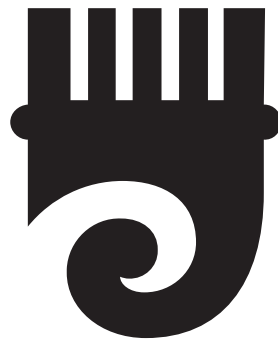


Trondheim Symphony Orchestra & Opera

Alternating solo timpani and section
percussion audition

October 3rd 2024



TRONDHEIM
SYMFONIORKESTER
& OPERA

General Information

- The audition will take place in Olavshallen ([Kjøpmannsgata 48, 7010 Trondheim](#))
- Each candidate will be given the opportunity to try the timpani and percussion instruments the day before the audition. Times will be allocated after the application deadline.
- The first round will be played behind a screen. The use of screen in the following rounds will be at the discretion of the of the audition committee.
- Candidates must bring their own sticks and mallets.
- The orchestra tuning is A=442
- Before each round every candidate gets time in a warmup room where similar instruments used in the next round will be available.
- Candidates are encouraged to bring their own snare drum, tambourine, triangle and cymbals. TSO's instruments will also be available for use in the audition.
- Candidates are not allowed to bring their own timpani, mallet instruments or bass drum.
- Before the first-round, candidates will draw numbers to determine the order of performance.
- For all instruments that are not height adjustable, various sizes of blocks are available to adjust the playing height.
- All repertoire is to be played as provided within the brackets shown in the music.
- We are not able accommodate participants who would like to rehearse ahead of the audition with the pianist.

List of Instruments

Timpani:	Adams Schnellar, American setup with berlin pedals and regina goat skins. 32"-29"-26"-25"-23". Reversing the timpani setup is not permitted.
Xylophones:	Yamaha YX500R, 1 ½" bar, Height adjustable Mallatech XB4.0 Wide Bar, fixed height 35"
Glockenspiel:	Deagan Parsifal, fixed height 35"
Vibraphone:	Musser M55, fixed height 34.5"
Marimba:	Yamaha YM5100A Height adjustable
Gran Cassa:	Pearl Symphonic 36"x26"
Snare drum:	Pearl Philharmonic maple 14"x6.5" with Kentville kangaroo skin Majestic Prophonic aluminum 14"x5" with Remo renaissance skin.
Cymbals:	K. Zildjian 18" Constantinople A. Zildjian 20" Classic Orchestral Medium Heavy K. Zildjian 18" Symphonic Light Various models of Zildjian and Sabian Cymbals 18"-22"
Triangles	Selection of Sabian and Grover triangles.
Tambourine:	Various Black Swamp and Grover tambourines.



REPERTOIRE

Compulsory pieces

Timpani: Keune – Etude no. 142

Snare drum: Delécluse – Etude no. 1 from Douzé Etudes pour Caisse-Claire

Marimba or vibraphone: Self choice solo piece or part of a solo piece for 4 mallets.
Duration 3-5 min.

Orchestral Excerpts

- Timpani:**
1. Bartok – concerto for orchestra (with piano accompaniment)
 2. Beethoven – Symphony no. 1
 3. Beethoven – Symphony no. 9
 4. Brahms – Symphony no. 1
 5. Britten – Nocturne
 6. Mozart – Overture to die Zauberflöte
 7. Mahler – Symphony no. 7
 8. Martin concerto for 7 winds, strings and percussion + Hindemith
Symphonic metamorphosis
 9. Sibelius – Finlandia
 10. Strauss – Rosenkavalier Suite (with piano accompaniment)
 11. Strauss – Burleske
 12. Stravinsky – The Rite of Spring
 13. Tchaikovsky – Symphony no. 4
- Snare drum:**
14. Prokofiev – Peter and the Wolf
 15. Rimsky-Korsakov - Scheherazade
 16. Shostakovich – Symphony no. 10

- Xylophone:** 17. Blake - The Snowman
18. Shostakovich – The Bolt (with piano accompaniment)
19. Stravinsky – The Firebird
20. Kodály – Hány János
- Glock:** 21. Dukas – The Sorcerer’s Apprentice
22. Debussy – La Mer
23. Mozart – The Magic Flute (with piano accompaniment)
- Vibraphone:** 24. Bernstein – Symphonic Dances from West Side Story
- Tambourine:** 25. Dvorák - Carnival Overture
26. Bizet – Carmen
- Cymbals** 27. Tchaikovsky – Nutcracker Danse de Mirlitons
28. Tchaikovsky – Symphony no. 4
29. Sibelius – Finlandia
- Bass drum** 30. Prokofiev – Symphony no. 3
- Triangle** 31. Brahms – Symphony no. 4

E. Keune - Etude no. 142

Tempo di Valse

Es C
G C

f

ff

p cresc. *ff*

f *mf*

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

f

fp *ff* *d. = d.*

f *ff*

mp

f sfz *sfz*

ff

mf cresc.

ff

Delécluse - Etude no. 1

DOUZE ÉTUDES

pour Caisse-Claire

TWELVE STUDIES | ZWÖLF ETÜDEN | DOCE ESTUDIOS
for the Drum | für die Trommel | para Tambor militar

JACQUES DELÉCLUSE
Soliste au Théâtre National de l'Opéra
et à la Société des Concerts du Conservatoire

1

$\text{♩} = 76$

mf *p*

mf *f* *p*

f *p*

f *p subito.* *f*

p *cresc.* *f*

p *mf* *f*

f *p*

p sub. *p*

Un poco rit. **Tempo**

mf *p*

f *p sub.* *p sub.*

cresc. *poco* *a* *poco* *f*

1. Bartok - Concerto for Orchestra (with piano)

IV. INTERMEZZO INTERROTTO

Allegretto
♩ = 110

1 1 5 1 1 1 1 1 3

13 1 1 1 1 1 3 21 1 1 1

25 1 1 Rall. a tempo

Ist. Hrn. Ist. Fl. Ist. Ob.

33 38 1 1 etc.

Calmo TIMP. 43 mf

51 1 1 1 1 1 2 1

59 1 1 1 1 1 1 66 1 8

75 1 Ist. Cl. Accel. 3 3 etc.

2. Beethoven - Symphony no. 1

Beethoven — Symphony No. 1
Pauken in C u. G

Menuetto

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

7 26 Ob. I *pp* 2 *pp* 3 **A**



48 *ff* 7



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



Trio 23 18 Hr. *p* *p* *ff* *sf* *sf* *sf* *sf* *sf* *sf*



3. Beethoven - Symphony no. 9

Beethoven — Symphony No. 9

Timpani

402 **N** *ff p ff p*

410 *ff p ff p f ff ff sf sf* 3

422 *f f f f f f f p* 12 **O** Fl. I

441 *ff p cresc.* 8 **P** Fl. I

458 *cresc. f* 1

467 *p p p p p p p* 1 2 3 4 5 6 7 **Q**

478 *cresc.*

487 *f ff dim. pp cresc.* 1 **R** Fag. I rit.

496 *f p cresc. f* 1

507 *a tempo rit. a tempo* Viol. I *p* 1

517 *cresc.*

525 *f più f*

531 *ff sempre ff sempre ff* **S** *tr*

540 *sf ff* *tr*

4. Brahms - Symphony no. 1

Brahms — Symphony No. 1 in C Minor

TYMPANI

Musical score for TYMPANI (Tympani) from Brahms' Symphony No. 1 in C Minor, measures 268 to 445. The score includes various dynamics, articulations, and performance instructions.

Measures 268-275: Bass clef, *f*, *tr* (trills). Markers M and N are present.

Measures 276-281: Bass clef, *f*, *tr* (trills).

Measures 282-294: Bass clef, *ff*, *dim.*, *p*, *p marc. e cresc.*, *f*. Markers N and O are present. Includes *calando* and *animato* markings.

Measures 295-319: Bass clef, *dim.*, *Viol.* (Violin I), *sf*, *sf*. Markers O and P are present.

Measures 320-358: Bass clef, *sf*, *sf*, *Viol. I*, *f*. Marker P is present.

Measures 359-374: Bass clef, *Trpt.* (Trumpet), *f*. Marker Q is present.

Measures 375-390: Bass clef, *string.* (strings), *p*, *sf*, *sf*, *sf*, *cresc.*. Markers 1 through 14 are present.

Measures 391-396: Bass clef, *f*, *mf*. Marker "Più Allegro" is present.

Measures 397-414: Bass clef, *f*. Markers 4, 1, 6, 1 are present.

Measures 415-422: Bass clef, triplets (3), *f*. Markers 3, 3, 3, 3, 3, 3, 3, 3 are present.

Measures 423-434: Bass clef, triplets (3), *f*. Markers 3, 3, 3, 3, 3, 5, 3, 6, 6, 6, 6, 3 are present.

Measures 435-444: Bass clef, *f*, *tr* (trills), *sf*, *sf*. Markers 1, 2, 3, 4, *tr* are present.

5. Britten - Nocturne

Timpani

[15] Steady march

ppp *always marked* *dim.*

ppp *ppp*

ppp *pp*

ppp *f* *f* *f*

[16]

fpp *fpp*

f

6. Mozart - The Magic Flute

„Die Zauberflöte“

TIMPANI.

Mozart, Werk 620

in Es. B.
Overture.
Adagio.

Allegro.

ff sf sf f f f f p f p p

1 3 4 6 8 11 14 31 33

trill trill

EDWIN F. KALMUS & CO., INC.
Publishers of Music
Boca Raton, Florida

8. Martin - concerto for 7 winds, string and percussion + Hindemith Symphonic Metamorphosis

Symphonische Metamorphosen Hindemith and Concerto Martin

Timpani

$\text{♩} = 88$ (P.Hindemith - Symphonische Metamorphosen)

1 *f* *ff*

7

13 *mp* *mf* *f*

28 *p*

36 $\text{♩} = 72$ (Martin- Concerto for 7 Winds, Timp, Perc and Strings) *mf*

48 *mf* *mp* *un poco crescendo*

55 *f* *mf*

62 *cresc.* *ff*

69 *meno f* *dim.*

77 ($\text{♩} = \text{♩}$) *pp*

9. Sibelius - Finlandia

Jean Sibelius Finlandia, Op. 26

Pauken

in A
Andante sostenuto

Basso

1 2 3 4 2 *ff ff ff < fz*

12 *ff < fz ff dim. p* muta in Es, As. *f > p* 13 14 *f* Vcl.

45 *dim. f dim. f dim. ff dim.* 6 8 C 2

70 *ff dim. f sempre f* 2 D Allegro moderato

81 *poco a poco cresc. mf sempre cresc. dim.* E

95 *p fz cresc. molto fz fz ff* F

102 *f f f ff*

108 G *f*

112 *f cresc. p cresc. ff poco dim.*

123 *mf cresc. p cresc. molto ff dim. - - pp* H I 15

10. Strauss - Der Rosenkavalier (with piano)

3. Akt *

Richard Strauss
op. 59

Schneller Walzer (molto con moto) $\text{♩} = 69$

1 *ff*

1 (247) *dim.* *p* *pp* *p*

(248) *f* *ff*

(249) *f* *tr*

(250) *ff* *tr* *tr* *tr* *tr*

(251) *f* *f*

(252) *ff* *f* *mf*

(253) *f*

(254) *f* *ff* *f*

(255) *ff*

(256) *ff* (257) *f* *p*

11. Strauss - Burleske

Richard Strauss Burleske for Piano and Orchestra D Minor

4 Pauken in F, E, D und A.

Allegro vivace.

1 **4** **4**

p *p*

1 **8** **7** **A**

ff *ff* *f* *f*

9 **10** **1** **B** **8** **1** **7**

Streichinstr. Ob. Hr. *f* *p*

6 **3** **C** **19** **1**

ff *ff* *ff*

1 **5** **G. P. D** **tranquillo sosten.** **E** **Streichinstr.** **F** **14** **calando**

p *pp* **20** **4** **20** **3**

G **un poco string. a tempo, vivo** **kl. Fl. u. Fl. I. Solo.** **Holzinstr.** **9** **H** **Fl. Solo.**

3 **3** **3** **3** **9**

1 **3** **5** **3** **7** **Tromp.** **I** **Clar., Fag.**

p *p* *p* *pp* **7** **7** **1**

1 **12** **K** **Bässe.** **7**

p *p* *mf* *ff*

10 **2** **a tempo, vivo** **Bässe.** **L** **4** **Bässe.**

tr *pomposo* *rit.* *ff*

dim.

1 **1** **5** **calando a tempo, sosten.**

p **3** **36**

12. Stravinsky - The rite of Spring

Timpani I

186 DO#̂ DÔ
SÎ LA

Tuba

187

188

189 *mf*

190

191

192 *mf*

193

meno f *mf* *meno f*

194

195

196

197 *meno f* *simile* *sf*

198 *più sf* *f* *e sempre cresc.*

199

200

Fl.

Timp II *ff*

13. Tchaikovsky - Symphony no. 4

Pauken

Ben sostenuto il tempo precedente

313 *pp*

Measures 313-316: A series of eighth-note patterns in the bass clef, starting with a dynamic of *pp*. The notes are grouped into four measures, each containing a sequence of eighth notes.

317

Measures 317-320: Continuation of the eighth-note patterns from the previous system.

321 *Poco a poco stringendo*
poco a poco cresc.

Measures 321-324: Continuation of the eighth-note patterns, with a tempo marking of *Poco a poco stringendo* and a dynamic marking of *poco a poco cresc.*

325 *S*
mf

Measures 325-328: Continuation of the eighth-note patterns, marked with a dynamic of *mf* and a section marker *S*.

329 *pp*

Measures 329-332: Continuation of the eighth-note patterns, marked with a dynamic of *pp*. A bracket spans measures 329-332.

333 *crescendo*
T sempre stringendo al - - - - -
mf cresc.

Measures 333-336: Continuation of the eighth-note patterns, marked with *crescendo* and *mf cresc.*. A section marker *T* is present, followed by a dashed line indicating a tempo change.

338 *Allegro con anima*
f cresc. *ff*

Measures 338-341: Continuation of the eighth-note patterns, marked with *f cresc.* and *ff*. The tempo is *Allegro con anima*.

342

Measures 342-345: Continuation of the eighth-note patterns.

346

Measures 346-349: Continuation of the eighth-note patterns.

350 *fff*

Measures 350-353: Continuation of the eighth-note patterns, marked with a dynamic of *fff*. Section markers *U* and *V* are present.

357 *f dim.*

Measures 357-360: Continuation of the eighth-note patterns, marked with a dynamic of *f dim.*. Section markers *U* and *V* are present.

14. Prokofiev - Peter and the Wolf

PERCUSSION II

4

42 14 Fl. *mf* 43 And there... B.D. (Gran Cassa) *p* Imagine the triumphant procession:

1 2 3 4 5 6 2

44 12 *mf* 45 Castanets *ppp* 1

2 3 4 5 6 7 8

9 10 11 46 8 47 Poco più mosso (allegro moderato) S.D. (Tamb. mil.) *f* $\text{♩} = 116$

5 W.W. *fp* And winding up... what then? 48 Sostenuto. $\text{♩} = 100$ B.D. (Gran Cassa) *mp* 8

49 L'istesso tempo Solo S.D. (Tamb. mil.) *ff* 3 3 3 3 3 3 3 3 3 3

50 *fp* < *f* *fp* < *f* 3 *ff* 3 *fp* <

Poco più mosso 51 13 S.D. (Tamb. mil.) 52 *pp* ac 1st Vln. pizz. ce

... had swallowed her alive 53 Andante. $\text{♩} = 76$ 4 Cl. *p* 54 12 8

le - ran - do - - - Allegro. $\text{♩} = 126$ 2 S.D. (Tamb. mil.) *p cresc.* *ff* *ff*

15. Rimsky-Korsakov - Scheherazade

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Tambur piccolo.

I. II. tacet.

III.

Andantino quasi Allegretto.

24 A 24 B 14 C Viol. I.

pocchiss. più mosso

p *dim.*

ppp

pocchiss. cresc.

E 8 F 4

p

4 G 1 2 3 4 5 6

7 H 4

p *f* *p* *f*

Come prima

Lento. Recit. Tempo I.

K 6 3 1 ob. 2 3 9 M 2 5 N 7

Viol. Solo *ad.*

poco rit. *a tempo, scherz.*

allarg. assai *a tempo*

0 24 P 4 2 Fl.

pocchissimo più animato *rit. molto* *ppp*

Tambur piccolo.

IV.

Allegro molto. **Recit. Lento.** **Allegro molto e frenetico.**

Allegro molto. **Recit. Lento.** **Allegro molto e frenetico.**

G.P. *G.P.* *Viol. Solo.* *G.P.*

Lento. Recit. Vivo. **Triang.** **B^{Fl.}**

Viol. Solo. **1** **2** **3**

11 **mf** **f** **pp** **f**

G **16** **H** **16** **I** **16** **K** **32** **L** **32** **M** **21**

N **1** **2** **3** **4** **5** **6** **7**

mf cresc. *f pp*

8 **9** **10** **11** **12** **13** **14** **15**

16 **17** **18** **11** **Tamburino.** **12** **13** **14**

15 **16** **P** **f**

1

16. Shostakovich - Symphony no. 10

SYMPHONY No.10

SHOSTAKOVITCH

Snare drum

2nd Movement

Allegro ♩ = 176

1 [73] SOLO

ff

mf

25 [75] *ff* *sf*

sf *sf*

[76] 8 1

2 [78] *p* *crescendo* - - - *fff* *ff*

Musical staff 1: Treble clef, 3-measure rest, *ff*, 2-measure rest, *ff*, *p*

Musical staff 2: *crescendo*, *fff*, [85] *p*

Musical staff 3: *crescendo*

Musical staff 4: *ff*, 1, *p*, *crescendo*

Musical staff 5: [86] *f*

Musical staff 6: [98] *f*

Musical staff 7: *f*

Musical staff 8: *ff*, *f*

Musical staff 9: [99] 1, *f*

Musical staff 10: 1, *f*

Musical staff 11: 1, *f*, *fff*

17. Blake - The Snowman

perc(I)

40 (♩ = 120)

Tamb. *mf*

to Xylo.

2° (kit)

42

Xylo. *mf*

43

44

45

Timp. *mf*

46

Tamb. *f*

18. Shostakovich - The Bolt (with piano)

Xylophon

Der Bolzen

Nr. 7

D. Schostakowitsch

Es - Klar.

Andantino

1

3

1

14

24

2

33

43

3

48

53

58

4

63

71

3

5

Pauke

85

4

5

ff

95

6 10 *ff*

111

116

1

19. Stravinsky - The Firebird

Batteria

(45) *Meno mosso*
Cor. Solo
p

(46) *Fag. Solo*
mf

Xylo. (47) *p*

Xylo. (48) *Corni* 8 (49) *Fl. Solo* 3

(50) *Cor. Solo* *Viol.* *poco riten.* *Fl. Solo* *clar. basso* *Viol. I Solo* *atempo*

(51) 8 (52) *Cadenza (di Flauto)* *Celesta* (53) *Più mosso* *ob.*

(54) *coll' vergi* *un poco rit.* *Clar. solo* *Piatti* *mp* 1

Batteria

Allegro
coll'bach. di timp.

Piatti
joué par deux exécutants

pp *mf* *pp* *mf*

aracles verges

119 120

3/4 2/4 3

Xylophon

121 122 123 124 125

4 8 4 4 2 4

Fl.+Viol. stacc. Fl. Solo

Allegro
Cor. ingl.

Xylophon

126 127

6 3

p *mp*

Xylophon

1 1 128 1

Xylophon

1 1

Xylophon

129 *mf* 1

Xylophon

1 130 *f*

Xylophon

Xylophon

131 *f*

Batteria

Xylophon *en harm.*

Xylophon (132) *f possibile*

Xylophon *ff*
bacch. di timp.

Piatto *pp* *cresc. poco a poco* (al *ff*) *ff*

(133) *Allegro ferace*

Xylophon

gr. Cassa *ff* (134) *sf* *sf*

gr. Cassa (135) *sf* *sf* *sf*

Xylophon (136) *mf* (137) *ff* (138)

Piatto *ord.* *fff* *fff* *fff*

gr. Cassa *fff* *fff* *fff*

Piatto *bacch. di Tamburo* (139) *p* *f* *f* (140) *f*

Trombe *Cel. + Arpe*

Xylophon (141) *Vla.* *+ Viol.* (142) *Fl. picc.* (143) *mf* *ff*

20. Kodály - Háry János

Háry János - Suite

Xylophone

6. Satz: Einzug des kaiserlichen Hofes

Zoltán Kodály

Alla marcia ♩ = 128

3

f

10

1

7

ff

125

a tempo ma più mosso ♩ = 138
string.

129

ff *cresc.*

172

3

21. Dukas - The Sorcerer's Apprentice

Glockenspiel

The Sorcerer's Apprentice Scherzo

P. Dukas
(1865-1935)

Assez lent $\text{♩} = 44$ [1] 7 Vif $\text{♩} = 176$ [2] 1^{er} Mouv.^t $\text{♩} = 44$ [3] 3 Vif $\text{♩} = 176$ [4] 4

[5] 5 silence [6] Vif $\text{♩} = 126$ [7] 27 [8] 18 [9] 12 [10] 12 [11] 12

[12] 9 [13] 9 [14] 9 [15] 6 [16] 12 [17] 3

(flutes, piccolo) *p détache*

crescendo

[18] *f rinf rinf più f*

[19] *sempre crescendo*] 2

[20] Poco animato 12 [21] Più animando 9

22 *Au Mouvt*
ff

23

24 14 25 *Poco string.* *A tempo* 26 *Scherzando*
p

27 15 28 *String.* *A tempo* 29 24 30 9
poco crescendo
 6 (tri.) 12 (timpani)
f

31 2 8 2
f

32 15 33 18 34 9 35 12 36 12
 (bass drum)

37 24 38 *Plus animé* 2
 (French horns) 12
f

39

5 2 *f* 40 5

Toujours plus animé
più f 2 *ff*

41 6 Très vif Retenu silence 2 silence 2 silence

42 Plus retenu $\text{♩} = 80$ 43 A tempo 44 24 45 24 46 12

23 (bassons) 24 (clarinets) (violin I)

47 9 En animant un peu 48 6 Toujours plus animé 49 15

15 (bass drum) 9

A tempo 50 30 51 12 52 Sans presser

(timpani) 12 (cymbal) 6

ff 6 53 *Tacet to the end*

22. Debussy - La Mer

Claude Debussy La Mer

GLOCKENSPIEL ou CÉLESTA

N° 1. - De l'aube à midi sur la mer: TACET

N° 2. - Jeux de vagues

Allegro (dans un rythme très souple)

16 Animé
Cor ang.

Musical staff 16: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. It begins with a whole rest, followed by a quarter note G#4, a quarter rest, and a quarter note A4. This pattern repeats. The first measure is marked with a '1' above it. The second measure is marked with a '1' above it. The third measure is marked with a '4' above it. The staff ends with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'p' dynamic.

GLOCK.

Musical staff 17: Treble clef, key signature of three sharps, 3/4 time signature. It begins with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'pp' dynamic. This is followed by a quarter rest, a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'p' dynamic. The staff ends with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'p' dynamic.

17

Musical staff 18: Treble clef, key signature of three sharps, 3/4 time signature. It begins with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'pp' dynamic. This is followed by a quarter rest, a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'pp' dynamic. The staff ends with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'pp' dynamic.

18

Musical staff 19: Treble clef, key signature of three sharps, 3/4 time signature. It begins with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'p' dynamic. This is followed by a quarter rest, a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'p' dynamic. The staff ends with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'f' dynamic.

19 Assez animé

20

2^{ds} vons

21 GLOCK.

Musical staff 20: Treble clef, key signature of three sharps, 3/4 time signature. It begins with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'pp' dynamic. This is followed by a quarter rest, a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'pp' dynamic. The staff ends with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'p' dynamic.

Cédez un peu

22 au Mouvt

Musical staff 21: Treble clef, key signature of three sharps, 3/4 time signature. It begins with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'p' dynamic. This is followed by a quarter rest, a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'p' dynamic. The staff ends with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'p' dynamic.

Cédez

1^{ers} vons

23

Musical staff 22: Treble clef, key signature of three sharps, 3/4 time signature. It begins with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'mf' dynamic. This is followed by a quarter rest, a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'f' dynamic. The staff ends with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'pp' dynamic.

GLOCK.

24

25 au Mouvt
pte Fl.

Musical staff 23: Treble clef, key signature of three sharps, 3/4 time signature. It begins with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'pp' dynamic. This is followed by a quarter rest, a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'pp' dynamic. The staff ends with a quarter note G#4, a quarter note A4, and a quarter note B4, all marked with a 'pp' dynamic.

23. Mozart - The Magic Flute

Glockenspiel (top line only)

The image displays a musical score for the Glockenspiel part of Mozart's opera 'The Magic Flute'. The score is presented in five systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation is primarily melodic in the treble clef, with the bass clef providing harmonic support through chords and rests. The first system is marked with a large left-facing bracket. The fifth system concludes with a double bar line and a repeat sign.

24. Bernstein - West Side Story

Vibraphone

Allegretto ♩ = 160

583

string. un poco

Musical notation for measures 583-585. The music is in treble clef with a common time signature. It begins with a rest, followed by a series of eighth notes and quarter notes, some with accents. The dynamic marking *p* is present. The piece concludes with a *sfz* (sforzando) marking.

586

Musical notation for measures 586-588. The music continues with eighth and quarter notes, featuring several accents and dynamic markings.

589

Musical notation for measures 589-596. This section features a 2-measure rest followed by chords and eighth notes. The dynamic marking *mf* (mezzo-forte) is used.

597

♩ = 88

Musical notation for measures 597-603. The tempo slows to ♩ = 88. It begins with a 3-measure rest followed by eighth notes and quarter notes. The dynamic marking *p dim. molto* is present.

604

Musical notation for measures 604-619. The music continues with eighth and quarter notes, ending with a double bar line.

Poco più mosso (Fugue)

620

Musical notation for measures 620-622. The music is in treble clef with a common time signature. It begins with a rest, followed by eighth notes and quarter notes. The dynamic marking *p* is present.

623

Musical notation for measures 623-626. The music continues with eighth notes and quarter notes, featuring triplets and accents.

627

Musical notation for measures 627-632. The music continues with eighth notes and quarter notes, ending with a double bar line. The dynamic markings *sfz* and *ff* (fortissimo) are present.

25. Dvořák - Carnival Overture

KARNEVAL CARNIVAL • CARNAVAL

Antonín Dvořák, op. 92
(1841 - 1904)

Tambourine

(Critical edition)

Allegro

f **fz** **p** **f** **ff** **f** **pp** **mf** **f** **pp** **f** **pp** **rit. Andante con moto** **f** **pp** **ritard.** **Tempo I. Allegro** **pp**

A **B** **C** **D** **E** **F** **G** **H** **I** **K**

3 **3** **33** **4** **2** **2** **16** **20** **1** **2** **3** **4** **5** **6** **14** **4** **1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **4** **1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **10** **1** **1** **1**

Ob.l. **cre.** **Cor. ingl.**

Piaff **Poco tranquillo** **scendo** **rit.** **Andante con moto** **Tempo I. Allegro**

TAMBOURINE

M 1 1

1 1

13 N 28 0 16 P 21 Trbn I., II. *pp* *cresc.* Q *ff*

1 *p*

R 1 3 *p*

ff

brum brum S 25 T 1 *ff*

2 3 4 5 6 7

8 5 *ff*

U 1 2 3 4

5 6 *brum brum brum brum*

W Poco più mosso 2 3 2 2

5 *ff* *ff*

Detailed description: This is a musical score for a tambourine, consisting of 15 staves of music. The notation is primarily rhythmic, using eighth and sixteenth notes. The score is divided into sections labeled with letters: M, N, O, P, Q, R, S, T, U, and W. Section M (staves 1-2) features a melody with a '1' above it. Section N (staves 3-4) includes a key signature change to three sharps (F#, C#, G#) and a time signature change to 3/8, with dynamics *pp* and *cresc.*. Section O (stave 5) has a '1' above it and dynamic *p*. Section P (staves 6-7) has an 'R' above it and dynamic *p*. Section Q (staves 8-9) has a '1' above it and dynamic *ff*. Section R (staves 10-11) has an 'R' above it and dynamic *ff*. Section S (staves 12-13) has 'brum brum' above it and dynamic *ff*. Section T (staves 14-15) has 'brum brum' above it and dynamic *ff*. Section U (staves 16-17) has a 'U' above it and dynamic *ff*. Section W (staves 18-19) is marked 'Poco più mosso' and has dynamic *ff*. The score concludes with a double bar line and repeat signs.

26. Bizet - Carmen

TAMBOURS

Tambourine

ACTE II.

12 *And^{no}* 4 5 6 CHANT.

T. de *tr* BASQUE.

TAMBOURS

7 a Tempo.

1 2 3 4 5 6 7 8 9 10 11 12 13

sempre pp

14 15 16 17 18 19 20 8 9 5

10 T de BASQUE.

suivrez 1 2 3 4

P a Tempo più animato.

5 6 7 8 11 10 11 12 13 14 15 16

cres - - cer - - do.

17 18 19 20 1 12 tr tr 1

f

p f

p f

tr *tr* *tr*

p f p

< sf p < sf p

13 T. de BASQUE. Più animato.

1 2 3 4

CHANT.

1 2 3 4

f p f p f p

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

f p f p f p

cresc.

cresc.

14 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

ff

18 19

tutta forza.

ff

LE RESTE DE L'ACTE TACET.

ACTE III TACET.

TAMB. de BASQUE.
Allo vivo.

TAMBOURS.

ENTR' ACTE

ff *di -*

mi - - - mi - en - - do. *p* *pp* **6**

1 *pp* **6**

2 *f*

p *f* *p*

3 *dim.* *pp* *poco cresc*

4 **6**

cresc *f* *f* **5** *Vn*

TAMB. *ff*

6 *mf* *di - - mi - - - mi - - en -*

3 HAUT. **6** TAMB. *p* *pp*

do. *p* *pp* **1** **1** **2**

smorz. *ppp*

27. Tchaikovsky - Nutcracker Danse de Mirlitons

Tchaikovsky — The Nutcracker, Op. 71

Cymbals

e. Danse des Mirlitons.

Andantino

2 Fl.

6 37 8

38 8 39 16 40 1 2 3 4 5 6

Cor Ang.

p

7 8 1 2 3

4 5 6 7

8 9 41 16

f

28. Tchaikovsky - Symphony no. 4

Cymbals

TAMBOUR GRAND et PIATTI.

2 24 E F 26 *fff*

Piatti solo.
Andante. (♩ = ♩ предыдущаго)

5 1 14 *fff ff*

Tempo I. 16 G 10 2 2 *fff*

H 3 *fff*

3

Fine.

29. Sibelius - Finlandia

Jean Sibelius
Finlandia, Op. 26

Große Trommel und Becken, Triangel

Andante sostenuto

Basso

7 8 9 10 11 12 13 14

24 A 20 B 7 Quartett 10 C 12 D Allegro moderato 14 E 6

Allegro

95 1 2 3 4 F Piatti 3 Piatti 3

ff *ff*

107 Timp. Triangolo G 14 H 7 I 16

148 K F.I. 1 2 3 4 5 6 7 8

156 L Gran Cassa con bacchette di Timpani 2 3 4 5 6 7 8 9 10 11

ppp

167 12 13 14 15 16 17 18 19 20 21 22 23

179 M 5 Piatti *ten.* 5 N Piatti *ff* *f cresc. molto*

193 *ten.* 2 *fff* *ff* *ff*

200 0 6 *allarg.* 1 *a tempo* 6

30. Prokofiev - Symphony no. 3

Bass Drum

137 *Andante mosso*

137 *f* 5 *f* 5

138 *f* 3 *f* 5 *f*

139 *f*

140 *f*

141 *f* *mf*

31. Brahms - Symphony no. 4

Johannes Brahms

Symphony No. 4 in E Minor, Op. 98

Triangel

I, II u. IV tacet

III

Allegro giocoso

Viol. I 12 **A** Ob. I 8 Pk.

35 Viol. I *trumm* **B** 11 Viol. I

58 **C** 1 7 11 *p* *p* *pp*

89 **D** Viol. I 2 1 1 1 *p* *p* *f sempre*

107 1 5 **E** 26 Str. 15

163 **F** 12 *pizz.* *pp* Hr. III **Poco meno presto**

187 11 **Tempo I** Ob. I 11 Viol. I

230 *trumm* **G** 20 Trpt. *ff*

262 16 Pk. **H** 24 Viol. I

311 **I** *trumm* 2 2 2 *ff sempre*

327 **K** 4 *trumm*

339 *trumm* 6 Ob. I Pk. *trumm*

Concerto for Orchestra

(1944)

IV. Intermezzo interrotto

Béla Bartók
1881 - 1945

42 **Calmo** ♩ = 106

Pauke

Klavier

f cantabile

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Der Rosenkavalier

Komödie für Musik in drei Aufzügen, op. 59

(1911)

Dritter Aufzug

Richard Strauss

1864 - 1949

Schneller Walzer $\text{♩} = 69$

Pauke

Klavier

ff

ff

3

247

dim.....

p

pp

p

Musical score for measures 248-252. The system consists of three staves: a top staff with a single melodic line, a middle grand staff (treble and bass clefs), and a bottom bass staff. Dynamics include *p*, *f*, and *ff*. A triplet of eighth notes is marked with a '3' and a wavy line. The key signature has one flat.

Musical score for measures 253-257. The system consists of three staves: a top staff with a single melodic line, a middle grand staff, and a bottom bass staff. Dynamics include *ff*. The key signature has two flats.

Musical score for measures 258-262. The system consists of three staves: a top staff with a single melodic line, a middle grand staff, and a bottom bass staff. Dynamics include *ff*. The key signature has two flats.

Musical score for measures 263-267. The system consists of three staves: a top staff with a single melodic line, a middle grand staff, and a bottom bass staff. Dynamics include *f*. The key signature has two flats.

First system of musical notation. It consists of a bass line and a grand staff (treble and bass clefs). The bass line features a melodic line with some rests. The grand staff contains complex chordal textures with many beamed notes. A dynamic marking *tr* is present at the beginning. An *8va* marking is placed above the treble staff in the latter part of the system.

250

Second system of musical notation, starting at measure 250. It includes a bass line and a grand staff. The bass line has a melodic line with some rests. The grand staff features complex chordal textures. Dynamic markings *tr* and *ff* are present. An *8va* marking is present at the beginning of the system.

Third system of musical notation. It includes a bass line and a grand staff. The bass line has a melodic line with some rests. The grand staff features complex chordal textures. Dynamic markings *tr* and *ff* are present.

251

Fourth system of musical notation, starting at measure 251. It includes a bass line and a grand staff. The bass line has a melodic line with some rests. The grand staff features complex chordal textures, including a triplet in the treble staff. Dynamic markings *f* and *ff* are present.

Musical score for measures 248-251. The system consists of a bass line and a grand staff (treble and bass clefs). The bass line features a simple rhythmic pattern of quarter notes. The grand staff contains complex chordal textures with many accidentals. A dynamic marking of *f* is present at the end of the system.

252

Musical score for measures 252-256. The system consists of a bass line and a grand staff. The bass line continues with a rhythmic pattern. The grand staff features more complex textures, including some tremolos. Dynamic markings include *ff* and *8va* (octave up).

Musical score for measures 257-262. The system consists of a bass line and a grand staff. The bass line has a rhythmic pattern with some rests. The grand staff features a melodic line with triplets and a bass line with chords. Dynamic markings include *f* and *mf*. A circled number (8) is in the first measure of the grand staff.

253

Musical score for measures 263-268. The system consists of a bass line and a grand staff. The bass line has a rhythmic pattern. The grand staff features a melodic line with triplets and a bass line with chords. Dynamic markings include *f*.

First system of a musical score. It features a bass line and a grand staff (treble and bass clefs). The music includes a triplet in the treble clef and a *ff* dynamic marking. The key signature has one sharp (F#).

254

Second system of the musical score. It continues the piece with a *f* dynamic marking. The bass line features a steady eighth-note accompaniment.

Third system of the musical score. It features a *ff* dynamic marking. The treble clef has a melodic line with a long slur, while the bass line continues with chords and eighth notes.

Fourth system of the musical score. It features a *f* dynamic marking. The piece concludes with a final chord in the bass line.

ff

ff

3

3

3

3

f

p

3

3

3

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Соглашатель

36

The Yes-Man

612 Andantino

Musical score for measures 612-613, marked *Andantino*. The piece is in 2/4 time with a key signature of one sharp (F#). Measure 612 begins with a piano (*p*) dynamic in the bass clef. The right hand features a melodic line with a slur over measures 612-613. The left hand provides a harmonic accompaniment with chords and single notes. A *f espr.* (for *espressivo*) marking is present in measure 613.

613

Solo Xylophone

Musical score for measures 613-614. Measure 613 continues the piano accompaniment. A large bracket indicates the start of a *Solo Xylophone* section, which begins in measure 614. The piano accompaniment continues with chords and moving lines in both hands.

614

Musical score for measures 614-615. The *Solo Xylophone* section continues in measure 614, featuring a melodic line with a slur and an *8va* (octave) marking. The piano accompaniment continues with chords and moving lines in both hands.

615

Musical score for measures 615-616. The *Solo Xylophone* section continues in measure 615, featuring a melodic line with a slur. The piano accompaniment continues with chords and moving lines in both hands.

Musical notation for measures 614 and 615. The piece is in G major (one sharp). The right hand features a melodic line with eighth notes and dotted rhythms. The left hand provides a bass line with eighth notes. A dynamic marking of *f* (forte) is present in both staves. A large closing parenthesis spans the end of the system.

Musical notation for measures 616, 617, and 618. Measure 616 is marked with a box containing the number 616. The right hand has a melodic line with some rests. The left hand has a bass line with chords. A dynamic marking of *f* is present. A bracket labeled "Solo Xylophone" is positioned above the right hand staff in measure 617. Measure 617 is marked with a box containing the number 617. Measure 618 is marked with a box containing the number 618. A dynamic marking of *p* (piano) is present in measure 618.

Musical notation for measures 619, 620, and 621. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords. A dynamic marking of *p* is present in measure 620.

Musical notation for measures 622, 623, 624, and 625. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords.

Musical notation for measures 626, 627, 628, 629, and 630. Measure 628 is marked with a box containing the number 618. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords.

Musical notation for measures 631, 632, 633, 634, and 635. Measure 631 is marked with a box containing the number 8. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords.

619

Musical score for measures 619-620. The piece is in G major (one sharp). The right hand features a continuous eighth-note pattern. The left hand provides a harmonic accompaniment with chords and moving lines.

Musical score for measures 621-622. The right hand continues with eighth-note patterns, including a trill in measure 622. The left hand accompaniment includes a dynamic marking of *f* (forte) at the end of the system.

620

Musical score for measures 623-624. The right hand has a rest in measure 623. A dynamic marking of *ff* (fortissimo) is present. The text "Solo Xylophone" is written above the right hand staff in measure 624, indicating a solo section for that instrument.

Musical score for measures 625-626. The right hand continues with eighth-note patterns. The left hand accompaniment is mostly rests.

621

Musical score for measures 627-628. The right hand has a rest in measure 627. A dynamic marking of *ff* (fortissimo) is present. The left hand accompaniment consists of chords.

Musical score for measures 629-630. The right hand features a melodic line with eighth notes. The left hand accompaniment consists of chords.

Solo Xylophone

622

rit.

Musical score for measures 622-623. The score is written for a grand staff (treble and bass clefs). Measure 622 features a xylophone solo in the treble clef, starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass clef has a half note G3. Measure 623 continues the xylophone solo with eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef has a half note G3. The tempo marking 'rit.' is placed above the final measure.

Tempo I

Musical score for measures 624-625. The score is written for a grand staff. Measure 624 has a piano (*p*) dynamic. The treble clef has a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass clef has a half note G3. Measure 625 continues with eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The treble clef ends with a fermata over the final note. The dynamic marking *ff* is placed at the end of the measure.

623

Musical score for measures 626-627. The score is written for a grand staff. Measure 626 has a half note G4 in the treble clef and a half note G3 in the bass clef. Measure 627 has a half note A4 in the treble clef and a half note G3 in the bass clef.

Solo Xylophone

624

ff

Musical score for measures 628-629. The score is written for a grand staff. Measure 628 has a xylophone solo in the treble clef, starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass clef has a half note G3. Measure 629 continues with eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The dynamic marking *ff* is placed below the first measure.

Musical score for measures 630-631. The score is written for a grand staff. Measure 630 has a xylophone solo in the treble clef, starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass clef has a half note G3. Measure 631 continues with eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The treble clef ends with a fermata over the final note.

Solo Xylophone

625

ff

Musical score for measures 632-633. The score is written for a grand staff. Measure 632 has a xylophone solo in the treble clef, starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass clef has a half note G3. Measure 633 continues with eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The dynamic marking *ff* is placed below the first measure.

ETUDE ROYAL

for
percussionist and piano

Mozart - The Magic Flute
Piano accompaniment

arranged by Johannes Mikkelsen

Allegro (From W. A. Mozart: The Magic Flute, finale of Act I)

Bent Lylloff

Glockenspiel

The musical score is presented in four systems. Each system consists of three staves: a single staff for the Glockenspiel and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a dynamic marking of *p* (piano) for the piano part. The Glockenspiel part is characterized by a rhythmic pattern of eighth notes, while the piano accompaniment provides a harmonic and melodic foundation with various textures, including chords and moving lines in both hands.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a melody of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with piano accompaniment, featuring chords and some melodic lines. The bottom staff is a bass clef with a simple bass line of eighth notes.

The second system of musical notation consists of three staves. The top staff continues the melody from the first system. The middle staff provides piano accompaniment with chords and some melodic fragments. The bottom staff continues the bass line.

The third system of musical notation consists of three staves. The top staff continues the melody. The middle staff provides piano accompaniment. The bottom staff continues the bass line.

The fourth system of musical notation consists of three staves. The top staff continues the melody. The middle staff provides piano accompaniment. The bottom staff continues the bass line. The system ends with a double bar line and repeat dots.