ENSEMBLE AUDITION Rep.
FALL 2021
for Percussion —

As usual Porgy & Bess excerpt
can be played for extra credit.

Dr. Falvo
CAPRICcio ESPAGNOl

N. Rimsky-Korsakow

III. Alborada

1. Opening:
   Tie all rolls (except measure 6 which begins a new phrase). Play all rolls with an open character and articulate the release notes of the rolls.

2. Letter I:
   The rolls in the first six measures after Letter I can be played as tied rolls with a pulse on each roll, or as one long roll. I prefer the pulsing, which continues the marcato character of the movement.

IV. Scena e Canto gitano

1. Opening:
   The roll at the beginning of movement IV is a solo and, on the conductor's cue, it should begin with a strong ff. Immediately drop down to the printed f when the horns enter. Follow the dynamics of the horns as they make a diminuendo in measures 7 – 8, and a crescendo into the fermata just before the violin cadenza.

   Hold the fermata at a ff level for a moment; and then, begin a long diminuendo to the ppp. Try to relax the tension in your muscles as you descend from the loud roll to the delicate, soft roll during the diminuendo.

   This is one of the most difficult passages in snare drum literature. Relaxing during the long ppp is crucial to sustaining the long roll during the violin cadenza.

2. Letter L:
   Conductors usually make a break before Letter L; however, it is wise to watch carefully since the snare drummer may or may not be given a cut-off.

   The following thirty-second notes should be played as single strokes and not as a 5-stroke roll.
Pines of Rome
I. Pines of the Villa Borghese

by O. Respighi

Glock (bells)

Vivace \( \frac{d}{=132} \)

IL RESTO TACET
Sinfonie Nr. 1
C-Dur / C major

Ludwig van Beethoven
op. 21

3. Satz: Menuetto
Allegro molto e vivace \( j. = 108 \)

Timoari

Trio \([124]\)

Menuett D.C.