

Principal Timpani

Orchestra Excerpts

- 1) Bartok: Concerto for Orchestra **4th Movement**-*bar 42 to 51.*
- 2) Bartok: Music for Strings **2nd Movement**-*bar 302 to 338.*
- 3) Beethoven: symphony No. 1 **3rd Movement**-*menuetto and trio.*
- 4) Beethoven: symphony No. 5 **3rd Movement**-*letter C to bar 395 in
4th movement.*
- 5) Beethoven: symphony No. 7 **1st Movement**-*bar 89 to 110,
-315 to 326,
-421 to the end.*
- 6) Beethoven: symphony No. 9 **1st Movement**-*bar 16 to 35, -513 to
the end.*
- 7) Elgar: Enigma Variations **Variation 7**
- 8) Martin: Concerto for 7 wind Instruments *-6 bars after figure 18
to 7 bars after figure 22.*
- 9) Mozart: symphony No. 39 **1st Movement**-*bars 1 to 21.*
- 10) G. Mahler: symphony No. 5 **5th Movement**-*12 bars after {34} to the
end.*
- 11) G. Mahler: symphony No. 7 **5th Movement**-*figure 223 to 3 bars
before figure 227.*
- 12) Strauss: Burleske *-bars 1 to 20.*

13) Stravinsky: Rite of Spring

-figure 189 to the end.

14) Tchaikovsky: symphony No. 4

1st Movement-4 bars before letter *T*

to 9 bars after letter U.

All music of the excerpts are provided in copy by HZPO.

定音鼓首席

Principal Timpani

Percussion tutti

Timpani

1) Bartok: Concerto for Orchestra

4th Movement, bar 42 to 51

Calmo:
[TIMP] 43

mp

51

Percussion tutti

Timpani

2) Bartok: Music for Strings

2nd Movement, bar 302 to 338

Musical score for Timpani, Bartok's Music for Strings, 2nd Movement, bars 302 to 338. The score is written in bass clef and includes various time signatures and dynamic markings.

Bar 300: *ff*, *p*

Bar 310

Bar 320

Bar 330

Bar 340: *lco 144-150*, *1*

Percussion tutti

Timpani

3) Beethoven: Symphony No. 1

3rd Movement, minuet and trio

Menuetto

Allegro molto e vivace $\text{♩} = 108$

7 26 Oh. *pp* 2 *pp* 3 A

48 *ff* 7

66 *p* *cresc.* *f* *ff*

Trio 23

18

80 *p* *Hr.* *p* *ff* *f* *f* *sf* *sf* *sf*

Menuetto da capo

Percussion tutti

Timpani

4) Beethoven: Symphony No.5

3rd Movement, letter C to bar 395 in 4th movement

C
pp

330
sempre pp

345
pp

350
pp *cresc.* *attacca*

Allegro ($\text{♩} = 84$)

374
ff

383
ff

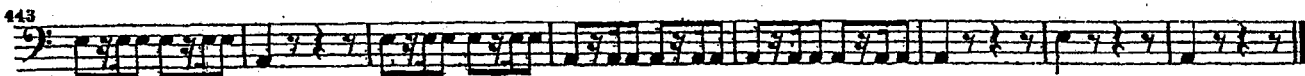
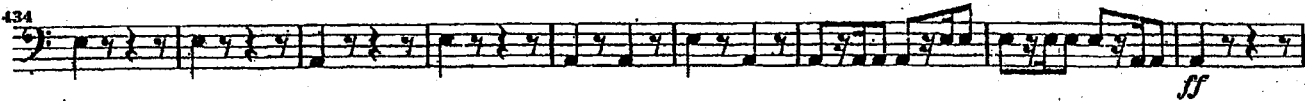
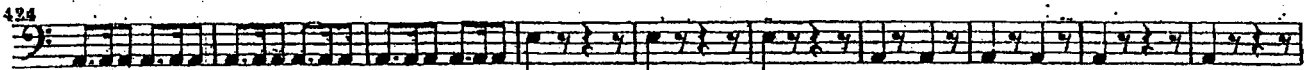
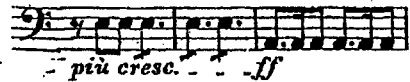
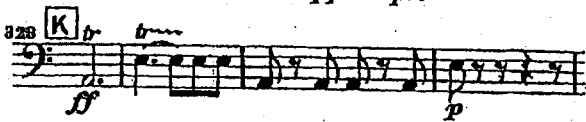
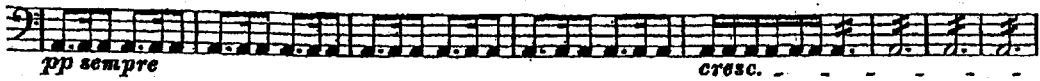
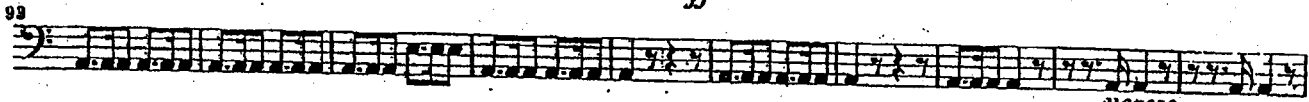
391
ff

Percussion tutti

Timpani

5) Beethoven: Symphony No. 7

1st Movement, bar 89 to 110, 315 to 326, 421 to end



Percussion tutti

Timpani

6) Beethoven: Symphony No.9

1st Movement, bar 16 to 35, 513 to end

in $\frac{3}{4}$ Allegro ma non troppo, un poco maestoso $\text{♩} = 88$

Viol. II Viol. I 10 Viol. I

19

30 **A**

517

525

531 **S**

540

p *f* *f* *f* *f* *p*

p

cresc.

f *piu f*

sempre ff *sempre ff*

tr *tr* *tr*

Percussion tutti

Timpani

7) Elgar: Enigma Variations

variation 7

23 *Presto.*
SOLO.

VII.
(Troyte)

Fl. Cl.

24 SOLO.

25

26

27

28

VI.

29

G to E^b
C to B^b
G to F

Percussion tutti

Timpani

8) Martin: Concerto for 7 Wind Instruments

6 bars after figure 18 to 7 bars after figure 22

18 Trb. Solo mf

Cor. A A A A

19 mf

mp un poco cresc.

20 mf

21 ff A A A A

meno f dim.

22 (p = 112)

pp

2

Detailed description: This is a musical score for the Timpani part of Martin's Concerto for 7 Wind Instruments. The score consists of seven staves of music, numbered 18 through 22. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in bass clef. Measure 18 starts with a dynamic of *mf* and includes the instruction 'Solo'. Measure 19 continues with *mf* and has four accents marked 'A'. Measure 20 begins with *mp* and 'un poco cresc.'. Measure 21 features a *ff* dynamic and four accents marked 'A'. Measure 22 starts with *meno f* and 'dim.', followed by a first ending bracket labeled '22' with '(p = 112)' below it. The final measure of the page is marked *pp* and contains a fermata over a note, with a '2' below the staff.

Percussion tutti

Timpani

9) Mozart: Symphony No.39

1st Movement, bars 1 to 21

Adagio

12

20

10) G. Mahler: symphony No. 5

5th Movement, 12 bars after {34} to the end.

pesante. (Etwas gehalten)

cresc. molto *ff* *f* *f* *f* *f* *p*

rit. molto *accel.* *sempre f*

Allegro molto und bis zum Schluss beschleunigend.

poco a poco cresc. *Presto. schnell abdämpfen*

ff *ff* *pp* *ff*

4 5 6 3 4 1 11 35

11) G. Mahler: symphony No. 7

5th Movement, figure 223 to 3 bars before figure 227.

Tempo I. (Allegro ordinario)

[223] *mit Power in C. G. H. C.* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

f *mf* *mf*

nicht zurückhallen

Maes [224] poco

Pesante *a Tempo* *H. nach C.* **[225]** *Pesante* *tr* *tr* *tr* *sempre f*

a Tempo **[226]** *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* **[227]**

p

Percussion tutti Timpani

12) Strauss: Burleske

bars 1-20

Allegro vivace.

The musical score is written for Timpani. It begins with the tempo marking *Allegro vivace.* The first staff contains measures 1 through 16. The dynamic is marked *p* (piano). There are four 4-measure rests indicated by the number 4 above the staff. The second staff contains measures 17 through 20. The dynamic is marked *ff* (fortissimo). A first ending bracket is shown over the first measure of the second staff.

Percussion tutti

Timpani

13) Stravinsky: Rite of Spring

figure 189 to end

Musical score for Timpani in Stravinsky's Rite of Spring, measures 188 to 200. The score is written in bass clef with a 2/4 time signature. It features a series of rhythmic patterns, primarily eighth and sixteenth notes, with various dynamics and articulations. The measures are numbered 188 through 200. Dynamics include *mp*, *meno f*, *mf*, *mono f*, *simile*, *sf*, *piu sf*, and *a sempre cresc.*. The score concludes with a final flourish in measure 200, marked *Timp II sf*.

Percussion tutti

Timpani

14) Tchaikovsky: Symphony No. 4

1st Movement,

4 bars before letter T to 9 bars after letter U

