



**WEST TEXAS**  
SYMPHONY

*Maestro Gary Lewis, Music Director and Conductor*

*West Texas Symphony*  
**Section Percussion**  
*Audition Repertoire*

**SNARE**

- Delécluse *"Etude 1" from 12 Etudes for Snare Drum*
- Prokofiev *Lt. Kije Suite*  
movement 1 "The Birth of Kije": rehearsal [1] – reh. [5]  
reh. [13] – end
- Rimsky-Korsakov *Capriccio Espagnol*  
movement 3: all  
movement 4: beginning – reh. [M]  
movement 5: all
- Rimsky-Korsakov *Scheherazade*  
movement 3: all  
movement 4: beginning – reh. [D]  
4 m. before reh. [N] – reh. [R]

**XYLOPHONE**

- Copland *Appalachian Spring Suite*  
reh. [48] – 4 m. after reh. [49]
- Gershwin *Porgy and Bess*  
overture: beginning – m. 18
- Stravinsky *The Firebird (1910)*  
reh. [46] – reh. [48]  
reh. [127] – reh. [133]

**GLOCKENSPIEL**

- Dukas *The Sorcerer's Apprentice*  
reh. [17] – reh. [27]  
reh. [52] – end
- Mozart *The Magic Flute*  
Act 1, No. 8. Finale: all
- Respighi *Pines of Rome*  
movement 1: all
- Tchaikovsky *The Nutcracker*  
No. 9. "Valse de Flocons de Neige": all

**TAMBOURINE**

- Bizet *Carmen Suite No. 1*  
No. 1a "Aragonaise": beginning – 17 m. after reh. [B]
- Bizet *Carmen Suite No. 2*  
No. 11 "Danse Bohème": all
- Dvořák *Carnival Overture: all*



# WEST TEXAS SYMPHONY

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## CYMBALS

- Dvořák *Scherzo capriccioso*  
reh. [Q] – end
- Rachmaninoff *Piano Concerto No. 2*  
movement 3: reh. [32] – 17 m. before reh. [33]
- Tchaikovsky *Romeo and Juliet Fantasy Overture*  
reh. [E] – reh. [F]  
2 m. before reh. [O] – reh. [P]  
22 m. before reh. [U] – reh. [U]

## TRIANGLE

- Brahms *Symphony No. 4*  
movement 3: all
- Dvořák *Symphony No. 9*  
movement 3: all

## BASS DRUM

- Mahler *Symphony No. 3*  
movement 1: reh. [1] – 1 m. after reh. [3]  
reh. [10] – downbeat of reh. [11]  
reh. [32] – reh. [33]
- Tchaikovsky *Symphony No. 4*  
movement 4: 16 m. after [H] - end

## MARIMBA

- J.S. Bach *Violin Sonata No. 1, BWV 1001*  
"Fuga": m. 1 – downbeat of m. 55

## DRUM SET

- Bernstein *Symphonic Dances from West Side Story*  
mm. 607 – 729
- styles demonstrations various: medium swing, 3/4 jazz waltz, bossa nova, samba, rock

Please count in time all measures of rest up to 4 bars. For longer measures of rest, observe a short pause and then continue.

An excerpt packet of all audition selections available in the public domain can be downloaded from [wtxs.org](http://wtxs.org). For excerpts still protected, copies may be requested by emailing [auditions@wtxs.org](mailto:auditions@wtxs.org).

Nicolai Rimsky-Korsakov  
Capriccio Espagnole, Op. 34

1

**Tamburo.**

**I. Alborada.**

Vivo e strepitoso.

13 A 13 B 14 C 31

attacca

**II. Variazioni.**

Andante con moto.

Poco meno mosso.

21 D 19 E 28 20

Tempo I.

13 F 15 G 8 3

rit. attacca

**III. Alborada.**

Vivo e strepitoso.

H 12 I 3 3 3 3 3 3

K 29 Cassa Piatti. 30

attacca

Tamburo.

IV. Scena e Canto gitano.

Allegretto.

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

Cadenza (II) Violino Solo.  
L Timp.  
a tempo 1  
dim. ppp sempre ppp pp

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

a tempo M 6 Viol. I  
7 8 9 10  
N  
22 0 7  
p f p f p

Tamburo.

Musical score for Tamburo, measures 1-10. The score consists of four staves. The first staff begins with a dynamic marking of *p* and includes fingerings 1, 2, 3, 4, and 5. The second staff includes fingerings 6, 7, 8, 9, and 10, and a dynamic marking of *Q*. The third staff includes fingerings 2, 3, 4, 5, 6, and 3. The fourth staff includes a *cresc* marking, a dynamic marking of *f*, and a *rituella* marking.

V. Fandango asturiano.

Musical score for Fandango asturiano, measures 18-40. The score consists of six staves. The first staff includes a dynamic marking of *f* and measure numbers 20, R, 25, S, and 40. The second staff includes a *Viol. I.* marking, a *pizz.* marking, and fingerings 1, 2, 3, 4, 5, 6, 7, and 8. The third staff includes a dynamic marking of *poco f* and fingerings 1, 2, 2, and 7. The fourth staff includes a dynamic marking of *f* and a *W* marking. The fifth staff includes a dynamic marking of *f* and a *X* marking. The sixth staff includes a *Coda.* marking, a *Vivo. (Tempo di comincio.)* marking, a dynamic marking of *f*, and a *Y* marking. The seventh staff includes a *Z* marking. The eighth staff includes a *Presto.* marking and a *7* marking.



# Tambur piccolo.

## IV.

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

4 1 18

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

**Lento. Recit. Vivo.** 24 7 1 2 3

Viol.Solo. Triang. B<sup>Fl.</sup>

11 C 15 E 1 3 F 16

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

N 1 2 3 4 5 6 7

mf cresc. f pp 8 9 10 11 12 13 14 15

16 17 18 11 12 13 14

15 16 P 1

Tamburico.

Tambur piccolo.

1 1 1 Q

*mf*

R

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

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 *f* 7 *f* 3 *f* 2 *f* 3 *f*

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

W Spiritoso. 14 1

3 *mf* *cresc.* *f*

Allegro non troppo e maestoso.

6 11 X 6 13 Y 18 Z 6

Lento. Recit. Alla breve. 10 1 a tempo 4

Viol. Solo. Cad.

Batteria L'oiseau de feu 3

Igor Strawinsky

(36)

Piatti

gr. Cassa

1

tacet

(45) *Meno mosso*  
Cor. Solo

(46) *Fag. Solo*

Xylo.

(47)

p

Xylo.

(48)

Corni

(49)

Fl. Solo

Ob. Solo

Cor. Solo

Viol.

Fl. Solo

clar. basso

Viol. I Solo

(50)

*poco riten.*

*atempo*

(51)

(52) *Cadenza (di Flauto)*  
Celesta

(53) *Piu mosso*  
Ob.

Fl.

ob.

Viol.

Piatti

(54) *colli vergi*

*un poco rit.*

Clar. solo

1

Batteria

**Allegro**  
Colli bach. di timp.

**Piatti**  
joué par deux exécutants

*pp* *mf* **3**

*arac les verges*

**Xylophon**

121 122 123 124 125 2 4

*Fl.+Viol. stacc.* *Fl. Solo*

**Allegro**  
*Cor. ingl.*

**Xylophon**

126 127 3

*Cor. ingl.* *p* *mp*

**Xylophon**

1 128 1

**Xylophon**

1

**Xylophon**

129 *mf*

**Xylophon**

1 130 *f*

**Xylophon**

131 *f*

# Batteria

Xylophon *en harm.*

Xylophon (132) *f possibile*

Xylophon *ff*  
Piatto *pp* *bacch. di timp.* *cresc. poco a poco* *(al ff)*

Xylophon (133) *Allegro feroce*  
gr. Cassa (134) *ff*

gr. Cassa (135) *ff*

Xylophon (136) *mf* (137) *ff* (138) *ff*  
Piatto *ord.* *fff*  
gr. Cassa *fff*

Piatto *bacch. di Tamburo* (139) (140) *Trombe* *Cel. + Arpe*

Xylophon (141) (142) (143) *Fl. picc.*  
*Vla.* *+ Viol.* *mf* *ff*

Paul Dukas  
The Sorcerer's Apprentice

(after a Ballade by Goethe)

GLOCKENSPIEL

Assez lent 6 1 7 3 2 1 1<sup>re</sup> Mouv! 2 3 3

Vif 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 Suli GLOCK. p détache

18 cresc. f rinf.

19 rinf. più f sempre cresc.

20 12 21 6 Poco animato Più animando

22 Au Mouv! GLOCK. ff

GLOCKENSPIEL

23

Musical notation for measures 23-25. Measure 23 starts with a treble clef, key signature of two flats, and a common time signature. The melody consists of eighth notes with beamed pairs. Measure 24 continues the melody. Measure 25 ends with a double bar line and a key signature change to one flat.

24

14 25 Poco string. A tempo 6 20

Musical notation for measures 24-25. Measure 24 has a treble clef and key signature of two flats. Measure 25 is a string part with a treble clef, key signature of one flat, and a common time signature. It features a melodic line with slurs and accents.

26 Scherzando  
GLOCK.

Musical notation for measures 26-27. Measure 26 has a treble clef, key signature of one flat, and a common time signature. It features a rhythmic pattern of eighth notes with a dynamic marking of *p*. Measure 27 continues the pattern.

27

14 15 28 String. A tempo 6 12 29 24

poco cresc.

Musical notation for measures 27-29. Measure 27 has a treble clef, key signature of one flat, and a common time signature. Measure 28 is a string part with a treble clef, key signature of one flat, and a common time signature. Measure 29 continues the string part.

30

3 vous GLOCK. 2

Musical notation for measures 30-31. Measure 30 has a treble clef, key signature of one flat, and a common time signature. It features a melodic line with a dynamic marking of *f*. Measure 31 continues the melody.

31

2 8 2

Musical notation for measures 31-32. Measure 31 has a treble clef, key signature of one flat, and a common time signature. Measure 32 continues the melody.

32

2 15 33 18 34 9 35 12 36 12

Musical notation for measures 32-36. Measure 32 has a treble clef, key signature of one flat, and a common time signature. Measures 33-36 continue the melody with various rhythmic patterns.

37

24 38 Plus animé 7 pres vous

Musical notation for measures 37-38. Measure 37 has a treble clef, key signature of one flat, and a common time signature. Measure 38 continues the melody with a dynamic marking of *f*.

GLOCK.

Musical notation for measures 38-39. Measure 38 has a treble clef, key signature of one flat, and a common time signature. Measure 39 continues the melody.

39

5

Musical notation for measures 39-40. Measure 39 has a treble clef, key signature of one flat, and a common time signature. Measure 40 ends with a double bar line and a dynamic marking of *f*.

GLOCKENSPIEL

*f*

40 **Toujours plus animé** *piu f*

41 **Très vif** *ff* **Retenu silence** **silence**

42 **Plus retenu** 43 **A tempo** 44 45 46

47 **vons** **En animant un peu** 48

**Toujours plus animé** 49 **Cors**

50 **A tempo** 51 52 **Sans presser** *Vons et Fl.*

**GLOCK.**

53 **En serrant** **Plus animé** 54 55 **Assez lent** 56 **En retenant Vif un peu**

„Die Zauberflöte“

GLOCKENSPIEL.

Ouverture tacet.

ACT I.

W. A. Mozart, Werk 620

Nº 8. Finale.

Nº 1-7 tacet.

*Larghetto.* Viol. 1 2 3 35 *Recit.* 120 *Andante.* Fl. 1

21 17 3 5 *Presto.* 4

*Adagio.* *Presto.* 9 *Andante.* 37 *Allegro.* Viol. 1 16 17 18 19

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# I PINI DI ROMA

## I. I pini di Villa Borghese

CAMPANELLI

Allegretto vivace

*ff*

*mf cresc.*

*ff*

*f*

*pp*

*ff*

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Small Bells  
Glockenspiel

Cymbal player see page 9

Nº 9 Valse de Flocons de Neige

Tempo di Valse, ma con moto

24 A 28 B 16 16 C 23

Flutes Triangle 3<sup>rd</sup> Trombone

D 25 E

mf

poco cresc

16 F 16 G

mf

poco cresc

8

H 32 I 27

Presto 2

K 1 Voices

Voices

17 L 15 11

cymbals

U.S.

8 N° 9  
Poco meno *3*  
gva sempre

Glockenspiel

Cello + Bass

M

# 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*

*Fag. I. cresc.* *molto*

## N° 1<sup>a</sup> Aragonaise.

(Prelude to Act IV)

Allegro vivace. (♩ = 80.)

Tamburino.

*ff* Triangolo. Gr. Cassa e Piatti.

Tamburino. *dim. molto* *p* 6

*pp* 6

A *pp*

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

B *p* *dim.* *pp* *pp*

Tamburino. *poco cresc.* 6

# Bizet — Carmen Suite No. 2

2

Tamburino, Triangolo, Gr. Cassa e Piatti.

## N° 10. La Garde Montante.

(Chor der Straßenjungen. I. Akt.)

(♩ = 112.)

Allegro. Tempo di marcia.

Tr. Solo 8 8 Fl. 16 A 14 15 16 B Triangolo.

pp f Tr. Solo p

pp

6 C 2 7 D 8 E 16

p cresc. f

F pp meno p

8 G p cresc. ff

Triangolo. tr

Piatti Solo fff f

H 6 7 8 Triangolo. pp

I K 8 L 6 M 14 pp

## N° 11. Danse Bohême.

(Zigeunerlied. II. Akt.)

(♩ = 100.)

Andantino quasi Allegretto.

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

Ob. I.

Tamburino. tr

pp

D tr . tr . tr tr . tr . tr

rall. a tempo 1 1 F 2 3

E tr tr tr pp

Bizet — Carmen Suite No. 2

Tamburino, Triangolo, Gr. Cassa e Piatti.

Musical staff with measures 4 to 10. The notes are eighth notes in a rhythmic pattern.

Musical staff with measures 11 to 17. Measure 16 contains a 'G' time signature change.

Musical staff with measures 18 to 20. Measure 20 includes a '7 H Triangolo, tr' instruction.

Musical staff with measures 21 to 27. Includes 'ppp', 'I tr', and 'rall.' markings.

a tempo animato (♩ = 126.)

Tamburino.

Musical staff with measures 1 to 7. Includes 'mf' and 'Triangolo.' markings.

Musical staff with measures 8 to 14. Measure 9 contains a 'K' time signature change. Includes 'cresc.' marking.

Musical staff with measures 15 to 20. Includes 'tr', 'cresc.', and 'f' markings.

Musical staff with measures 21 to 27. Includes 'L', 'tr', 'f', 'p', and '<f p' markings.

Musical staff with measures 28 to 34. Includes 'M', 'tr', 'f', and '5' markings.





Dvorak — Carnival Overture, Op. 92

**Tamburino.**

1 1

1 1 M

13 N 28 O 16 P 21 Tromboui. cresc. f

R 1 f p 3

1

S 25 T 1

2 3 4 5 6 7

8 5

U 1 2 3 4

5 6 tr tr tr tr

**W**Poco piu mosso. 2 2 2 2 2

1 2 3 4 5

ff ff

ff s.r.c.o.

Dvorak — Scherzo Capriccioso, Op. 66

2

Poco tranquillo.

Gran Cassa e Piatti.

60 H 40 1. 16 2. 4 I 44 K 48 L 10

8 21 25 26 27 28 29 30 ff

4 4 ff M Viol. I. 1 2 16

1 2 3 4 5 6 7 1 1 2 3 p ppp

4 5 6 7 8 N Piatti solo. 46 pp

O Poco meno mosso. Tempo I. Fl. picc. Piatti solo. ppp 5 2 4 Cadenza

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

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

# 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. *f* Gr. Cassa e Piatti. 1

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

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

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

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

*ritard.*

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

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

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.**

Musical score for Piatti e Gran Cassa, featuring multiple staves with various dynamics and markings.

Staff 1: **D** 21 **E** Piatti *mf* *ff*

Staff 2: 10 *ff* 2

Staff 3: 4 **F** *f* Gr. Cassa *ff* 22 **G** 21 **H** 38

Staff 4: **J** 30 **K** 27 **L** 20 **M** 11 **N** *ff* 1 1

Staff 5: *ff* *ff* **O**

Staff 6: *ff* 2 *ff*

Staff 7: 4 **P** *ff* 21 **Q** 24

Staff 8: *mf* *mo* 1 2 3 4 5 6 1 **R** 22 *f* 1 *f* 2

Staff 9: **S** 5 *ff* 5

Staff 10: 1 *ff*

Staff 11: *ff* 12 **U** Moderato assai.

Page number: 37

Johannes Brahms  
Symphony No. 4 in E Minor, Op. 98

Triangel

I, II u. IV tacet

III

Allegro giocoso

Viol. I 12 A Ob. I 8 Pk.

35 Viol. I *trmm* B 11 Viol. I

59 C 1 7 11 p p pp

89 D Viol. I 2 1 1 1 p p *f sempre*

107 1 5 E 26 Str. 15

163 Bässe pizz. F 12 Poco meno presto pp Hr. III

187 11 Tempo I Ob. I 11 Viol. I

230 10 G 20 Trpt. *trmm* ff

262 16 H Pk. 24 Viol. I

311 I *trmm* 2 *trmm* 2 *trmm* ff sempre

327 4 K *trmm*

339 *trmm* 6 Ob. I Pk. *trmm*

# SYMFONIE · IX · SINFONIA

E MOLL - MI MINORE  
(Critical edition)

## I. II. TACET

ANTONÍN DVOŘÁK, op. 95  
(1841–1904)

TRIANGOLO E PIATTI

## III. SCHERZO

Molto vivace *f* Poco sostenuto *Fl. I & Ob. I.*

44 1 11 8 2 3

4 5 6 7 8 8 1 2 3 4 5

6 7 2 *in tempo* [Tempo I.] 3 19 *al Coda* 12 4 22

24

71. *Ob.* 2 2 2

5 20 *viol. II.* 3 7 1 2 *pp* 6 6

3 4 5 6 7 8 9 10 11

6 6 6 6 6 6 6 6 6 6 6

12 13 14 *truu* 6 9 *cresc.* - **TACET** **CODA** *sin'al Fine*

6 6 6 *fz* *D.C. Scherzo e poi la Coda*

Allegro con fuoco 1 2 IV. *viol. I.* 3 3 3 3 3

33 10 17 18 19

20 *Piatti Soli* **TACET** *mf* *sin'al Fine*

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

Erste Abtheilung.  
Nº 1.

Kräftig. Entschieden.

(Hörner) *f* *ff* Gr. Tr.

Gr. Tr. Zurückhaltend. **1** *Molto riten.*  
*pp* mit 2 Schwammschlägeln Tam-tam *sempre pp*

Gr. Tr. Solo **3** *tr* Schwer und dumpf. **2** *sempre pp*

**3** **4** **5** **6** **7** **8** *sempre pp*

**9** **10** **11** **3** **12** **2** **2** *sempre pp*

**2** **4** **2** *pp*

(Celli, Bässe, Fag.) *ff* Gr. Tr. *Bewegt. Rubato.* **5** **12** **6** **6** Nicht schleppen. (1. Temp.) **4**

Gedehnt. *Sempre l'istesso Tempo.* Nicht eilen. **7** **8** **8** **8** **9** **8** **10** **6** (Celli u. Bässe) *pizz.* *pp*

(Hörner) *ff*

Gr. Tr. *tr* **3** *tr* **11** **15** *pp*



# Symphonie Nr. 4 *Triangel, Becken u. Gr. Trommel*

3

Peter Iljitsch Tschaikowsky op. 36

## IV. FINALE

257

Measures 257-262. The score is for piano. The right hand (treble clef) features a rhythmic pattern of eighth notes with a dynamic marking of *sempre fff*. The left hand (bass clef) has a simpler accompaniment, also marked *sempre fff*.

263

Measures 263-271. The right hand has a melodic line with a triplet of eighth notes in the final measure. The left hand continues with a rhythmic accompaniment. A dynamic marking of *sempre fff* is present.

272

Measures 272-277. The right hand has a melodic line with a triplet of eighth notes in the final measure. The left hand has a rhythmic accompaniment. A dynamic marking of *sempre fff* is present.

278

Measures 278-283. The right hand has a melodic line with a triplet of eighth notes in the final measure. The left hand has a rhythmic accompaniment. A dynamic marking of *sempre fff* is present.

284

Measures 284-288. The right hand has a melodic line with a triplet of eighth notes in the final measure. The left hand has a rhythmic accompaniment. A dynamic marking of *sempre fff* is present.

289

Measures 289-294. The right hand has a melodic line with a triplet of eighth notes in the final measure. The left hand has a rhythmic accompaniment. A dynamic marking of *sempre fff* is present.

# Sonata I

Fuga  
Allegro

BWV 1001

The musical score is written for a single instrument, likely a keyboard or violin. It consists of ten staves of music, each starting with a measure number: 4, 7, 10, 13, 16, 19, 22, 25, and 28. The key signature is one flat (B-flat), and the time signature is 3/4. The music is characterized by its intricate counterpoint and rhythmic complexity, typical of a fugue. The notation includes various note values, rests, and dynamic markings. The piece is in G minor, and the tempo is marked 'Allegro'.

31

34

38

42

45

48

51

54

58

61