

Fall, 2019 – Percussion

Large Ensemble  
Audition Excerpts

Snare Drum  
*Hary János Suite*  
II. Viennese Musical Clock

Zoltán Kodály

# HÁRY JÁNOS - SUITE

Tamburo piccolo

Zoltán Kodály  
(1882-1967)

## I. Prelude - The Fairy Tale Begins

*Con moto* ♩ = 116  
*tr*

*pp cresc.* *ff* 23

*Tranquillo, molto moderato* 1 14

*accel. poco a poco* *Sostenuto* 2 *a tempo* ♩ = 92 *pochissimo stringendo* (tpts. & hns.)  
8 6 2 *f*

2 3 *appassionato*  
*tr* *p* *f* *p* *f* *f*

*tr* *G. P.* 8  
*ff* *ff* *fff* 3

## II. Viennese Musical Clock

*Allegretto* ♩ = 120  
*tr*

*f* 3 3 3 3

1 *p*

*p* *mf* *f* *pp*  
*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*  
*< mf*  
*tr* *tr* *tr* *tr* *tr* *tr*  
*dim.* *p* *pp*  
*tr* *tr* *tr* *tr* *tr* *tr*  
*mf* *f*  
*p* *p*  
*mf* *tr* *tr*  
*sf* *p* *sf* *p* *sffz* *molto* *fff*

III. Song - TACET

IV. The Battle and Defeat of Napoleon

Alla Marcia  $\text{♩} = 108$

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*  
 12 *p* 1 2 3 4 5 6 7  
*tr* *tr* 1 8 2 2  
 8

Xylophone  
*Kammermusik Nr. 1*  
I. and Finale

Paul Hindemith

# Kammermusik Nr. 1

Paul Hindemith  
(1895-1963)

Cylophon

I.

Sehr schnell und wild

10

(trumpet)

(trumpet)

2

# II. - III. TACET

## Finale: 1921

Lebhaft

*ppp* (piano)

1 2 3 4 5

10 20 30 40 2 (snare drum)

*ff*

43 50 60 70 (snare drum)

*ff*

71 80 90 100 10 (clarinet)

110 (snare drum) *ff* Furioso 120 10

(piano)

130 *ff* 2 3 4 *tr*

134 *tr* 5 6 7

Stretta, bedeutend schneller

220

(snare drum)

5

3

10

230

*ff*

240

5

5

250

8

2

260

7

(wood block)

(triangle)

**3**  
accelerando

267

*fff*

270

271

*tr*

275

280

10

290

3



4

*brilliant 8va*  
*f*

(8va)

(8va)

(8va)

150

(8va)

(8va)

15 5 160 10 170 2 (snare drum)  
*ff*

74 6 180 10 190 10 200 10 210 10

Timpani  
*Violin Concerto*  
I.

Jean Sibelius

## VIOLIN CONCERTO IN D MINOR, Op. 47

## \* First Movement

*Comment:* This is probably the most difficult orchestral accompaniment to a concerto in the classical repertoire. (Also, the demands put to the violin soloist are "scary".) Throughout, as in all Sibelius works, it is mandatory that the timpanist count, not only measures, but *within* the measures. The concerto requires much ambidexterity from the timpanist and, like Sibelius' symphonies, explores the limits of technique.

## Number 1

This first timpani entrance is a quasi-solo, and since it is in ensemble with the basses, I play it quite heavily.

## 13 bars after number 1

Since the timpani is alone on this beat I play again as a solo.

## 18 &amp; 19 bars after number 1

It might be possible that the violin soloist would hold the half-note a slight bit longer than necessary, so at this point, the conductor might possibly dictate the first beat of the nineteenth measure. This is, in fact, an answer to the solo violin in the eighteenth measure after number 1.

## 21 to 26 bars after number 1

The low F tremolo is the only instrument accompanying the violin solo at this point, so I make it a practice to "think" depth by leaving the stick on the drumhead for as long as possible. This will insure the pitch being heard.

## Number 2

In this passage be *positive* to start counting in 6 (although the conductor will inevitably beat in 2).

## 5 bars after number 3

Listen for the violin solo and end the tremolo as the solo violin plays the sixteenth-note pick-up.

*Note:* In the passage from 3 to 16 measures after number 3, the conductor usually beats in either 4 or 6 depending on the moving line in the orchestra. The basic feeling may be



## 11 bars before number 4

It is important in this measure to wait for the downbeat in the solo violin before entering on this "delayed" syncopation.

## 13 bars after number 4

After a two-measure pattern of syncopation, be *very* careful that you *do* play on the second beat of 15 after number 4.

## 11 &amp; 9 bars before number 5

These figures are played in ensemble with the entire string section and since they are syncopations, they should be anticipated.

## 2 &amp; 8 bars after number 5

Be sure to recover quickly to the first beat of the next measures. In order to insure this, I play the start of the low tremolo (F) with the left hand and the start of the high tremolo (d-flat) with the right hand.

## 11 bars after number 6

There is a violin cadenza from number 6 to this point. Even though the part specifies seven notes, I play a tremolo — very effective. Watch the conductor for his cue to the horns and trumpets and play after their entrance.

## Number 8

The timpani and bass downbeat is essential for the clarinets to start their quasi-syncopated entrance. Therefore, the timpani entrance should be made quite obvious by means of a slight point or accent.

## 8 &amp; 6 bars before number 9

Both of these entrances give a pulse to the violins and violas. Make the same kind of point here as at number 8.

## 17 bars before number 10

Be sure to play the quarter-note e-flat in this measure and the G-sharp in the next measure *fff* and with a point. (Although the tonality here is E major, the timpani still plays a d-sharp fifteen measures before number 10.) I also play the second beat of fourteen measures before number 10 with a point.

## \* First Movement (Continued)

*Note:* Be very careful to watch the conductor since he usually will beat some measures in 3 and some in 2 prior to the timpani entrance fifteen measures after number 10.

17 bars before number 11

Count! Although the violin solo holds the first note eighteen measures before number 11, he plays two more notes (part of a triplet) before the conductor beats the next measure. Also, the conductor will beat in 3 until four measures before number 11.

19 bars after number 11

Be careful not to syncopate this measure since the previous two measures were syncopated.

7 and 15 bars after number 12

These are solo notes in ensemble with bass pizzicati, so they should be played with at least a *mf* point (I dislike saying "accent").

Last 8 bars

After playing the syncopated figure eight measures before the end, be sure to recover to the beat in the next measure. (*Note:* In the score the quarter-note D in the last measure is missing. Play it — the part is correct.)

### Second Movement

It is important to know that the two clarinets begin playing on the third beat of the first measure and that the first entrance of the timpani is executed directly on the "and" of the third beat of the third measure in ensemble with the *sfz* of the woodwinds. Although the timpani is marked *p*, I articulate the beginning of the tremolo (which is not marked in the part but is in the score. This time, the score is correct.)

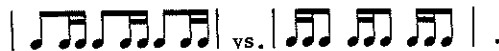
There are no real problems in either articulation or coloring in this movement. It requires only strict counting since the rhythm is very slow.

### Third Movement

*Comment:* The beginning of this movement can be treacherous and downright disastrous for the timpanist who does not play with a strong opinion. Remember you are opposing a battery of strings who have a much easier rhythm to execute than your rhythm.

5 bars after number 2

This entrance is definitely a solo (in ensemble with the basses) and since this figure keeps recurring I point the beginning of each tremolo.



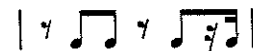
9 bars after number 3

Start the tremolos in measures 9, 11, 13 & 15 after number 3 with a heavy, not hard, accent.

Hah! I have solved the problem by playing the entire rhythmic figure



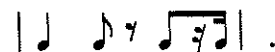
*Comment:* Please note that the figure



and playing the last sixteenth-note near the edge of the drum (or on the counter-hoop) thusly



occurs quite often throughout the movement played by various instruments. The timpani, however, plays



13, 14, 15 & 16 bars after number 5

These *sfz*'s are in direct opposition to the *sfz*'s in the strings (except the basses), horns and trombones.

Every time this figure occurs during the movement I do the same. Believe me, it works! In fact, I have had violin soloists ask me how I keep the rhythm so even.

## I.

All.<sup>o</sup> mod<sup>to</sup>

28 *VI.S.* 29 30 31 32

3 4 5 6 7 8

1 1 2 3 4

Largamente 12 *Tempo<sup>o</sup>* 4 2 (♭=♯)

4 2 3

3 *Molto mod<sup>to</sup> e tranquillo* 4 *Largamente* 4

1 7

II

4 *All.<sup>o</sup> molto* 8

17 1 4

5

3 4 5 6 7 8 6

Timpani

tr tr tr tr 1 2 3 4 5 6

pp ppp morendo

tr 7 8 9 10 11 12 8 6 3

quasi niente **6** Modto assai (d=d)

@ad. --- 32 --- 4 --- 29 30 31

mf fz @nach D **7** Allo modto più f

32 33 1 2 3 4 5 6 7

pp **8**

tr 4 tr tr 2 tr tr

mp p p cresc. f **9**

10 tr 3 tr 1 2 3 4

D nach Es pp p pp p cresc. poco a poco

tr 5 6 7 tr tr tr tr tr

dim. fff dim. molto ppp

10 10 Hns. tr

mf pp **10**

14 16 3 11 Allo molto vivace

p cresc. f p **11** Allo molto vivace

tr tr tr tr tr tr tr tr tr

p cresc. f p

tr tr tr tr tr tr tr tr tr

poco f

tr 7 9 1 4

mf

Timpani

tr 12 tr tr tr tr

pp poco cresc. al p mp pp

tr tr tr 1

p mp p mp

2 3 4 5 6 7

mp

tr trum 1 trum 1 trum trum > ( )

mp

IN B-F Adagio di molto: (d) 2 19 3

p p ppp

tr tr tr tr tr tr tr tr 1 2 8

mp poco cresc. f H nach B pp p

trum 3 trum trum trum 8 4 2 Fl. f 3 3 trum trum

poco meno p al mp dim. ppp p fe dim. molto

trum 4 trum trum 5

ppp

III. IN D-B All: ma non tanto: 3 ma marcato sempre 2 3 4

mf dim. al

5 6 7 8 9

pp

10 11 12 13 14 15

pp

16 17 8 19 1 2

pp