

ORCHESTRAL EXCERPTS

SNARE DRUM

RIMSKY-KORSAKOV

Scheherazade

Mvt. III: complete

**III.**

Andantino quasi Allegretto.

Viol. I.

24 A 24 B 14 C

pocchiss. piu 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 L.

K 6 3 L ob. 9 M 2 5 N 7

Viol. Solo ad.

1 2 3

allarg. a tempo  
assai

O 2 A P 4 2 EL.

poco rit. a tempo, scherz.

pp

pocchissimo piu animato ril. molto



Tambur piccolo.

1

H

15 S

3 T

6 7 8 9 10 11 12 13 14 15 U 16 V 18

Più stretto.

2 3

W Spiritoso.

3

Allegro non troppo e maestoso.

11 X 6 13 Y 18 Z 6

Lento. Recit. Alla breve. a tempo

Viol. Solo. *And.*

OUVRAGE PROTÉGÉ  
PHOTOCOPIE INTERDITE  
Même partielle  
(Loi du 11 Mars 1957)  
Constituant contrefaçon  
(Code Penal. Art. 425)

# BOLERO

MAURICE RAVEL

## 2 TAMBOURS

Tempo di Bolero moderato assai

1<sup>o</sup> 1 2 Fl. Solo 3

*pp*

4 5 6 7

8 9 10

1 1 2 3 Cl. Solo

*p*

4 5 6

7 8 9

2 1 2 3 Bon Solo

*p*

4 5 6

7 8 9

V.S.

# 2 TAMBOURS

**3** P<sup>te</sup> Cl. Solo

1 2 3  
4 5 6  
7 8 9

**4** H<sup>tb</sup> d'am.

1 2 3  
4 5 6  
7 8 9

**5** 1<sup>o</sup> Trp. Solo

1 2 3  
4 5 6  
7 8 9

**6** Sax. Tén. Solo

1 2 3  
4 5 6  
7 8 9



2 TAMBOURS

7 Sax. Solo

1 2 3

4 5 6

7 8 9

8 Cor, Célesta

1 2 3

*mp*

4 5 6

7 8 9

9 H<sup>b</sup>, Cl.

1 2 3

*mf*

4 5 6

7 8 9

10 Trb. Solo

1 2 3

4 5 6

7 8 9

V. S.

2 TAMBOURS

**11** *f* Sax. Bois 2

1 2 3  
4 5 6  
7 8 9

**12** 1<sup>o</sup> Vons, Bois 2

1 2 3  
4 5 6  
7 8 9

**13** 1<sup>o</sup> et 2<sup>o</sup> Vons Bois, Sax. 2

1 2 3  
4 5 6  
7 8 9

**14** 1<sup>o</sup> Trp. 2

1 2 3  
4 5 6  
7 8 9

2 TAMBOURS

15

Trb. Solo

Musical notation for measures 15-17. The first staff (labeled 'H') contains measures 15, 16, and 17. Measures 15 and 16 feature a rhythmic pattern of eighth notes. Measure 17 is a whole rest. The second staff contains measures 18, 19, and 20. Measures 18 and 19 feature the same rhythmic pattern. Measure 20 is a whole rest. The third staff contains measures 21, 22, and 23. Measures 21 and 22 feature the same rhythmic pattern. Measure 23 is a whole rest. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, and 9 are placed above the staves to indicate measure positions.

16

à 2

Cordes pizz.

Musical notation for measures 16-18. The first staff (labeled 'H') contains measures 16, 17, and 18. Measure 16 starts with a fermata and a *ff* dynamic marking. Measures 17 and 18 feature a rhythmic pattern of eighth notes. The second staff contains measures 19, 20, and 21. Measures 19 and 20 feature the same rhythmic pattern. Measure 21 is a whole rest. The third staff contains measures 22, 23, and 24. Measures 22 and 23 feature the same rhythmic pattern. Measure 24 is a whole rest. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, and 9 are placed above the staves to indicate measure positions.

17

Musical notation for measures 17-19. The first staff (labeled 'H') contains measures 17, 18, and 19. Measures 17 and 18 feature a rhythmic pattern of eighth notes. Measure 19 is a whole rest. The second staff contains measures 20, 21, and 22. Measures 20 and 21 feature the same rhythmic pattern. Measure 22 is a whole rest. The third staff contains measures 23, 24, and 25. Measures 23 and 24 feature the same rhythmic pattern. Measure 25 is a whole rest. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, and 9 are placed above the staves to indicate measure positions.

18

Tutti en Mi majeur

(Cymb. Gr. C.)

Musical notation for measures 18-20. The first staff (labeled 'H') contains measures 18, 19, and 20. Measures 18 and 19 feature a rhythmic pattern of eighth notes. Measure 20 is a whole rest. The second staff contains measures 21, 22, and 23. Measures 21 and 22 feature the same rhythmic pattern. Measure 23 is a whole rest. The third staff contains measures 24, 25, and 26. Measures 24 and 25 feature the same rhythmic pattern. Measure 26 features a different rhythmic pattern. Measure numbers 1, 2, 3, 4, 5, and 6 are placed above the staves to indicate measure positions.



**ORCHESTRAL EXCERPTS**  
**XYLOPHONE**

GERSHWIN

An American in Paris

Excerpt: #4 - 5 after #6

*Allegretto grazioso*

Musical score for Xylophone, measures 4-7. The score is in 2/4 time and features a melodic line with various articulations and dynamics. Measure 4 is marked with a circled '4' and 'Xyl.' above it, with a dynamic of *mf* and the tempo marking *giocoso*. Measure 5 is marked with a circled '5' and a triplet of eighth notes. Measure 6 is marked with a circled '6' and 'Xyl.' above it, with a dynamic of *mf*. Measure 7 is marked with a circled '7' and a triplet of eighth notes.

GERSHWIN

An American in Paris

Excerpt: 7 before #21 - 1 after #21

*Allegretto grazioso*

Musical score for Xylophone, measures 7-21. The score is in 2/4 time and features a melodic line with various articulations and dynamics. Measure 7 is marked with a circled '7' and a dynamic of *p*. Measure 21 is marked with a circled '21' and a dynamic of *f*.

GERSHWIN

An American in Paris

Excerpt: 2 before #33 - 6 after #36

*con Brio*

Musical score for Xylophone, measures 33-36. The score is in 2/4 time and features a melodic line with various articulations and dynamics. Measure 33 is marked with a circled '33' and 'Xyl.' above it, with a dynamic of *mf*. Measure 34 is marked with a circled '34' and 'Vigorouso' above it, with a dynamic of *f*. Measure 35 is marked with a circled '35' and a dynamic of *f*. Measure 36 is marked with a circled '36' and 'Xyl.' above it, with a dynamic of *mf*. Measure 1 is marked with a circled '1' and a dynamic of *mf*.

ORCHESTRAL EXCERPT  
XYLOPHONE

GERSHWIN  
An American in Paris

Excerpt: 7 before #62-#62

Xyl.

*p*

Xyl.

62

ORCHESTRAL EXCERPT  
XYLOPHONE

GERSHWIN

Porgy and Bess

Introduction: m. 3 - 17

ALLEGRO CON BRIO ( $\text{♩} = 112$ )

*Yisoluto e ben marcato*

PERC.

*ff*

The musical score consists of eight staves of music. The first staff begins with a box labeled 'PERC.' and contains two measures of music. A large bracket on the right side of the first staff indicates the start of the main section, with the dynamic marking 'ff' below it. The tempo and mood are indicated as 'ALLEGRO CON BRIO' and '*Yisoluto e ben marcato*'. The key signature is two sharps (F# and C#) and the time signature is 4/4. The music features a series of rhythmic patterns with accents. A section marked 'A' begins at measure 10. The score ends with a large closing bracket.

Paul LUKAS  
The Sorcerer's Apprentice

(after a Ballade by Goethe)

GLOCKENSPIEL

Assez lent

Vif

1<sup>re</sup> Mouvt

6 1 7 3 2 1 2 3 3

9 4 4 5 5 silence 6 Vif 30 7 27 8 18

9 12 10 12 11 12 12 9 13 9 14 9 15 6

16 12 17 Altos Soli GLOCK. p détaché

18 cresc. f rinf.

19 rinf. più f sempre cresc.

20 12 21 6 Poco animato Più animando

22 Au Mouvt GLOCK. ff

Detailed description: This is a musical score for a Glockenspiel, consisting of 22 numbered measures. The score is written on a single treble clef staff. It begins with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The tempo markings are 'Assez lent' (measures 1-7), 'Vif' (measures 8-15), and '1<sup>re</sup> Mouvt' (measures 16-22). The piece is divided into sections: measures 1-7 are marked 'Assez lent'; measures 8-15 are marked 'Vif'; measures 16-17 are marked 'Altos Soli'; measure 18 is marked 'GLOCK.' and 'p détaché'; measures 19-21 are marked 'Poco animato' and 'Più animando'; and measure 22 is marked 'Au Mouvt' and 'GLOCK.'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'cresc.', 'f', 'rinf.', and 'ff'. A red vertical line is drawn between measures 17 and 18.

GLOCKENSPIEL

23

24 25 Poco string. A tempo

26 Scherzando

27 28 String. A tempo

30

31

32 33 34 35 36

37 38 Plus animé

GLOCK.

39



# ORCHESTRAL EXCERPT TAMBOURINE

BIZET

Carmen Suite No. 1 - Aragonaise

Beginning - 17 after **B**

## Aragonaise.

(Prelude to Act IV)

Georges Bizet

Allegro vivace. (♩ = 80.)

Tamburino.

ff Triangolo.  
Gr. Cassa e Piatti.

Tamburino.  
dim. molto - - - - - p

pp

A  
pp

Tamburino.  
Triangolo.  
f p f

B  
p dim. pp

Tamburino.  
poco cresc.



# Percussion

## ORCHESTRAL EXCERPT TAMBOURINE

STRAVINSKY  
Petrouchka (1947)

3 after #201 - 1 after #206

**GYPSIES AND A RAKE VENDOR**

196 Strgs. *ff*

197

198 3  $\text{♩} = \text{♩}$

199 S.D.  $\text{♩} = 188$  *ff*

200 3 2

201 1 2 Tamb. *trm trm*  $\Delta$  *thumb*

202 1

203 *trm trm*  $\Delta$  *sempre sim.*

204 *trm trm*  $\Delta$

205  $\text{♩} = \text{♩}$   $\text{♩} = 89$  *shake thumb shake thumb.*

206  $\Delta$  *trm trm*  $\Delta$  *trm trm*  $\Delta$  *trm trm*  $\Delta$

# Sergei Rachmaninoff

## Piano Concerto No. 2 in C Minor, Op. 18

Gran Cassa e Piatti.

I. II. tacent.

III.

Allegro scherzando. ( $\text{♩} = 116$ )

14 Bassi. 15 16 *f* Gr. Cassa e Piatti. 1

21 28 22 29 8 9 10 *ff* Fag. I.

1 7 30 15 8 *Meno mosso. Moderato. (♩ = 72)* 16 *rit.* 31 4

Fag. I. 1 Fag. I. 12 Piano. 13 14

*rit.* 32 *Meno mosso. (♩ = 48)* Piatti soli. 15 16 *pp*

*ritard.*

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

Presto. ( $\text{♩} = 126$ ) 1 2 20 21 22 2 34 42 Timp. Timp.

Gran Cassa e Piatti.

**35** 1 2 3 4 5 27

Tr. I. Solo.

**36** *accelerando* 1 2 3 4 5 6 Più vivo. (♩ = 132) Gr. C. e Piatti. 1

Timp. *f*

Meno mosso. (Come prima). 1 8 *rit.*

Moderato. (♩ = 72) 16 *rit.* **37** a tempo 16 Fag. I. 17 18 19 20 Piano. 8 9 10 *rit.*

Meno mosso. (♩ = 48) Piatti soli. *pp*

*ritard.*

**38** Allegro scherzando. (Moto primo.) (♩ = 116) 15 poco a poco accel. **39** Alla breve. Agitato. (♩ = 76) 1 2 6

Tromb. e Tuba.

*accelerando* 20 21 22 23 24 Presto. (♩ = 132) Gr. C. e Piatti. 1

Timp. *f*

Cad. *lunga* Maestoso. (♩ = 60) 22 23 24 Più vivo. (♩ = 80) 1 2 3

Timp. Timp. Timp.

Risoluto. (♩ = 100) 1 12 Gr. C. e Piatti. 1

*f*