



AUBURN UNIVERSITY MARCHING BAND: PERCUSSION

Thank you for your interest in the 2024 Auburn University Drum Line! The Auburn University Marching Band has a proud tradition of excellent performances and great school spirit, and we are excited for you to become a part of that tradition.

The AUMB is looking for exceptional players who are dedicated, responsible, and hard-working. During the audition process we will ask you to do things that may be new or different from the way you've learned them previously – we encourage you to



be flexible and keep an open mind. You will find that there are many viable ways to approach your instrument. We simply ask that you do your best to learn our way so that we can be a unified team. Many people ask what is required to make the line – the answer is to have a great attitude, work hard, and hold yourself to a high individual standard.

During the first weekend, you will play individually, with the section you're auditioning for, and with the percussion section as a whole. We typically have more people audition than we have instruments for. For this reason, we ask that you choose a first choice and a second choice of instrument to audition on. If for some reason we are unable to offer you a spot on your preferred instrument, we still want you to be a part of the percussion section in a role that can utilize your strengths.

Included in this packet are audition exercises and music. We expect you to learn this music before coming to auditions; we will use it to teach technique, establish concepts, and introduce other fundamental ideas. Regardless of difficulty, you should always emphasize **precision**. This means precise rhythms, precise heights, precise beating zones, correct pitches, and consistent tempo (practice with a metronome). We also want you to play with ideal sound quality at all times. Those auditioning for a section in the battery (snare, quads, bass, cymbals) must be prepared to mark time to all music.

We're thrilled that you're interested in joining the Auburn University Drumline and can't wait to meet you at the audition!

Sincerely,
The AUMB Percussion Staff



Schedule

Everyone planning to attend the audition in May/June should fill out the membership database form on the AUMB website and request to join the audition Facebook group: “*Auburn University Drumline 2024 Auditions*”

May 30 – June 1: Audition Camp (*AUMB Marching Band Practice Facility*)

Thursday, May 30	
4:00 – 4:30	Registration
4:30 – 5:00	Intro Meeting
5:00 – 8:00	Session 1
Friday, May 31	
9:00 – 12:00	Session 2
12:00 – 1:30	Lunch
1:30 – 4:30	Session 3
4:30 – 6:00	Dinner
6:00 – 9:00	Session 4
Saturday, June 1	
9:00 – 12:00	Session 5
12:00 – 1:30	Lunch
1:30 – 4:30	Session 6
4:30 – 5:30	Dinner
5:30 – 7:30	Session 7
7:45pm	List posted



August 4 – 5: Callback Auditions

Sunday, August 4	
1:00 – 3:00	Snares
3:30 – 5:30	Quads
7:00 – 9:00	Basses
Monday, August 5	
8:00 – 10:00	Front Ensemble
10:30 – 12:30	Cymbals

Audition Fee

A one-time, non-refundable audition fee of \$35 is due at registration (12:00 on Friday). We accept cash, checks made payable to the Auburn University Marching Band, or you can pay online in advance through a link that we will post in the Facebook group.



Food/Housing

Food and housing are not provided for the auditions – please plan accordingly. We use the Facebook group to accommodate some out-of-town people with current students who live in town: please contact Aaron Locklear (acl0017@auburn.edu) if you would like to pursue this option, and/or use the Facebook group to meet some new people and find a place to stay.

Preseason Camp

Preseason camp commences immediately after callback auditions and goes all the way up to the first day of classes. Dates for 2024 are August 4-August 18. A full schedule can be found on the AUMB audition web page.

What to Bring to Auditions

- Sticks/mallets (front ensemble mallets are provided, but feel free to bring your own)
- Practice pad
- Ear Plugs (a nice set goes a long way...avoid the standard foam if possible)
- Three-ring binder with audition music & schedule in plastic sheet protectors
- Audition fee if paying in-person
- Tennis shoes: **no sandals** – *no exceptions* (battery will be marching)
- Sunscreen! (Being sunburnt will distract you from playing your best)
- Water bottle/jug

- Hot weather clothes – we will be outside in the humidity for most of the camp
- Money for meals
- Metronome – for individual practice (*optional but recommended*)
- Sleeping bag/pillow if staying with a current student

General Tips for Success

- Be **detail oriented**. If the packet seems very easy, then you're probably overlooking some important details.
- Play with **precision**. Clean comes from accuracy and consistency. Slow it down. Start with the check. Make sure *all* rhythms are placed exactly where they belong in the grid.
- Play with a **metronome**, *but don't become dependent on it*. Try playing with the met on the half note or whole note to help you generate correct tempo on your own.
- Play with **power**, but also **control**. Play with **precision**, but also **relaxation** and **flow**.
- If you're playing a rebound stroke, be sure the stick is **bouncing** back to the origin of the stroke like a basketball.
- If you're playing two-height downstrokes, be sure there is NO HOP after the accent.
- Watch yourself play in a mirror or video. What your hands/arms look like when you play will be a big factor. Track the motion and trajectory of your sticks/mallets.
- For battery, feet are the most important. **Keep your feet in time.**
- Mallets – when playing with four mallets, work on even sounds from all mallets on permutations and techniques.
- Synths/rack – rhythmic accuracy and timing are key to these positions. Synth 1 should also have piano proficiency, while Synth 2 should know their way around a piano but also have percussion experience.
- Cymbals – for a good explanation of cymbal techniques, consult the “Seavine Cymbal Education” YouTube channel or the “Marching Cymbals 101” video by the Santa Clara Vanguard from 2018.

Heights System

Dynamic	Height
pp	1"
p	3"
mp	6"
mf	9"
f	12"
ff	15"



Slash dynamics (i.e. *f/mp*)

- the first dynamic indicates the accent height and the second indicates tap height
- for example, *f/p* would indicate 12" accents and 3" taps

Tenutos

- tenutos should be interpreted as 3" below the defined accent height

Crescendo/Decrescendo

- when encountering crescendos or decrescendos that don't specify a beginning or ending dynamic, it should be assumed that it travels from the tap height to the accent height (or vice versa)

Instructions for Specific Exercises

TIME & FLOW:

Battery

- Play with full rebound
- Keep the feet in time and focus on rhythmic **precision**
- Play with **power and flow**
- Quads: perfect the rhythms on a single playing surface
- Basses: from A-B, practice the split variation w/ 1s, 2s, 3s, and 4s
 - B-end has no unison or split variations – as written *only*

Front Ensemble

- Prioritize rhythmic **precision** by playing on a practice pad with a metronome
- Play with full lift/rebound
- Play with **power and flow**
- Pay close attention to the dynamics

THREE HEIGHTS:

Battery

- Control the downstroke to keep taps low, use rebound for consecutive notes of the same height
- Tap sound should be full
- Use correct double stroke technique at low heights
- Read carefully over our heights system (*listed above*)

Front Ensemble

- For mallets this exercise is all about inside 2's
 - Anchor your grip in the middle finger
 - Hold no larger than a 4th when playing inside 2's
 - Keep the hands low
 - Use torque to create stick height
- Rhythm section should focus carefully on rhythmic **precision**
- Synths: start thinking ahead about your choice of sound

ROLLING INTERVALS:

Battery

- Play at a variety of tempos and heights (6" is default, but we play it all the way from 3" to 12")
- Maintain a high level of rhythm **precision** and diddle quality
- Double and triple check your execution of the metric modulations
- Challenge yourself with higher tempos to work on chops

Mallets

- This exercise is all about changing intervals – use the fulcrum/middle finger to manipulate the inside mallet as you toss between small and large intervals

- It's imperative that you change intervals as soon as possible after playing the previous note, but maintain **fluidity**. This is not a piston stroke exercise
- Rhythm section: rhythmic **precision** is difficult in this exercise and should be top priority

43v2:

Battery

- Learn the check first
- Add simple rudiments
 - flams on the accents, tap drags, tap rolls, flam drags, etc.
- Add complex rudiments
 - Duple-based rudiments on the 4-note groupings and triple-based rudiments on the 3-note groupings
 - paradiddles/puddas, flam taps/swiss army triplets, etc.
- Add timing fluctuations
 - 6-tuplets/16ths, 16ths/5lets, 16ths/4:3's, etc.

Front Ensemble

- Play with **fluidity**, but also provide high torque to create **powerful** sound quality on the small interval laterals
- Marimbas/vibes needs to learn parts 1 and 2, as we will alternate to work ascending/descending laterals
- Rhythm section stay locked in with each other – different subsections don't always line up, but you are the rhythmic anchor

Here's a list, by section, of what you may be expected to demonstrate:

Bass

- Memorization of the audition music and marking time while playing
- Rudiments – you will be asked to play them in the context of the exercises or separately. Be sure to work on the rudiments defined in exercise instructions.
- Sight-reading
- Marching fundamentals

- Learn the part of the drum you'd like to audition for. Drum #1 (smallest) is at the top of the staff, #2 is the note below that, etc. Large noteheads on the middle line are unisons.

Cymbals

- Memorization of the audition music and marking time while playing
- Sounds/plating techniques
- Sight-reading
- Marching fundamentals (including our Pregame jog)
- If you are unfamiliar with cymbal technique or how to produce the sounds listed, check out "Seavine Cymbal Education" on YouTube

Snare

- Memorization of the audition music and marking time while playing
- Rudiments – you will be asked to play them in the context of the exercises or separately. Be sure to work on the rudiments defined in exercise instructions.
- Sight-reading
- Marching fundamentals

Quads

- Memorization of the audition music and marking time while playing
- Rudiments – you will be asked to play them in the context of the exercises or separately. Be sure to work on the rudiments defined in the exercise instructions.
- We may come up with some arounds on the spot – be ready to learn quickly!
- Sight-reading
- Marching fundamentals

Mallets

- Memorization of the audition music
- All twelve major and minor scales
- Sight-reading
- Proficiency in 4-mallet (Stevens grip) and 2-mallet playing
- Knowledge of the four basic 4-mallet stroke types: double-vertical, single-independent, single-alternating, and double lateral

Synth 1

- Memorization of the audition music
- All twelve major and minor scales
- Proficiency in piano fundamentals
- Sight-reading

Synth 2/Percussion

- Memorization of the audition music
- All twelve major and minor scales
- General proficiency in auxiliary percussion and snare drum
- Sight-reading

Drum Set

- Memorization of the audition music
- Various drum set styles (rock, funk, jazz, bossa nova, soca, etc.)
- Sight-reading



Questions? Post it in the audition group to benefit everyone. For more personal inquiries email Aaron Locklear at ac10017@auburn.edu.

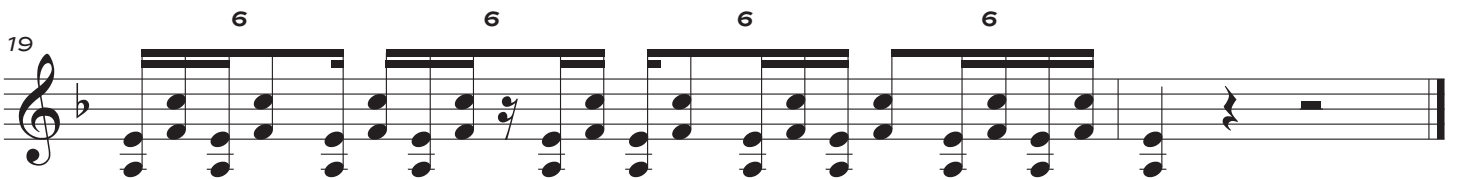
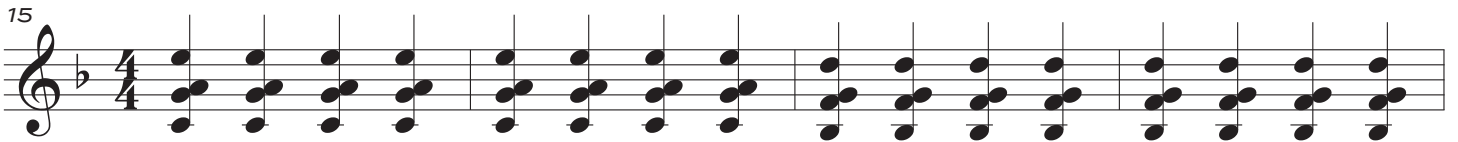
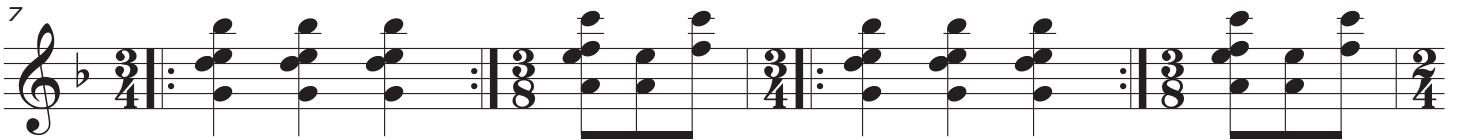
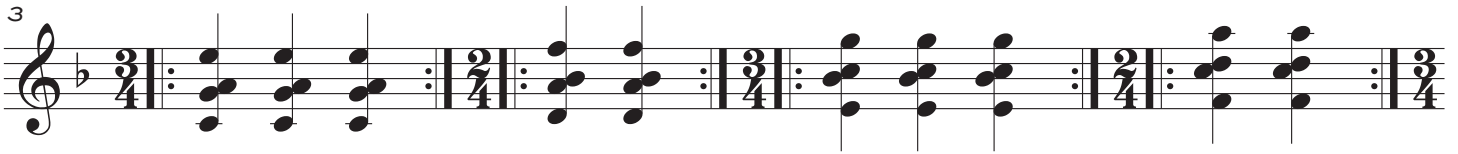
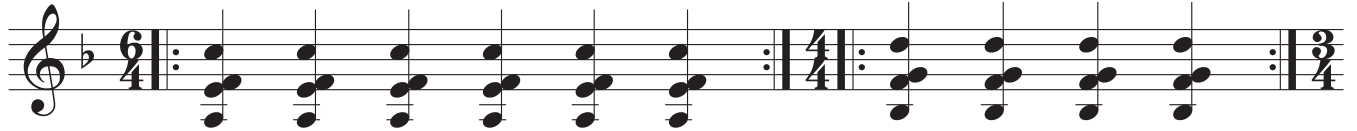
Mallets

Motion '23

♩ = 90-100

play in all 12 phrygian & aeolian keys
substitute alternating & lateral perms w/ 8ths
can also alternate b/w 16ths and 6tuplets

Perc - Locklear



Time & Flow

Marimba

Locklear

A ♩ = 128-142

Musical notation for section A, measures 1-4. The piece is in 4/4 time. The music consists of chords in both the treble and bass staves. Measures 1 and 2 feature triplets of chords in both hands. Measures 3 and 4 continue with chords, with triplets in the bass line. A dynamic marking of *f* is placed below the first measure.

Musical notation for section A, measures 5-8. The piece is in 4/4 time. Measures 5 and 6 feature triplets of chords in both hands. Measures 7 and 8 continue with chords, with triplets in the bass line. The key signature changes to one sharp (F#) in measure 8. A dynamic marking of *f* is placed below the first measure.

Musical notation for section B, measures 9-10. The piece is in 8/4 time. Measure 9 features a triplet of chords in the bass line and a triplet of eighth notes in the treble line. Measure 10 features a triplet of chords in the bass line and a triplet of eighth notes in the treble line. A dynamic marking of *f/ mp* is placed below the first measure. A 4:3 ratio is indicated above a note in measure 10.

Musical notation for section B, measures 11-14. The piece is in 4/4 time. Measure 11 features a triplet of chords in the bass line and a triplet of eighth notes in the treble line. Measure 12 features a triplet of chords in the bass line and a triplet of eighth notes in the treble line. Measure 13 features a triplet of chords in the bass line and a triplet of eighth notes in the treble line. Measure 14 features a triplet of chords in the bass line and a triplet of eighth notes in the treble line. A dynamic marking of *f* is placed below the first measure, and a dynamic marking of *p* is placed below the second measure. A dynamic marking of *f/ mp* is placed below the first measure of this system.

C

C/D are divisi

Musical notation for measures 14-16. Measure 14 starts with a treble clef and a bass clef. The treble staff has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a quarter note (D5) with a slur over it and a fifth finger (5) marking, and another quarter note (E5) with a slur over it and a fifth finger (5) marking. The bass staff has a triplet of eighth notes (F3, G3, A3) followed by a quarter note (B3), then a quarter note (C4) with a slur over it and a fifth finger (5) marking, and another quarter note (D4) with a slur over it and a fifth finger (5) marking. Measure 15 continues with similar patterns. Measure 16 has a quarter rest in the bass staff.

unison

Musical notation for measures 17-20. Measure 17 has a treble clef and a bass clef. The treble staff has a quarter note (G4) with a slur over it and a fifth finger (5) marking, followed by a quarter note (A4) with a slur over it and a fifth finger (5) marking, and a quarter note (B4) with a slur over it and a fifth finger (5) marking. The bass staff has a quarter note (F3) with a slur over it and a fifth finger (5) marking, followed by a quarter note (G3) with a slur over it and a fifth finger (5) marking, and a quarter note (A3) with a slur over it and a fifth finger (5) marking. Measure 18 continues with similar patterns. Measure 19 has a treble clef and a bass clef. The treble staff has a quarter note (G4) with a slur over it and a fifth finger (5) marking, followed by a quarter note (A4) with a slur over it and a fifth finger (5) marking, and a quarter note (B4) with a slur over it and a fifth finger (5) marking. The bass staff has a quarter note (F3) with a slur over it and a fifth finger (5) marking, followed by a quarter note (G3) with a slur over it and a fifth finger (5) marking, and a quarter note (A3) with a slur over it and a fifth finger (5) marking. Measure 20 has a treble clef and a bass clef. The treble staff has a quarter note (G4) with a slur over it and a fifth finger (5) marking, followed by a quarter note (A4) with a slur over it and a fifth finger (5) marking, and a quarter note (B4) with a slur over it and a fifth finger (5) marking. The bass staff has a quarter note (F3) with a slur over it and a fifth finger (5) marking, followed by a quarter note (G3) with a slur over it and a fifth finger (5) marking, and a quarter note (A3) with a slur over it and a fifth finger (5) marking.

Musical notation for measures 21-22. Measure 21 has a treble clef and a bass clef. The treble staff has a quarter note (G4) with a slur over it and a first finger (1) marking, followed by a quarter note (A4) with a slur over it and a second finger (2) marking, a quarter note (B4) with a slur over it and a third finger (3) marking, and a quarter note (C5) with a slur over it and a fourth finger (4) marking. The bass staff has a quarter rest. Measure 22 has a treble clef and a bass clef. The treble staff has a quarter note (B4) with a slur over it and a first finger (1) marking, followed by a quarter note (A4) with a slur over it and a second finger (2) marking, a quarter note (G4) with a slur over it and a third finger (3) marking, and a quarter note (F4) with a slur over it and a fourth finger (4) marking. The bass staff has a quarter rest.

Three Heights

Inspired by NC A&T's Double Dribble

Locklear

♩ = 132

A

The first system of music is in 4/4 time. It begins with a 4-measure rest in both the treble and bass staves. The treble staff then plays a melodic line starting on G4, moving up stepwise to D5, with accents (>) on the notes. The bass staff is silent. The dynamic marking *mf/p* is placed below the treble staff. A box labeled 'A' is positioned above the first measure of the treble staff.

The second system continues the piece. The treble staff plays a melodic line with accents (>) on the notes. The bass staff has a few notes in the first measure, then rests. The piece concludes with a fermata over the final note in the treble staff.

The third system starts at measure 10. The treble staff features a melodic line with accents (>) and a triplet of eighth notes (3 2 3 3) in the second measure. The bass staff has a triplet of eighth notes (3 2 3 3) in the second measure. The piece ends with a fermata over the final note in the treble staff.

B

The fourth system continues the piece. The treble staff plays a melodic line with accents (>) and a triplet of eighth notes (3 2 3 3) in the second measure. The bass staff has a triplet of eighth notes (3 2 3 3) in the second measure. The piece ends with a fermata over the final note in the treble staff.

1

1

16

mp cresc.

C

f

20

p f

22

24

p mf f

Marimba 2

Three Heights

Inspired by NC A&T's Double Dribble

Locklear

♩ = 132

A

Musical score for section A, measures 1-10. The score is in 4/4 time with a key signature of one flat (Bb). It features a marimba part with a dynamic marking of *mf/p*. Measures 1-2 are marked with a '4' above the staff, indicating a four-measure rest. The piece begins with a repeat sign. The bass line consists of eighth-note patterns with accents (>) and slurs. The treble line has rests in measures 1-2 and then enters in measure 3 with eighth-note patterns. Measure 10 includes a triplet of eighth notes in the bass line with the fingering '3 2 3 3'.

B

Musical score for section B, measures 1-3. The score is in 4/4 time with a key signature of one flat (Bb). It features a marimba part with a dynamic marking of *mf/p*. The piece begins with a repeat sign. The bass line consists of eighth-note patterns with accents (>) and slurs. The treble line has eighth-note patterns with accents (>) and slurs. Measure 3 includes a triplet of eighth notes in the bass line with the fingering '3 2 3 3'. The number '1' is written below the first and third measures.

16

mp cresc.

C

f

20

p

22

24

p *mf* *f*

Rolling Intervals

Locklear

♩ = 132-168

A

4 2 3 4 L 3 4 1 2 3 4 L 3 4 1 2 3 4 L 3 4 L 3 2 sim.

mf

L 3 2 3 2

2 3 2 3 2 3

B

1 2 3 2

3 2 3 2 2 3 4 1

2 3 2 3 2 3

4 2

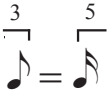
p

3 3 3 3

Rolling Intervals

2

C



f/p

D



27

Rolling Intervals

Locklear

♩ = 132-168

A

4 2 3 4 L 3 4 1 2 3 4 L 3 4 1 2 3 4 L 3 4 L 3 2 sim.

mf

L 3 2 3 2

2 3 2 3 2 3

B

2 3 3 3 3 3 3 3 3 3 3 1

3 2 3 2 3 2 3 3 3 3 3 3 3 3 3 3 3 3 2 3 2

p

Rolling Intervals

2

C $\overset{3}{\text{trill}} = \overset{5}{\text{trill}}$

f/p

D $\overset{5}{\text{trill}} = \overset{5}{\text{trill}}$

27

43v2

Rosener/Locklear

♩ = 90-120

learn both parts

1 2 3 4 1 2 3 4 2 4 3 2 1 4 3 2 1 3 sim...

3

5

7

9

11

13

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 2

43v2

Rosener/Locklear

♩ = 90-120

learn both parts



4 3 2 1 4 3 2 1 3 1 2 3 4 1 2 3 4 2 sim...

3



5



7



9



11



13



3 2 3 2 3 4 2 3 2 1 4 3 2 3 1 3 2 1

7/8 Variations

play in any major/minor key or church mode

Perc - Locklear

l b

5

9 r b

13

Var. 1: hand-to-hand 16ths

...skip to turnaround...

18

r l r l

Var. 2: interval changing

...skip to turnaround...

23

3 4 4
3 3

4 4 4
3 3

1 2 2
1 1

2 2 2
1 1

Var. 3: interval changing w/ alt. strokes

...skip to turnaround...

28

4 3 4 3

2 1 2 1

34

2 2 1 2 1 2

1 2 1 2

Var. 4: interval changing w/ broken alt. strokes

...skip to turnaround...

39

4 2 3 1 4 2 3 1

43

4 2 4 1 3 2 4 1 3 2 4

Var. 5: static laterals (opt. add octaves to moving hand)

...skip to turnaround...

46

3 1 2 4 1 2 4 1 2 6 6 6 3 6 6 6 3

49

6 6 2 3 4 1 3 4 1 3 4 1 3 4 6 3

Var. 6: interval changing w/ laterals

...skip to t

51

4 3 1 2 4 3 1 2

55

1 2 4 3 1 2 4 3

Marimba 1

Into A Virtual World

For Front Ensemble

BHATIA
STRINGER

♩ = 110 *rit.* One Player **A** Robotic ♩ = 86 All In

2 1 2 2 1 2 1 1 2 2 1 2 1 2 2 *p*

4 5 6 *mf*

7 8 2 3 4 3 4 3 2 3 4 3 4 2 4 4 *f*

9 10 1 2 4 3 2 2 4 3 1 2 4 3 2 2 4 3 2 3 *f*

11 12 4 1 3 2 3 4 2 1 2 3 4 3 2 3 1 2 4 1 3 2 4 1 3 2 R 1 2 R *f*

V.S.

1 4 2 3 2 3 2 3 4 3 2 3 1 4 2 3 2 3 2 3 4 3 L

B

Triplets

13 *p* L R 1 2 R 1 2... 14 15 R R 1 2 R 1 2...

16 17 18

19 20

21 22 23 24 6

C

Lush ♩ = 92

Sus Cym.

Divisi 1:2

26 *p* *mf* *f* 27 28 29

Musical notation for measures 30 and 31. The music consists of a continuous sequence of chords, primarily triads and dyads, in a 3/4 time signature. Measure 30 starts with a treble clef and a key signature of two flats. Measure 31 continues the sequence.

Musical notation for measures 32 through 35. Measure 32 features a dense texture of chords. A box labeled 'D' is positioned above the staff, with the instruction 'Drop Left Hand' written below it. Measures 34 and 35 show a melodic line in the right hand.

Musical notation for measures 36 through 39. This section consists of a continuous melodic line in the right hand, featuring eighth and sixteenth notes.

Musical notation for measures 40 through 42. Measure 40 continues the melodic line. Measure 41 is marked with a piano (*p*) dynamic. Measure 42 is marked with a crescendo (*cresc.*) and a sixteenth-note triplet (*6*).

Musical notation for measures 43 and 44. Measure 43 features a sixteenth-note triplet (*6*). Measure 44 includes an *8va* marking above the staff and accents (>) over the final notes.

Musical notation for measures 45 through 47. Measure 45 begins with a forte (*f*) dynamic. Measure 46 is marked with a mezzo-forte (*mf*) dynamic and includes a tempo marking of quarter note = quarter note. Measure 47 is marked with a ritardando (*rit.*) and includes a repeat sign.

Musical notation for measures 48 through 53. Measure 48 is marked with a pianissimo (*ppp*) dynamic and a tempo marking of quarter note = 64. Measure 49 includes a *rit.* marking. Measure 50 features a half note with a fermata. Measure 51 is marked with a tempo marking of quarter note = 52. Measures 52-53 are marked with a double bar line and the number '2', indicating a two-measure rest.

Into A Virtual World

For Front Ensemble

BHATIA
STRINGER

rit. $\text{♩} = 110$ **A** Robotic $\text{♩} = 86$

2

4 1 2 2 1 2 1 1 2 2 1 2 1 2 2 5 1 2 2 1 2 1 1 ...

p *mf*

6 7 8

2 3 4 3 4 3 2 3 4 3 4 2 4 4

f

9 10

1 2 4 3 2 2 4 3 1 2 4 3 2 2 4 3 2 3 4 1 3 2 3 4 2 1 2 3 4 3 2 1 2 4 1 3 2 4 1 3 2 R L R

11 12

1 4 2 3 2 3 2 3 4 3 2 3 1 4 2 3 2 3 2 3 4 3 L

B Triplets

13 14 15

L R 1 2 R 1 2 ...

R R 1 2 R 1 2 ...

p

16 17 18

19 20 21 22

C Lush ♩ = 92
Sus Cym.

23 24 25 26 27

28 29 30

31 32

D Drop Left Hand

34 35 36 37

Musical score for measures 38-41. The piece is in 4/4 time. Measures 38-40 feature a continuous eighth-note pattern in the right hand, while the left hand is silent. In measure 41, the left hand enters with a sixteenth-note pattern. The dynamic is *p* (piano) and the instruction *cresc. 6* (crescendo sixteenth notes) is present.

38 39 40 41 *p* *cresc. 6*

Musical score for measures 42-43. Both hands play sixteenth-note patterns, each marked with a '6' (sixteenth notes). Measure 42 shows the left hand starting, and measure 43 shows the right hand starting.

42 43

Musical score for measure 44. The right hand plays a sixteenth-note pattern, and the left hand plays a similar pattern. The dynamic is *f* (forte). The measure ends with a chord marked 'E' and a fermata. The time signature changes to 4/4.

44 *f* E

Musical score for measures 46-50. The piece is in 4/4 time. Measures 46-48 feature a continuous eighth-note pattern in the right hand, while the left hand is silent. The dynamic is *mf* (mezzo-forte) in measure 46 and *ppp* (pianissimo) in measure 48. A *rit.* (ritardando) instruction is present. The tempo is marked as $\text{♩} = 64$. In measures 49-50, the right hand plays a sustained chord marked 'E' with a fermata, and the left hand is silent. The dynamic is *ppp* and the instruction *rit.* is present.

46 47 48 49 50 *mf* *ppp* *rit.* $\text{♩} = 64$ *rit.*

Musical score for measures 51-52. The piece is in 4/4 time. Measure 51 features a sustained chord in both hands, marked with a fermata. The tempo is marked as $\text{♩} = 52$. In measure 52, both hands play a sustained chord marked with a fermata. The dynamic is *ppp*.

51 52