

HOUSTON SYMPHONY

PRINCIPAL PERCUSSION AUDITION September 13 – 16 & October 6 – 7, 2026 Jones Hall Stage

Audition Repertoire List

I. Solo Repertoire

a. Marimba

BACH Lute Suite in e Minor, BWV 996 Präludium; Presto

b. Xylophone

KREISLER (arr. GREEN) Tambourin Chinois

c. Snare Drum

DELÉCLUSE Test-Claire

II. Orchestral Excerpts

a. Snare Drum

BRITTEN The Young Person's Guide to the Orchestra Variation K (No Repeat)
GUBAIDULINA Violin Concerto, *In Tempus Praesens* 1mm. after 67 - 4mm. before 70
NIELSEN Clarinet Concerto 7mm. before 4 - downbeat of 4; 16 - 4mm.
before 18; 1mm. after 27 - 9mm. after 32
PROKOFIEV Lieutenant Kijé Suite Mvt I: 1 - 2
RIMSKY-KORSAKOV *Capriccio Espagnol* Mvt IV: Beginning - 10mm. after 1
RIMSKY-KORSAKOV *Scheherazade* Mvt III: D - H
Mvt IV: 1 before C - D; 4mm. before N -
19mm. after N; P - U
SCHUMAN Symphony No. 3 Part 2: Toccata mm.143 - mm.199
SHOSTAKOVICH Symphony No. 11 Mvt I: 2 - 2mm. after 3; 1mm. before 12 -
13
Mvt II: 2mm. before 39 - 41
Mvt IV: 5mm. before 134 - 1mm. after 138
VON SUPPÉ Overture to Pique Dame 30mm. after Allegro con fuoco for 36mm.;
8mm. before Piu mosso - end

b. Xylophone

BARTÓK Music for Strings, Percussion, and Celesta Mvt III: First 5 measures
Mvt. IV: mm. 173 - mm.183 (add doubles
beginning on beat 4 of mm. 180)
CHEN Itinerary of an Illusion mm.668 - mm.697; mm.822 - mm.837
GERSHWIN An American in Paris 4 - 4mm. before 7; 6mm. after 20 - 22;
5mm. after 32 - 5mm. before 37
GERSHWIN Porgy and Bess Introduction: Beginning - 4mm. before 3
Act II, Scene 1: 5mm. after 108 - 109
KODÁLY Háry János Suite Mvt VI: Beginning - 1; 7 - 6mm. before 8;
10 - end
MESSIAEN Oiseaux Exotiques 6 - 7; 26 - 1mm. before 30
SCHUMAN Symphony No. 3 Part 2: Toccata mm.230 - mm.244
SHOSTAKOVICH The Bolt No. 7: 1 - 8mm. before 5
STRAVINSKY *The Firebird (Ballet)* 1mm. before 47 - 48; 127 - 133

WILLIAMS	<i>The Cowboys Overture</i>	mm.34 – mm.47 (both xylophone and glockenspiel); mm.85 – mm.92
c. Glockenspiel		
DEBUSSY	<i>La Mer</i>	Mvt II: $\boxed{16}$ – 4mm. after $\boxed{18}$; $\boxed{21}$ – $\boxed{22}$ Mvt III: 9mm. after $\boxed{55}$ – 8mm. before $\boxed{56}$
DUKAS	<i>Sorcerer's Apprentice</i>	$\boxed{17}$ – 3mm. before $\boxed{20}$; $\boxed{22}$ – $\boxed{24}$; $\boxed{26}$ – 15mm. before $\boxed{27}$
W.A. MOZART	<i>The Magic Flute</i>	Act I, No. 8, Finale
RESPIGHI	<i>The Pines of Rome</i>	Mvt I: Beginning – 16mm before $\boxed{3}$; 13mm. after $\boxed{7}$ - End
TCHAIKOVSKY	<i>The Sleeping Beauty</i>	No. 5 Waltz: mm. 144 – mm. 176
WILLIAMS	<i>Close Encounters of the Third Kind</i>	mm.126 – mm.139
WILLIAMS	<i>Harry Potter and the Sorcerer's Stone Suite</i>	Harry's Wondrous World: mm.53 – mm.140
d. Vibraphone		
ADAMS	<i>Rock You Stand On</i>	mm.82 – mm.88; mm.280 – mm.300
BERNSTEIN	<i>Symphonic Dances from West Side Story</i>	mm.567 – mm.577; mm.582 – mm.607; mm.620 – mm.635
WILLIAMS	<i>Escapades from Catch Me if You Can</i>	Mvt III: mm.126 – mm.175
e. Cymbals		
DVORÁK	<i>Scherzo Capriccioso</i>	mm. 820 - End
MUSSORGSKY	<i>Night on Bald Mountain</i>	\boxed{S} – 10mm. before \boxed{I}
RACHMANINOV	<i>Piano Concerto No. 2</i>	Mvt III: $\boxed{32}$ – 13mm. after $\boxed{32}$
TCHAIKOVSKY	<i>The Nutcracker Suite, Op. 71a</i>	<i>Dance of the Mirlitons</i>
TCHAIKOVSKY	<i>Overture to Romeo and Juliet</i>	2mm. before \boxed{O} – 7mm. before \boxed{P}
TCHAIKOVSKY	<i>Symphony No. 4</i>	Mvt IV: \boxed{A} – \boxed{B} ; mm.272 - End
f. Tambourine		
BIZET	<i>Carmen Suite No. 1</i>	<i>Aragonaise</i> : Beginning – 9mm. after \boxed{C}
BIZET	<i>Carmen Suite No. 2</i>	<i>Danse Bohème</i> : 3mm. before \boxed{D} – 3mm. after \boxed{E} ; 2mm. before \boxed{P} - End
BRITTEN	<i>Four Sea Interludes</i>	Mvt IV: $\boxed{10}$ - $\boxed{11}$
CHABRIER	<i>España</i>	20mm. after \boxed{A} – \boxed{B} ; \boxed{L} – 4mm. before \boxed{M} ; 9mm. after \boxed{O} - End
DVORÁK	<i>Carnival Overture</i>	Beginning – 4mm. before \boxed{C} (With Repeat); 8mm. before \boxed{U} - End
GRIEG	<i>Peer Gynt Suite No. 2</i>	<i>Arabian Dance</i> : 3mm. before \boxed{A} - \boxed{D}
STRAVINSKY	<i>Petrushka</i> (1947 version)	$\boxed{201}$ - $\boxed{207}$
g. Bass Drum		
BRITTEN	<i>The Young Person's Guide to the Orchestra</i>	Variation E (No Repeat); Variation M
MAHLER	<i>Symphony No. 3</i>	Mvt I: 6mm. before $\boxed{11}$ – $\boxed{11}$; 3mm. after $\boxed{12}$ – 4mm. after $\boxed{13}$
ORFF	<i>Carmina Burana</i>	<i>O Fortuna</i> : 1mm. before $\boxed{7}$ - $\boxed{9}$
PROKOFIEV	<i>Symphony No. 6</i>	Mvt I: 1mm. after $\boxed{17}$ – 12mm. after $\boxed{19}$
STRAVINSKY	<i>The Rite of Spring</i>	Part 1: $\boxed{72}$ – 6mm. after $\boxed{78}$
TCHAIKOVSKY	<i>Symphony No. 4</i>	Mvt IV: \boxed{A} – \boxed{B} ; mm.272 - End
h. Bass Drum/Cymbal attachment		
STRAVINSKY	<i>Petrushka</i> (1911 version)	9mm. after $\boxed{72}$ - $\boxed{74}$

i. Triangle

BIZET Carmen Suite No. 2
BRAHMS Symphony No. 4

DVORÁK Slavonic Dance No. 2
LISZT Piano Concerto No. 1

Danse Bohème: **H** – 2mm. after **I**
Mvt III: 7mm. after **D** – **E**; **I** – 5mm. before
K
B - **C**
14mm. before **F** - **H**

j. Guiro

MÁRQUEZ Danzón No. 2

mm.86 – mm.112; mm.184 – mm.198

III. Section/Collaborative Playing (if held)

Selected from the orchestral excerpts listed under II. Orchestral Excerpts. Additional repertoire and ensemble details will be provided to invited candidates.

IV. Sight-reading