



PRINCIPAL PERCUSSION

October 4-5, 2026

SOLOS

Snare Drum:
Delécluse

No. 11 (complete) from KEISKLEIRIANA, 13 Studies for Snare Drum

Marimba:
Bach, J.S.

Four mallet solo of candidate's choice

SNARE DRUM

Bartok	Concerto for Orchestra	Mvt. II: (complete)
Nielsen	Concerto for Clarinet and Orchestra	10 after [3] – [4]; 2 before [28] – [32]
Prokofiev	<i>Lt. Kije</i>	Mvt. I: (complete)
Rimsky-Korsakov	<i>Capriccio Espagnol</i>	Mvt. III: (complete) Mvt. IV: Beginning – 10 after [L]
	<i>Sheherezade</i>	Mvt. III: (complete) Mvt. IV: (complete)
Shostakovich	Symphony No. 10	Mvt. II: (complete) Mvt. IV: m. 182 - end
Suppe	Pique Dame	Allegro con fuoco - end

XYLOPHONE

Copland	<i>Appalachian Spring Suite</i>	[48] – 4 after [49]
Gershwin	<i>Porgy and Bess</i>	mm. 4-18
Messiaen	<i>Exotic Birds</i>	[6] – [7]; [26] – [28]
Schuman	Symphony No. 3	Tocatta: mm. 230 – 244
Stravinsky	<i>Firebird</i> (1910 Ballet)	1 before [47] – [48]; [127] – [133]
Shostakovich	<i>Lady Macbeth</i>	[113] – [128]; [379] – [384]

GLOCKENSPIEL

Debussy	<i>La Mer</i>	Mvt. II ; Mvt. III (complete)
Dukas	<i>The Sorcerer's Apprentice</i>	[17] – [20]; [22] – [24]
Mozart	<i>The Magic Flute</i> (opera)	Act I, No. 8 Finale: 28 after Allegro – end
Respigi	<i>Pines of Rome</i>	Mvt. I: (complete)
Stravinsky	<i>Petrouchka</i> (1911)	[14] – [17]; 1 before [37] – [39]

VIBRAPHONE

Bernstein	Symphonic Dances from <i>West Side Story</i>	mm. 567 – 577; mm. 582 – 632
Williams, J.	<i>Escapades</i> from <i>Catch Me If You Can</i>	Mvt. I: mm. 49 – 64 Mvt. III: mm. 126 – 181

BASS DRUM

Mahler	Symphony No. 3	Mvt. I: [1] – [3]; [32] – [33]
Stravinsky	<i>Rite of Spring</i>	[72] – 6 after [78]
Tchaikovsky	Symphony No. 4	Mvt. IV: mm. 272 – end

CYMBALS

Dvořák	Scherzo Capriccioso	mm. 830 – end
Rachmaninoff	Piano Concerto No. 2	Mvt. III: [32] – [33]
Sibelius	<i>Finlandia</i>	[N] – [O]
Tchaikovsky	<i>Romeo and Juliet</i> Overture Fantasy	(complete)
	Symphony No. 4	Mvt. IV: (complete)

TAMBOURINE

Bizet	<i>Carmen</i> Suite No. 1	Aragonaise: Beginning – 17 after [B]
	<i>Carmen</i> Suite No. 2	Danse Bohême: 3 before [D] – 3 after [E]
Briffen	Four Sea Interludes from <i>Peter Grimes</i>	Mvt. IV: [10] – [11]
Chabrier	<i>España</i>	[L] – 4 before [M]

Dvořák	<i>Carnival Overture</i>	(complete)
Stravinsky	<i>Petrouchka</i> (1947)	[201] – [207]

TRIANGLE

Brahms	Symphony No. 4	Mvt. III: (complete)
Dvorak	Symphony No. 9	Mvt. III: 31 after [5] – [6]
Liszt	Piano Concerto No. 1	Allegretto vivace – [F]

DRUMSET

Bernstein	Symphonic Dances from <i>West Side Story</i>	mm. 48 – 107; mm. 656 – 705
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INSTRUMENT LIST

The following instruments will be available for use on stage during the audition. **Candidates may bring and use their own snare drums, castanets, cymbals, tambourine, and triangles. Mallets and sticks will not be provided.** Marimba, xylophone, glockenspiel, and vibraphone stands are height adjustable.

Marimba:	5-octave; specifications to be communicated
Snare Drums:	(1) Ludwig Super Sensitive vintage 14" x 5.5" (1) Pearl aluminum Philharmonic 5" (1) Snare stand
Xylophone:	Yamaha 3.5-octave rosewood on field frame (YX-500R)
Glockenspiel:	Yamaha/Deagan 2.5-octave concert bells no damper (#DG-1590A) (1) Ludwig adjustable bell stand (#LE1368)
Vibraphone:	Yamaha 3-octave on field frame (YVRD-2700MS)
Bass Drum:	Gretsch 40" vintage concert bass drum on stand
Cymbals:	(1) pair 18" Sabian HHX medium <i>piatti</i>
Tambourine:	Luft 10" German Silver/Bronze (#LUFT-DM-GS/B-10)
Triangle:	(1) Alan Abel 6" (1) Grover 6" Pro Bronze Hammered (6) Danmar triangle clips
Drumset:	Yamaha Maple Custom drumset – 14" x 6.5" brass snare drum, 12" and 13" mounted toms, 16" floor tom, all stands and throne Cymbals – 20" ride cymbal, 18" crash cymbal, and 14" hi-hat cymbals

The Louisville Orchestra tunes to A 440.

Sight-reading and section playing may be asked for the final round. The Audition Committee reserves the right to immediately dismiss from the audition any candidates who do not exhibit the highest professional performance level at these auditions.

II. GIUOCO DELLE COPPIE

Allegro scherzando $\text{♩} = 94$

SIDE DRUM (without snares)

mf *dim.*

S.Dr. [9] [17] [25]

[TIMP.] *p* 7 1 4 [TIMP.] 1

mf Poch. rit.

6 S.Dr. [33] 1 7 [41] 1 3 [45] 1st Cl.

f

a tempo etc. 4 [52] 1 4

Vla.

[TIMP.] [60] 9 [70] 1 6 [77] 1 Poco. rall. a tempo 3 2 [83] 1

p

[90] 6 1st Trpt. etc. 2 [97] 1

4 [102] 1 6 [109] 1 4 [116]

1st Trpt.

S.Dr. *f* *mf* *p* Lo stesso tempo [123] 1 2

PERCUSSION

S. Dr. (without snares)

p

129 1 2

135 1 2

141 1 2

147 1 5

153 1

1st Hn.

pp

159 3

165 1 7

173 1 3

1st Bsn.

Poco rit. tornando al Tempo I

TIMP. 181 1 7

189 1

mf

8

198 1

Poch. rit. a tempo

1 5

1st Cl.

205

212 TIMP.

etc.

Bassi

p

219 1 3 2

225 1 2

228 1

6

235 1 5

241 1 6

1st Trpt.

248

S. Dr.

mf

dim.

252

258

p

263

pp

NIELSEN | Clarinet Concerto | Snare Drum: 10 after [3] – [4]

Allegretto un poco (♩ = 72) [2]

16 16 20 8

Viol.

Cor.

ff *p* *fz* *f* *pp* *ff* *p* *fz* *fz*

poco rall. [5] *α tempo* 5

9 rall. α tempo [16]

pp *mp* *pp dim.* *ppp* *sf* *p* *mfz* *p* *mf*

NIELSEN | Clarinet Concerto | Snare Drum: [28] – [32]

28 *fpp* *Poco più mosso* *f* *p.a.p. accel.* *molto dim.*

29 *pp*

30

31

32 *rall.* *Un poco meno segue*

The image shows a musical score for a snare drum part, measures 28 through 32. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. Measure 28 begins with a bracketed measure number '28' and includes dynamic markings *fpp*, *f*, *p.a.p. accel.*, and *molto dim.*. It also features the tempo instruction *Poco più mosso*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 29 starts with a bracketed measure number '29' and a dynamic marking *pp*. Measure 30 is marked with a bracketed measure number '30'. Measure 31 is marked with a bracketed measure number '31'. Measure 32 is marked with a bracketed measure number '32', a dynamic marking *rall.*, and the tempo instruction *Un poco meno segue*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

PROKOFIEV | Lt. Kije. | Mvt. I: (complete) SNARE DRUM

Andante assai

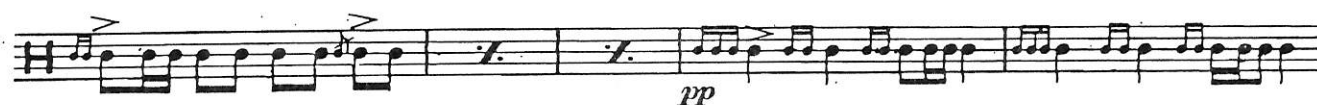
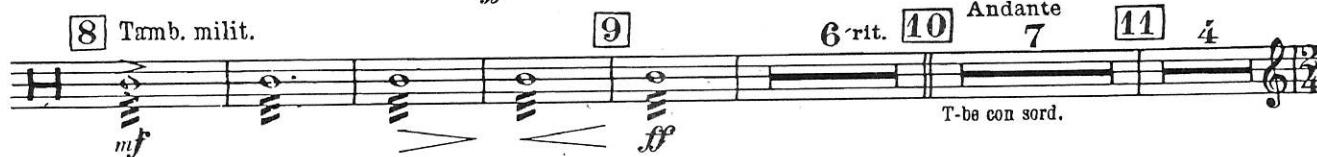
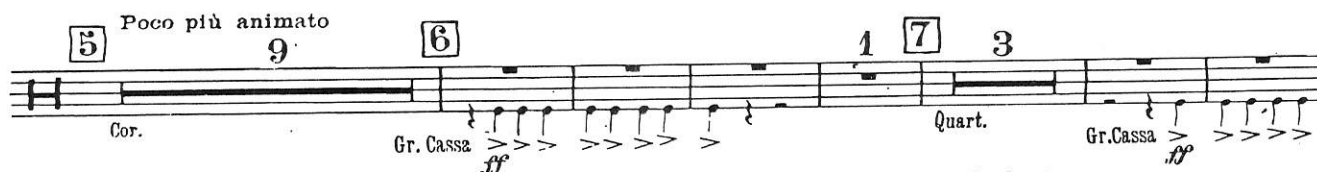
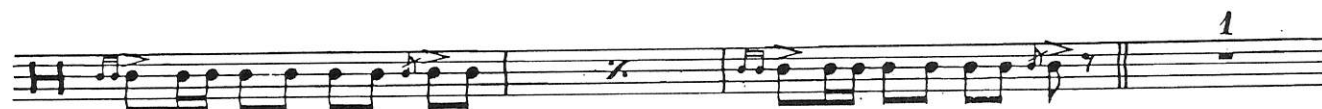
5

rit.

1

Doppio movimento

Tamb. milit. Solo



III. Alborada.

Vivo e strepitoso.

The musical score for the Snare Drum part of the third movement of Rimsky-Korsakov's Capriccio espagnol is presented on five staves. The tempo is marked 'Vivo e strepitoso.' The key signature has one sharp (F#). The time signature is 2/4. The score includes several measures of triplets, indicated by a '3' above the notes. Rehearsal marks are placed at the beginning of measures 12, 1, and 29. The section starting at measure 29 is labeled 'Cassa Piatto.' The piece concludes with a double bar line and the instruction 'attacca'.

IV. Scena e Canto gitano.

Allegretto.

4 Corni Solo.
quasi Cadenza (I)
Tambouro Solo.

dimin.

Cadenza (II) Violino Solo.
dim.
ppp sempre ppp

L
Timp.
a tempo 1

2 8 4 5
6 7 8 9

10

Cadenza (III) Flauto Solo. **Cadenza (IV) Clarinetto Solo.** *a tempo* 5 **Cadenza (V) Arpa Solo**

RIMSKY-KORSAKOV | Sheherezade | Mvt. III: (complete)

I. II. tacet.

III.

Andantino quasi Allegretto.

24 A 24 B 14 C Viol. I.

pocchiss. più mosso

p *dim.*

ppp

pocchiss. cresc.

E 8 F 4 *pp*

4 G 1 2 3 4 5 6

7 H 4

Come prima

Lento. Recit. Tempo I.

K 6 3 Ob. 9 M 2 5 N 7

Viol. Solo Cad. 1 2 3 *allarg. assai* *a tempo*

0 24 P 4 *poco rit.* *a tempo, scherz.*

pocchissimo più animato *ril. molto* *pp*

RIMSKY-KORSAKOV | Sheherezade | Mvt. IV: (complete)

IV.

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

4 1 18

G.P. G.P. Viol. Solo. G.P.

Lento. Recit. Vivo. 24 A Triang. 2 2 7 B^{fl.}

Viol. Solo. 1 2 3

11 C tr tr tr > tr tr tr > tr tr

4 mf

tr > tr tr tr > D 15 E tr

f p f

1 tr tr tr tr 3 F 4 16

f

G 16 H 16 I 16 K 32 L 32 M 21

f

N 1 2 3 4 5 6 7

mf cresc. f pp

8 9 10 11 12 13 14 15

16 17 18 11 Tamburino. 12 13 14

0 16 P f

15

1

Tambur piccolo.

3

1 1 1 Q

mf

R

15 S *f* *p*

3 T 1 2 3 4 1 2 3 4 5

mf *dine.* *pp*

6 7 8 9 10 11 12 13 14 15 U 16 V 28

Più stretto.

7 7 3 2 3

f *f* *f* *f*

2 *f* *f* *f* *f* *f* *f* *f* *f*

W Spiritoso.

14 1

mf

3 *mf* *cresc.* *f*

Allegro non troppo e maestoso.

11 X 6 13 Y 18 Z 6

Lento. Recit. Alla breve.

3 10 1 4

a tempo

Viol. Solo. *And.*

SHOSTAKOVICH | Symphony No. 10 | Snare Drum: Mvt. 2 (COMPLETE)

II

71 Allegro $\text{♩} = 176$

72

Cl.

73 T.mil. solo

20

9

ff

mf

Picc.

9

74

14

75 T.mil.

1

ff
Silof.

1

1

T.mil.

f

sf

f

sf

76

1

1

2

1

1

2

МАЛЫЙ БАРАБАН

The first system of the musical score for 'The Song of the Lark' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a measure with a whole rest. The next measure contains a half note G4 and a half note F#4. The final measure of the system contains a half note E4 and a half note D4. The dynamic marking 'p' (piano) is placed below the first measure of the second line, and 'cresc.' (crescendo) is written below the staff between the second and third measures of the second line.

[illegible]

82 6 1 83 15 84 9

Timp.
mf



85 *T. mil.*
p cresc.

МАЛЫЙ БАРАБАН

5



ff

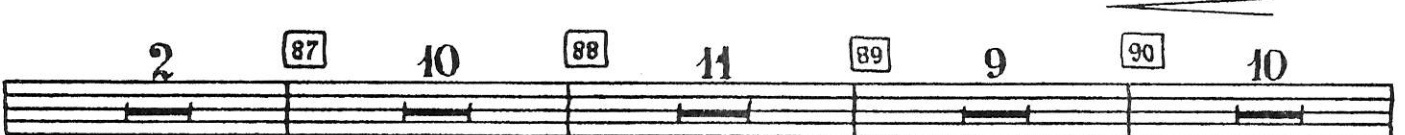


p cresc.



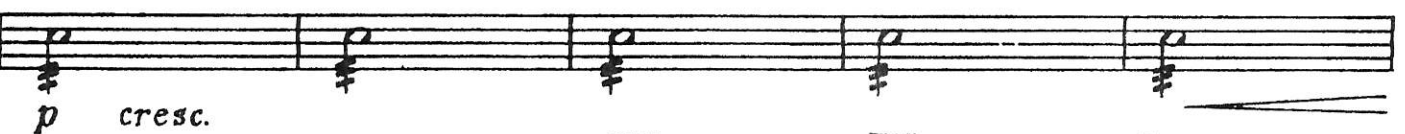
[86] Solo

ff

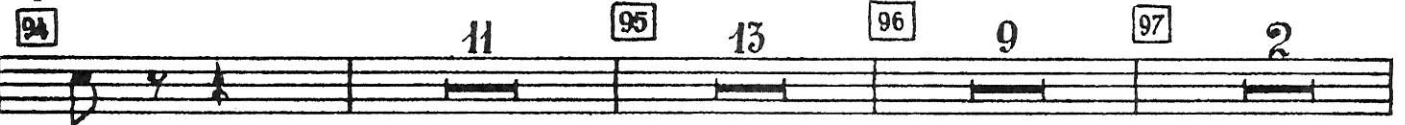


Timp.

T. mil.

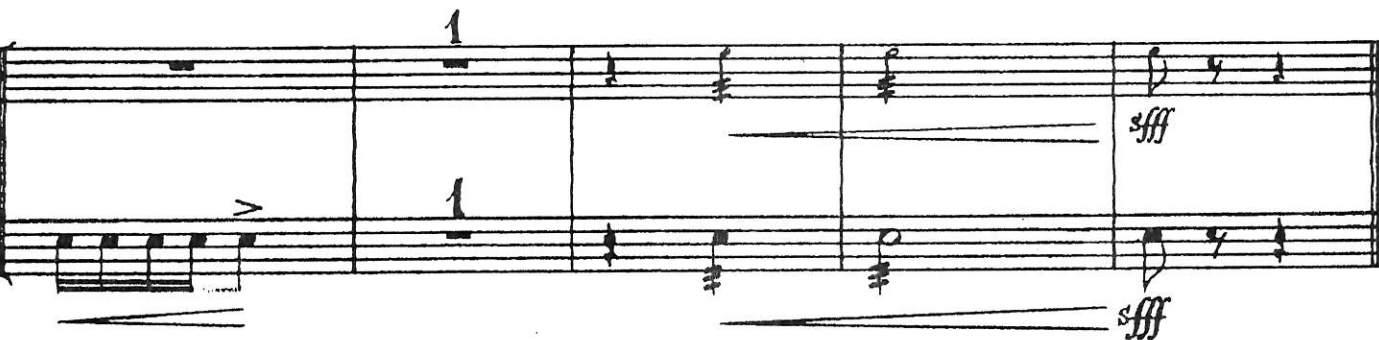
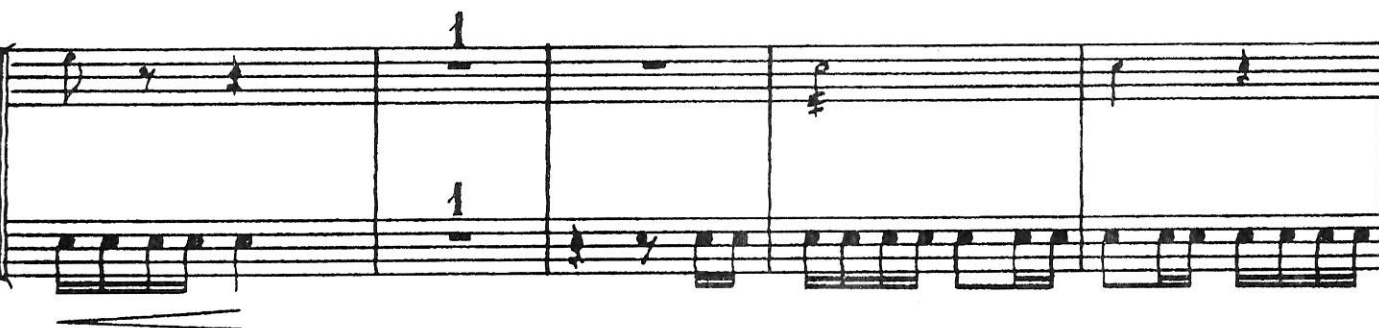
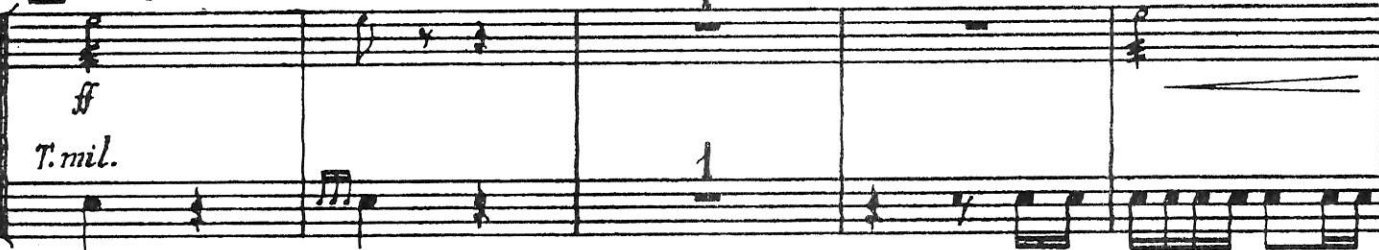


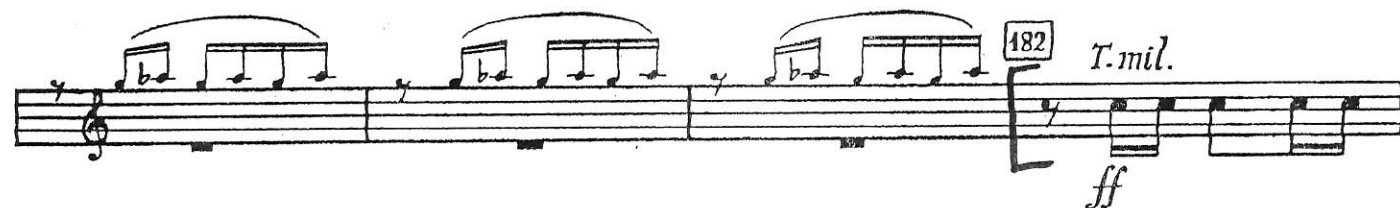
p cresc.



Cl. picc. 8- cresc.

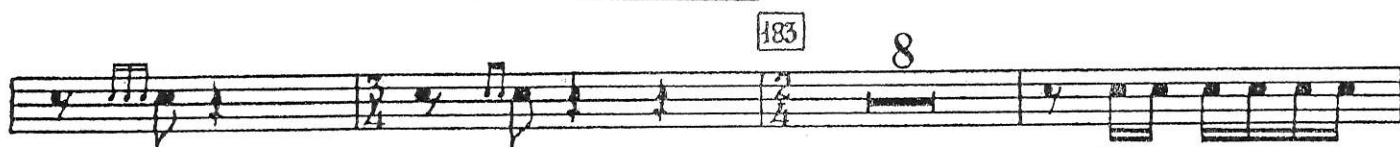
МАЛЫЙ БАРАБАН

98 *T. mil. solo*99 *Triang.*



T. mil.

ff



8

ff



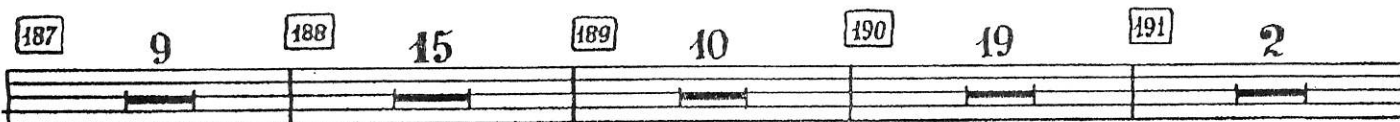
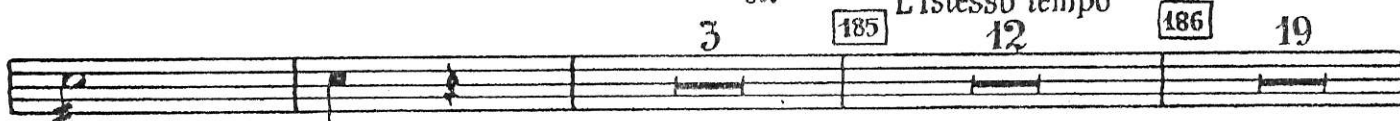
cresc.



cresc.

fff

L'istesso tempo



Celli, bassi

МАЛЫЙ БАРАБАН

T. mil.

p

192

pp

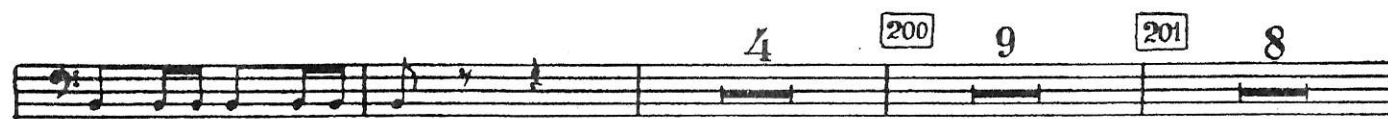
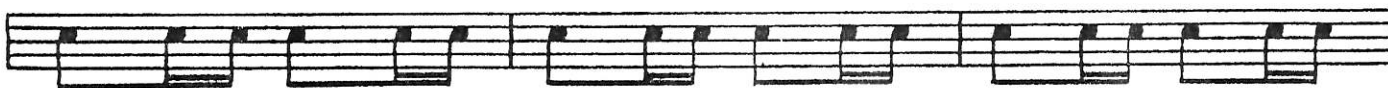
193

194 10

195 10 *Piatti* 1 196 10 197 9

198 12 *Timp.* 199

МАЛЫЙ БАРАБАН

*T. mil. solo*

SUPPE | Pique Dame | Snare Drum: Allegro con fuoco – End

OUVERTURE

zur Oper:

PIQUE DAME.

Tamburo.
Franz von Suppé.

Moderato quasi maestoso.

8 13 24 25 26 27 28

Allegro con fuoco.

6 12 1 1 1

tr tr tr tr tr tr tr

tr 1 tr 2 tr 3 tr 4

tr 5 tr 6 tr 7 tr 8 tr 9 tr 10 tr 11 tr 12

tr 13 tr 14 4 3 3

Tamburo.

8345

Finu.

COPLAND | Appalachian Spring Suite | Xylophone: [48] – 4 after [49]

The image shows a musical score for the Xylophone part of Copland's Appalachian Spring Suite, specifically measures 48 and 49. The score is written on three staves. The first staff begins with a treble clef and a bracketed measure containing the instruction *secco ff*. The second staff continues the melody with various notes and rests, ending with a *ff* dynamic marking. The third staff starts with a boxed measure number '49' and contains a series of rapid sixteenth-note patterns, with a *sf* dynamic marking. The piece concludes with a large bracket and a final measure in 3/4 time.

Introduction

George Gershwin
1935

Allegro con brio ♩ = 112 [♩ = 126]

The musical score is written for a single xylophone part in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The tempo is marked 'Allegro con brio' with a quarter note equal to 112 beats per minute, and a bracketed note indicates a half note equal to 126 beats per minute. The score begins with a rest for two measures, followed by a series of eighth-note patterns. The first measure of the pattern is marked with a forte 'f' dynamic and an accent. The pattern continues with various eighth-note runs, some with accents and some with slurs. The score concludes with a final measure marked with a double bar line and repeat signs. The notation includes various musical symbols such as notes, rests, dynamics, and articulation marks.

MESSIAEN | Exotic Birds | Xylophone: [6] - [7]

(Grive de Californie)

Un peu vif

The musical score is written for Xylophone in 3/8 time. It begins with a large bracketed measure number [6]. The key signature has three sharps (F#, C#, G#). The tempo is marked "Un peu vif". The score consists of seven staves of music. The first staff starts with a forte (f) dynamic. The second staff has dynamic markings of mf, ff, mf, mf, ff, and mf. The third staff starts with f and has ff and f markings. The fourth staff has ff and f markings. The fifth staff starts with f. The sixth staff has f markings. The seventh staff has ff, p, and ff markings. The score ends with a large bracketed measure number [7].

MESSIAEN | Exotic Birds | Xylophone: [26] – [28]

(Shama des Indes)

26

f

1

p

mf

mf *pp*

f

ff

gliss.

fff

gliss.

27

28

1

W. SCHUMAN | Symphony No. 3 | Xylophone: Toccata (mm. 230-244)

Xylophone | *Leggiero* $\text{♩} = 108-112$

[230] Xyl. with Picc. (lower octave optional)

mf

[S.D.] with W.W., exposed

mf

[235]

[240]

against Vc.

pp

STRAVINSKY | The Firebird (1910) | Xylophone: 1 before [47] – [48]

45 *Meno mosso*
Cor. Solo

46 *Fag. Solo*

Xylo. 47

Xylo. 48 8 49 3

Cor. i *Fl. Solo*

This musical score snippet shows measures 45 through 49 for the Xylophone part in Stravinsky's 'The Firebird'. Measure 45 is marked 'Meno mosso' and 'Cor. Solo', featuring a melody in G major. Measure 46 is marked 'Fag. Solo' and continues the melody. Measure 47 is the first measure of the Xylophone part, marked with a forte 'f' dynamic and a bracketed section. Measure 48 is marked with a bracketed section and a forte 'f' dynamic. Measure 49 is marked with a bracketed section and a forte 'f' dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

STRAVINSKY | The Firebird (1910) | Xylophone: [127] – [133]

Xylophon *Allegro* *Cor. ingl.* *6* *126* *127* *3* *p* *mp*

Xylophon *1* *1* *128* *1*

Xylophon *1* *1*

Xylophon *129* *mf* *1*

Xylophon *130* *f*

Xylophon *131* *f*

Xylophon *en harm.*

Xylophon *132* *f possibile*

Xylophon *133* *Allegro feroce* *3* *4*

Piatto *pp* *cresc. poco a poco* *(al ff)* *ff*

bacch. di timp.

SHOSTAKOVICH | Lady Macbeth | Xylophone: [113] – [128]

Allegro con brio (♩ = 132)

Fatti

113

114

115

116

1 117

2

Text

Text

1 118 5 119 2

120

2 121

(♩ = 132)

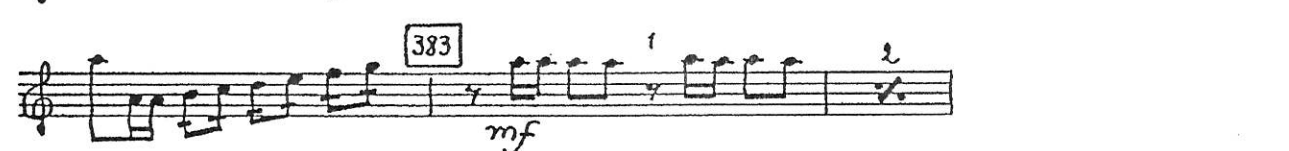
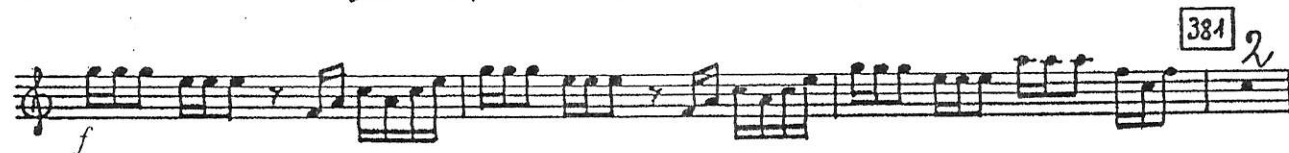
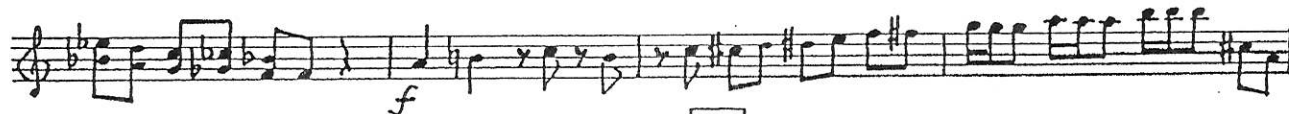
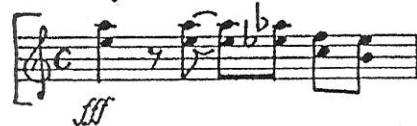
126

127

3 3 1 3

SHOSTAKOVICH | Lady Macbeth | Xylophone: [379] – [384]

Allegro $\text{♩} = 152$



DEBUSSY | La mer | Glockenspiel: Mvt. 2 (COMPLETE)

N° 2. - Jeux de vagues

Allegro (dans un rythme très souple)

16 Animé
Cor ang.

GLOCK.

16

17

18

19 Assez animé 20 21 GLOCK.

Cédez un peu

22 au Mouvt

Cédez 1^{ers} vons 23

GLOCK.

24 25 au Mouvt pte Fl.

GLOCK.

26 27 28 29 au Mouvt 30 31

DEBUSSY | La mer | Glockenspiel: Mvt. 2 (COMPLETE, cont.)

Fl. GLOCK.

32 **33** Animé .

34 **35** **36** **37** Très animé **38** **39** **40** **41** **42**

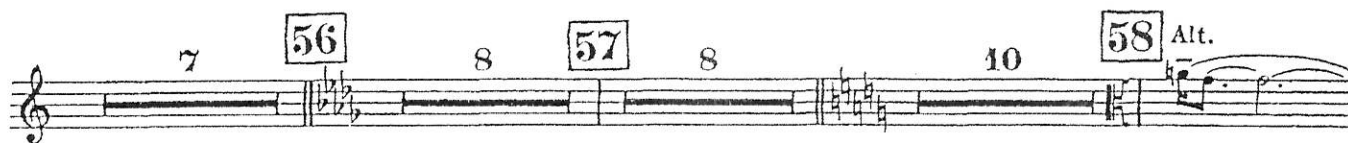
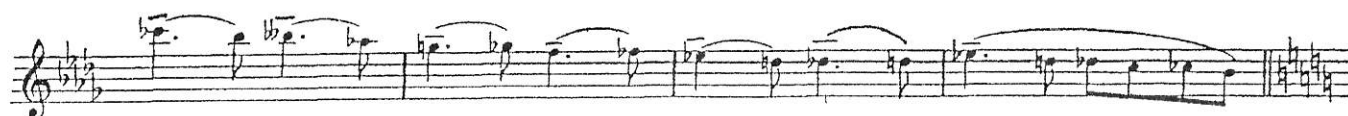
Altes

GLOCK.

Fl.

DEBUSSY | La mer | Glockenspiel: Mvt. 3 (COMPLETE)

N°3. Dialogue du vent et de la mer



DUKAS | The Sorcerer's Apprentice | Glockenspiel: [17] – [20]

16 12 17 *Alto Soli*

GLOCK.
p détaché

cresc.

18 *rinf.*

rinf. più f

sempre cresc.

19 *Poco animato Più animando*

20 12 21 6

DUKAS | The Sorcerer's Apprentice | Glockenspiel: [22] – [24]

22 *Au Mouvt!*

GLOCK.
ff

23

24 14 25 *Poco string. A tempo*

20 *v.m.*

MOZART | The Magic Flute | Glockenspiel: Act I, No. 8 Finale

Glockenspiel

Allegro $\text{♩} = 84$

The musical score is written for a Glockenspiel in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first staff begins with a large bracket on the left. The tempo is marked 'Allegro' with a quarter note equal to 84 beats per minute. The key signature has one sharp (F#). The score is numbered 6, 11, 16, 21, 26, and 31 at the beginning of each staff. The music features a mix of eighth and sixteenth notes, with some triplets. The piece concludes with a final measure on the seventh staff, marked with a double bar line and a repeat sign.

PINI DI ROMA

I. I pini di Villa Borghese

CAMPANELLI

Allegretto vivace

The musical score is written for a Glockenspiel in 2/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto vivace". The score consists of ten staves of music, with measure numbers 6, 20, 26, 36, 45, 65, 73, 82, and 88 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff* (fortissimo) and *mf cresc.* (mezzo-forte crescendo) are used throughout. Articulation marks like accents and slurs are present. Fingerings are indicated by numbers 1 through 5. The score includes several repeat signs and a double bar line with repeat dots at the end of the piece. The notation is clear and professional, typical of a published musical score.

95 6 7 8 9 10 11 12 13 14 15

105 16 17 18 19 20 21 22 23 24 25 26

string.

cresc.

116 27 28 5 9 7

ff *più vivo* *p cresc.*

137 6 6 5 7 12

ff *p*

163

cresc.

169 8 Vivace 1 2 3 4 5 6 7

ff

179 *string. sempre*

ff

187

194 1 1 1 1

202

210 9 *trm*

218 *trm*

IL RESTO TACE

STRAVINSKY | Petrouchka (1911) | Glockenspiel: [14] – [17]

This musical score is for the Glockenspiel part of Stravinsky's *Petrouchka*, specifically measures 14 through 17. The music is written on five staves, all in a key signature of one flat (B-flat).
Measure 14 is on the first staff, featuring a series of eighth-note chords with a 4-measure rest at the end.
Measure 15 is on the second staff, starting with a mezzo-forte (*mf*) dynamic and containing a 9-measure rest.
Measure 16 is on the third staff, continuing the melodic line.
Measure 17 is on the fourth staff, concluding the melodic phrase.
The fifth staff shows the string ensemble's contribution, labeled 'string.' with a 1-measure rest, followed by three measures of sustained notes in 3/8, 4/8, and 5/8 time signatures, each with a 1-measure rest.

STRAVINSKY | Petrouchka (1911) | Glockenspiel: 1 m. before [37] – [39]

Viol. I.

The image shows a musical score for Violin I and Glockenspiel. The Violin I part is written on three staves. The first staff contains measures 37 and 38. The second staff contains measures 39, 40, 41, and 42. The third staff contains measures 12 and 18. The Glockenspiel part is written on a single staff, starting at measure 39 and continuing through measures 40, 41, and 42. The measures are numbered in boxes: 37, 38, 39, 40, 41, 42, 12, and 18. The notation includes various musical symbols such as treble clefs, notes, rests, and bar lines.

The musical score is written for a single-staff instrument, the vibraphone, in treble clef. The key signature has one sharp (F#), and the time signature is 2/4. The score consists of three staves of music.

Staff 1: Measures 567-570. It begins with a whole rest, followed by a series of eighth and sixteenth notes. A bracket above the staff indicates a vibrato effect. The dynamic is *mf*, and the tempo marking is *dim. molto*.

Staff 2: Measures 571-574. It continues with eighth and sixteenth notes. A bracket above the staff indicates a vibrato effect. The dynamic is *pp*. The tempo marking is *Meno mosso* (♩ = 72). The tempo marking *Sempre rubato* is written above the staff, with *ten.* below it. The dynamic is *mf*.

Staff 3: Measures 575-577. It begins with a whole rest, followed by a series of eighth and sixteenth notes. A bracket above the staff indicates a vibrato effect. The dynamic is *mp*. The tempo marking is *poco rall.*. The dynamic is *pp*. The tempo marking *575* is written above the staff. The dynamic is *f*. The tempo marking *rit.* is written above the staff.

BERNSTEIN: Symphonic Dances

BERNSTEIN | West Side Story Symphonic Dances | Vibraphone: mm. 582-632

581

Cool
Swing
Allegretto (♩ = 160)

a tempo accel. molto

Cym. *pp cresc. poco a poco* *mf*

Vibr. *p*

585

Stringendo un poco

Xylo. secco

(Vibr.) *fz*

Xylo. *fz*

589 (♩ = 88)

Cym. *pp*

(Xylo.) *fz*

(Vibr.)

595

(Vibr.) *mf*

mf

PERCUSSION

601

Bongos

p

(Vibr.)

3

pp

dim. molto

gliss.

607

Fugue

Cym. (brush)

pp

(Vibr.)

612

(Cym.)

Bongos

sfz

(Vibr.)

pp

(Cym.)

Bongos

sfz

(Vibr.)

pp

pp

620

(Cym.)

S.D.

sfz

(Vibr.)

p

PERCUSSION

27

625

(Cym.)

Bongos >

(Vibr.)

3

3

3

(Cym.)

S.D.

sfz

Bongos >

f

(Vibr.)

3

ff

f

WILLIAMS | *Escapades from Catch Me If You Can* | Mvt. I: mm. 49-64

49 w/A. Sax
Vibes (Slow Motor)

p
ced.

55

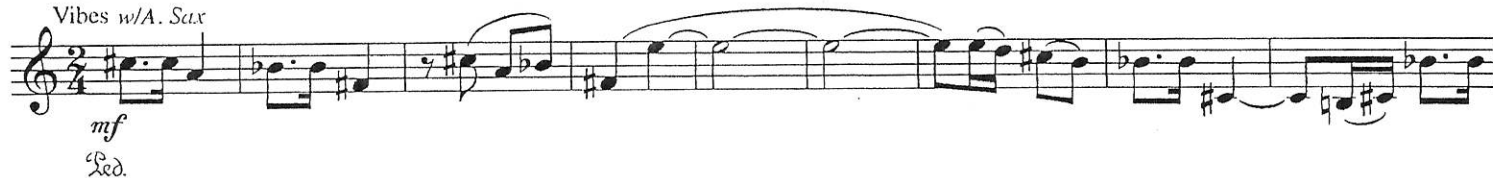
lightly

60

(Time)

126

Vibes w/A. Sax



136

(opt. until m. 176)
easy

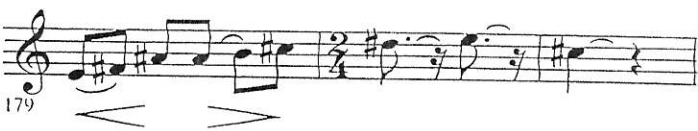
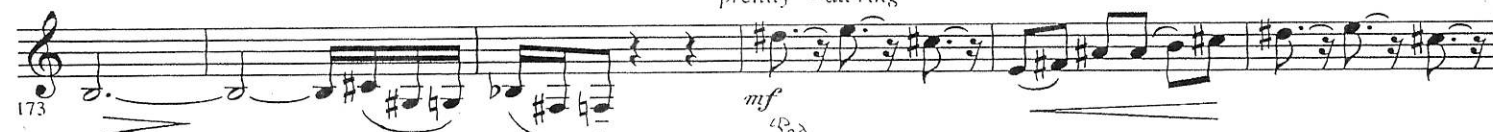


153



176

Vibes, Glock. a2
"prettily" - all ring

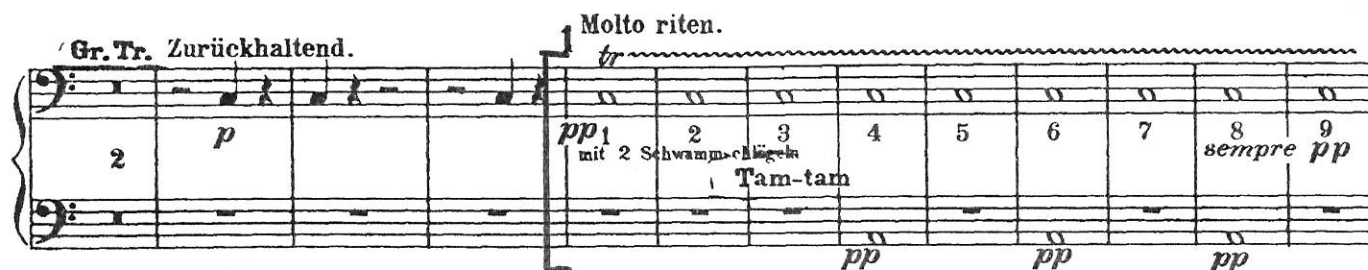


Gustav Mahler
Symphony No. 3 in D Minor
Gr. Trommel. Triangel. Ruthe. Tam-tam.

Erste Abtheilung.

Nº 1.

Kräftig. Entschieden.



MAHLER | Symphony No. 3 | Bass Drum: Mvt. 1, [32] – [33]

4 32 2 (Becken) (Pauken)

Triangel.

tr.

accel.

Gr. Tr.

f

3

3

3

1

2

3

pp

Drängend. Nicht eilen.

a tempo

STRAVINSKY | The Rite of Spring | Bass Drum: [72] – 6 after [78]

DANSE DE LA TERRE
Lento 3

Prestissimo
G.C. 3 3 3 3 3 *tr*

p *molto*

p sub. sf p *molto* *tr*

p subito sf p *molto* *p subito sf p* 1 2 3

4 5 6 *tr* *p subito*

tr 1 2 *p subito sf p*

3 4 5 6 75 1 2 *p subito*

3 4 5 6 7 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 *ff*

TCHAIKOVSKY | Symphony No. 4 | Bass Drum: Mvt. 4, m. 272 - End

Plattl.
Gr. Cassa.
f

3

Fino

DVOŘÁK | Scherzo Capriccioso | Cymbals: mm. 830 – END

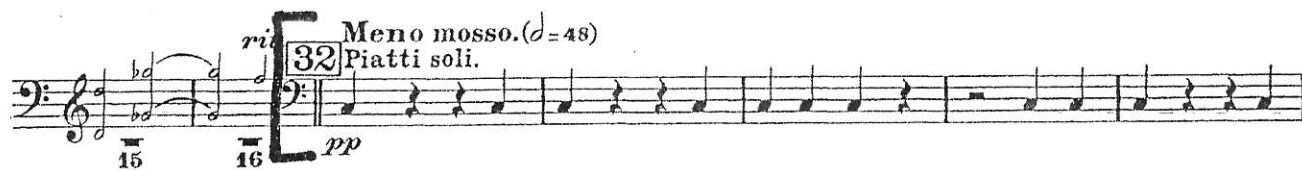
P Poco più mosso. **Q** *Piatti solo* *pp* 1 1 1 1 1 1 1 1 *cresc.*

R Presto. *f* 1 2 3 4 5 6 7 8 9 10 11 12 *ff* 2

2 1 2 3 4 5 *ff* 1 1 1 1

RACHMANINOFF | Piano Concerto No. 2 | Cymbals: Mvt. 3 ([32]-[33])

rit. **[32]** *Meno mosso.* ($\text{♩} = 48$) *Piatti soli.*
pp



ritard.



Allegro scherzando. (*Moto primo*, $\text{♩} = 116$) *Gr. C. e P* **[33]** *Più mosso.* ($\text{♩} = 120$) *acceler.*
pp 5 11 6 2



SIBELIUS | Finlandia | Cymbals: [N] – [O]

179 M 5 Piatti *ten.* 5 [N Piatti
ff *f cresc. molto*

193 *ten.* 2
fff *ff* *ff*

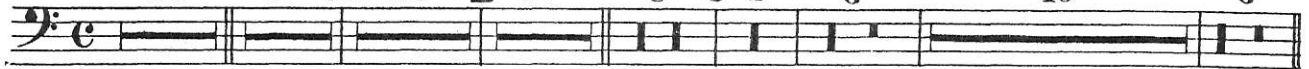
200 [O 6 *allarg.* 1 a tempo 6

Peter Ilyich Tchaikovsky
Romeo and Juliet, Fantasy Overture

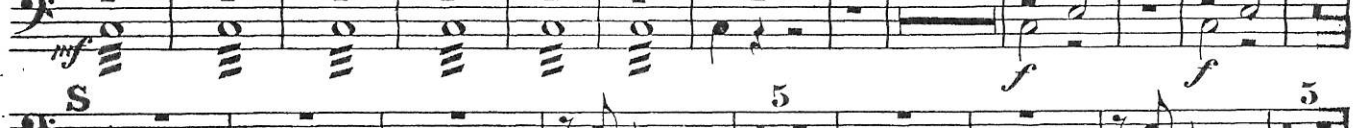
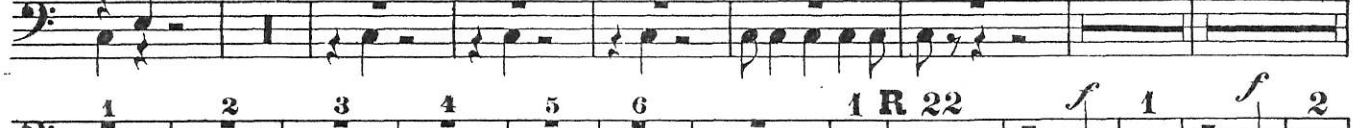
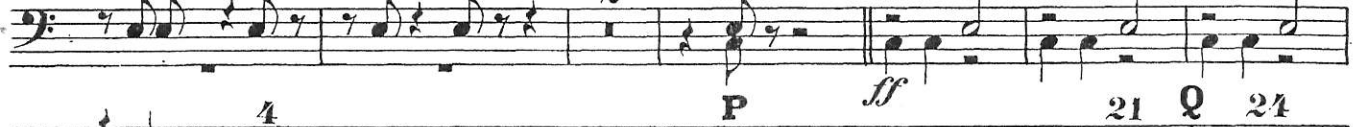
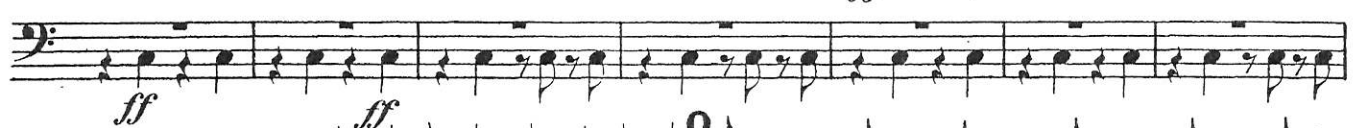
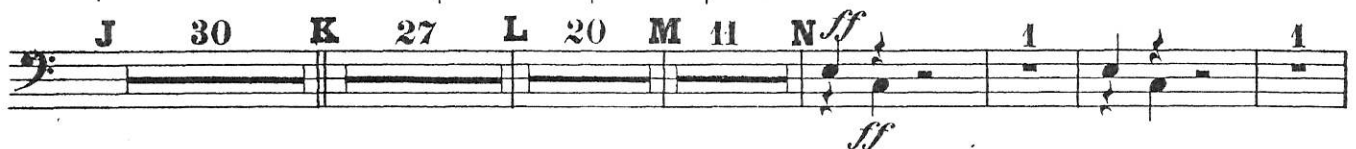
Piatti e Gran Cassa.

Andante non tanto quasi Moderato. *string.* Allegro. Molto meno mosso. *string.*

20 17 A 23 B 17 8 C 4 6 10 6



Allegro giusto.



TCHAIKOVSKY | Symphony No. 4 | Cymbals: Mvt. 4 (COMPLETE)

I. II. III. TACET.

FINALE IV.

TAMBOUR GRAND et PIATTI.

P. TSCHAIKOWSKY, Op. 36.

Allegro con fuoco.

Gr. Cassa. *f* Piattl. 2 2 21

A *ff* 2 3 3

B 25 *fff* *ff* 1 1 1

C 27 D 2 3 3 *fff* *ff*

1

TAMBOUR GRAND et PIATTI.



Piatti solo.
Andante. (♩ = 60 предыдущаго)



Fine.

BIZET | Carmen Suite No. 1 | Tambourine: Aragonaise (Beg. – 17 after [B])

Nº 1ª Aragonaise.

Allegro vivace. (♩ = 80.)

(Prelude to Act IV)

Tamburino.
Triangolo.
Gr. Cassa e Piatti.

ff

dim. molto - - - - - *p*

pp

A

Tamburino.
Triangolo.

f *p* *f* *p* *f*

B

p *dim.* *pp*

p *pp*

Tamburino.

poco cresc.

6

BIZET | Carmen Suite No. 2 | Tambourine: Danse boheme (3 before [D] – 3 after [E])

[illegible]

BRITTEN | Four Sea Interludes | Tambourine: Mvt. 4 ([10] – [11])

The image shows a musical score for a piece titled "Larghetto" by Franz Liszt. The score is written on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo marking "Larghetto" is written above the staff. The first staff contains a series of eighth notes, followed by a measure with a "Tamb." (tambourine) marking and a "ppp" (pianissimo) dynamic. The second staff continues the melody with various dynamics and markings, including "ppp" and "ppp". The third staff begins with a "p dim." (piano, diminuendo) marking, followed by a "ppp" (pianissimo) marking. The score concludes with a double bar line and a "Cym." (cymbal) marking. The tempo marking "Larghetto" is repeated at the end of the score.

CHABRIER | España | Tambourine: [L] – 4 before [M]

54

V. ons

ff

L
Tamb. Solo

p legg.

3

3

3

3

3

3

cresc. poco a poco

mf

f

sec

3

M Clars.

28

Carnival Overture, Op. 92
Tamburino.

Allegro.

Allegro.

f *p*

p *f* *f*

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

C .33 4 Pianti. 2 2 D 16 E 20 *Alur.*

Tromb.

F *pp*

14 G 4 1 2 3 4 5 *pp*

6 7 8 9 10 4 H 4 1 2

3 4 5 6 7 8 7 J 26 16 K 9 *Andantino con moto.* *f* *Corno ingl*

1 2 3 4 5 *pp*

6 7 8 9 10 2 L Tempo I. Allegro.

ritard. 10 *pp*

1 1 1

pp

Tamburino.

1 1

1 1 M

13 N 28 0 16 P 21 Tromboul. cresc. f

R 1 f p 3

ff S 25 T 1

2 3 4 5 6 7

8 5 ff U 1 2 3 4

5 6 tr tr tr tr

Poco più mosso.

2 2 2 2 2 2

1 2 3 4 5

ff ff

ff *sempre.*

STRAVINSKY | Petrouchka (1947) | Tambourine [201] – [207]

199 $\text{♩} = 188$ S.D. sf 3 200 2 1 201 2 Tamb. $\text{tr} \wedge \text{tr} \wedge \text{tr} \wedge \text{tr} \wedge$ 202 1

203 $\text{tr} \wedge \text{tr} \wedge \text{tr} \wedge \text{tr} \wedge$ 1 204 $\text{tr} \wedge \text{tr} \wedge \text{tr} \wedge \text{tr} \wedge$ *sempre sim.* thumb

205 $\text{tr} \wedge \text{tr} \wedge \text{tr} \wedge \text{tr} \wedge$ $\text{♩} = \text{♩}$ $\text{♩} = 69$ 206 $\text{tr} \wedge \text{tr} \wedge \text{tr} \wedge \text{tr} \wedge$ shake thumb shake thumb.

207 3 208 3 S.D. 209 $\text{♩} = \text{♩}$ sf 3 210 4 211 4 212 2 ritard. 2

Symphony No. 4 in E Minor, Op. 98

Triangel

I, II u. IV tacet

III

Allegro giocoso

This page of a musical score contains the following elements:

- Section Header:** "Allegro giocoso" at the top left.
- Tempo Change:** "Poco meno presto" appears above the staff for Basses (Bässe) at measure 123.
- Section Markers:** Letters A through K are enclosed in boxes and placed above specific measures to denote sections of the music.
- Instrumentation:** The score includes staves for Viol. I, Ob. I, Pk. (Piccolo), Bässe (Basses), Hr. III (Horn III), Trpt. (Trumpet), and Str. (Strings).
- Dynamic Markings:** Various dynamics are indicated, including *pizz.* (pizzicato), *pp* (pianissimo), *f* (forte), *ff* (fortissimo), and *f sempre* (always forte).
- Performance Instructions:** Notes like *trumm* (tutti) and *tr* (trill) are present.
- Measure Numbers:** The score is divided into measures, with some measures numbered 1 through 11, 12, 15, 16, 20, 24, 26, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 79

DVORAK | Symphony No. 9 | Triangle: Mvt. 3, 31 m. after [5] – [6]

The image shows a musical score for the Triangle part of Dvorak's Symphony No. 9, Mvt. 3, measures 31 to 36. The score is written on three staves. The first staff is for the Triangle, with measures 31 to 36. The second staff is for the Violins (Viol.), and the third staff is for the Flutes (Fl.). The Triangle part begins with a double bar line and a repeat sign, followed by a series of eighth notes. The Violins and Flutes play a similar pattern. The score includes dynamic markings such as *pp* (pianissimo) and *cresc.* (crescendo). The Triangle part ends with a double bar line and a repeat sign, followed by a series of eighth notes. The Violins and Flutes also end with a double bar line and a repeat sign. The score is labeled "Scherzo D. C. al Φ e poi la Coda." at the bottom.

5 25 VIOL. FL. VIOL. FL. VIOL. FL. *pp* 1 2 3 4 5 6 7 8 9 10 11 12 13 14 *fz* 6 9 Φ Coda. 22 7 30

Scherzo D. C. al Φ e poi la Coda.

LISZT | Piano Concerto No. 1 | Triangle: Allegretto vivace – [F]

Allegretto vivace.
Triangel.

1 4

pp

2 6 1 2 3 4

p

4 Pitched Drums
Solo

p 3

53

(4 Pitched Drs.)

3 3

(4 Pitched Drs.)

3 3

61

cont. →

PERCUSSION

Choke Cym.

p

cresc.

T.D. *p*

cresc.

B.D. *p*

cresc.

68

(Choke Cym.)

(T.D.)

(B.D.)

74

(Choke Cym.)

mf

(T.D.) rim *mf*

(B.D.) *mf*

f

Gourd *f*

S.D. *f*

80

(Choke Cym.)

mf

(T.D.) *mf*

(B.D.) *mf*

ff

Gourd *ff*

S.D. *ff*

2

2

2

PERCUSSION

5

2 4 Pitched Drs. solo 88

(4 Pitched Drs.) 93

(4 Pitched Drs.) 100

(Choke Cym.)

(Choke Cym.) 107

BERNSTEIN | West Side Story Symphonic Dances | Drumset: mm. 656-705

656

Traps
S.D.

B.D. *f*

rim shot
S.D.

(Xylo.) *f*

(rim)

661

Traps
(S.D.)

(B.D.)

(rim)
(S.D.)

(Xylo.)

(Traps)

(S.D.) (rim)

(Xylo.)

S.D.

3

666

(S.D.)

ff

(Traps)

ff

(S.D.) (rim)

ff

(Xylo.)

ff

Solo Jazz break

3

670

(S.D.)

(Traps)

(S.D.)

(Xylo.)

Solo Jazz Break

3 3

ff > Tm-t.

Bongos

676

S.D.

(Traps)

(T.L.)

(B.D.)

(Xylo.)

2 pitches

3 pitches

Tm-ts.

681

(Traps)

(T.L.)

(B.D.)

(Bongos)

(Xylo.)

S.D.

rim shot

(ord.)

Cym.

685

Timp.

(S.D.)

rim shot

(ord.)

(Traps)

(Cym.)

(T.L.)

(B.D.)

(Bongos)

(Xylo.)

to Vibr.

S.D.

3 3

ff

Jazz

PERCUSSION

690

31

Timp.
 (Traps)
 (Bongos)
 Vibr.
ff

694

Timp.
 (Traps)
 Bongos
 Vibr.
f
ff

701

(Timp.)
 (Traps)
 (Bongos)
 Vibr.
ff
mf

705

2

Cym.
 (Traps)
 (Vibr.)
mf dim. molto
dim. molto
dim. molto
 (pp)
 (pp)
 (pp)