh. I. Solo *dim.* *rall. molto*

p 1 2 3 4 5

E Tamb.

pp *smorz.* *ppp*

Triang. *pp* *ppp*

Tamb. 1 1 2

= N° 2, 3 e 4 tacent. =

N° 5. Les Toréadors.

Allegro giocoso. (♩ = 116.)

(Introduction to Act I)

Triang. *ff*

Gr. Cassa e Piatti.

ff

Tamburino.

Allegro.

Tamburino.

13 N 28 O 16 P 21

Tromboui.

pp *p* *f* *ff* *cresc.*

R 1 3

S 25 T 1

2 3 4 5 6 7

8 5

U 1 2 3 4

5 6 tr tr tr tr

W Poco più mosso.

2 2 2 2 2

1 2 3 4 5

ff

ff

sforz.

Bizet — Carmen Suite No. 2

2

Tamburino, Triangolo, Gr. Cassa e Piatti.

Nº 10. La Garde Montante.

(Chor der Straßenjungen. I. Akt.)

(♩ = 112.)

Allegro. Tempo di marcia.

Tr. Solo 8 8 Fl. 16 A 14 15 16 B Triangolo.

pp f

Tr. Solo *p*

pp

6 C 2 *p* *cresc.* *f* 7 D 8 E 16

F *pp* *meno p*

8 G *p* *cresc.* *ff*

Triangolo. *tr* 16

Piatti Solo *mf* *fff* *f* 16

H 6 7 8 Triangolo. *Tr. Solo* *pp*

I *pp* K 8 L 6 M 14

Nº 11. Danse Bohême.

(Zigeunerlied. II. Akt.)

(♩ = 100.)

Andantino quasi Allegretto.

20 A 18 B 10 C 1 2 3 4 5 6 7

Ob. I. *tr*

Tamburino. *tr* *pp* D *tr. tr. tr.* *tr. tr. tr.*

E *tr* *tr* *tr* *rall.* 1 *a tempo* 1 F 2 3 *pp*

Bizet — Carmen Suite No. 2

Tamburino, Triangolo, Gr. Cassa e Piatti.

3

Measures 4 through 17. The score is written for a single staff. Measures 4-10 are marked with numbers 4, 5, 6, 7, 8, 9, and 10 above the staff. Measures 11-17 are marked with numbers 11, 12, 13, 14, 15, 16, and 17 above the staff. Measure 16 is marked with a 'G' above the staff. Measure 17 is marked with a '1' above the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Measures 18 through 20. The score is written for a single staff. Measures 18-20 are marked with numbers 18, 19, and 20 above the staff. Measure 20 is marked with a '7' above the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

a tempo animato (♩=126.)
Tamburino.

Measures 1 through 7. The score is written for a single staff. Measures 1-7 are marked with numbers 1, 2, 3, 4, 5, 6, and 7 above the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Measures 8 through 14. The score is written for a single staff. Measures 8-14 are marked with numbers 8, 9, 10, 11, 12, 13, and 14 above the staff. Measure 10 is marked with a 'K' above the staff. Measure 11 is marked with a 'cresc.' above the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Measures 15 through 20. The score is written for a single staff. Measures 15-20 are marked with numbers 15, 16, 17, 18, 19, and 20 above the staff. Measure 17 is marked with a 'tr' above the staff. Measure 18 is marked with a 'cresc.' above the staff. Measure 19 is marked with a 'tr' above the staff. Measure 20 is marked with a 'tr' above the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Measures 1 through 7. The score is written for a single staff. Measures 1-7 are marked with numbers 1, 2, 3, 4, 5, 6, and 7 above the staff. Measure 1 is marked with an 'L' above the staff. Measure 2 is marked with a 'tr' above the staff. Measure 3 is marked with a '1' above the staff. Measure 4 is marked with a 'tr' above the staff. Measure 5 is marked with a '1' above the staff. Measure 6 is marked with a 'tr' above the staff. Measure 7 is marked with a 'tr' above the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Measures 8 through 14. The score is written for a single staff. Measures 8-14 are marked with numbers 8, 9, 10, 11, 12, 13, and 14 above the staff. Measure 10 is marked with a 'M' above the staff. Measure 11 is marked with a 'tr' above the staff. Measure 12 is marked with a '1' above the staff. Measure 13 is marked with a 'tr' above the staff. Measure 14 is marked with a '5' above the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

4

Più mosso. (♩ = 138.).

16 17 18 19 20

f p f p f p *f p f p f p* *f p f p f p* *f p f p f p* *f p f p f p*

Presto. (♩ = 152.)

Tamburino.

P

Triangolo.

Piatti.

f

f

The image shows a musical score for two instruments: Triangolo and Piatti. The Triangolo part is written on a single staff with a treble clef and a key signature of one sharp (F#). It consists of a series of eighth notes, each beamed to a dotted quarter note. The Piatti part is written on a grand staff (treble and bass clefs). It begins with a whole rest, followed by a series of eighth notes, each beamed to a dotted quarter note. The Piatti part is marked with a forte (*f*) dynamic. The Triangolo part is also marked with a forte (*f*) dynamic. The score is for a 12-measure phrase.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for piano and features three staves: Treble, Middle, and Bass. The music is in 3/4 time and consists of 12 measures. The first staff (Treble) has a melodic line with eighth and quarter notes. The second staff (Middle) has a rhythmic accompaniment with eighth notes and rests. The third staff (Bass) has a simple bass line with quarter notes. Dynamics include "ff" (fortissimo) and "fff" (fortississimo). The score is marked with "tr" (trill) and "trm" (trill) above certain notes.

Johannes Brahms
Symphony No. 4 in E Minor, Op. 98

Triangel

I, II u. IV tacet

III

Allegro giocoso

Viol. I 12 A Ob. I 8 Pk.

35 Viol. I 11 Viol. I

58 C 1 7 11

89 D Viol. I 2 1 1 1

107 1 5 E 26 Str. 15

163 Bässe 12 Poco meno presto pp Hr. III

187 11 Tempo I Ob. I 11 Viol. I

230 10 G 20 Trpt.

262 16 Pk. H 24 Viol. I

311 I 2 2 2 ff sempre

327 4 K trum

339 6 Ob. I Pk. trum

Franz Liszt
Piano Concerto No. 1 in Eb Major

Triangel und Becken.

Allegro maestoso. Tempo giusto.

First system of the musical score for 'Triangel und Becken'. It consists of three staves. The first staff has a treble clef, a common time signature, and a key signature of one flat (Eb). It contains measures 1 through 7, with a 'Cad.' (Cadenza) after measure 7. The second staff continues with measures 8 through 14, also with a 'Cad.' after measure 14. The third staff contains measures 15 through 17, with a 'Cad.' after measure 17. Above the staves, the letters 'A', 'B', and 'C' are placed above measures 7, 15, and 17 respectively. Above the first staff, the numbers 1, 5, and 7 are placed above measures 1, 5, and 7 respectively. Above the second staff, the numbers 4, 2, 3, 1, and 14 are placed above measures 8, 9, 10, 11, and 14 respectively. Above the third staff, the numbers 15, 9, 8, 6, and 12 are placed above measures 15, 16, 17, 18, and 19 respectively. The text 'Cad.' appears three times, once at the end of each staff.

Quasi Adagio.

L'istesso tempo.

poco a poco riten. molto

Second system of the musical score for 'Triangel und Becken'. It consists of two staves. The first staff has a treble clef, a 12/8 time signature, and a key signature of one flat (Eb). It contains measures 20 through 24, with a 'Cad.' (Cadenza) after measure 24. The second staff continues with measures 25 through 28, with a 'Cad.' after measure 28. Above the first staff, the letters 'D' and 'E' are placed above measures 20 and 24 respectively. Above the second staff, the letters 'F' and 'G' are placed above measures 25 and 28 respectively. The text 'Cad.' appears twice, once at the end of each staff.

Allegretto vivace.

Triangel.

Third system of the musical score for 'Triangel und Becken'. It consists of seven staves. The first staff has a treble clef, a 3/4 time signature, and a key signature of one flat (Eb). It contains measures 29 through 32, with a 'Cad.' (Cadenza) after measure 32. The second staff continues with measures 33 through 36, with a 'Cad.' after measure 36. The third staff contains measures 37 through 40, with a 'Cad.' after measure 40. The fourth staff contains measures 41 through 44, with a 'Cad.' after measure 44. The fifth staff contains measures 45 through 48, with a 'Cad.' after measure 48. The sixth staff contains measures 49 through 52, with a 'Cad.' after measure 52. The seventh staff contains measures 53 through 56, with a 'Cad.' after measure 56. Above the staves, the letters 'H' and 'I' are placed above measures 48 and 52 respectively. The text 'Cad.' appears seven times, once at the end of each staff.

Liszt — Piano Concerto No. 1 in Eb Major

3

Triangel und Becken.

Allegro animato. Tempo I, allegro maestoso. Allegro marziale animato.

9 I 9 3 38 Klar. I. Becken. (ohne große Trommel)

pp Triangel.

mf

ff pp ff poco cresc.

mf f più f

1 K 28

ff p ff

28

L 8 Viol. I. pizz. Triangel.

9 10 p

9 mf

10 M Più mosso.

p

4 1 N 2 14

Allegro marziale animato. Più presto. Presto.

6 0 16 17 18 19 P Becken. Presto. 9

Pk. f mf f

2

fff

A NIGHT ON BALD MOUNTAIN

Modest Mussorgsky
(1839-1881)

re-orchestrated by
Rimsky-Korsakov



Q 16 **R** without sticks *f*

S 10 *f*

T 9 *f* *mf*

Poco più sostenuto

U Animato assai *f* *f*

V 5 with mallets *f*

W Poco meno mosso

Tacet to the end

Becken / Cymbals

Romeo und Julia

75

Phantasie-Ouvertüre
Allegro giusto

Peter I. Tschaikowsky

mf

2

f

ff

ff

1

T

Sinfonie Nr. 4

f - Moll / F minor

4. Satz

Allegro con fuoco

Peter I. Tschaikowsky
op. 36

fff

2

1

Xylophone Excerpts:

Háry János - Suite

6. Satz: Einzug des kaiserlichen Hofes

Zoltán Kodály

Alla marcia ♩ = 128

3

f

10

① ⑦

ff

125

a tempo ma più mosso ♩ = 138
string.

129

ff *cresc.*

172

3

XYLOPHONE

Gershwin: *Porgy and Bess* (beginning-5 after 2)

♩ = 126

Allegro con brio



Percussion - Glockenspiel

Excerpt #2: Dukas - *The Sorcerer's Apprentice*

16 12 ^{1 1} *Altus Soli*

GLOCK.
p détaché

cresc.

18 *f rinf.*

rinf. più f

sempre cresc.

19 2 20 12 21 6

Poco animato Più animando

GLOCK.
ff

vivo et ri.

53 *En serrant Plus animé* 54 18 55 15 *Assez lent* 56 9 *En retenant un peu Vif* 2

12 12 18 15 9 2

Allegro giocoso (1) (2) Ritenuto (3) a tempo Hr. in F

75 Glsp. f 1 4 3 19

108 (5) (6) stringendo Ten. Tuba 3 Più mosso Glsp. ff

142

148

154 (7) Tempo I (8) d. Andante maestoso (9)

234 (10) Tempo I d. (11) Maestoso (12) (13) Meno mosso accel. a Tempo

311 Hr. in F Glsp. f 1 4

326 (14) Trp. p cresc. (15) Glsp. d. f 3 4

352 (16)

369 Ten. Tuba Glsp. ff 1 2 3

Glockenspiel &
Xylophone

376 4 5 6 7 8 9 3

382 10 11 12 13 14 15

388 17 Lento maestoso (♩ = ♩) accel Glsp. *ff*

Presto

V Saturn, the Bringer of Old Age TACET

VI Uranus, the Magician

Allegro

1

Ten. Tuba

Xylophon

26 *f*

34

41 2 3 4 5

3 26 26 30 19 1 10

159 6 7

Picc. *rall.* *cresc.* *ff*

a Tempo Xylophone

197

205

214 Rall. 8 Lento Allegro Largo 9

1 1 2 1 9 8 2 10

VII Neptune TACET