

# 打击乐声部

## AUDITION REPERTOIRE FOR PERCUSSION

### 一、独奏部分 Solo Repertoire

自选一首马林巴独奏作品

One work for solo marimba of your choice

### 二、乐队片段 Orchestral Excerpts

#### 木 琴 XYLOPHONE

1. 格什温《波吉与贝丝》序曲 ..... P1

GERSHWIN: "Porgy and Bess" Overture

2. 卡巴列夫斯基《克拉斯博力格诺》序曲 ..... P2

KABALEVSKY: "Colas Breugnon" Overture

3. 肖斯塔科维奇“波尔卡”，选自舞剧《金色年华》 ..... P2

SHOSTAKOVICH: Polka from "The Golden Age"

4. 柯达伊“哈利亚诺斯”组曲 ..... P3

KODALY: Háy János Suite

5. 哈恰图良《马刀舞曲》 ..... P4

KHACHATURIAN: Saber Dance

6. 肖斯塔科维奇《第五交响曲》第一乐章 ..... P5

SHOSTAKOVICH: Symphony No. 5 [ Mov. I ]

#### 钟 琴 GLOCKENSPIEL

1. 杜卡斯《魔法师的学徒》 ..... P6

DUKAS: The Sorcerer's Apprentice

2. 德彪西《大海》第二乐章 ..... P7  
DEBUSSY: La Mer [ No.2 ]
3. 雷斯皮基《罗马的松树》 ..... P9  
RESPIGHI: The Pines of Rome

### **小军鼓 SNARE DRUM**

1. 巴托克《乐队协奏曲》 ..... P11  
BARTOK: Concerto for Orchestra
2. 里姆斯基-科萨科夫《天方夜谭》第三章 ..... P11  
Rimsky-Korsakov: Scheherazade [ Mov. III ]
3. 威廉·舒曼《第三交响曲》 ..... P12  
W · SCHUMAN: Symphony No. 3
4. 拉威尔《波莱罗舞曲》 ..... P13  
RAVEL: Boléro
5. 肖斯塔科维奇《第九交响曲》第三章 ..... P14  
SHOSTAKOVICH: Symphony No. 9 [ Mov. III ]

### **对 镲 CYMBALS**

1. 柴可夫斯基《罗密欧与朱丽叶》幻想序曲 ..... P15  
TCHAIKOVSKY: Fantasy Overture “Romeo and Juliet”
2. 柴可夫斯基《第四交响曲》第四章 ..... P16  
TCHAIKOVSKY: Symphony No. 4 [ Mov. IV ]

### **铃 鼓 TAMBOURINE**

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BIZET: Carmen

2. 德沃夏克《狂欢节序曲》 .....	P20
DVRÁK: Carnival Overture	

3. 里姆斯基-科萨科夫《西班牙随想曲》 .....	P21
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### 三角铁 TRIANGLE

1. 李斯特《第一钢琴协奏曲》 .....	P22
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2. 里姆斯基-柯萨科夫《天方夜谭》 .....	P23
Rimsky-Korsakov: Scheherazade	

## 三、视谱演奏 Sight reading

5 237

By George Gershwin

3

第1页,共23页

XYLOPHONE

# COLAS BREUGNON

Suite From The Opera

## OVERTURE

113

Presto (in one)

8va

sempre

By Dmitri Kabalevsky

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LOPHONE

# POLKA

From The GOLDEN AGE ballet

By Dmitri Shostakovich

Allegretto (♩ = 84)

4

...cla . Xylo.

unig.

Kodaly

35.

(Xylo. & Bells)

1

9 (Trgl.)

(Cym.)

(S.D.)

(B.D.)

## VI. L'istesso tempo

7 Xylo.

*J*

Trgl.

ff

S.D.

ff

Xylo.

poco string.

Trgl.

mf

1 Cresc.

4

Xylo.

Presto (♩ = 154) ① ② Solo

Handwritten musical score for Xylophone. The score consists of three staves. The first staff is marked "Presto (♩ = 154)" and "Solo". It begins with a double bar line and a fermata, followed by a series of eighth notes. The second staff continues the melody with eighth notes and includes a "2" above a measure. The third staff continues the melody and includes a "1" above a measure and a circled "5" at the end. The score is written in treble clef with a key signature of one flat (Bb).

3/4. A

Percussion 5-2

31-24

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# Symphony N° 5

D. Shostakovich

Moderato  $\text{♩} = 76$

5 ① 6 ② 6 ③ 6 ④ 7 ⑤ 3 ⑥ 3 4 ⑦ 2 3 ⑧ 4

Horns Tripts

$\text{♩} = 84$  ⑨ 9 ⑩ 7 ⑪ 7 ⑫ 10 ⑬ 10 ⑭ 12 ⑮ 8 ⑯ 6 ⑰ 2  $\text{♩} = 92$

Piccolo W.W. Cello

10 ⑱ 3 *poco animando*  $\text{♩} = 104$  5 ⑲ 5 ⑳ 5 ㉑ 7 ㉒ 6 ㉓ 5 ㉔ 5 ㉕ 3

Horns Tripts Tripts Tripts

$\text{♩} = 132$  ㉖ 2 1st Tript trombones ㉗ 5 D. Poco Sos  $\text{♩} = 136$  2 3

Tripts poco string ff cymbals

4 5 6 ㉘ 8 9 10 11 12 13 14 ㉙ 15 16

poco - - - - - Cornets

Xylophone

2 3 4 ㉚ 5 6 7 8 ㉛

SD p p p cymbals poco string SD

SD ㉜  $\text{♩} = 138$  3 ㉝ 5 ㉞ 8 ㉟ 5

Xylophone *Largamente*  $\text{♩} = 66$  ㊱ 2 3

Cornets ㊲ 1 3

Xyl. *rit* *ff* cymbals *atempo con tutta forza* *to Bell* *Song* *P* *Piu mosso*  $\text{♩} = 84$  ㊳ 40

㊴ molto rit cymbals ㊵ 2 2 ㊶ 9 FL 11 2 ㊷ 7

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2nd FL.  
+ U P U /  
vi.

V.S.



# Bells

## PAUL DUKAS The Sorcerer's Apprentice

$\text{♩} = 3$  Vif (in 1)  $\text{♩} = c.120$

Glock. *p* *cresc.*

*f* *rinforzando*

*più f* *sempre cresc.*

20 Poco animato 12 21 Più animando 9 22 Au mouvement *R etc.* *ff*

*sim.* 23

24 25 Poco string. A tempo 26 Scherzando

钢片

打 30

# LA MER

Trois esquisses symphoniques pour orchestre

32129  
中国交响乐团  
资料室用

## GLOCKENSPIEL ou CÉLESTA

Claude Debussy  
edited by Clinton F. Nieweg  
and Nancy Bradburd

N° 1.\_De l'aube à midi sur la mer: TACET

N° 2.\_Jeux de vagues

Allegro (dans un rythme très souple)

16 Animé  
Cor ang.

GLOCK.

17

18

19 Assez animé 20 21 GLOCK.

Cédez un peu

22 au Mouvt

Cédez 1<sup>ers</sup> vons 23

GLOCK.

24 25 au Mouvt pte Fl.

5. cor

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## GLOCKENSPIEL ou CÉLESTA

GLOCK.

*p*

26 8 27 10 28 8 29 *au Mouvt* 30 *Roll* 31 5

Fl. *p*

GLOCK. *p* *mf*

32 9 33 *Animé* *Fl.* *p* *p* 1 2 3 4 *p*

34 10

35 8 36 *Cor* 12 37 *Très animé* 8 38 10 39 6 *Altos*

GLOCK. *pp*

40

41 6 42 *Harpe* 1 2 3 4 *pp*

5 6 *Cym.* 7 *Fl.* GLOCK. *ppp* 3

# Pini di Roma

## I. I pini di Villa Borghese

Ottorino Respighi

Allegretto vivace

♩=92

ff

10

9

ff

31

mf cresc.

ff

39

2 3 4 5 6 7 8 7

53

8 3 2

f

71

2 3 4 5 6 7

pp

80

8 9

f

88

3

tr

2 3 4 5 6 7

ff

97 (tr) 8 9 10 11 12 13 14 15 16

106 (tr) 17 18 19 20 21 22 23 24

114 (tr) 25 26 27 28 5 3 6 7

*cresc.* *a tempo*

135 6 Più vivo 6 5 7 12

*p cresc.* *ff*

162 *p* *cresc.*

169 8 Vivace 2 3 4 5 6 7

178 string. sempre 3 3 3 3 3 3 3

*ff*

190 1 1 1

201 1 9 tr

214 tr

6  
(Snare Drum)

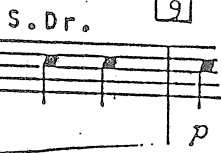
CONCERTO FOR ORCHESTRA

II. Giuoco Delle Coppie

SIDE DRUM (without snares)

Allegretto scherzando  $\text{♩} = 94$

Bela Bartok



SCHEHERAZADE

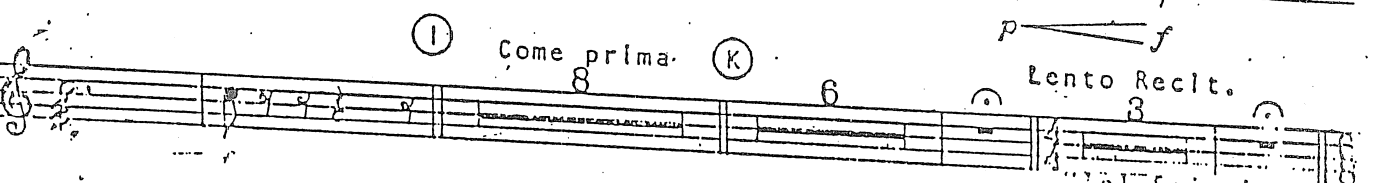
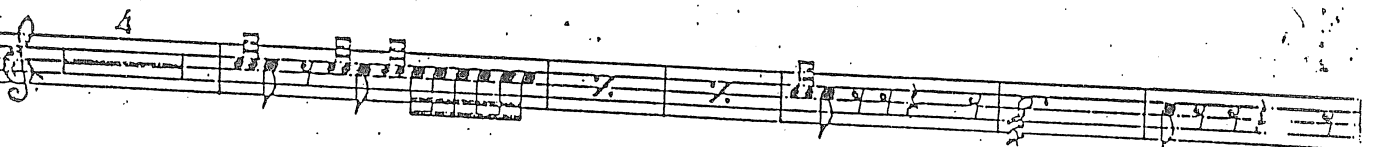
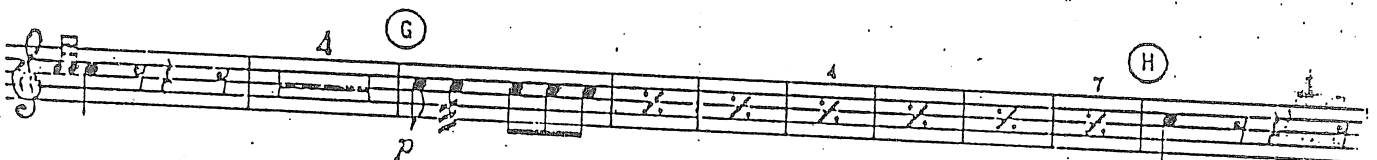
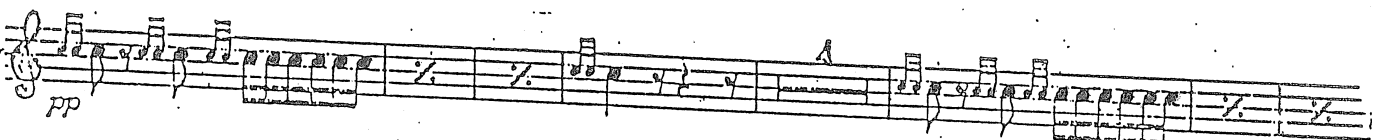
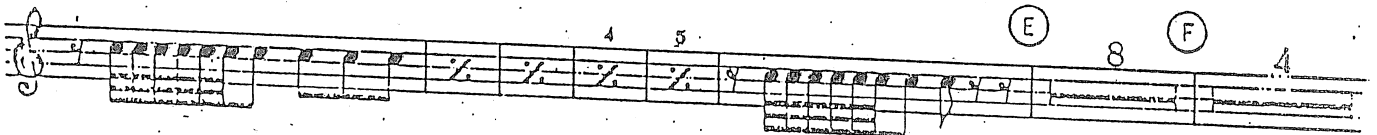
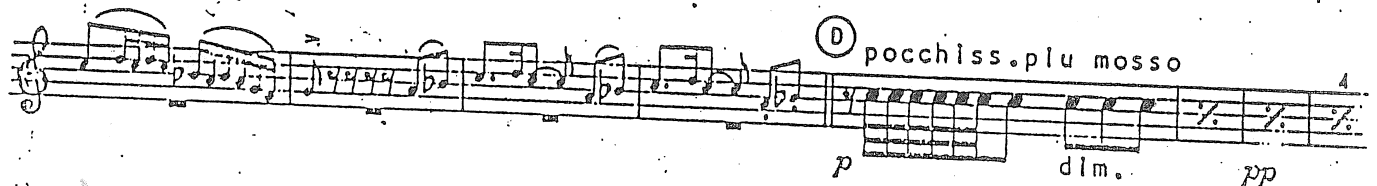
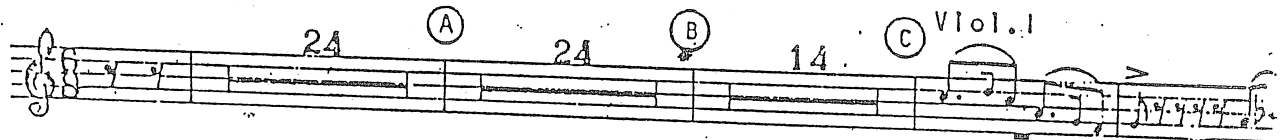
Third Movement

Snare Drum (Tambur Piccolo)

Nicolai Rimsky-Korsakov

7

Andantino quasi Allegretto



2  
(Snare Drum)

THIRD SYMPHONY

Snare Drum

Leggiero (♩ = 108-112)

(145)

William Schuman

Snare  
Drum

*pp*

3

3

3

3

3

3

3

(150)

3

3

3

(155)

*pp*

(160)

(165)

(170)

3

(175)

3

(180)

3

3

(185)

3

3

(190)

3

3

3

3

3

3

3

(195)

3

3

*p*

*pp*

*tr*

etc.

## 2) Ravel: Bolero

### *first 18 bars*

Tempo di Bolero moderato assai

1<sup>o</sup>

pp

2 Fl. Solo 3

7 4 5 6 7

15 8 9

The image shows a musical score for the first 18 bars of Ravel's Bolero. The tempo is marked 'Tempo di Bolero moderato assai'. The score is written for a flute, with a 'Fl. Solo' instruction. The music is in 3/4 time and begins with a piano (pp) dynamic. The score is divided into three systems. The first system contains bars 1 through 6, with a first ending bracket over bars 1-5. The second system contains bars 7 through 12, with a second ending bracket over bars 10-12. The third system contains bars 13 through 18, with a third ending bracket over bars 16-18. Bar numbers 1, 2, 3, 4, 5, 6, 7, 8, and 9 are indicated above the staves. The notation includes eighth and sixteenth notes, rests, and dynamic markings.



## Batteria

168 Vel., Fag. 2 1 1 Bassi 4 Bassi Tromb. I

182 **Tamburo** 1 2 3 4 5 3 *ff pp sub.*

192 **H Tamburo** 20 Viol. I *f pp sub.*

218 **I** Oboi 4 Vel., C-B.

230 **K Tamburo** 1 2 3 4 5 *mf*

236 *cresc.* 3

## II tacet

## III

**Presto** Clar. I 6 **A** 22 **B** 16 Corni

49 **C** 13 Timp.

68 **D** 10 Tr. I 2

86 **E Tamburo** 1 2 3 4 5 *mf*

91 1 2 3 4

96 **Tamburino** 5 6 *f*

104 **F** 22 **G** 1 3 1 13 5 *riten. poco a poco* *Vel.* *attacca*

9

ROMEO AND JULIET  
Overture

P.I. Tchaikovsky

Bass Drum and Cymbals

Allegro giusto

Cymbals  
Gr. Cassa

solo

ff

The musical score is written on four staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Allegro giusto' and the dynamic is 'ff'. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The second staff continues the rhythmic pattern with similar note values and rests. The third staff features a more complex rhythmic structure with many sixteenth and thirty-second notes. The fourth staff concludes the sequence with a series of eighth notes and rests, ending with a double bar line. A dynamic marking 'p' is visible below the fourth staff.

22-21  
IX 3-2

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# IV. SYMPHONIE

Triangel, Becken u. Große Trommel

(△) 大钹. 钹

I-III tacet

Peter I. Tschaikowsky, Op. 36

## IV. FINALE

Allegro con fuoco

Handwritten musical score for Percussion instruments: Becken (Cymbal), Gr. Tr. (Great Drum), Viol. 1 (Violin 1), Triangel (Triangle), and Bck. (Bass Drum).

The score is written for the IV. FINALE, Allegro con fuoco. It includes measures 2, 20, 30, 50, 60, 70, 80, 90, 100, 110, 120, and 130. The instruments are marked with dynamics such as ff (fortissimo) and p (piano). The score is divided into sections A, B, and C. The Becken and Gr. Tr. parts are marked with 'ff' and the Triangel part is marked with 'p'. The Viol. 1 part is marked with 'ff'.

Handwritten annotations include circled numbers (2, 20, 30, 50, 60, 70, 80, 90, 100, 110, 120, 130) and section markers (A, B, C). The Becken part is marked with 'ff' and the Gr. Tr. part is marked with 'ff'. The Triangel part is marked with 'p'. The Viol. 1 part is marked with 'ff'.

2 *Triangel, Becken u. Gr. Trommel*

131 135

140

147 *Triangel* 150 2 3 145

fff mf

4 5 140 6 7 8

9 10 11 12 26

Andante 200 *Triangel* 1 10 4 *riten.* 16 *Tempo I*

*Beck. Solo* 5 fff 1 10 4 16

fff fff *trp*

239 245 *Fl.* *Viol. 1* *Viol. 1* *Viol. 1* *Fl.*

249 256

*Viol. 1* fff 2 2 2

fff

Triangel, Becken u. Gr. Trommel

3

**H**

*sempre fff*

260

265

3

3

272

277

280

285

290

CARMEN (Ex. 28)  
(Entr'acte)

Georges Bizet

flûte

10

Allegro vivo

flûte

*ff.*

*dim.*

*ff.*

*p*

*p*

*f*

*p*

*dim.*

*pp*

*poco*

*cresc.*

*p*

*cresc.*

*f*

*mf*

*rall. molto*

*dim.*

*a tempo*

*smorzando*

*p*

*ppp*

(1.)

# CARNAVAL OVERTURE (Ex. 32)

105

abourine

Antonin Dvorak

Allegro

1.

2.

f p

3

(B)

(A)

3

(C)

33

Percussion  
Snare Drum, Tambourine,  
Castanets, Triangle, Cymbals  
Bass Drum

# CAPRICCIO ESPAGNOLE

Op. 34

Nicolai Rimsky-Korsakov  
edited by Stephen Primatic

Vivo e strepitoso

## I. Alborado

Score for Percussion instruments: Tambourine, Triangle, Cymbals, and Bass Drum. The score is divided into three systems (A, B, C) and includes measures 12 through 59.

**System A (Measures 12-13):** Features a 12-measure rest for all instruments, followed by a 13-measure rest for the Triangle and Cymbals, and a 12-measure rest for the Tambourine and Bass Drum. The score then continues with measures 12-13.

**System B (Measures 13-14):** Features a 13-measure rest for all instruments, followed by a 14-measure rest for the Triangle and Cymbals, and a 13-measure rest for the Tambourine and Bass Drum. The score then continues with measures 13-14.

**System C (Measures 14-15):** Features a 14-measure rest for all instruments, followed by a 15-measure rest for the Triangle and Cymbals, and a 14-measure rest for the Tambourine and Bass Drum. The score then continues with measures 14-15.

**Measures 59-60:** The score concludes with measures 59-60, featuring a 4-measure rest for the Triangle and Cymbals, and a 4-measure rest for the Tambourine and Bass Drum.

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12

# Piano Concerto #1 Erstes Concert.

UNIVERSITY OF CHICAGO

Triangel und Becken.

Allegro maestoso. Tempo giusto.

FRANZ LISZT.

1 1 5 A 3

*Cadenza grandioso*

1 1 2 3 1

*a piacere a piacere a piacere*

11 B 21 C 8 6 12

*a piacere a piacere*

Quasi Adagio.

D'istesso tempo.

12 32 17 5 E 21

*a piacere rit. molto*

Allegretto vivace.

Triangel *pp*

2 F 6 1 2 3 4 5

*pp p*

6 7 3 1 3 2 G 2

*p p*

2 7 1 2 3 4 5 6

*ff pp p*

7 8 9 H 2 23

*p p*

3 4 5 6 7 8 9 10 5

*Cadenza*

14308

# SCHEHERAZADE - Rimsky-Korsakov (Triangle)

7

Triangolo.

