



EMF Audition Excerpts 2026

Percussion

Please prepare **ONE** excerpt from either the **SNARE**, **TIMPANI** or **MALLET** categories below to record for your audition. You should select the excerpt that best demonstrates your level of playing.

We encourage you to play this excerpt to your tutor prior to submitting your recorded audition.

Everyone **MUST** submit an excerpt along with your application materials. This is one important step that is used in order to place you in the ensemble that best fits you and your level of playing.

To prepare the selected excerpt to the best of your ability, take time to find out some background about each work. It is important to listen to a recording of the orchestral work from which the excerpt has been taken. Not only will this make it more interesting for you when preparing the excerpt, but it will assist you in understanding the style in which it is usually performed.

Excerpts are a very important part of the process. This process helps the Festival Director and panel understand your approach to music-making and assess your musical knowledge. Look carefully at all the tempo, dynamic and articulation markings, and consider them when you are preparing an excerpt for submission. Any metronome markings are provided only as an indication. Aim for accuracy, beauty of sound, precise rhythm, and good intonation. Don't forget to seek the guidance of a teacher (either private or school).

The excerpts provided are of varying difficulty. Select the excerpt for submission that will be your best representation of your current level of playing.

Percussion

Timpani Excerpts:

Mozart: Marriage of Figaro Overture (as marked).

$\text{♩} = 120$

Presto

11 *ff*

29 *ff*

41 *f*

52 *f*

85 *f*

127 *f*

153 *f*

171 *f*

200 *f*

251 *f*

262

272

283

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Tchaikovsky: Romeo and Juliet Overture (as marked).

♩ = 116-120

Musical score for Tchaikovsky's Romeo and Juliet Overture, measures 122-164. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is marked as 116-120. The score includes dynamic markings such as *f*, *ff*, and *p*. Large black letters 'D', 'E', 'F', 'G', 'H', 'J' are placed above the notes in measures 122, 123, 158, 164, 165, 166, and 167 respectively. Measure numbers 122, 146, 153, 158, and 164 are indicated. A large black bracket spans measures 122 to 167. A double bar line is present at measure 164.

Mozart: Symphony No. 39 – 1st Mvt. (as marked).

♩ = 76

Musical score for Mozart's Symphony No. 39, 1st Movement, measures 12-20. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked as Adagio. The score includes dynamic markings such as *f* and *p*. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Measure numbers 12 and 20 are indicated. The score is enclosed in large square brackets.

Mallet Excerpts:

Saint-Saens: Carnival of the Animals, Fossiles (as marked).

♩ = 100

XYLOPHONE
FOSSILES

Allegro ridicolo

SAINT-SAENS

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Tchaikovsky: Sleeping Beauty - Waltz (as marked).

♩ = 68-70

Allegro (Tempo di Valse)

op. 66

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Copland: Four Dances from Rodeo (as marked).

♩ = 116-120

The musical score consists of five staves of music in G major (one sharp) and 2/4 time. The first staff begins with a large black bracket on the left and contains measures 13-19. It features a melody with accents and dynamic markings of *f* and *sf*. The second staff contains measures 20-21, including a triplet of eighth notes marked with a triangle and a dynamic of *f*. The third staff contains measure 22, marked with a dynamic of *sf*, a *cresc.* (crescendo) line, and a final dynamic of *ff*. The fourth staff continues the melody with a dynamic of *ff*. The fifth staff concludes the piece with a large black bracket on the right.