

UNO Percussion Fall 2016 Large Ensemble Audition

Please prepare all of the following excerpts:

- Xylophone: Porgy and Bess, George Gershwin (see brackets)
*Danse Macabre, Camille Saint-Saens (all)
- Vibraphone: West Side Story, Leonard Bernstein (all)
- Glockenspiel: *La Mer, Claude Debussy (all of second movement)
Pines of Rome, Ottorino Respighi (see brackets)
- Snare Drum: Scheherazade, Rimsky-Korsakov (mvt. 3 brackets, mvt. 4 all)
*Third Symphony, William Schumann (see brackets)
Lieutenant Kije, Sergei Prokofiev (see brackets)
- Timpani: Fifth Symphony, Ludwig van Beethoven (mvt.4 bracketed)
*Seventh Symphony, Beethoven (mvt.4 bracketed)
Symphonic Metamorphosis, Paul Hindemith (mvt.2 bracketed)
- Tambourine: *Carnival Overture, Antonin Dvorak (see brackets)

* freshmen are to perform these pieces only

[illegible]

PORGY AND BESS

XYLOPHONE

Overture

By George Gershwin

Allegro con brio 3

LRRL RRL RRL RRL RRL RRL R

RLRL RRL RRL RRL RRL R

RLRL RRL RRL RRL RRL R

RLRL RRL RRL RRL RRL R

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FORGET AND BESS - cont.





DANSE MACABRE

Symphonic Poem

Camille Saint-Saëns
(1835-1921)

Xilophone †

Mouvement modéré de valse

The musical score for the Xilophone part of 'Danse Macabre' consists of seven staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains three measures of rests: 24 measures, 8 measures, and 17 measures, with labels '(violin solo)' and '(flute)' below. The second staff continues with rests of 15, 20, and 17 measures, labeled '(violin solo)' and '(1st violins)'. A section marker 'A' is placed above the 20-measure rest. The third staff starts with a 15-measure rest labeled '(strings)', followed by a section marker 'B' and a melodic line for '(violin solo)' with four measures numbered 1, 2, 3, and 4. The fourth and fifth staves show melodic lines starting with a forte 'f' dynamic. The sixth staff includes section markers 'C' and 'D' above rests of 15, 21, 16, and 16 measures, labeled '(1st violins)', '(cymbal)', and '(timpani)' respectively. The seventh staff begins with a section marker 'E' above a 17-measure rest labeled '(violin solo)', followed by a 15-measure rest labeled '(violin solo)', and a section marker 'F' above a 16-measure rest labeled '(vc., cb.)'. The score concludes with a final melodic phrase.

†) Instrument of wood and straw that can be found in Paris at MM. DURAND & SCHOENEWERK, 4 Place de la Madeleine.

G (trombone)

8 9 10 11 12 13

Detailed description: This staff is for the trombone. It begins with a treble clef and a key signature of two flats. Measure 8 contains a whole rest. Measure 9 starts with a bass clef and contains a half note G2. Measures 10 through 12 each contain a half note ascending by one step: A2, Bb2, and C3 respectively. Measure 13 contains a half note D3 with a sharp sign (#) before it.

Detailed description: This staff continues the music from measure 14 to 19. Measures 14 and 16 contain eighth-note ascending runs: G2-A2-Bb2-C3 and A2-Bb2-C3-D3 respectively. Measures 15, 17, and 18 contain whole rests. Measure 19 contains an eighth-note ascending run: G2-A2-Bb2-C3.

H

20 21 22 23 24

p (timpani)

Detailed description: This staff is for the timpani. It begins with a treble clef and a key signature of two flats. Measure 20 contains a whole rest. Measure 21 starts with a bass clef and contains a half note G2. Measures 22 through 24 each contain a half note ascending by one step: A2, Bb2, and C3 respectively.

25

p

Detailed description: This staff continues the music from measure 25 to 29. Measure 25 contains a whole rest. Measures 26 through 29 each contain a half note ascending by one step: G2, A2, Bb2, and C3 respectively.

4

p

I

Detailed description: This staff continues the music from measure 30 to 34. Measure 30 contains a whole rest. Measures 31 through 34 each contain a half note ascending by one step: G2, A2, Bb2, and C3 respectively.

168

Tacet to the end

Detailed description: This staff shows measures 168 to 172. Measure 168 contains a whole rest. Measures 169 through 172 each contain a whole rest.

VIBRAPHONE EXCERPTS

6) BERNSTEIN, *West Side Story* Symphonic Dances

No.8 Cool, Act 1

Allegretto $\text{♩} = 160$ [583] *string. un poco*

[586]

[589] $\text{♩} = 88$

[597] *p dim. molto*

[604]

[620] *Poco più mosso (Fugue)*

[623]

[627] *sfz ff*

Claude Debussy La Mer

GLOCKENSPIEL ou CÉLESTA

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.

16 Animé
Cor ang.

GLOCK.

17

18

19 Assez animé

20

21 GLOCK.

22 au Mouvt

23

24

25 au Mouvt
pts Fl.

Cédez un peu

Cédez

1ers vons

2ds vons

GLOCK.

Debussy — La Mer

GLOCKENSPIEL

GLOCK.

p

6

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

Fl. *p*

GLOCK. *p*

mf

32 9 33 Animé . Fl. *p*

GLOCK. *p*

34 10

pp

2

5

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

GLOCK. *pp*

40

pp

pp

41 6 Harpe *pp*

42

GLOCK. *ppp*

Fl. *ppp*

3

ppp

pp

Campanelli



ransposed version)

Pines of Rome

O. Respighi
(1879-1936)

I. Pines of the Villa Borghese

Allegretto vivace ♩ = 92

ff

1 9

ff

2 5

mf cresc.

ff

7 8 3 2

f

p 1 2 3 4 5 6

4

f

tr 1 2 3 4 5 6

ff

7 8 9 10 11 12 13 14 15 16 17

SCHEHERAZADE

Symphonic Suite

Nicolas Rimsky-Korsakov
(1844-1908)

Tamburo piccolo

I. II. - TACET

III.

Andantino quasi Allegretto $\text{♩} = 52$

24 [A] 24 [B] 14 [C] (1st violins)

(vc.) (2nd violins) 1 *fz* 2 3 *fz* 4

Pochissimo più mosso $\text{♩} = 63$

[D] 1 2 3

5 6 *p dim.* 1 2 *ppp* 3

4 5 6 7

4 5 6 7 *pochissimo cresc.*

8 9 8

8 9 8

[F] 4

[F] 4 *pp*

4

4

4 [G] 1 2 3 4 5

4 [G] 1 2 3 4 5 *p*

6 7 1 1 4

p — *f*

I *Tacet until* (timpani)

p — *f*

8 P 4 (violins)

poco rit. *rit. molto* *a tempo, scherz.* ♩ = 63

2 (flute) *pp*

IV. -All-

Allegro molto **Recit. Lento** **Allegro molto e frenetico**

4 G. P. G. P. (violin solo) 18 G. P.

Recit. Lento **Vivo** ♩ = 88

(violin solo) A 16 B 15 *tr* C *tr* *tr* *>*

24 (triangle) (tambourine) *mf* *<* *<* *<*

> *tr* *tr* *tr* *>* *tr* *tr* *tr* *>* *tr* *tr* *tr*

tr D 15 E *tr* *f* *>* *p* *f* *tr*

tr *f* *tr* *tr* *tr* *tr* *tr* 3

F 4 16 **G** 16 **H** 16 **I** 16 **K** 32 **L** 32 *tr* *f*

(violins) (oboes) (clarinet) (triangle) (triangle)

M 21 *tr* **N** 1 2 3 4 5 *mf cresc.* *sf pp*

6 7 8 9 10 11 12 13 14 15

16 17 18 11 (tambourine) **O** 16 *pp* 12 13 14 15

P *f*

Q *mf*

R 15 **S** *tr* *f* *p*

Musical score for a single melodic line, likely for a violin or flute. The score is written in treble clef and includes various musical notations such as trills (tr), triplets (3), and dynamic markings (f, mf, dim., pp, fz, cresc.).

The score is divided into measures, with some measures containing specific markings:

- Measures 1-13: Initial section with trills and triplets.
- Measures 14-15: Section marked "U" and "V".
- Measures 16-28: Section marked "Piu stretto" (Piu stretto).
- Measures 29-33: Section marked "W" and "Spiritoso" (Spiritoso).
- Measures 34-38: Section marked "mf cresc." (mf cresc.).
- Measures 39-43: Section marked "f" (f).
- Measures 44-48: Section marked "Allegro non troppo e maestoso" (Allegro non troppo e maestoso).
- Measures 49-51: Section marked "X" and "Tacet" (Tacet).
- Measures 52-54: Section marked "11 to the end" (11 to the end).

The score concludes with the instruction "11 to the end".

SYMPHONY No. 3

Snare drum

William Schuman
(1910-1992)

Part I. a) Passacaglia and b) Fugue - TACET

Part II. c) Chorale - TACET

d) Toccata

Leggiero $\text{♩} = 108-112$

The musical score for the Snare drum Toccata section, measures 145-180, is presented on eight staves. The notation is in treble clef with a common time signature (C). The tempo is marked 'Leggiero' with a quarter note equal to 108-112 beats per minute. The dynamics are marked 'pp' (pianissimo) at measure 145 and 'mp' (mezzo-piano) at measure 155. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and frequent triplets. A yellow bracket highlights the first measure (145), and a yellow arrow points to measure 160. The measures are numbered 145, 150, 155, 160, 165, 170, 175, and 180.

LIEUTENANT KIJÉ

Symphonic Suite

Sergei Prokofiev
(1891-1952)

I.

THE BIRTH OF KIJÉ

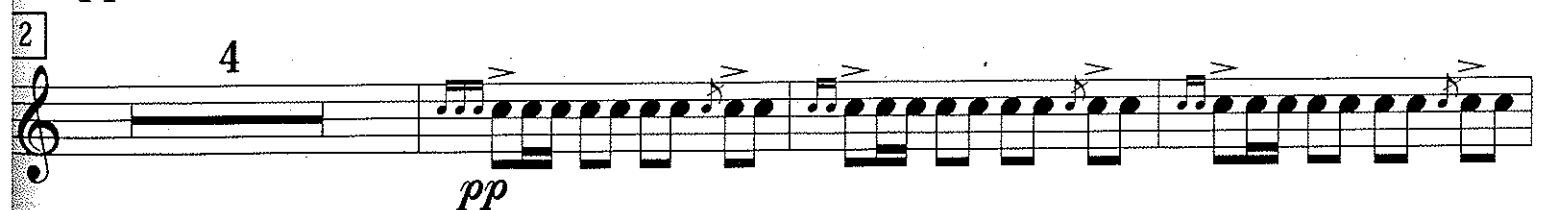
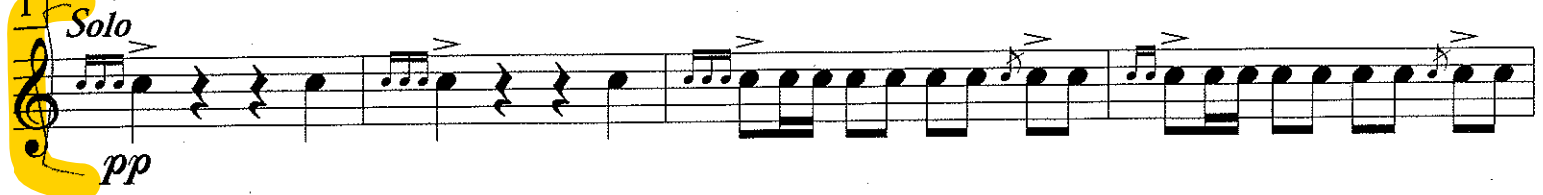
Andante assai ♩ = 60



Doppio movimento ♩ = 120

Solo

pp



Beethoven — Symphony No. 5

TIMPANI in C. G

2

491 *ff*

Andante con moto (♩ = 92) Holz

25 Viol. I *pp* *ff* *ff sempre* *sf* *sf*

37 Viol. I *pp* *ff* *sf* *sf*

113 Viol. I *f* 1 1 1 22 Cor.

147 *ff* *dim. > p* 17 E 8 Holz. *cresc.*

185 *ff* 1 1 1 10 Più moto (♩ = 116) Viol. I

215 *f* Tempo I Viola 19 3 3 3 1 2

Allegro (♩ = 96) 6 1 8 1 32 1 14 Bassi

72 1 2

57 2 *p* A 12 Viol. I *p*

115 8 *p* *cresc.* *f* *ff*

137 *p* 12 Viol. II 1 1 1 20

151 1 2 3 4 5 6 *f*

186 B 39 7 poco rit. a tempo poco rit. a tempo C 66

Fag. Vcl. Viol. I *pp*

330 1 2 3 4 5 6 7 8 9 *sempre pp*

Beethoven — Symphony No. 5

TIMPANI in C.G

3

345 10 11 12 13 14 15 16 17 18 19 20 21 22 23

359 24 25 26 27 28 29 30 1 2 3 4 5 6 7 8

orec. - - - *attacca*

Allegro (♩ = 84)

374 *ff*

383

391 3 A 2 1

407 7 2 7

Bassi Tromb.

f 3 3 3

431 B *ff* 6 3 1 1 *più f*

453 *ff* 4. 12. 21 C 5

Viol. II *tr*

497 *f* 3 *più f* 3 3

512 1 2 D 1 1 *ff*

523 *ff sempre* E

Tempo I (♩ = 96) Fl. *tr* 38 5

550 *pp* *cresc.*

Allegro (♩ = 84)

587 *ff*

595 5

4

Viol. I

621

1 1 1 1 2

640 CODA 3 Assai meno presto Presto

Viol. I *ff*

in A E

Allegro con brio $\text{♩} = 72$

Allegro con brio $\text{♩} = 72$

1. $\frac{8}{\text{S}}$

ff G. P. *G. P.* *sf sf sf sf sf sf sf sf*

1.

The musical score for the bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 6, with a repeat sign at the end of measure 6. The second system contains measures 7 through 12, with a repeat sign at the end of measure 12. The melody is primarily composed of eighth and sixteenth notes, with some rests. Dynamics include *sf* (sforzando) and *f* (forte). The score is numbered 13 and 14 in the top left corner.

24

ff

34 A 8

ff

[illegible]

78 B 1 7 1 5 1 2 3 4 5 6 7 8 9 10

f *f* *f* *f* *p* *cresc. poco a poco*

[illegible]

122 Viola, Viollo, C-B.

142

sf

Viol. I

sf

sf

sf

sf

1

1

1

1

2.

168

sf *sf* *sf* *sf* *sf*

1 1 1 2 1 8

182

Ob.

sf *sf*

201 **E** **F** *pp* *ff* G. P. G. P.

Turandot, Scherzo

Moderato ($\text{♩} = 132$)

1 **A** 2 *rit.* 1 *atempo* 3 *rit.* 1 *atempo* 4 *rit.* 1

(1. Tr.)

atempo **B** *accel.* 6 *Lebhaft* ($\text{♩} = 96$) 1. Ob.

(Schlagzsg.) *p* *p*

C 5 *mp* **D** 8 **E** 9 *p*

F 8 **G** 9 **H** 8 **I** 9 **J** *Gr. Tr.* 4 *mf*

(Pos.)

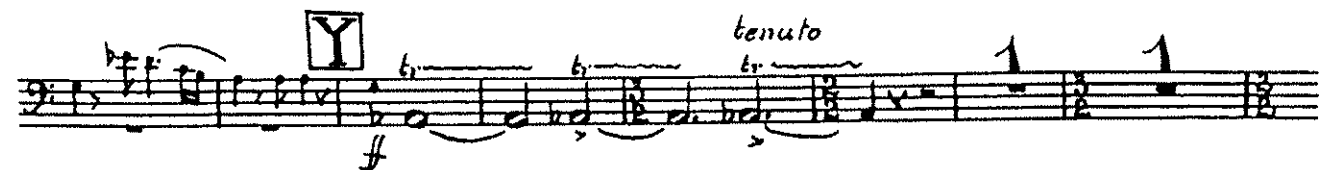
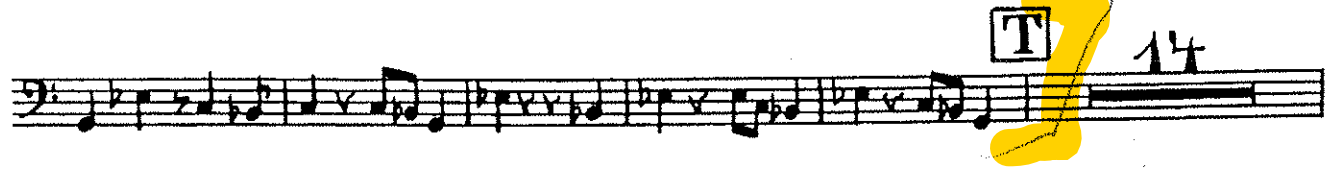
K 9 **L** *Str. unis.* *f* *f*

M 5 *f* **N** 4 *f*

O 5

P *tenuto* *tr* *tr* *tr* *tr* *atempo* 8

Q 13 **R** 15 **S** 1. Pos. 2. Pos. *mf* *f*



Tambourine

Allegro

The image shows a page from a musical score, likely for a symphony or opera, featuring various instruments and dynamic markings. The tempo is marked "Allegro" at the top. The score includes staves for strings, woodwinds (oboe, cor anglais), brass (trumpets, trombones, tuba), and percussion (piatti). The music is divided into sections labeled A through L. The tempo changes from "Allegro" to "Andantino con moto" and back to "Allegro". The score includes dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), and *ritard.* (ritardando). The score is written in 4/4 time, with a key signature of one sharp (F#).

Allegro

1.

2.

f *p*

3

(A)

(B)

tr

(C)

3 33

Trb. 4 Piatti 2 2 (D) 16 (E) 20 Oboe

(F)

pp

14 (G) 4 4 4 8 10

(H)

4 4

f

Andantino con moto

7 (J) 26 16 (K) 9 Corno ingl.

4 8 10 2

ritard.

(L) Tempo *pp* 10 Allegro *pp* 1 1

1 1

CARNAVAL OVERTURE (Cont'd)

1 1

pp 13 (N) 28 (O) 16 (P) 21 Tromboni p cresc.

(Q) f

flip

(R) p 1

cresc. ff 3

(S) 25 (T) flip ff

4 8

5 ff (U) 4 6

flip or or or flip

(W) Poco più mosso 4 2 flip 4 5 flip

ff 4 secco