

Sydney Symphony Fellowship 2024 Audition Requirements

Timpani and Percussion

Overleaf is a copy of the TIMPANI AND PERCUSSION audition excerpts and set repertoire information for the first and second round of the Fellowship 2024 auditions. Before starting, please read the information below.

First round applications for Fellowship 2024 are by **video audition only**. For your convenience, both first and second round requirements have been provided in this package. We strongly encourage you to start preparing these materials as soon as you can, in preparation for the event that you are selected to undertake a live second round audition. Please note the Sydney Symphony Orchestra will provide an accompanist for the second round auditions.

Recording Guidelines:

- Submit one video, recorded in one single unedited take.
 - Video 1: Excerpts
 - *Recorded in the order listed.*
 - *List start time and title of each individual excerpt. This can be submitted as extra material or as time stamps when using third party hosting sites.*
- Recordings to be made in the presence of a witness/recording engineer and recorded within the last 12 months.
 - Upload your audition videos to a web sharing platform and generate URL links. *YouTube, Vimeo, Dropbox, Google drive etc.*
 - *Note security settings: YouTube – select “Unlisted”, this ensures that only those with the link can view your video. Vimeo – select “only people with a password” and remember to email us your password.*
- Complete the Video Recording Declaration form as provided on the following page

Please submit your video URL link and completed recording declaration on the following page to auditions@sydneysymphony.com by **11.59pm, Friday 5 May 2023**.

Presenting your Audition Video

It is in your best interests to provide the panel with the highest possible quality, both in regards to your playing, as well as in regards to the technical side of your recording. YouTube or Vimeo are our preferred web-based video sharing platforms.

Some tips when preparing to record your audition video.

- Use a room with a **good acoustic**. It is preferable if the same room (acoustic) is used for both the set repertoire and the excerpts.
- We recommend recording with a **separate microphone** and with **high-definition video** in 720pHD at 30fps or 1080pHD at 30fps or 60fps.
- **Experiment** with microphone placement. **Listen back** with a good pair of headphones. You are the best judge – if you are happy with the sound quality, then chances are we will be.
- Consider how your video is presented **visually**. Ensure your camera is stable when recording – use a tripod. Ensure that you are not too far back in the screen shot. Clear the area that is in the screen shot of clutter, such as instrument cases and other miscellaneous items.

What happens next?

Your audition video links will be forwarded to the panel to shortlist for the second round auditions. The audition panel is made up of SSO musicians from the applicable section as well as selected musicians from across the orchestra who will sit across all live auditions.

Results will be communicated to applicants on Friday 26 May 2023. If you are successful in advancing to the second round, you will be required to travel to Sydney for a live audition on Friday 7 July 2023.

Sydney Symphony Fellowship 2024 Video Recording Declaration

Timpani and Percussion – Round 1

When submitting a video audition, you are required to complete the following declaration.

I, _____ (applicant), declare that the enclosed video recording is a true and accurate representation of my playing for the purposes of auditioning for the Sydney Symphony Orchestra Fellowship 2024.

It was recorded on: _____ (date).

The video in my submission has been recorded in one single unedited take.

Signed: _____
(Applicant)

Date _____

Signed: _____
(Witness e.g. sound engineer)

Date _____

Any questions? Please contact auditions@sydneysymphony.com

Fellowship 2024 – Percussion

Orchestral excerpts, Round 1

Timpani excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
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BEETHOVEN	<i>Symphony No.9</i> Excerpt 1	2
TCHAIKOVSKY	<i>Symphony No.4</i> Excerpt 1	3

Percussion excerpts

<i>Xylophone</i>		
HINDEMITH	<i>Kammermusik No.1</i> Excerpt 1	4
WESTLAKE	<i>Compassion</i> Excerpt 1	5
<i>Glockenspiel</i>		
DEBUSSY	<i>La Mer</i> Excerpt 1	6
	Excerpt 2	6
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	Excerpt 5	7
<i>Snare drum</i>		
SHOSTAKOVICH	<i>Symphony No.10</i> Excerpt 1	8
RIMSKY-KORSAKOV	<i>Capriccio espagnol</i> Excerpt 1	9
<i>Tambourine</i>		
TCHAIKOVSKY	<i>The Nutcracker</i> Excerpt 1	10
<i>Marimba</i>		
J.S. BACH	<i>Violin Sonata No.1</i> Excerpt 1	10

Please note

*These excerpts will appear at about 81% of their original size when printed on A4 paper.
 The SSO will supply a hard copy of these excerpts at 100% size (on B4 paper) on request.
 To request a 100% copy, please e-mail alastair.mckean@sydneyssosymphony.com with your address.*

BARTÓK Concerto for Orchestra

Timpani

IV. Intermezzo interrotto

Excerpt 1 Calmo

Calmo
TIMP. 43
mf
51 1 1 1 1 1 2 1

BEETHOVEN Symphony No.9 in D minor, Op.125

Timpani

First movement

Excerpt 1 Allegro ma non troppo e un poco maestoso, ♩ = 88

513 *p* *cresc.*
524 *f più f*
530 *S* *ff* *sf*
539 *tr* *tr* *sf* *ff*

TCHAIKOVSKY Symphony No.4 in F minor, Op.36

Timpani

First movement

Excerpt 1 Moderato assai, quasi Andante

329 17 18 19 20

333 21 22 **T** *sempre stringendo al* - - - - -
cresc.

338 **Allegro con anima**
f cresc. *ff*

342

346

350 2 **U** 1 2
fff

357 3 4 5 6 7 8 1 **V** 16
f dim.

HINDEMITH Kammermusik No.1, Op.24 No.1

Xylophone

Finale: 1921

Excerpt 1 Äußerst lebhaft

brillant
Xyl. 8va

140

150

The image shows a musical score for Xylophone, Excerpt 1, measures 140-150. The score is written on six staves. The first staff begins with the tempo marking 'brillant' and the instrument 'Xyl. 8va'. The music is in 2/4 time and features a complex, rhythmic pattern of eighth and sixteenth notes. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as slurs, accents, and dynamic markings. The measure numbers 140 and 150 are indicated in boxes. The score ends with a double bar line and repeat dots.

WESTLAKE *Compassion*

Xylophone

II. *Who Is Wise (Eize Hu Chachan)*

Excerpt 1 ♩ = 128

* Please observe a brief pause before continuing

DEBUSSY *La Mer*
Glockenspiel

II. *Jeux de vagues*

Excerpt 1 Animé

GLOCK.

pp p p

17 18

2 1 2 1 3 1 3

pp 3 pp 3 pp 3

p f f

Detailed description: This musical score is for the Glockenspiel part of Debussy's 'La Mer', specifically the 'Jeux de vagues' movement. It covers measures 17 and 18. The notation is in treble clef with a key signature of two sharps (F# and C#). Measure 17 starts with a piano (*pp*) dynamic and features a triplet of eighth notes. Measure 18 continues with a piano (*p*) dynamic, also featuring triplets. The score includes various articulations such as slurs and accents, and dynamic markings like *pp*, *p*, and *f*. The piece concludes with a double bar line.

Excerpt 2 Assez animé

19 Assez animé 20 2ds vons 21 GLOCK. 22 au Mouvt

4 12 10 1 4

2 3 4 5 6 7 8

p

Detailed description: This musical score is for the Glockenspiel part of Debussy's 'La Mer', specifically the 'Jeux de vagues' movement. It covers measures 19 through 22. The notation is in treble clef with a key signature of two sharps (F# and C#). Measure 19 is marked 'Assez animé' and features a 4-measure rest. Measure 20 is marked '20' and features a 10-measure rest. Measure 21 is marked '21 GLOCK.' and features a 1-measure rest. Measure 22 is marked '22 au Mouvt' and features a 4-measure rest. The score includes various articulations such as slurs and accents, and dynamic markings like *p*. The piece concludes with a double bar line.

Excerpt 3 au Mouvt [in Assez animé]

GLOCK.

p

6

Detailed description: This musical score is for the Glockenspiel part of Debussy's 'La Mer', specifically the 'Jeux de vagues' movement. It covers measures 6 and 7. The notation is in treble clef with a key signature of two sharps (F# and C#). Measure 6 starts with a piano (*p*) dynamic and features a series of eighth notes. Measure 7 continues with a piano (*p*) dynamic and features a series of eighth notes. The score includes various articulations such as slurs and accents, and dynamic markings like *p*. The piece concludes with a double bar line.

Excerpt 4 [same tempo]

Musical score for Excerpt 4, measures 32-34. The score is written in treble clef with a key signature of three sharps (F#, C#, G#).
Measure 32: Flute (Fl.) part, starting with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes.
Measure 33: Flute (Fl.) part, marked "Animé". It begins with a trill (tr) and continues with eighth notes. Dynamics range from piano (*p*) to mezzo-forte (*mf*). Glockenspiel (GLOCK.) part is also present, starting with a piano (*p*) dynamic.
Measure 34: Flute (Fl.) part, starting with a pianissimo (*pp*) dynamic. It features a series of rests and then a melodic phrase. The Glockenspiel (GLOCK.) part continues with a piano (*p*) dynamic. Measure numbers 2, 5, and 10 are indicated above the staff.

* Please observe a brief pause before continuing

Excerpt 5 Très animé

Musical score for Excerpt 5, measures 40-42. The score is written in treble clef with a key signature of three sharps (F#, C#, G#).
Measure 40: Glockenspiel (GLOCK.) part, starting with a pianissimo (*pp*) dynamic. The melody consists of eighth notes.
Measure 41: Harpe part, starting with a piano (*p*) dynamic. It features a series of rests and then a melodic phrase. A measure number 6* is indicated above the staff.
Measure 42: Flute (Fl.) part, starting with a pianissimo (*ppp*) dynamic. It features a series of rests and then a melodic phrase. The Glockenspiel (GLOCK.) part continues with a pianissimo (*ppp*) dynamic. A measure number 3 is indicated above the staff.

* Please observe a brief pause before continuing

SHOSTAKOVICH Symphony No.10 in E minor, Op.93

Snare drum

Second movement

Excerpt 1 Allegro, ♩ = 176

98 *T. mil. solo*

f

ff **99** *Triang.*

ff *T. mil.*

fff

fff

RIMSKY-KORSAKOV *Capriccio espagnol*, Op.34

Snare drum

IV. *Scena e Canto gitano*

Excerpt 1 Allegretto

Allegretto.

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

A hand icon points to the snare drum part. The notation includes a snare drum staff with a rhythmic pattern and a melodic staff with triplets and slurs.

The snare drum part continues with a consistent rhythmic pattern. The melodic line features triplets and ends with a *dimin.* marking.

Cadenza (II) Violino Solo.
Timp. **L**

dim. *ppp sempre ppp* *a tempo* **1** *pp*

The violin part has a *dim.* marking and a *ppp sempre ppp* dynamic. The snare drum part has a *pp* dynamic and a **1** marking. A **L** marking is above the snare drum staff.

2 3 4 5
6 7 8 9
10 Cadenza (III) Flauto Solo. Cadenza (IV) Clarinetto Solo. *a tempo* 5 Cadenza (V) Arpa Solo

The snare drum part consists of ten numbered patterns (1-10) of rhythmic figures. The system concludes with a key signature change to 6/8 and a **5** marking.

TCHAIKOVSKY *The Nutcracker: Suite No.1, Op.71a*

Tambourine

II. *Dances Caractéristiques: c) Danse russe Trepak*

Excerpt 1 Tempo di trepak, molto vivace

Musical score for Tambourine, Excerpt 1, measures 47-75. The score is written for four staves. The first staff (bass clef) starts at measure 47 with a treble clef and a common time signature. It features a melodic line with a circled 'C' above measure 50 and a circled 'D' above measure 59. The second staff (treble clef) continues the melody with dynamics *ff* and *sf*. The third staff (treble clef) features a rhythmic accompaniment with the instruction *stringendo* and *sempre ff*. The fourth staff (treble clef) features a bass line with the instruction *Prestissimo* and a sequence of numbers 1 through 7 below the notes. The score ends with a double bar line and a fermata.

J.S. BACH Violin Sonata No.1, BWV1001

Marimba

III. Siciliana

Excerpt 1 [no tempo indication]

Musical score for Marimba, Excerpt 1, measures 1-5. The score is written for three staves in 12/8 time. The first staff (treble clef) starts with a treble clef and a common time signature. It features a melodic line with a circled '3' above measure 2 and a circled '5' above measure 4. The second and third staves (treble clef) continue the melody with various rhythmic patterns and dynamics. The score ends with a double bar line and a fermata.

continues

A musical score for guitar, consisting of seven staves of music. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The score begins at measure 7 and ends at measure 18. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several slurs and phrasing marks throughout the piece. Measure numbers 7, 8b, 10, 12, 14, 16, and 18 are clearly marked at the beginning of their respective staves. The music features a complex, flowing melodic line with frequent chromaticism and a steady accompaniment.

End of orchestral excerpts

Fellowship 2024 – Percussion

Orchestral excerpts, Round 2

Timpani excerpts

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BEETHOVEN	<i>Symphony No.9</i> Excerpt 1	2
BRITTEN	<i>Four Sea-Interludes from Peter Grimes</i> Excerpt 1	3
MENDELSSOHN	<i>A Midsummer Night's Dream: Overture</i> Excerpt 1	4
TCHAIKOVSKY	<i>Symphony No.4</i> Excerpt 1	6

Percussion excerpts

Xylophone

HINDEMITH	<i>Kammermusik No.1</i> Excerpt 1	7
MESSIAEN	<i>Chronochromie</i> Excerpt 1	8
WESTLAKE	<i>Compassion</i> Excerpt 1	10
<i>Glockenspiel</i>		
WILLIAMS	<i>Harry Potter: Suite</i> Excerpt 1	11
DEBUSSY	<i>La Mer</i> Excerpt 1 Excerpt 2 Excerpt 3 Excerpt 4 Excerpt 5	16 16 16 17 17

Snare drum

PROKOFIEV	<i>Symphony No.5</i> Excerpt 1	18
RIMSKY-KORSAKOV	<i>Capriccio espagnol</i> Excerpt 1	19
SHOSTAKOVICH	<i>Symphony No.10</i> Excerpt 1	20
<i>Tambourine</i>		
TCHAIKOVSKY	<i>The Nutcracker</i> Excerpt 1	21
DEBUSSY	<i>Ibéria</i> Excerpt 1 Excerpt 2	22 22
BIZET	<i>Carmen: Suite No.2</i> Excerpt 1	23

Marimba

J.S. BACH	<i>Violin Sonata No.1</i> Excerpt 1	24
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Sight reading may be given as an unprepared excerpt presented during the audition

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BARTÓK Concerto for Orchestra

Timpani

IV. Intermezzo interrotto

Excerpt 1 Calmo

BEETHOVEN Symphony No.9 in D minor, Op.125

Timpani

First movement

Excerpt 1 Allegro ma non troppo e un poco maestoso, ♩ = 88

BRITTEN *Four Sea-Interludes from Peter Grimes, Op.33a*

Timpani

IV. *Storm*

Excerpt 1 Presto con fuoco

Presto con fuoco

Solo

ff molto pesante

sf *sf* *ff*

tr

sf *ff*

tr *ff*

sf *sf* *sf*

tr *sfp* *ff*

③ largamente ④ 6 ⑤ 6 ⑥ 8 Solo Tempo I

fff *ff*

MENDELSSOHN A Midsummer Night's Dream: Overture, Op.21

Timpani

Excerpt 1 Allegro di molto

Allegro di molto.

Ouverture.

56 **A**

64 *tr* *tr* *ff* *f* *f*

73 *tr* *tr* *tr* *sf* *sf* *ff* *3*

90 *23* *tr* *tr* *ff* *1* *tr* **B** *43*

166 *mf* *5* *mf* *17* *ff*

197 *>* *>* **C** *>* *>* *>* *>* *>* *>* *>* *>* *>* *7*

214 *ff* *7* *ff*

231 *f*

238 *1* *1* *1* *f* *ff*

250 **D** *8* *1* *22* *pp* *pp*

288 *1* *3* *tr* *pp* *5* *tr* *pp*

306 *5* *tr* **E** *18* *13* *pp* *pp*

349 **19 F 14 2 1 5** **Tempo I.** **21**
pp *ritard.*

419 *p*

427 **6** *tr* **49** **5**
pp *mf* *mf*

495 **15** **G**
ff

520 **7**
ff

536 *f*

544 *tr* **5** *tr* **1** *tr* **6**

566 *tr* **1** **3** **3** *tr* **2**
f *f* *f*

583 *tr* *tr*
sf *ff*

592 **3** **3** **1** **1**
f

606 *ff* *ff*

618 *tr* **H** **22** **I** **13** **K** **20** **4** *tr*
ff con tutta la forza *poco riten. rit.* *pp*

TCHAIKOVSKY Symphony No.4 in F minor, Op.36

Timpani

First movement

Excerpt 1 Moderato assai, quasi Andante

329 17 18 19 20

333 21 22 **T** *sempre stringendo al* - - - - -
cresc.

338 **Allegro con anima**
f cresc. *ff*

342

346

350 2 U 1 2
fff

357 3 4 5 6 7 8 1 V 16
f dim.

HINDEMITH Kammermusik No.1, Op.24 No.1

Xylophone

Finale: 1921

Excerpt 1 Äußerst lebhaft

brillant
Xyl. 8va

140

150

The image shows a musical score for Xylophone, Excerpt 1, measures 140-150. The score is written on six staves. The first staff begins with the tempo marking 'brillant' and the instrument 'Xyl. 8va'. The music is in 2/4 time and features a complex, rhythmic pattern of eighth and sixteenth notes. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as slurs, accents, and dynamic markings. A box containing the number '140' is placed below the first staff, and another box containing '150' is placed below the fourth staff. The score ends with a double bar line and repeat dots.

MESSIAEN Chronochromie

Xylophone

V. Antistrophe II

Excerpt 1 Un peu vif (♩ = 144)

Un peu vif (♩ = 144)

68 Alouette des champs

69

70

71

72

continues

8^{vo}

The musical score consists of ten staves of music, each beginning with an *8^{vo}* marking. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Dynamics range from *p* (piano) to *fff* (fortississimo). Articulations such as accents (*>*) and slurs are used throughout. Measure numbers 73 and 74 are enclosed in boxes. The score concludes with a final *p* marking and a double bar line.

f

73

p *ff* *f*

piu f *ff* *fff*

fff *fff* *ff*

fff *ff*

74

f *s* *a*

p *ff*

75

mf *cresc* *ff* *f*

p

WESTLAKE *Compassion*

Xylophone

II. *Who Is Wise (Eize Hu Chachan)*

Excerpt 1 ♩ = 128

* Please observe a brief pause before continuing

WILLIAMS *Harry Potter and the Sorcerer's Stone: Suite*
Glockenspiel

4. *Harry's Wondrous World*

Excerpt 1 Broadly

53 Glock. w/Wws.

mf 3 3 3 3 4*
continues

WILLIAMS *Harry Potter and the Sorcerer's Stone* cont.

61 *mf* 3 3 3 3 3 3 3 3

64 3 3 3 3 3 3 3 3

69 Slightly slower

Glock. w/Fls.

mp

Vibes

mp w/Ped.

cresc.

p sub.

sim.

p sub.

mf

77 *mf*

p

81 *p*

mf

85 *mf*

continues



Musical score for measures 89-92. The upper staff features a melodic line with eighth-note triplets. The lower staff provides a harmonic accompaniment with chords and eighth-note triplets. The dynamic marking is *f* (forte).

Musical score for measures 93-96. The upper staff continues the melodic line with eighth-note triplets. The lower staff continues the harmonic accompaniment. The dynamic marking is *mf* (mezzo-forte).

Musical score for measures 97-100. The upper staff continues the melodic line with eighth-note triplets. The lower staff continues the harmonic accompaniment. The dynamic marking is *f* (forte).

Musical score for measures 101-104. The upper staff continues the melodic line with eighth-note triplets. The lower staff continues the harmonic accompaniment. The dynamic marking is *f* (forte).

Musical score for measures 105-110. The upper staff features a melodic line with quarter-note triplets, marked *sim.* (sostenuto). The lower staff provides a harmonic accompaniment with chords and quarter-note triplets, also marked *sim.*

Musical score for measures 111-116. The upper staff features a melodic line with quarter-note triplets. The lower staff provides a harmonic accompaniment with chords and quarter-note triplets.

(turn fast for Glock.)

continues

WILLIAMS *Harry Potter and the Sorcerer's Stone* cont.

117 Glock.
mf

121

Glock.
mf

Vibes
mp w/Ped.

125

mf

129

(Glock.)

134

mf bring out

w/Wws.

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DEBUSSY *La Mer*
Glockenspiel

II. *Jeux de vagues*

Excerpt 1 Animé

GLOCK.

pp p p

17

pp p pp

18

p f f

Excerpt 2 Assez animé

4 12 20 21 GLOCK.

2ds vons

pp p

Cédez un peu

2 3 4 5 6 7 8 22 au Mouvt

4

Excerpt 3 au Mouvt [in Assez animé]

GLOCK.

p

6

Excerpt 4 [same tempo]

Fl. *p* *mf* GLOCK. *p* *mf*

32 **33** Animé *p* *p* *p* GLOCK. *p*

pp *p* **34** *p*

* Please observe a brief pause before continuing

Excerpt 5 Très animé

GLOCK. *pp*

40 *pp* *pp*

41 6* Harpe *pp*

GLOCK. *ppp* *pp* *ppp* **3**

* Please observe a brief pause before continuing

PROKOFIEV Symphony No.5, Op.100

Snare drum

Second movement

Excerpt 1 Più mosso, un poco più animato ch'el Tempo I [Allegro marcato]

Più mosso, un poco più animato ch'el Tempo I

Musical score for snare drum, measures 37-40. The score is written in treble clef with a 2/4 time signature. It consists of six staves of music. Measure 37 starts with a *pp* dynamic. Measure 38 has a *p* dynamic. Measure 39 has a *p* dynamic in the first two measures and a *mp* dynamic in the last two measures. Measure 40 starts with a *mf* dynamic and ends with a double bar line and a fermata. The tempo marking *Più mosso, un poco più animato ch'el Tempo I* is written above the first staff.

RIMSKY-KORSAKOV *Capriccio espagnol*, Op.34

Snare drum

IV. *Scena e Canto gitano*

Excerpt 1 Allegretto

Allegretto.

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

A hand icon points to the beginning of the snare drum part. The snare drum part consists of a series of eighth notes with accents. The melodic line above it features eighth notes with accents and slurs.

The melodic line continues with slurs and accents. The snare drum part continues with eighth notes and accents. The word "dimin." is written at the end of the system.

Cadenza (II) Violino Solo.
Timp. **L**

dim. *ppp sempre ppp* *a tempo* **1** *pp*

The violin solo part features a melodic line with slurs and accents. The timpani part has a single note marked with a large 'L'. The snare drum part has a single note marked with '1'. The dynamic markings are *dim.*, *ppp sempre ppp*, *a tempo*, and *pp*.

2 3 4 5
6 7 8 9
10 Cadenza (III) Flauto Solo. Cadenza (IV) Clarinetto Solo. *a tempo* 5 Cadenza (V) Arpa Solo

The snare drum part is numbered 2 through 10. The system concludes with five cadenzas for different instruments: Flauto Solo, Clarinetto Solo, and Arpa Solo. The tempo marking *a tempo* is present.

SHOSTAKOVICH Symphony No.10 in E minor, Op.93

Snare drum

Second movement

Excerpt 1 Allegro, ♩ = 176

98 *T. mil. solo*

f

ff **99** *Triang.*

ff
T. mil.

fff

fff

TCHAIKOVSKY *The Nutcracker: Suite No.1, Op.71a*

Tambourine

II. *Dances Caractéristiques: c) Danse russe Trepak*

Excerpt 1 Tempo di trepak, molto vivace

Musical score for Tambourine, Excerpt 1, measures 47-75. The score is written for a single instrument, likely a tambourine, and consists of four staves. The first staff (measures 47-58) begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a measure with a circled 'C' and a '5' below it. The second staff (measures 59-66) continues the melodic line with similar rhythmic patterns, marked with *ff* and *sf*. The third staff (measures 67-74) is marked *stringendo* and *sempre ff*, showing a more rhythmic, eighth-note pattern. The fourth staff (measures 75-78) is marked *Prestissimo* and features a series of chords numbered 1 through 7, indicating a sequence of chords. The score concludes with a double bar line and a fermata.

DEBUSSY *Ibéria*

Tambourine

I. *Par les rues et par les chemins*

Excerpt 1 Assez animé (dans une rythme alerte mais précis)

19 TACET jusqu'à 24 1° Tempo H^{tb} TAMB. de B.
pp
25 6* 26
27 5* 1 28 4
mf mf p
29 2 sf f sf f 2

* Please omit these notes and observe a brief pause before continuing

Excerpt 2 [same tempo]

33 1
TAMB. de B. pp
34 3 1
pp pp sf pp

BIZET *Carmen*: Suite No.2

Tambourine

11. *Danse bohème*

Excerpt 2 Andantino quasi Allegretto, ♩ = 100

The musical score consists of two staves. The first staff begins with the instruction "Tamburino." and a dynamic marking of *pp*. It features a series of eighth notes with trills (*tr*) and rests, with a key signature change to D major indicated by a "D" above the staff. The second staff starts with a key signature change to E major, indicated by an "E" above the staff, and continues with eighth notes and trills. A bracket spans the first few measures of the second staff, followed by a *rall.* marking and a first ending bracket labeled "1". The tempo then returns to "a tempo" with a dynamic marking of *pp*. The second staff concludes with a key signature change to F major, indicated by an "F" above the staff, and includes second and third endings labeled "2" and "3" respectively.

J.S. BACH Violin Sonata No.1, BWV1001

Marimba

III. Siciliana

Excerpt 1 [no tempo indication]

continues

The image displays three staves of musical notation, numbered 14, 16, and 18. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped in beams. There are frequent rests, some marked with a '7' (likely indicating a 7/8 or 7/16 time signature). The notation includes various articulations such as slurs and accents. The first staff (14) shows a complex sequence of notes and rests. The second staff (16) continues with similar rhythmic complexity. The third staff (18) concludes with a final note and a double bar line.

End of orchestral excerpts