



**DEPARTMENT OF THE AIR FORCE
HEADQUARTERS 11TH WING (AFDW)
JOINT BASE ANDREWS, MARYLAND 20762**

1 March 2019

The United States Air Force Band – Washington, D.C.

Section Percussion with the Concert band

Preliminary Requirements/Audition Process

Resumes and video recordings must be received by **1 May**. Applicants who are considered qualified for the live audition will be contacted by The USAF Band auditions team and will receive an audition invitation letter. All invited candidates must be prepared to meet Air Force maximum allowable weight standards. Please send a one page resume and preliminary video recording with the requirements listed below. Excerpts can be found in the packet and are marked with brackets.

1. Xylophone - Porgy and Bess
2. Bells - The Magic Flute
3. Snare drum - Scheherazade Mvt. 4 P-U including rests
4. Tambourine - Carmen Aragonaise

The video must be one continuous shot using a wide angle with the performer in the picture the whole time. Video shot with a smartphone is acceptable as long as there is audio clarity. Please play all 4 excerpts in order without any editing in between. Submit a link to a unlisted YouTube video to the email address below.

Email video and resume to:

usafpercussion@gmail.com

Resumes must be received as a pdf or word doc (no cloud storage/file sharing links such as Google Docs or Dropbox).

Resume file names should be labeled *last name, first name* and resume content must include name, street address, phone number, and email address.

Preliminary through Final rounds of the audition will be held on **5 and 6 June 2019** at Joint Base Anacostia-Bolling, Washington, DC.

For more information call 1-800-283-8995 or e-mail:

usaf.jbanafw.afdw-staff.mbx.usaf-band-audition@mail.mil

**** Prior Service and Active Duty members—please contact the USAF Band Auditions team prior to submitting materials.**

KYLO

PORGY AND BESS

George Gershwin

Overture

Allegro con brio

3

8va

THE MAGIC FLUTE

Finale of Act 1

11

BELLS

Wolfgang Amadeus Mozart

Allegro (264th measure)

28

The musical score for the Bells part, starting at measure 28, is written on seven staves. The key signature is one sharp (F#) and the time signature is 2/4. The music is in an Allegro tempo. The first staff begins with a measure rest and the number 28 above it. The subsequent staves contain a continuous rhythmic pattern of eighth and sixteenth notes, characteristic of the Bells in this scene. The piece concludes with a double bar line and a fermata over the final note.

Tambur piccolo.

1 1 1 Q

mf

R

15 S *f* *p* *f* 1

3 T 1 2 3 4 1 2 3 4 5

mf *dim.* *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 2

f *f*

W Spiritoso.

14 1

3 *mf* *feresc.* *f*

Allegro non troppo e maestoso.

11 X 6 13 Y 18 Z 6

Lento. Rect. Alla breve. a tempo

3 10 1 4

Viol. Solo. Cad.

Georges Bizet Carmen Suite No. 1

Tamburino, Triangolo, Gr. Cassa e Piatti.

N° 1. Prélude.

(Prelude to Act I)

Andante moderato. (♩ = 58.)

Fag. I. *ff* 2 3 4 18 19 20 21 22 *Gr. Cassa.* *ff* *Piatti.* *attacca*



N° 1ª Aragonaise.

(Prelude to Act IV)

Allegro vivace. (♩ = 80.)

Tamburino. *ff*
Triangolo. *ff*
Gr. Cassa e Piatti.



Tamburino. *dim. molto* 6 *p*



pp 6



A *pp*



Tamburino. *f*
Triangolo. *p* *f*



B *p* *dim.* *pp*



Tamburino. *poco cresc.* 6



USAF BAND PERCUSSION AUDITION REPERTOIRE

1. Ceremonial Cadence - memorized
 - Perform Using **Traditional Grip**
 - Play a pass/fail portion for the Ceremonial Brass(Specific requirements listed under cadence)
2. Play the following excerpts marked by the brackets

Xylophone

Porgy and Bess	Gershwin
Colas Breugnon	Kabalevsky
American in Paris	Gershwin
Appalachian Spring	Copland
Concerto for Wind Ensemble	Bryant
The Ringmasters March	Mackey

Glockenspiel:

The Sorcerer's Apprentice	Dukas
Pines of Rome	Resighi
The Magic Flute	Mozart
Jupiter from the Planets	Holst

Vibraphone:

West Side Story	Bernstein
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Snare Drum:

Lt. Kije Suite	Prokofiev
Capriccio Espagnol	R. Korsakov
Chester	Schuman
Scheherazade mvt.3 and 4	R. Korsakov

October	Shostakovich
Etude #9 m. 1-24 **	Delecluse

Cymbals:

Second Concerto	Rachmaninoff
Symphony #4	Tchaikovsky
Romeo and Juliet	Tchaikovsky

Timpani:

Symphony #9 mvt. 1	Beethoven
Symphony #39 mvt. 1	Mozart
Be Glad Then, America	Schuman

Tambourine:

Petrouchka	Stravinsky
Carnival Overture	Dvorak
Carmen Aragonaise	Bizet

Triangle:

Symphony #4	Brahms
Piano Concerto #1	Liszt

Marimba:

Fugue in G Minor	Bach
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** Music provided by candidate

3. Drumset:

- demonstrate the following styles on drumset

- Bossa Nova, Medium Swing, Rock

4. Sight-read on all percussion instruments, including drumset.

US Air Force Band - Percussion Evaluation

CADENCE ✓

The musical score is written in bass clef with a common time signature (C). The tempo is marked as $J = 112$. The first staff begins with a dynamic marking of f and a first ending bracket labeled '1'. The second staff begins with a dynamic marking of f and a first ending bracket labeled '4'. The music consists of two staves of music, each with various rhythmic patterns and dynamic markings. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '7'. The second staff has a first ending bracket labeled '4' and a second ending bracket labeled '5'. The music is written in bass clef and common time. The first staff starts with a dynamic marking of f and a first ending bracket labeled '1'. The second staff starts with a dynamic marking of f and a first ending bracket labeled '4'. The music consists of two staves of music, each with various rhythmic patterns and dynamic markings. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '7'. The second staff has a first ending bracket labeled '4' and a second ending bracket labeled '5'. The music is written in bass clef and common time.

The Cadence is to be played while marching using **traditional grip**.

Play all rolls open.

Be prepared to play a very loud open roll for 60 seconds at 120.

Failure to pass this page will terminate the audition.

KYLO

PORGY AND BESS

George Gershwin

Overture

Allegro con brio

3

8va

*f*o [XYLO] Colas Breugnon

Kabalevsky
Arr. de Gastyne

sempre

Musical staff 1: Melodic line with notes and rests, starting with a dynamic marking of *f*.

Musical staff 2: Melodic line with notes and rests, including a *cresc.* marking.

Musical staff 3: Percussive notation with accents and a dynamic marking of *ff*.

Musical staff 4: Percussive notation with accents and a dynamic marking of *ff*.

Presto [Xylo.] Colas Breugnon

Kabalevsky, Arr. de

[36]

Musical staff 5: Percussive notation with notes and rests.

Musical staff 6: Percussive notation with notes and rests.

8) GERSHWIN, *An American in Paris*

Allegretto grazioso

Xylo. *mp* *p* **1** **2** **3** **Vigorous Giocoso**

4 *p giocoso* Xylo. *p* **5** **6**

7 **8** **8** *a tempo* *rit.*

9 **Grazioso Bells** *p* **10**

Xylo. *mf* **11** **12** *un poco rit.*

Con umore a tempo **13** **14** **Bells** *mf*

15 *Con brio* Xylo. *mf* **16**

17 *Giocoso* **18** **19** **20** *Subito animato* *a tempo* **Bells** *mf*

8) GERSHWIN, *An American in Paris* continued...

The musical score is written for Xylophone and consists of several systems of staves. The notation includes various rhythmic patterns, dynamic markings, and performance instructions. The score is divided into measures, with measure numbers 21 through 36 indicated in boxes. The key signature is one flat (B-flat major/D minor). The time signature changes throughout the piece, including 3/4, 2/4, 5/4, and 4/4. The score is marked with dynamics such as *p*, *mf*, *f*, and *rit.*. Performance instructions include *Con fuoco*, *Un poco più agitato*, *Tranquillo*, *Subito con brio*, and *Vigoroso*. The score is framed by large black curved lines on the left and right sides.

Xylo. *p*

Xylo. *mf cresc. - - - - - f*

22 *Con fuoco* *rit.* 23 *Calmato*

24

25 *Più mosso* 26 *Con moto* 27 *Un poco più agitato* 28 *Tranquillo*

ritard. 29 *Subito con brio* 30 31 32 *Timp.*

Xylo. *mf* 33 34 *Vigoroso*

35 36 Xylo. *mf*

Copland Appalachian Spring

Percussion

44

45

46

47

48

Xylo:
secco *sf*

49

Xylo

3 + 2

Claves
f

50

More deliberate
tempo

51

rit.

meno mosso

52

53

1 As at first (slowly)

54

6 Fl.

55

Doppio movimento

56

Triangle
sf

57

A trifle faster

(Tri.)

58

sf

Concerto for Wind Ensemble - Percussion 4

15

Marimba, Sus. Cym., Sandblocks,
Crotales, Xylo., Vibraphone, Glock.
Ribbon Crasher (played with
Shaker attached to sticks) -

774

7

XYLO.

mf

783

ff

787

790

793

796

Parts on rental to The United States Air Force Band. Performance date(s): Fall 2012 (8 total perfs).
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7670

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Xylophone

The Ringmaster's March from "The Soul Has Many Motions"

John Mackey

Circus March Tempo ♩ = 144 +

ff

A

(start of gliss is approx.)

10-15
mf f

B

22-24 28-30
f f

C

D

33-34 35-42 44-48
f

S furt
f cresc.

E

ff mp

The Sorcerer's Apprentice

(after a Ballade by Goethe)

GLOCKENSPIEL

GLOCK.

p détaché

18

Detailed description: This block shows the beginning of the Glockenspiel part. It starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The music consists of a series of eighth notes, some with accents. The first measure is marked *p détaché*. The second measure is boxed with the number 18 and has an accent (^) over the final note.

crsc. *f* *rinf.*

Detailed description: This block contains measures 18 and 19. Measure 18 continues from the previous block with an accent (^) over the final note. Measure 19 begins with a dynamic marking of *rinf.* and includes a *crsc.* (crescendo) marking. The music features a mix of eighth and sixteenth notes.

rinf. più f *sempre crsc.*

Detailed description: This block contains measures 19 and 20. Measure 19 continues with a dynamic marking of *rinf. più f*. Measure 20 begins with a dynamic marking of *sempre crsc.* and features a series of sixteenth notes. The music is marked with accents and slurs.

19

2 20

Detailed description: This block contains measures 19 and 20. Measure 19 is boxed with the number 19. Measure 20 is boxed with the number 20 and includes a second ending bracket with a '2' above it. The music consists of sixteenth notes.

22 An Mouv!

GLOCK.

ff

Detailed description: This block contains measures 22 and 23. Measure 22 is marked *ff* and features a series of eighth notes with slurs. Measure 23 continues with similar eighth-note patterns.

Detailed description: This block contains measures 23 and 24. Measure 23 continues with eighth-note patterns. Measure 24 begins with a dynamic marking of *trb* (tristesse) and features a series of eighth notes.

23

Detailed description: This block contains measures 23 and 24. Measure 23 is boxed with the number 23. Measure 24 continues with eighth-note patterns.

trb *trb*

Detailed description: This block contains measures 23 and 24. Measure 23 continues with eighth-note patterns. Measure 24 begins with a dynamic marking of *trb* (tristesse) and features a series of eighth notes.

24

trb *trb*

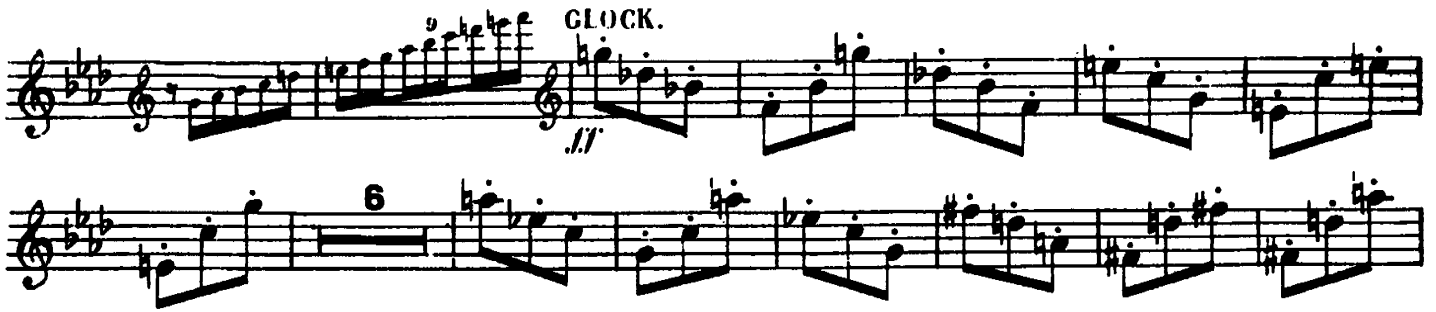
Detailed description: This block contains measures 23 and 24. Measure 23 is boxed with the number 24. Measure 24 continues with eighth-note patterns and is marked with *trb* (tristesse).

Dukas — The Sorcerer's Apprentice

GLOCKENSPIEL.

52

Sans presser



PINI DI ROMA

I. I pini di Villa Borghese

CAMPANELLI

Allegretto vivace

The musical score is written on six staves in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The first staff begins with a large bracket and the dynamic marking *ff*. The second staff ends with a fermata and the dynamic marking *ff*. The third staff contains first and second endings, marked with **1** and **2** respectively. The fourth staff starts with a fermata and the dynamic marking *mf cresc.*. The fifth staff features a sequence of notes with fingerings 1 through 8, and ends with a fermata and the dynamic marking *ff*. The sixth staff begins with a fermata and the number 9, and concludes with a final double bar line.

6 Più vivo *ff* *cresc.* *1^o cresc.* *V*

8 Vivace *ff* *string. sempre*

9 *tran*

Detailed description: This is a page of musical notation for guitar and strings. It consists of ten staves. The first staff is for guitar, starting with a box around the number 6, followed by the tempo marking 'Più vivo', the dynamic 'ff', and a 'cresc.' marking. A large bracket with a 'V' is placed over the end of the first staff. The second staff continues the guitar part with a 'cresc.' marking. The third staff is for strings, starting with a box around the number 8, the tempo 'Vivace', and the dynamic 'ff'. It includes the instruction 'string. sempre' and features triplets. The fourth and fifth staves continue the string part with triplets. The sixth and seventh staves show string textures with first finger accents. The eighth and ninth staves are for guitar, starting with a box around the number 9 and the marking 'tran', featuring arpeggiated chords. The tenth staff continues the guitar part with 'tran' markings.

THE MAGIC FLUTE

Finale of Act 1

11

BELLS

Wolfgang Amadeus Mozart

Allegro (264th measure)

28

The musical score is written for a single instrument, the Bells. It begins at measure 28, which is marked with a large '28' above the first staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro'. The score consists of seven staves of music. The first staff starts with a whole rest, followed by a series of eighth and sixteenth notes. The subsequent staves continue with similar rhythmic patterns, including some sixteenth-note runs. The piece ends with a double bar line and a fermata over the final note.

Holst Jupiter

Bells

3

309 **a tempo**
8 4 3 **329** 11
309-316 *f* 320-323 326-328 329-339

Musical staff for measures 309-339. It begins with a treble clef and a key signature of one flat. The tempo is marked 'a tempo'. The staff contains several measures with rests and notes. Measure numbers 8, 4, 3, and 11 are written above the staff. A box containing the number 329 is placed over a measure. Measure ranges 309-316, 320-323, 326-328, and 329-339 are written below the staff. The dynamic marking *f* is present.

340
p 344-347 **348** *f* *d=d.*

Musical staff for measures 340-347. It begins with a treble clef and a key signature of one flat. The dynamic marking *p* is at the start. A box containing the number 348 is placed over a measure. The dynamic marking *f* appears later. The instruction *d=d.* is written above the staff. Measure ranges 344-347 are written below the staff.

351
3 3 3

Musical staff for measures 351-356. It begins with a treble clef and a key signature of one flat. The staff contains several measures with notes and rests. Measure numbers 3, 3, and 3 are written above the staff.

357 7 **364** 8
357-363 364-71 *ff* 2 4

Musical staff for measures 357-371. It begins with a treble clef and a key signature of one flat. A box containing the number 364 is placed over a measure. The dynamic marking *ff* is present. Measure numbers 7, 8, 2, and 4 are written above the staff. Measure ranges 357-363 and 364-71 are written below the staff.

377 6 8

Musical staff for measures 377-381. It begins with a treble clef and a key signature of one flat. The staff contains several measures with notes and rests. Measure numbers 6 and 8 are written above the staff.

382 10 12 14

Musical staff for measures 382-386. It begins with a treble clef and a key signature of one flat. The staff contains several measures with notes and rests. Measure numbers 10, 12, and 14 are written above the staff.

387 **388** *Lento maestoso* *accel.* *Presto*
d=d. 5 2 *ff*
388-392 393-394

Musical staff for measures 387-394. It begins with a treble clef and a key signature of one flat. A box containing the number 388 is placed over a measure. The tempo markings *Lento maestoso*, *accel.*, and *Presto* are present. The dynamic marking *ff* is present. The instruction *d=d.* is written above the staff. Measure numbers 5 and 2 are written above the staff. Measure ranges 388-392 and 393-394 are written below the staff.

399 2
408-409

Musical staff for measures 399-409. It begins with a treble clef and a key signature of one flat. The staff contains several measures with notes and rests. Measure number 2 is written above the staff. Measure range 408-409 is written below the staff.

VIBES West Side Story Perc. 582-588

Allegretto $\text{♩} = 160$



p

Stringendo un poco



585) (586) (587)

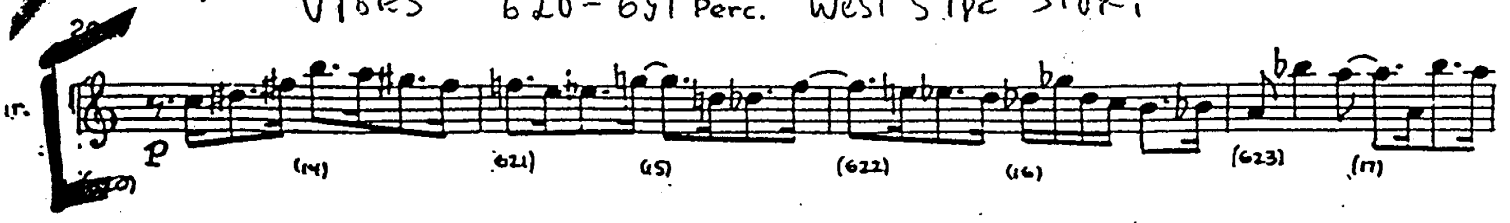



b

$\text{♩} = 160$

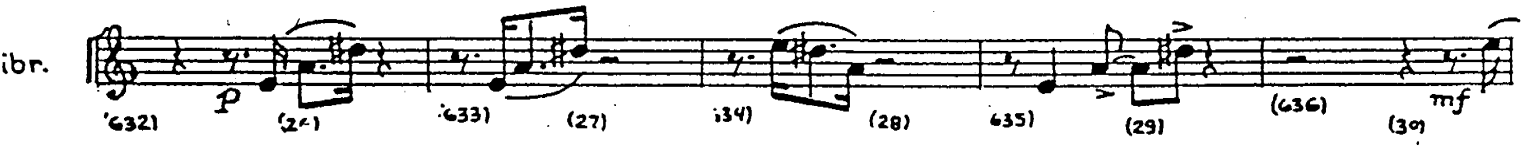
VIBES

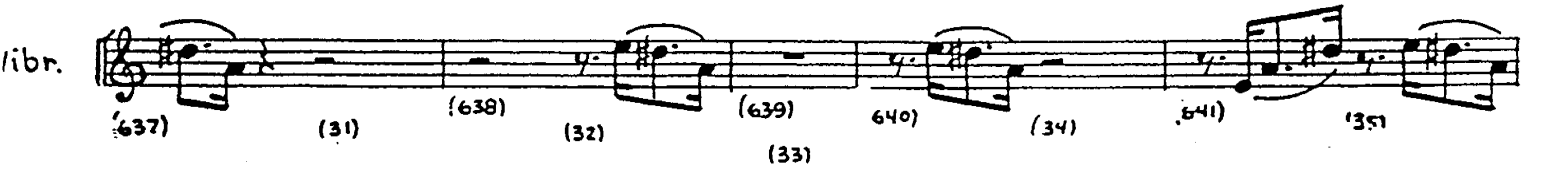
620-651 Perc. WEST SIDE STORY

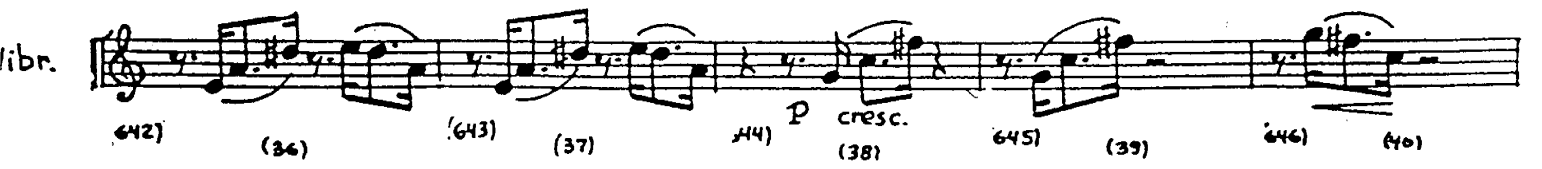
tr. 
620 (621) (622) (623)

br. 
624 (18) (625) (19) (626) (20) (627) (21)

br. 
628 (22) (629) (23) (630) (24) (631) (25)

ibr. 
632 (26) (633) (27) (634) (28) (635) (29) (636) (30)

ibr. 
637 (31) (638) (32) (639) (33) 640 (34) (641) (35)

ibr. 
642 (36) (643) (37) 644 (38) 645 (39) (646) (40)

ibr. 
647 (41) (648) (42) (649) (43) (650) (44) (651)

LIEUTENANT KIJÉ
Suite Symphonique

Wash. 2475

THE U.S. AIR FORCE BAND
BOLLING AFB, D.C. 20332

I

THE BIRTH OF KIJÉ

SPACE DRUM

S. Prokofieff, Op. 60

Doppio movimento
Tamb. mil. Solo
pp

13 *Allegro, come prima*
Tamb. mil.
pp

14 *Andante assai*

SNARE DRUM

Cap. Esp.
IV. Scena e Canto gitano.

R. Korsakow
Op. 34

Andretto.

4 Corni Solo.

quasi Cadenza (I)

Tambouro Solo.

Musical score for Snare Drum and Tambour Solo. The top staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef. The music consists of rhythmic patterns with accents and slurs. The word "dimin." appears at the end of the section.

Cadenza (II) Violino Solo.

L
Timp.

a tempo

Musical score for Violino Solo and Timp. The top staff is in treble clef. The bottom staff is in bass clef. The music features a melodic line with slurs and a drum part. Dynamics include "dim.", "ppp sempre ppp", and "pp". The tempo marking "a tempo" is present.

Musical score for Snare Drum, measures 16-20. The staff is in treble clef. The music consists of rhythmic patterns with slurs and accents. The measures are numbered 2, 3, 4, 5, 6, 7, 8, 9, and 10.

CHESTER

Wm Schuman

SD

START

PERCUSSION

3

4
4

Sn. Dr.

p

215

mp

mf

f

220

n. Dr. (flam)

p

s. Dr.

p

225

cresc. *poco a poco*

(*p*)

(*mp*)

(*mf*)

(*p*)

(*mp*)

(*f*)

ff

fff

ff

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Tambur piccolo.

I. II. tacet.

III.

Andantino quasi Allegretto.

24 A 24 B 14 C ^{Viol. I.}

pocchiss. più mosso

p *dim.*

ppp

pocchiss. cresc.

pp

4 G 1 2 3 4 5 6

7 H 4

p *f* *p* *f*

Come prima

Lento. Recit. Tempo I.

K 6 3 ob. 9 M 2 5 N 7

Viol. Solo ad.

pocchiss. rit. *rit. molto* *a tempo, scherz.* *pp* *allarg. assai* *a tempo*

O 2 A P 4 2 *rit.*

pocchissimo più animato

Tambur piccolo.

Musical score for Tambur piccolo. The score consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. It features several measures of rhythmic patterns, some marked with '1' above them. Dynamics include *mf* and *f*. The second staff continues with similar rhythmic patterns, ending with a fermata marked 'R'. The third staff starts with a measure rest for 15 measures, then begins with a treble clef and a 4/4 time signature. Dynamics range from *f-p* to *f*. The fourth staff continues with rhythmic patterns, marked with '3' and 'T'. Dynamics include *mf* and *dim.*. The fifth staff has a measure rest for 6 measures, then begins with a treble clef and a 4/4 time signature. Dynamics include *pp*. The sixth staff continues with rhythmic patterns, marked with '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', 'U', '6', 'V', and '28'. The seventh staff is marked 'Più stretto.' and features rhythmic patterns with dynamics *f*. The eighth staff continues with rhythmic patterns and dynamics *f*. The ninth staff is marked 'W Spiritoso.' and features rhythmic patterns with dynamics *mf* and *f*. The tenth staff continues with rhythmic patterns and dynamics *mf* and *f*. The final staff is marked 'Allegro non troppo e maestoso.' and features a series of measures with dynamics *mf* and *f*. Below the final staff, there are tempo markings: 'Lento. Rect.' (3), 'Alla breve.' (10), and 'a tempo' (4). At the bottom left, it reads 'Viol. Solo. Cad.'.

Shostakovich October Snare Drum

470 4 8 *p* *cresc.*

486 5 6 501 9 *p cresc.* *f*

510 *f* *ff*

516

521 *p* *ff*

526 *f*

531 534 2

537

Mvt III
rit. **32** *Meno mosso. (♩ = 48)* *Piatti soli.* Second Concerto PN. S. Rachmaninoff, Op. 18.

A musical staff in bass clef containing a series of eighth notes. The dynamic marking *pp* is written below the staff.

A musical staff in bass clef containing a series of eighth notes. The dynamic marking *ritard.* is written above the staff.

legro scherzai

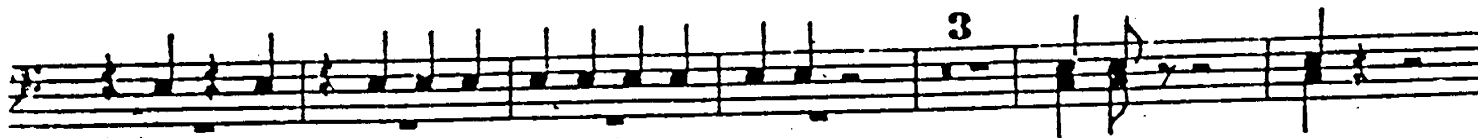
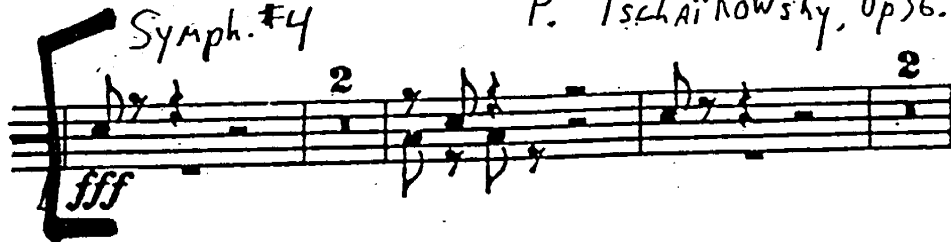
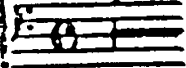
A musical staff in bass clef containing a few notes, enclosed in a large bracket on the right side.

CRASH Cym.

Symph. #4

P. TschaiKowsky, Op. 36.

Tempo I



Romeo et Juliette.
Ouverture-Fantaisie.

Piatti e Gran Cassa.

P. Tschaiikowsky.

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.

D 21 E Piatti 10 *ff* 2 *ff* 4 F Gr. Cassa 22 G 21 H 38 J 30 K 27 L 20 M 11 N *ff* 1 1 *ff* 2 *ff* 4 P *ff* 21 Q 24 1 2 3 4 5 6 1 R 22 *f* 1 *f* 2 S 5 *ff* 12 Moderato assai. 37

Beethoven — Symphony No. 9
Timpani

402 **N** *ff p* *ff p*

410 *ff p ff p f ff ff sf sf*

422 *f f f f f f f f* **O** 12 *p* Fl. I

441 *f* **P** *ff p cresc.*

458 *cresc.* *f*

467 **Q** *p* 1 2 3 4 5 6 7

478 *cresc.*

487 *f ff dim. pp* **R** *cresc.* *Fag. I rit.*

496 *f p cresc.* *f* 1

507 *a tempo* *rit.* *a tempo* *p* Viol. I

517 *cresc.*

525 *f piu f*

531 **S** *ff sempre ff sempre ff* *tr*

540 *tr* *tr* *f ff*

Wolfgang Amadeus Mozart
Symphony No. 39, K. 543

Pauken in B und es

Adagio

12

20

Allegro 26

58

71

93

137

162

215

228

242

254

282

298

f, *sfz*, *p*, *tr*

A, **B**, **C**, **D**, **E**, **F**, **G**, **H**, **I**, **K**, **L**

Viol. I

1, 2, 3, 4, 5

21, 13, 12, 12, 30, 16, 1, 1, 3

WILLIAM SCHUMAN
New England Triptych

I $\text{♩} = \text{c. } 126 - 132$

Gb, C, D, F (unaccompanied Solo)

p

5

10

11

$\text{♩} = \text{c. } 160$
hard sticks
fff

125

f

mf

130

135

mp

Solo

p

140

p

fff sub.

145

p sub.

150

PETRUŠKA: GYPSIES AND A RAKE VENDOR (new)

196 Strgs. *ff* 197 198 3 $\text{♩} = \text{c}$

199 S.D. $\text{♩} = 138$ *sf* 200 2 201 2 Tamb. *trun trun* 202 thumb

203 1 *trun trun* 204 *trun trun* 2 ♩

sempre sim.

205 $\text{♩} = 89$ ♩ *trun trun* 206 ♩ *trun trun*

shake thumb shake thumb.

Carneval.

Ouverture.

Tamburino.

Ant. Dvorák, Op. 92.

Allegro.

f *p* *f* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

A B U

S 25 T 1

secco.

Georges Bizet Carmen Suite No. 1

Tamburino, Triangolo, Gr. Cassa e Piatti.

N° 1. Prélude.

(Prelude to Act I)

Andante moderato. (♩ = 58.)

Fag. I. *ff* 2 3 4 18 19 20 21 22 *Gr. Cassa.* *ff* *Piatti.* *attacca*



N° 1ª Aragonaise.

(Prelude to Act IV)

Allegro vivace. (♩ = 80.)

Tamburino. *ff*
Triangolo. *ff*
Gr. Cassa e Piatti.



Tamburino. *dim. molto* *p* 6



pp 6



A *pp*



Tamburino. *f*
Triangolo. *p* *f*



B *p* *dim.* *pp*



Tamburino. *poco cresc.* 6



Bizet — Carmen Suite No. 1

Orchestra Musician's
CD-ROM LIBRARY

Tamburino, Triangolo, Gr. Cassa e Piatti.

C
p *cresc.*

12
f ff

D **6**
mf dim.
Ob. I. Solo *dim.* *rall. molto*

p 1 2 3 4 5

E Tamb.
pp *smorz.* *ppp*
Triang. *pp* *ppp*

Tamb. 1 1 2

Nº 11. Danse Bohème.

(Zigeunerlied. II. Akt.)

(♩ = 100.)

Andantino quasi Allegretto.

20 A 18 B 10 C 1 2 3 4 5 6 7

Ob. I.

Tamburino. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

D *tr. tr. tr.* *tr. tr. tr.*

E *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

rall. *a tempo* **F** 1 2 3
pp

Symphony No. 4

(E minor)

TRIANGLE

Johannes Brahms, Op. 98

Allegro non troppo, Andante moderato tacet

Allegro giocoso

The image shows the beginning of the first movement of Johannes Brahms' Symphony No. 4 in E minor, Op. 98. The score is written for three parts: Violin I (treble clef), Violin II (treble clef), and Piano (grand staff). The tempo is marked 'Allegro non troppo, Andante moderato tacet' and the mood is 'Allegro giocoso'. The piano part begins with a forte dynamic (*f*) and includes a 'G' in a box, likely indicating a specific fingering or articulation. The violin parts feature melodic lines with various dynamics and fingering instructions.

Franz Liszt Piano Concerto No. 1 in Eb Major

Triangel und Becken.

Allegro maestoso. Tempo giusto.

1 5 A 7
Cad. (Tr. Pk.) Cad.

in tempo
4 2 3 1 14
Cad. (Klar. I.)

B 15 9 C 8 6 12
Cad. Cad.

Quasi Adagio.

L'istesso tempo.

poco a poco riten. molto

32 D 17 5 E 17 1 2 3 4
Cad. Klar. I.

Allegretto vivace.
Triangel.

1 4
pp

2 F 6 1 2 3 4
p

5 6 7 3 1
p p

2 G 2 2 7 1
ff f pp

2 3 4 5 6 7 8 9 H 2
p

8 15 string. 1 2 3
p

Liszt — Piano Concerto No. 1 in Eb Major

Triangel und Becken.

Allegro animato. Tempo I, allegro maestoso. Allegro marziale animato.

9 I 9 3 38 Klar. I. Becken. (ohne große Trommel)

9 9 3 38 Triangel.

1 1 1 1 *pp* *mf* *ff* *poco cresc.* *più f*

1 1 1 1 *ff* *p* *ff* *mf* *f*

L 8 Viol. I. pizz. Triangel.

9 10 10 10 *p* *mf* *p*

10 M Più mosso. *p*

4 1 N 2 14 *Alla breve. Più mosso.*

6 0 16 17 18 19 P Becken. Presto. 9

Pk. *f* *mf* *f*

2

Fuga
Allegro

This musical score consists of ten staves of music, numbered 4 through 28. The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The piece is titled 'Fuga Allegro'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several fermatas placed over specific notes, notably at measures 13, 16, 19, 22, and 25. A large, thick black bracket is positioned on the left side of the first three staves, and another similar bracket is on the right side of the eighth staff. The overall texture is dense and rhythmic, characteristic of a fugue.