

Spring 2025 Penn State Band/Orchestra Winds and Percussion Audition Packet

All students wishing to perform in Symphonic Wind Ensemble, Symphonic Band, and/or Philharmonic Orchestra must audition in the School of Music. Auditions will be in-person, blind (judges will not see you), and will include the attached excerpts, sight reading, and scales (Major and minor scales asked at random). LISTEN to the excerpts in order to learn appropriate tempi, style, and performance practice.

HOW TO SIGN-UP: Sign-up for an audition time using the form on the main audition page. Note there are specific time slots for those only wanting to be considered for a band vs. those wanting to be considered for orchestra (orchestra only or band+orchestra). Be sure to sign-up in the correct spot.

[For Students wishing to audition for Concert Band:](#)

See the main page and click Concert Band Audition Packet for information and excerpts.

[For Students wishing to be considered for Campus Band:](#)

There is no audition for Campus Band. Sign-up for MUSIC 83 (T/R 6:30-7:45 pm in the Blue Band Building)

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FLUTE/ PICCOLO

*To be considered for piccolo you must play the flute excerpts on flute AND the piccolo excerpt on piccolo.

Excerpt 1: Symphony No. 9, Beethoven

Required for all auditionees

The image shows a page of a musical score for Clarinet I from Beethoven's Symphony No. 9. The score is in 3/4 time and includes the following markings and annotations:

- Tempo I** (marked at measure 17)
- Clar. I** (instrument designation)
- morendo più piano - pp** (dynamic marking)
- Andante moderato** (tempo marking)
- pp** (pianissimo) and **cresc.** (crescendo) markings.
- p** (piano) marking.
- Tempo I** (marked at measure 83)
- Clar. I** (instrument designation)
- p** (piano) marking.

Handwritten annotations in red ink include:

- START HERE** with an arrow pointing to the beginning of the first staff.
- END HERE** with an arrow pointing to the end of the third staff.

Excerpt 2: Symphony No. 4, Brahms

Required for all auditionees

The image shows a page of a musical score for Flute from Brahms' Symphony No. 4. The score is in 3/4 time and includes the following markings and annotations:

- p dolce** (piano dolce) marking.
- pp** (pianissimo) and **dim.** (diminuendo) markings.
- Solo** marking.
- p espressivo** (piano espressivo) marking.
- poco cresc.** (poco crescendo) marking.

Handwritten annotations in red ink include:

- A red bracket highlighting the first measure of the first staff.
- A red bracket highlighting the last measure of the fourth staff.

Excerpt 3A: Symphony No. 2 "Voices", James Stephenson
Only Required for those wanting to be considered for SB/SWE

267 ^[3+2]
8va *sub. p e cresc...*

275 **W** Chorale - Stentorian (♩ = c. 66)
loco *f*

278

281

285

288 *mf*

Excerpt 3B: Firebird, Stravinsky

Only Required for those wanting to be considered for Philharmonic Orchestra

START HERE
↓

FLUTE I

danco
L'oiseau de feu

The musical score for Flute I is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music is characterized by intricate rhythmic patterns, including many triplets and sixteenth-note runs. Dynamic markings range from *p* (piano) to *sf* (sforzando). There are several boxed measure numbers: 10, 11, 12, 13, 14, 15, and 16. Handwritten annotations include the word "danco" above the first staff, "in 3" in several places, and "sempre cresc." at the bottom. A red arrow points to the beginning of the first staff.

FLUTE I

The image shows a page of musical notation for Flute I, page 3. The score consists of five staves of music. The first staff begins with a dynamic marking of **f** (forte) and includes a circled measure number **17**. The second and third staves continue the melodic line with various articulations and slurs. The fourth staff starts with a circled measure number **18** and a dynamic marking of **mp** (mezzo-piano). The fifth staff concludes the page with dynamic markings of **f p** (fior piano) and **sf** (sforzando), with the latter circled. The music is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The notation includes numerous slurs, accents, and dynamic markings throughout.

Excerpt 1: PICCOLO | Symphony No. 2 "Voices", James Stephenson

Allegro - come prima
Solo 2+2+3
... **R**
pp

207

211

S 6 **T** 3

mf

222

f *f*

228

U 3 6

OBOE

Excerpt 1: Symphony No. 9, Beethoven

177 Ritmo di tre battute
Fag. I
p *sempre p*

191 Timp. **E**
p *p* *p*

203 1 *p* *dim.* 1 1 3

219 3 *pp* *sempre pp*

234 Ritmo di quattro battute
pp *sempre pp*

248 **F**
pp

Excerpt 2: Symphony No. 9, Beethoven

ol. I *p*

466 *cresc.* *p* *cresc.*

475 **M 1**
pp

Excerpt 3: Symphony No. 9, Beethoven

43 **Tempo I** 17 *Clar. I*

50-59 **Andante moderato** *cresc.*

60-72 **Solo** *cresc.* *morendo*

73-76 **Solo** *cresc.*

77-84 *morendo* *più p* *pp* **Adagio** *Clar. I*

Excerpt 4: Symphony No. 2 "Voices", James Stephenson

204 *Still accel...* *mf*

208 **R** **Allegro - come prima** *p*

213 **S** *Solo*

214-217 *mf*

218 *tutti* **T** *f*

226-231 *mf*

232-235 *mf*

CLARINET

Excerpt 1: Symphony No. 9, Beethoven

Required for all auditionees

28 *p* *p* A *1st player 1-13* 2 3 4 5 6 *dimin. pp*

41 7 8 9 10 11 **START HERE** *cre.* *tutti* *ff*

54 *sf sf sf*

62 B *sf sf sf sf sf sf sf sf*

72 *f f p dolce* *solo* 1

81 *mp* 1

92 C *cresc. moto f sf sf p cresc.*

100 *piu cresc. ff* *tutti* *solo* *tutti* *p dolce* *ff* *solo* 5

END HERE

Excerpt 2: Symphony No. 9, Beethoven
Required for all auditionees

83 **Tempo I**
dolce

90 *Erig^{ca}* *Ribbon, horn shorter* *cresc. . . .*

99 **Stesso tempo**
p dolce *p*

106 *b^o* ***

112 *cresc. . . p* *cresc. . . .*

BA 9009

Clarinetto I

118 *p* *più piano . . . pp* *cresc. . . f* *sf sf*

Excerpt 3: Symphony No. 2, James Stephenson

Only Required for those wanting to be considered for SB/SWE

271 *sub. p e cresc...* **W** Chorale - Stentorian (♩ = c. 66)

276

279

282

285

288

291 *Rit.* **2**

Excerpt 4: Firebird, Stravinsky

Only required for those wanting to be considered for Philharmonic Orchestra

START HERE



CLARINET I

9 Variation de l'oiseau de feu

10

11

12

13

14

15

p, *mf*, *sff*, *mp*, *p*

trill, 3, 1, 2, 3

CLARINET I

3

Handwritten notes above the staff: G , G/A , 700 , $000/000$, $000/000$.

Measure 16: *p* *sempre crescendo*. Includes a fermata and a second ending bracket labeled '2'.

Measure 17: *f*. Includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. Trills are marked with 'trun'.

Measure 18: *f*. Includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. Trills are marked with 'trun'. The piece concludes with *p* and *sf* markings.

BASS CLARINET

Excerpt 1: Holst First Suite in Eflat, Chaconne

Allegro moderato

15

A *pp* legato

cresc. *mf*

cresc. Brillante *f*

B *cresc.* *ff* pesante !!!

ff pesante

dim.

C *p*

Excerpt 2: Symphony No. 2 "Voices", James Stephenson

177 **O** Adagio - chorale (♩ = c. 66) **P** 8 6 T. Sax. *pp*

193 **Q** *p*

195 *pp*

197

199

201 *pp* *Accel.* 2 *Still accel...* **R**₂₊₂₊₃ 7 **S** 5 **Allegro - come prima**

SAXOPHONE

Excerpt 1: Symphony No. 2 "Voices", James Stephenson

32 *Solo haunting* *Poco agitato*
p < > *p* < > *p* < > *mp* > *mf* >

39 *Rit.* **F** *A tempo* *Rit.*
f > *p* < > *p* < > *p* < > *mf* <

48 **G** *A tempo - a bit psychotic* *Rit.*
f *f*

56 **H** *A tempo* *Poco agitato* *Rit.*
f *mf*

Excerpt 2: Caprice from Mark Weiser, Moments Musicaux Mvt VI

Musical score for Excerpt 2, measures 47-57. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked as *ff* (fortissimo). A red box at measure 47 contains the text "START HERE - PLAY m. 50 TO END". Another red box at measure 49 contains the text "Tempo = 126+". The score includes various musical notations such as slurs, accents, and dynamic markings. A red line is drawn across the top of the first staff, indicating a specific phrasing or articulation.

Musical score for VI. Caprice, measures 16-69. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked as *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings. A red box at measure 69 contains the text "REST THIS BAR".

Excerpt 3: Rolling Thunder, Henry Fillmore

(♩=144)

ff *f*

Note: All saxophone auditionees must play the first excerpts on alto. Those who want to be considered for soprano, tenor, and/or bari must ALSO play the respective excerpts below.

SOPRANO SAXOPHONE

Excerpt 1: Symphony No. 2 "Voices", James Stephenson

Musical score for Soprano Saxophone, Excerpt 1. The score is in 3/4 time and consists of three staves. The first staff starts at measure 18 and includes a fermata over a whole note, followed by a half note marked 'Play' and 'p'. The second staff starts at measure 24. The third staff starts at measure 28 and includes a fermata over a whole note marked 'B', followed by a half note marked 'C' and 'Trbn. 1'.

Excerpt 2: Symphony No. 2 "Voices", James Stephenson

Musical score for Soprano Saxophone, Excerpt 2. The score is in 3/4 time and consists of five staves. The first staff starts at measure 76 and includes a fermata over a whole note marked 'F', followed by a half note marked '3+2+2' and 'fp'. The second staff starts at measure 82 and includes a fermata over a whole note marked '2+2+3' and 'f'. The third staff starts at measure 88. The fourth staff starts at measure 93 and includes a fermata over a whole note marked '[3+2]' and 'A'. The fifth staff starts at measure 98 and includes a fermata over a whole note marked 'G' and 'f'.

Tenor Saxophone
Symphony No. 2 "Voices", James Stephenson

204 *Still accel...* **R** **Allegro - come prima** **S** Solo *p*

214 *mf*

218 **T** *f*

228 *f*

233 **U** *mf* *p* *p*

240 *mf* *2+3* *5*

250 **V** *mf* *f* *2+2+3*

254 *fp* *f* *3+2+2* *2+2+3*

Baritone Saxophone

Excerpt 1: Symphony No. 2 "Voices", James Stephenson

Musical score for Excerpt 1, Baritone Saxophone part. The score consists of two staves. The first staff starts at measure 252 with a box labeled 'V' and a 7/8 time signature. It contains a melodic line with dynamics *f* and articulation marks. Above the staff are fingerings: 2+2+3, 3+2+2, and 2+2+3. The second staff starts at measure 257 and continues the melodic line with dynamics *fz* and articulation marks. The time signature changes to 3/4 at the end of the excerpt.

Excerpt 2: Symphony No. 2 "Voices", James Stephenson

Musical score for Excerpt 2, Baritone Saxophone part. The score consists of four staves. The first staff starts at measure 24 with a box labeled 'C' and 'A tempo'. It contains a melodic line with dynamics *mp* and *mf*, and a 'Poco a poco accel...' instruction. The second staff starts at measure 33 with a box labeled 'D' and 'A tempo (♩ = c. 60)'. It contains a melodic line with dynamics *mf* and *f*, and a 'quasi gliss.' instruction. The third staff starts at measure 37 with a box labeled 'E' and 'A tempo'. It contains a melodic line with dynamics *mf* and *f*, and a 'Slight rit. sim.' instruction. The fourth staff starts at measure 41 with a box labeled 'F' and 'Lento - angelic (♩ = c. 52)'. It contains a melodic line with dynamics *mf* and *f*, and a 'less emphatic' instruction. The score includes various articulation marks and fingerings.

BASSOON

Excerpt 1: Firebird, Stravinsky

START HERE
↓

1. Fagoll
4. Berceuse et final

Andante $\text{♩} = 60$

1 Solo *p*

2

3 4

(come sopra)

4 5 6 7

mf *rit* *pp*

6 *a tempo* Solo *mp*

7

8 3

Excerpt 2: Symphony No. 9, Beethoven

START HERE →

702 *f*

piu forte
"Ritmo di tre battute"
p *sempre p* *f*

714

725 1 *Q* *p* *p* *p* *p*

738 *dimin.* *pp*

Excerpt 3: Symphony No. 9, Beethoven

START HERE →

ff
Solo

436 *cresc.*

445 *ff*

454 *p cresc.*

461 *f*

468 *p* *Q* 2 3

TRUMPET

Excerpt 1: Symphony No. 9, Beethoven

Required for all auditionees (play on your Bflat trumpet)

Clarino I 9

Adagio cantabile

63 Fl. I Ter

(IN D)

Tempo I

83

Allegro assai $\text{♩} = 80$

Vc. e B.

48

Viol. I

140 A 19

START HERE →

B

molt. sforz.

168 sf

176 sf

183 C

190

197 sf sf

Excerpt 2: Divertimento for Band, Persichetti
Required for all auditionees

1

DIVERTIMENTO FOR BAND

1st B^b Cornet

VINCENT PERSICHETTI

V Soliloquy

Slowly Solo
mp dolce
5
mf
10 15
p espress.
20 25
cresc. mf
30 35
mf dolce p pp

Excerpt 3:
Required for all auditionees

Des dur — Ré^b majeur — D^b majeur
19 *f*
Adagio
p *mf* *mf*
p *p* *mf*
p accelerando
pp
cresc. f

Excerpt 4: Firebird, Stravinsky

Only Required for those wanting to audition for Philharmonic Orchestra

2

1. Trompète

162

3. Danse infernale du roi Katschei

START HERE

9 [1] 3 1

sfff sfff

[2] 1

f sfff sfff f

[3] 7

sfff f sfff

[4] 3 [5]

f p stabile

[6] 8

[7] 4 [8] 2 [9] 1

f Solo ben marcato

1 [10] 1

[11] 2

ff

[12] 4 [13]

mf Hld MUTE

HORN

Excerpt 1: Firebird, Stravinsky

Danse infernale du roi Kastcheï

$\text{♩} = 168$

5

1

2

sfff

mf

sfff mf

HORN I

3

2

1

2

sfff

f

sfff

sfff

3

4

4

3

5

poco 1(-8)

sim.

3

4

5

6

7

8

6

1

mf

3

7

Solo

f

f

2

8

1

1

9

3

f

10

3

11

ff

long

bouche cuirré son.

poco sf

son.

Excerpt 2 : Symphony No. 9, Beethoven

Andante **START HERE** →

65 $\frac{14}{8}$

Tempo I

90 *Spiccato dolce*

96b *Stesso tempo*

102 *cresc. p*

110 *cresc. p*

Corno IV 9

116 *1st only not thru*

121 *1 2 3 4*

128 *2*

cresc. sf sf ff dolce

pp più piano pp cresc. f

Excerpt 3: Symphony No. 2 "Voices", Stephenson

47 **F** *Lento - angelic* (♩ = c. 52)
Con sord. **3** *pp*

Rit. **G** *A tempo* **8** *mf*

H *Poco mosso*
Open *mf*

65 *Molto rit.*
mf

71 **I** *Grandioso* (♩ = c. 52)
f *Rit.*

79 **J** *Molto Grandioso* (♩ = c. 48)
ff *ff* *ff*

TROMBONE

Excerpt 1: Firebird, Stravinsky

Only Required for those wanting to be considered for Philharmonic Orchestra

Danse infernale du roi Kastcheï

$\text{♩} = 168$

The score is divided into several systems:

- System 1:** Features a **Solo** section starting at measure 7 with a dynamic of **mf**. It includes a **3** measure rest and a **1** measure rest. Dynamics range from **sfff** to **f**. A **MUTE** instruction is present, and the section ends with **Sord. auf**.
- System 2:** Labeled **TROMBONE I**. It includes parts for **Tr., Cor.** and **4. Tr.**. Dynamics include **con sord.**, **fff**, **sim.**, and **via sord.**. A **str.** (string) marking is also present.
- System 3:** Features a **Senza sord.** section with a dynamic of **f**. It includes a **ff** dynamic and a **xyl.** (xylophone) part.
- System 4:** Includes a **gliss.** (glissando) section with a dynamic of **ff** and **pos.** (pizzicato) markings. It also includes **I** and **VII** positions.
- System 5:** Features a **mute** section with a dynamic of **4** and a **put** (putting away) instruction. It ends with a dynamic of **1** and a **8** measure rest.

Excerpt 2A: Symphony No. 2 "Voices", James Stephenson

Required for All Auditionees

Choose 2A or 2B based on range ability (meter $\frac{7}{8}$)

Musical score for Excerpt 2A, measures 18-51. The score is in 7/8 time and consists of five staves. Measure 18 starts with a treble clef, key signature of two flats, and a *pp* dynamic. It features a triplet of eighth notes. Measure 25 includes a *pp* dynamic, a **B** box, a *f* dynamic, and a Timp. marking. Measure 37 has a *f* dynamic. Measure 42 continues with a *f* dynamic. Measure 47 includes a *f* dynamic, a "To Cup Mute" instruction, a **D** box, and a *f* dynamic.

2B: (meter $\frac{7}{8}$)

Musical score for Excerpt 2B, measures 219-231. The score is in 7/8 time and consists of three staves. Measure 219 starts with a **T** box, an "Open" instruction, a *f* dynamic, and an "add wild vibrato" instruction. Measure 224 continues with a *f* dynamic. Measure 229 includes a *f* dynamic, a *mf* dynamic, and a *f* dynamic.

Excerpt 3: Rochut Etude 16

Only required for those wanting to be considered for SWE/SB

no. 16
et. 16

Allegro (♩ = 120)

No. 16

p

rallent

atempo

rallent

atempo

rallent

BASS TROMBONE

Excerpt 1: Symphony No. 9, Beethoven

591 **START HERE** \rightarrow *Andante maestoso* $\text{♩} = 72$
ff *f*

600 *2* *3* listen* *607* *N*
f *f* *f* *f* *f* *ff*

612 *f* *f* *f* *f* *f* *f*

622 *f* *p* *Adagio ma non troppo ma divoto* $\text{♩} = 60$
8 *Alto*
Ah... den Schöpfer. *f*

639 *f* *ff* **END HERE** \uparrow

Excerpt 2: Symphony No. 2 "Voices", James Stephenson

27 *Trbn. 1* **B** **6** *Timp.* **C**
f

39 *f*

44 *f*

Excerpt 3: Symphony No. 2 "Voices", James Stephenson

275 **W** Chorale - Stentorian (♩ = c. 66) *p*

281 *f*

287 *mf* *Rit.*

EUPHONIUM

2 REYNOLDS HALL
MARINE BAND LIBRARY

Chappell's Army Journal

EUPHONIUM 9 (BARITONE)

No 768

1420-R

PINEAPPLE POLL

Suite from the Ballet

Arranged for Military Band by
W. J. DUTHOIT, A.R.C.M.

Based on the Music of
ARTHUR SULLIVAN
Arranged by CHARLES MACKERRAS

No 1. OPENING NUMBER

Allegro vivace (♩ = 132)

B. Trom.

The musical score for the Euphonium 9 (Baritone) part of 'Pineapple Poll' is written in bass clef with a 2/4 time signature. It begins with a dynamic of *f* and a tempo of *Allegro vivace* (♩ = 132). The first line contains the initial rhythmic pattern. The second line continues the melody with a dynamic of *Al*. The third line starts with a first ending bracket labeled '1' and includes dynamics of *p*, *sf*, *p*, *sf*, and *p*. The score concludes with a double bar line and repeat dots.

Excerpt 2: Symphony No. 2 "Voices", James Stephenson

III. OF ONE

Adagio - soulful (♩ = c. 56)

Solo

The musical score for the Euphonium 9 (Baritone) part of 'Voices' is written in treble clef with a common time signature. It begins with a dynamic of *p* and a tempo of *Adagio - soulful* (♩ = c. 56). The first line shows the initial melodic phrase. The second line starts at measure 6 and includes the instruction *with freedom*, a dynamic of *pp*, and a *Rit.* marking. A first ending bracket labeled 'A' is present, followed by the instruction *Peacefully*. The score concludes with a double bar line and repeat dots.

Sonata in A Minor

Transcribed by
Frederick Zimmermann

WILLIAM CROFT
(1687-1727)
Piano Part Set by
Mieczyslaw Kolinski

I

Adagio (♩ = c. 72)

The musical score is written in bass clef with a 4/4 time signature. It begins with a forte (*f*) dynamic and includes fingerings 4, 2, and 1. A key signature change to one sharp (F#) occurs at measure 10. The score features various dynamics including *f*, *mp*, *p*, *mf*, and *poco f*. It includes performance markings such as accents, slurs, and breath marks (V). Measure numbers 5, 10, 15, 20, and 25 are indicated in boxes. The piece concludes with a final cadence and a key signature change back to natural (F).

TUBA

Excerpt 1: Symphony No. 9, Beethoven

G *p* Im mässigen **H**
(*Nel movimento m*)

START HERE →

F *mf* Jaber sehr markiert.
(*ma molto marcato*)

allmählich immer stärker.
(*poco a poco più di forza*)

K *f* sehr gebunden
(*molto legato*)

piuf

L *piuf* *ff* **M** Sehr gewichtig.
(*Molto pesante.*)

immer ff
(*sempre ff*)

END HERE ↖

Excerpt 2: Symphony No. 2 "Voices", James Stephenson

f

W Chorale - Stentorian (♩ = c. 66)

211

282

ff

287

mf

293

p

Detailed description: The image shows a musical score for a bass clef instrument. It consists of five staves of music. The first staff is a short fragment. The second staff, starting at measure 211, features a series of chords and a melodic line with a dynamic marking of *f*. The third staff, starting at measure 282, continues the piece with a dynamic marking of *ff* and includes a crescendo hairpin. The fourth staff, starting at measure 287, shows a dynamic marking of *mf* and includes a decrescendo hairpin. The fifth staff, starting at measure 293, features a dynamic marking of *p* and includes a decrescendo hairpin. A tempo marking '♩ = c. 66' is present at the top right.

Excerpt 3:

Voxman Pg. 20, Allegro Moderato

Yay

Tuba

$\text{♩} = 120$

The musical score is written in bass clef with a 4/4 time signature. It consists of ten staves of music, with measure numbers 5, 9, 14, 19, 24, 28, 32, 35, and 38 indicated at the beginning of their respective staves. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like accents (>) and slurs. There are three tempo markings: $\text{♩} = 120$ at the beginning, $\text{♩} = 105$ at measure 14, and $\text{♩} = 120$ at measure 28. The piece concludes with a double bar line at the end of the final staff.

PERCUSSION

Excerpt 1: SNARE | Symphony No. 2 "Voices", James Stephenson

310 S.D. Y
f *ff*

317 *fp* *ff*

322 Z *fp* *ff* 9

337 *pp*

343 *f* *ff*

The musical score for the snare drum part consists of five staves. The first staff (measures 310-316) begins with a dynamic of *f* and a *ff* dynamic later. It includes a box labeled 'S.D.' and a box labeled 'Y'. The second staff (measures 317-321) features a *fp* dynamic followed by *ff*. The third staff (measures 322-336) includes a box labeled 'Z' and a dynamic of *ff*. The fourth staff (measures 337-342) is marked *pp*. The fifth staff (measures 343-348) starts with *f* and ends with *ff*. The score includes various time signatures (7/8, 2/4, 3/4) and dynamic markings.

III. OF ONE

Excerpt 2A: TIMPANI | Symphony No. 2 "Voices", James Stephenson

212 **S** T. Sax. *p* *gliss.* **3**

219 **T** *f* *fp* *f*

Excerpt 2B: TIMPANI | Symphony No. 2 "Voices", James Stephenson

306 *mf*

315 **Y** *ff* *ff tutta forza*

322 *ff* *ff tutta forza* **Z** **9**

Excerpt 3A: BELLS | Symphony No. 2 "Voices", James Stephenson

252 **V** *f* 2+2+3 3+2+2 2+2+3

258 *f*

Excerpt 3B: MARIMBA|Symphony No. 2 “Voices”, James Stephenson

200

202 *Accel.*

204 *Still accel...* **R** *Allegro - come prima* **S** *pp*

214

Detailed description: This block contains four staves of musical notation for a marimba part. The first staff (measures 200-201) is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a steady eighth-note pattern. The second staff (measures 202-203) begins with the instruction 'Accel.' and continues the eighth-note pattern, with the second measure containing a treble clef. The third staff (measures 204-213) starts with 'Still accel...' and continues the eighth-note pattern. At measure 204, there is a dynamic marking 'pp' and a tempo change to 'Allegro - come prima'. Above the staff, there are markings for a repeat sign 'R', a section sign 'S', and a 7/8 time signature with '2+2+3' above it. The fourth staff (measures 214-215) continues the eighth-note pattern in a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature.