

ISO PERCUSSION AUDITION BOOK

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Demonstrate various rolls \ single note skills		
 <u>Bass Drum and Cymbals</u>		
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Any piece for 4 mallets by J.S.BACH
To be played on marimba or vibraphone

XYLOPHONE EXCERPTS

X1. Strauss: Salome - Dance of the Seven Veils

Allegrissimo (♩ = 176)

mf

accelerando

ff

X2. Gershwin: Porgy and Bess - Overture

Allegro con brio (♩ = 132)
3

grac

XYLOPHONE EXCERPTS, CONT'D.

D. Shostakovich: Lady Macbeth of Mtsensk - Act I Entr'acte (reh.#126)

(♩ = 126)
ff

126

127

D. Shostakovich: Lady Macbeth of Mtsensk - Act II Sc.5 (reh.#321)

Allegro (♩ = 80)

322

323

BELLS EXCERPTS, CONTINUED

B8. Paul Dukas: The Sorcerer's Apprentice

Vif (♩. = 120)

A.

p détaché

cresc. *f*

rinf. più f *sempre cresc.*

19

22 Au Mouvt! (♩. = 112)

B.

ff

23

24

Sans presser (♩. = 120)

C.

ff

6

More

6

THE MAGIC FLUTE

BELLS

$\text{♩} = 83-86$

Finale of Act I

By Wolfgang Amadeus Mozart

✓ Allegro (264th measure)
28

L L R R L L R R L L R R

Handwritten notes above the first staff: L L R R L L R R L L R R

Dynamic marking 'v' above the second staff.

Dynamic marking 'p' below the first note of the seventh staff.

BELLS

SECOND HUNGARIAN RHAPSODY

By Franz Liszt

✓ Andante

Dynamic marking 'p' below the first note of the first staff.

SAMSON AND DELILAH

SAINT-SAËNS

GLOCKENSPIEL

Allegro moderato

p
(Accompanying the High Priest)

Allegro moderato

f
(Accompanying the Chorus)

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SYMPHONY No. 5

SHOSTAKOVICH

XYLOPHONE
1st Movement

Allegro non troppo

ff x8

ff rit.

fff molto rit. a tempo

LIEUTENANT KIJÉ

PROKOFIEFF

1st Movement

Andante assai ♩ = 60 Doppio movimento ♩ = 120 - 126

Handwritten circled annotation: $\frac{116}{6}$

5 1

2 4

3 8 4

13

14 Andante assai ♩ = 60

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Snare drum

SNARE DRUM EXCERPTS

NORMA

Bellini: Norma - Act II Stage Music (reh.#37) $\text{♩} = 112$

SD9. Nicolai Rimsky-Korsakov: Scheherazade - Mvt.III (reh.letter D)

SD10. Nicolai Rimsky-Korsakov: Scheherazade - Mvt.IV (reh.letter N)

SD11. Nicolai Rimsky-Korsakov: Scheherazade - Mvt.IV (reh.letter P)

p (♩=92)

f

mf

R

SD12. Nicolai Rimsky-Korsakov: Scheherazade - Mvt.IV (reh.letter S)

S (♩=92)

f > p

mf *dim.* *pp*

mf *pp*

64 *Allegro moderato* -♩-

1 *fp* *f* *p*

5 *f*

10 *f*

14 *p*

18 *mp* *f*

22

25 *f*

29 *f* *mf*

33 *meno a tempo* *f*

Romeo et Juliette. Ouverture-Fantaisie.

P. Tschaïkowsky.

Allegro giusto. **D** 21 **E** Platti 196

10

2 21''

4

F Gr. Cassa

22 G 21 H 38

Stravinsky: Petrouchka

Sostenuto, $\text{♩} = 96$
Tam-Tam (Timp. stick)

124

one player Cymb. Solo

mf

p B.D. *ma marcato*

125

Harp

126

7 8 9

PP

Triangel Becken u. Gr. Trommel

Tchaikovsky - Symphony No 4

257 **H**

Musical score for measures 257-262. The top staff is in treble clef with a common time signature and the instruction *sempre fff*. The bottom staff is in bass clef with the instruction *sempre fff*. The music consists of a series of eighth notes in the top staff and quarter notes in the bottom staff.

263

Musical score for measures 263-271. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a triplet of eighth notes in the top staff and a triplet of quarter notes in the bottom staff.

272

Musical score for measures 272-277. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of eighth and quarter notes.

278

Musical score for measures 278-283. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of eighth and quarter notes.

284

Musical score for measures 284-288. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of eighth and quarter notes.

289

Musical score for measures 289-294. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of eighth and quarter notes.

TAMBOURINE EXCERPTS, CONTINUED

TA2. Georges Bizet: Carmen - No.11 (reh.#19) (♩=138)

The musical score is written for a tambourine in 3/4 time. It consists of five staves of music. The first staff (measures 19-20) features a rhythmic pattern of quarter notes with a dynamic of *f* and a *cresc.* marking. The second staff (measures 21-22) begins with a *ff* dynamic, followed by a *p* dynamic and a circled *f* dynamic. The third staff (measures 23-24) includes dynamics of *p*, *f*, *p*, *pp*, *sf*, *p*, *pp*, *sf*, and *p*. The fourth staff (measures 25-26) shows a *p* dynamic followed by a *f* dynamic. The fifth staff (measures 27-28) shows a *p* dynamic followed by a *f* dynamic. The word "tambourine" is written above the notes in several places, indicating the instrument's role. A circled *f* dynamic in the second staff is a notable feature.

16

TA3. Georges Bizet - Carmen - Entr'acte IV

Allegro vivo

(♩=88)

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a dynamic marking of *ff*. The tempo is marked *Allegro vivo* with a quarter note equal to 88 beats per minute. The music is primarily composed of eighth-note patterns. The second staff includes a *dim. molto* marking. The third staff ends with a *p* marking. The fourth staff starts with a boxed number '2' and a '6' above the staff, with a *pp* dynamic. The fifth staff has a boxed number '3' and a '6' at the end. The sixth staff starts with a boxed number '4' and a *pp* dynamic. The seventh staff has a boxed number '5' and a *f* dynamic. The eighth staff has a boxed number '6' and a *p* dynamic. The ninth staff has a boxed number '7' and a *dim.* marking. The tenth staff starts with a boxed number '8' and a *pp* dynamic, followed by a *poco cresc.* marking. The eleventh staff has a boxed number '9' and a *mf* dynamic, ending with a '6' above the staff.

(continued)

TAMBOURINE EXCERPTS, CONTINUED

(Excerpt TA3., continued)

p *cresc.*

10 8 11 3 *f* *pk. f* *ff*

12 6 13 *mf* *dim.*

2 14 1 *p*

rall. molto 2 *a tempo* *pp* *smorzando*

15 1 1 2 *ppp*

TA4. Benjamin Britten: Peter Grimes - Act I, Interlude II (reh.#61)
Snare drum and tambourine (count rest)

(without snares)

(♩ = 92) SD

(without snares) *ppp* *sempre pp*

(♩ = 72) **61** C Tamb *ppp*

62 *ppp*

TA5. Antonin Dvorak: Carnival Overture (beginning)

Allegro. (♩ = 138)

f

1 2 *f*

p *A* *f* *p* *tr* *(P)* *tr*

3 *B* *tr* *ff* *tr* *tr* *tr*

BD4. Igor Stravinsky: Le Sacre du Printemps - Danse de la Terre (reh.#72) (♩=164)

DANSE DE LA TERRE
Lento 3

Prestissimo

72 G.C. 3 3 3 3 tr *p* *molto*

p sub. *sf* *p* *molto*

73 tr *p* subito *sf* *p* *molto* *p* subito *sf* (no accent) 1 2 3

4 5 6 tr *p* subito

74 tr *p* subito *sf* 1 2

3 4 5 6 75 1 2 *p* subito

3 4 5 6 8 9

10 11 76 1 2 3 4 5

6 7 8 9 77 1 2 3 *cresc. poco a poco*

4 5 6 7 8

9 10 78

43. *ff*

20

III. Satz.

Mahler:
Symf. nr. 1

Feierlich und gemessen, ohne zu schleppen. Zurückhaltend. Ziemlich langsam. (1. 2. Tr.)

1 2 3 4 5 a tempo

Nicht schleppen. (Becken.)

Gr. Tr. Die Becken sind an dieser Stelle an der Gr. Trommel anzuhängen. Becken und Trommelstimme sind von einem und demselben Musiker zu schlagen.

7 a tempo (2. Tr.)

wie vorher. (Becken.) Nicht schleppen.

8 Poco riten. a tempo

10 Sehr einfach und schlicht, wie eine Volksweise.

11 12 (1. Viol.)

13 Poco riten. Wieder etwas bewegt. (1. Flöte.)

14 (Becken.)

Gr. Tr. Becken wieder an der Gr. Tr.

16 Plötzlich viel schneller.

17 Poco rit. Tempo I.

18 Tempo I.

19 (1. Pankr.)

Gr. Tr.

rit. 3 9 6 ppp pp pp attacca.

Mahler: Symf. nr. 3

Gr. Tr. Zurückhaltend.

1 Molto riten.

2 p

pp1 mit 2 Schwammschlägen Tam-tam

3 4 5 6 7 8 9 sempre pp

Gr. Tr. Solo 3

Schwer und dumpf.

2 1 2

sempre pp

3 4 5 6 7 8

sempre pp

9 10 11 3 12 2 2

sempre pp

TR1. Georges Bizet: *Carmen* - Overture (reh.#1)
Allegro giocoso ($\text{♩} = 132$)

21

2/4 *p*

2 *f* *pp* *cresc.*

molto *ff*

3

TR2. Georges Bizet: *Carmen* - Act II, No.11 (reh.#16) ($\text{♩} = 120$)

16 *tr* *tr*

3/4 *ppp*

tr *tr* *tr*

sempre ppp

TR3. Georges Bizet: *Carmen* - Act IV, No.25 (reh.#53) ($\text{♩} = 132$)

53 *Allegro giocoso*

2/4 *ff*

tr *tr*

54

R. Korsakov. Capriccio Espagnol

22

Triangolo.

3

Musical score for Triangolo, measures 1-27. The score is written in treble clef with a 2/4 time signature. It consists of six staves of music. The first five staves contain a series of sixteenth-note patterns, with measures numbered 1 through 20. The sixth staff contains measures 21 through 27, including a section marked 'U' and 'V'.

Coda.

Vivo. (Tempo di comincio.)

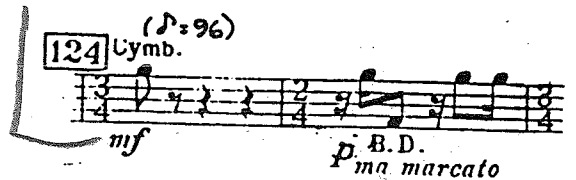
Coda musical score, measures 28-37. The score is written in treble clef with a 2/4 time signature. It consists of five staves of music. The first staff is marked *ff* and contains measures 28-31. The second staff contains measures 32-35, with a section marked 'Y'. The third staff contains measures 36-37, with a section marked 'Z'. The fourth and fifth staves contain a series of sixteenth-note patterns. The score ends with a double bar line and a fermata.

Presto.

BASS DRUM AND CYMBAL EXCERPTS

Igor Stravinsky: Petrouchka - Third Part (reh.#24)

(♩ = 96)
124 Cymb.
mf
p B.D.
ma marcato



125



3 4 5 126 6



7 8 9

