

Percussion
excerpts
(4 pgs)

PAUL DUKAS
The Sorcerer's Apprentice

17 +3 Vif (in 1) $\downarrow = c.120$

Glock. *p*

18 *f* *rinf.*

più f *sempre cresc.*

20 Poco animato 12 21 Più animando 9 22 Au mouvement R etc. *ff*

sim.

23

24

25 Poco string. A tempo 6 26 Scherzando 24 *p*

poco cresc. etc.

L'istesso tempo 2 31

8 2 2 etc.

Repertory for the Snare Drum

1. Ravel — BOLERO (ex. 1)

(with master lessons)

Snare Drum

BOLERO (Ex. 1)

Tempo di Bolero moderato assai

1st and 2nd bars repeated all through, except last two bars.

Maurice Ravel

Tambour
ou
Caisse Claire



pp

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For the percussionist this work is a study in concentration and dynamic control. Memorize the repeated two measures and get to know the piece well enough so that the mind is free to concentrate on the incessant — almost interminable — crescendo.

2. Rimsky Korsakov — CAPRICCIO ESPAGNOL (Ex. 2)

This is an excerpt which exemplifies the merging of eyes, ears and hands in the solution of problems of orchestral balance and coordination. For purposes of study, we shall divide the example into three sections: (A) Allegro, (B) The long roll, (C) Andantino.

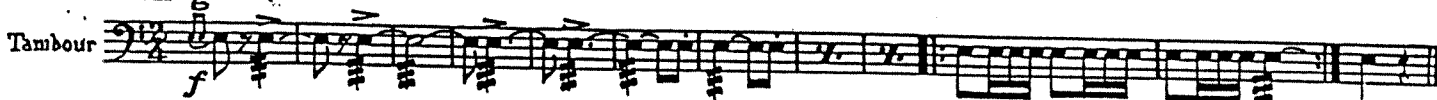
A. Allegro (Ex. 2a)

CAPRICCIO ESPAGNOL (Ex. 2A)

Nicolai Rimsky-Korsakov

Snare Drum

Allegro (♩ = 126)



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1. The accent at the beginning of the 6th measure is, because of the tie, an accent within the roll; the roll is not stopped for a fresh attack.
2. The roll must be maintained at a *forte*, however, one must hear the accents.
3. Don't underplay the staccato 8th note of the 6th through the 9th measures. Do not confuse the staccato with the accent at this dynamic level. Granted, the staccato on the snare drum, as compared to other instruments, is a subtle thing, since the drum sound is naturally a staccato. However, it is possible to distinguish between the crisper sound of the center of the batter head and the more ringing sound of the edge. Finger pressure on the stick is also a factor that should be considered in achieving the staccato.

B. The long roll (Ex. 2b)

CAPRICCIO ESPAGNOL (Ex. 2B)

Nicolai Rimsky-Korsakov

Snare Drum

Nº 4 TAMBOUR SOLO

Suivre les nuances des Trompettes

Cadence-Violon Solo



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1. It is assumed at this point that the percussionist now has full command of the roll. The problem, relatively simple in this case, is that of orchestral balance and coordination. In this case it is a matter of dynamics to be coordinated with those of the trumpets. The composer is telling the percussionist to *listen* when he inserts the direction "follow the nuances of the trumpet"; he does not rely solely on the conductor for this integration, why should the percussionist?

C. Andantino (Ex. 2c)

CAPRICCIO ESPAGNOL (Ex. 2C)

Nicolai Rimsky-Korsakov

Snare Drum

Andantino (♩ = 126)

Timb. LA⁴



This represents a problem of balance within the percussion section. All percussionists must match one another so that no one instrument predominates within the phrase. The snare drum phrase is best realized through alternate sticking. In the full score presentation of the percussion parts of the "Capriccio Espagnol," to be found at the end of the book, a better understanding of the coordination needed will be achieved.

CARMEN (Ex. 28)
(Entr'acte)

Tambourine

Georges Bizet

Allegro vivo

Tambourine $\frac{3}{8}$

ff *dim.*

molto *p*

pp

pp

f *p*

f *dim.*

pp *poco* *cresc.*

p *cresc.*

f *mf* *dim.* *a tempo*

p *smorzando*

ppp

9

20
20

Piano Concerto No. 2

Bass Drum
Cymbals

C. 85

Gran Cassa o Piatti.

I. II. tacent.

III.

S. Rachmaninoff, Op. 18.

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

14 Bassi. Gr. Cassa e Piatti.

ff Fag. I.

Meno mosso. Moderato. ($\text{♩} = 72$)

1 7 30 15 8. rit. 16 rit. 31 4

Fag. I. Piano.

Meno mosso. ($\text{♩} = 48$)

rit. **32** Piatti soli.

rit. Solo

ritard.

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

5 Gr. C. e P. 11 **33** Più mosso. ($\text{♩} = 120$) acceler. 6 2

pp

Presto. ($\text{♩} = 126$)

1 2 20 21 22 2 **34** 42