

PROGRAMMA CONCORSO TIMPANISTA CON OBBLIGO DELLE PERCUSSIONI

ELIMINATORIA

TIMPANI

F. Kruger: Studio n. 45

PASSI D'ORCHESTRA

TIMPANI

L.V. Beethoven: Sinfonia n. 1 (II e III mov.)

L. V. Beethoven: Sinfonia n. 7 (I e IV mov.)

W. A. Mozart: Il flauto magico, Ouverture (poss. con timpani barocchi)

G. Verdi: Vespri siciliani - Ouverture (poss. con pianoforte)

PERCUSSIONE

Rimsky-Korsakov: Shéhérazade (III e IV mov.) (TAMBURO)

G. Bizet: Carmen - Chanson Bohème (TAMBURELLO BASCO)

FINALE

PASSI D'ORCHESTRA

TIMPANI

L. V. Beethoven: Sinfonia n. 9 (I, II, IV mov.)

J. Brahms: Sinfonia n. 1 (I e IV mov.).

P. I. Caikovskij: Sinfonia n. 4 (I mov.)

B. Bartok: Musica per Archi, Celesta e Percussione - II, III e IV movimento (poss. con pianoforte)

J. Strauss: Burleske - inizio

J. Strauss, Der Rosenkavalier, atto III Valzer (poss. con pianoforte)

G. Verdi: La Traviata - n. 11 Finale (poss. con pianoforte)

PERCUSSIONE

G. Verdi: Nabucco – ouverture (TAMBURO)

M. Ravel: Bolero (TAMBURO)

A. Dvorak: Carnival - Overture (TAMBURELLO BASCO)

P. I. Cajkovskij, Sinfonia n. 4 (IV mov.) (PIATTI A DUE);

S. Rachmaninov, Piano concerto n. 2 (III mov.) (PIATTI A DUE)

LETTURA A PRIMA VISTA DAL PIU' AMPIO REPERTORIO

ORCHESTRA
SIN
FO
NICA
DI SANREMO

PASSI FASE ELIMINATORIA
TIMPANI

Ludwig van Beethoven
Symphony No. 1 in C Major, Op. 21
Pauken in C u. G

Adagio molto $\text{♩} = 88$ Allegro con brio $\text{♩} = 112$

36 77 110 202 241 259 276 288

3 3 1 16 2
2 4 A 24
8 9 1 1 3
62 16 C 16
D 16 Hr. E 10
4 3
F 1 6 tr trill
1 2 1
ff

Andante cantabile con moto $\text{♩} = 120$

26 A 19 Ob. I, II B 1 2 3
57 4 5 6 7 1 10 1 1
79 1 2 3 4 5 6 7
88 8 tr C 1 31 D 19 1
Hr.

Ludwig van Beethoven
Symphony No. 7 in A Major, Op. 92

Timpani

in A E

Poco sostenuto $\text{♩} = 69$

The score is written in bass clef with a common time signature. It includes the following markings and features:

- Measures 18-37:** Dynamics range from *f* to *ff*. Includes first endings (1, 6) and a section marked **A** starting at measure 9.
- Measures 38-62:** Dynamics range from *p* to *ff*. Includes a section marked **B** starting at measure 7.
- Measures 63-92:** Tempo change to **Vivace** ($\text{♩} = 104$). Dynamics range from *ff* to *ppresc.*. Includes a section marked **C** starting at measure 21.
- Measures 93-131:** Dynamics range from *ff* to *ppresc.*. Includes a section marked **D** starting at measure 11.
- Measures 132-154:** Dynamics range from *f* to *ff*. Includes a section marked **E** starting at measure 14.
- Measures 155-203:** Dynamics range from *ff* to *f*. Includes a section marked **F** starting at measure 14.
- Measures 204-253:** Dynamics range from *ff* to *f*. Includes a section marked **G** starting at measure 32.
- Measures 254-262:** Dynamics range from *ff* to *f*. Includes a section marked **H** starting at measure 1.
- Measures 263-280:** Dynamics range from *f* to *ff*. Includes a section marked **I** starting at measure 9.
- Measures 281-292:** Dynamics range from *f* to *ff*. Includes a section marked **J** starting at measure 12.

Beethoven — Symphony No. 7

Timpani

2

313 *pp sempre* *cresc.*

323 *ff* *p* *f*

336 *ff* Archi

360 Fag. I Clar. I Ob. I *ff* *ff*

372 *ff*

383 *ff* G.P. G.P. Viol. I *p*

411 *poco cresc.* *più cresc.* *ff*

424

434 *ff*

443

in A E Allegretto $\text{♩} = 76$

22 A 24 B 16 Ob. I Fl. I C *ff*

78 *dim.* *p*

98 3 D 33 Ob. I 1 6 E 20 Ob. I *p* *pp* *pp* *ff* *p*

176 *cresc.* *dim.* *pp* 26 F G *cresc. ff*

217 3 15 Fl. I *pp* 1 H 3 26 *f* *f*

Beethoven — Symphony No. 7

Timpani

234 1 2 3 4 5 6 1. 2.

sf sf sf sf sf sf sf

246 *ff ff*

257

271 1 2 3 4 5 6

284 **G** 3 7 6 8

f f f f f f f f

318 1 2 3 4 5 6 7 8 9 10 11 12 **H**

p cresc. poco a poco ff sf sf sf sf ff sf sf

340 1 1

sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf G. P. G. P.

357 **I** 9 Viola Viol. II Viol. I 2 11 Viol. I

f sf

388 5 1 1 1 1 1 1 1

f f f f f f f f

409 1 1 **K**

f f sempre più f ff

423 1 2 3

433 4 5 6 7 8 1 2 3 4 5 6 **L** 1 2

fff sf sf sf sf P cresc..

448 3 4 5 6 7 8 1 2 3 4 5 6

fff sf sf sf sf sf sf

464 *sf ff sf sf sf sf*

„Die Zauberflöte“

TIMPANI.

Mozart, Werk 620

in Es. B.
Ouverture.
Adagio.

Allegro.

The musical score for Timpani is written in bass clef with a 2/4 time signature. It is divided into two sections: Adagio (measures 1-14) and Allegro (measures 15-31). The score includes various dynamics such as *ff*, *sf*, *f*, *p*, and trills. A large red 'X' is drawn across the middle of the score, and a red bracket highlights a specific passage in the eighth staff.

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

GIUSEPPE VERDI
I VESPRI SICILIANI
SINFONIA

TIMPANI in SI e MJ

Largo

ppp

2

1 2

A 1

pp

B

mf

mf

pp

Allegro agitato

pp f

1

TIMPANI

2

First staff of music in bass clef. It begins with a dynamic marking of *f*. After several measures, there is a first-measure rest marked with a '1' above it. The staff concludes with a dynamic marking of *ff*.

Second staff of music in bass clef, continuing the melodic line from the first staff.

Third staff of music in bass clef, featuring a dynamic marking of *ff* and several measures of music.

Fourth staff of music in bass clef, starting with a common time signature 'C'. It contains measures 4 through 11, with a dynamic marking of *ppp* in measure 6.

Fifth staff of music in bass clef. It begins with the instruction 'VUOTA' above the staff. A first-measure rest is marked with a '1' above it. The staff then contains a dynamic marking of *pp* and a *cresc.* marking.

Sixth staff of music in bass clef, featuring a dynamic marking of *p* and a *cresc.* marking.

Seventh staff of music in bass clef, continuing the rhythmic pattern.

Eighth staff of music in bass clef, featuring a dynamic marking of *mf* and a *cresc.* marking.

Ninth staff of music in bass clef. It concludes with a dynamic marking of *ff* and a first-measure rest marked with a '1' above it.

Tenth staff of music in bass clef, featuring a dynamic marking of *f* and three first-measure rests, each marked with a '1' above it.

TIMPANI

1
ff

G *pp* *morendo*

3 *pp* 2 *pp*

2 *pp*

H 15 *f*

rall. a tempo
1 I 15 L
pp *cresc.*

p *cresc.*

f

M *Prestissimo* 1

1 *p* *f* 1 *p* *f*

TIMPANI

1

The musical score for Timpani consists of ten staves of music. The first staff begins with a dynamic of *p* (piano) and a crescendo leading to *f* (forte). It features a first ending bracket labeled '1' and ends with a dynamic of *mf* (mezzo-forte). The second staff continues with a *cresc.* (crescendo) and ends with *f*. The third staff starts with *ff* (fortissimo), has a first ending bracket labeled '1', and ends with a dynamic of *p* (piano). The fourth staff begins with *p* and a crescendo to *f*, followed by a first ending bracket labeled '1' and ends with *p*. The fifth staff starts with *f*, has a first ending bracket labeled '1', and ends with *mf*. The sixth staff begins with a *cresc.* and ends with *f*. The seventh staff starts with *ff*, has a first ending bracket labeled 'N', and ends with *p*. The eighth staff begins with *ff* and features a series of accents (>) over the notes. The ninth staff starts with *p* and includes first, second, and third ending brackets labeled '1', '2', and '3' respectively. The tenth staff begins with *ff* and features a fourth ending bracket labeled '4'. The final staff concludes with a fermata over the final chord.

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

pp

4 G 1 2 3 4 5 6

7 H 4

Come prima

p *f* *p* *f*

K 6 Lento. Recit. Tempo L. Ob. 9 M 2 5 N 7

Viol. Solo *ad.*

poco rit. *a tempo, scherz.* *allarg. assai* *a tempo*

pp

pocchissimo più animato *rit. molto*

Tambur piccolo.

1 1 1 Q

mf

R

15 S *f* *p* *f* 1

3 T 1 2 3 4 1 2 3 4 5

mf *dim.* *pp*

6 7 8 9 10 11 12 13 14 15 U 16 V 28

Più stretto.

7 7 3 2 3

f *f* *f* *f*

2 *f* *f* *f* *f* *f* *f*

W Spiritoso. 14 1

3 *mf* *cresc.* *f*

Allegro non troppo e maestoso.

11 X 6 13 Y 18 Z 6

Lento. Recit. Alla breve. a tempo

3 10 1 4

Viol. Solo. Cad.

TAMBOURS

All^o mod^o
TAMBOUR.

ENTR' ACTE.

p *pp*
moins p
1 *pp*
23 **2** **8**
3 TAMB. *pp*
ppp **4**

ACTE II.

12 And^{no} **4** **5** **6** CHANT.
20 22 6 2
T. de BASQUE. *pp* *tr* *tr* *tr*
tr *tr* *tr* *tr* *tr* **1**
ppp *stuez*

ORCHESTRA
SIN
FO
NICA
DI SANREMO

PASSI FASE FINALE
TIMPANI E PERCUSSIONI

Symphony No. 9

TIMPANI

in D. A.

Allergro ma non troppo, un poco maestoso. $\text{♩} = 118$.

L. van Beethoven, Op. 125

The musical score for the Timpani part of the first movement of Beethoven's Symphony No. 9, measures 13 through 23. The score is written in bass clef with a 2/4 time signature. It features several dynamic markings: *f* (forte), *p* (piano), *ben marcato*, *cresc.* (crescendo), and *ff* (fortissimo). Measure numbers 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, and 23 are indicated at the beginning of their respective staves. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance instructions like *ben marcato* and *ben marcato.* The score is divided into sections labeled A, B, K, L, and M. Section A starts at measure 15, B at 16, K at 17, L at 20, and M at 22. The score ends with a double bar line at measure 23.

pp cresc.

f

N 3

ff p ff p ff p f ff

ff f f f f f f

0

f p

p cresc. a tempo 3 a tempo 2

ritard. ritard.

cresc.

f più f

S

ff sempre ff

sempre ff

5 3 17 18

Ritmo di tre battute.

Solo. E 2

2 2 2 2 3 1

G. P.

1 24 Ritmo di quattro battute.

25 14 F 7 3 3 1 2 1 4 G 1

pp cresc. più cresc. più f dim.

in D. A.

Presto. d.c.c.

2 poco Adagio. Tempo L

poco riten.

Solo. Presto.

più *p* *ppp* **Allegro ma non tanto.** $\text{♩} = 129$.
 32 S 6 *p cresc.*

poco Adagio. Tempo I.

4 8 *f* *f* *f* *f* *f* *f* *f* *f*

poco Adagio

1 10

Poco Allegro, stringendo il tempo. **Prestissimo.** $\text{♩} = 132$.

6 *p cresc.* *ff* 2 2 1

1 2 3 4 5 6 7 8

7 T 6

Maestoso. $\text{♩} = 60$. **Prestissimo.**

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

sempre ff

TIMPANI
in C, G

Brahms - SYMPHONY No. 1

Un poco sostenuto

Viol. I

pp cresc.

Allegro

f p

f p

pp cresc.

Meno Allegro

p p p p cresc. molto

ff dim. pp

dim.

1 2 3 4 5 6 7 8 *string.* 9 10 11 12 13 14

p *f* *f* *cresc.*

Più Allegro

The musical score is written for a string ensemble. It begins with a single line of music (likely the first violin) containing measures 1 through 14. Above the first staff, measures 1-8 are numbered, and measures 9-14 are numbered under the word "string.". Dynamics include *p*, *f*, and *cresc.*. The tempo is marked "Più Allegro". The second staff is a double bass line. The remaining five staves are for other string instruments, showing complex rhythmic patterns and dynamics. The score ends with a double bar line and repeat signs.

Tschaikowsky - SYMPHONY No. 4

(Timp. in E, Fla.)

Senza accento il tempo precedente
(Moderato assai, quasi andante)



Moderato con anima.

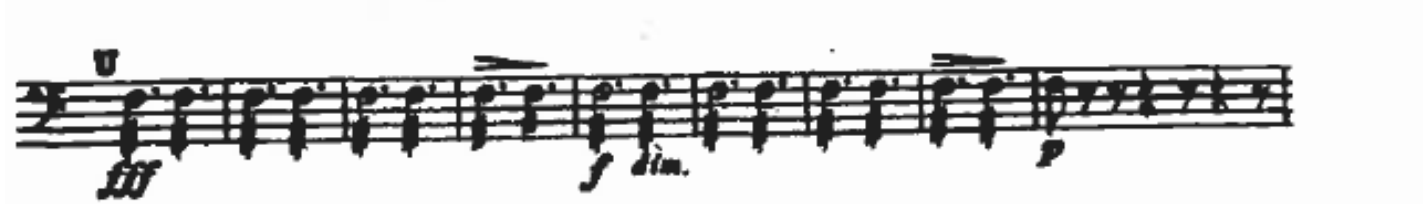


E (note E in C, F in A)

Fh-A-C



Allegro con anima.



Musik für Saiteninstrumente, Schlagzeug und Celesta (in 4 Sätzen) [Impetu]

Béla Bartók

300

p *p*

310

320

330

Adagio, dolce *allarg.* *al Adagio molto lento*

5

mf *dim.* *pp*

10

mf *p* *pp*

15

passato *al tempo*

mf *p*

Handwritten musical score for a bass line, consisting of seven staves. The notation includes various dynamics and performance markings:

- Staff 1: *acc* (accents), *f* (forte), and an arrow pointing to a specific note.
- Staff 2: *p* (piano) and a boxed measure number **30**.
- Staff 5: *cresc* (crescendo) with a dashed line.
- Staff 6: A boxed measure number **40**.
- Staff 7: *f* (forte) at the end of the line.

RICHARD STRAUSS.
BURLESKE.

4 P \ddot{a} uken
in F, E, D und A.

Allegro vivace.

The musical score consists of two staves. The top staff is in bass clef and contains two measures of music. The first measure starts with a dynamic marking of *p* and ends with a fermata. The second measure starts with a dynamic marking of *p* and ends with a fermata. Above the first measure is a '4' and above the second measure is another '4'. The bottom staff is also in bass clef and contains four measures of music. The first measure starts with a dynamic marking of *ff* and has a '1' above it. The second measure starts with a dynamic marking of *ff* and has an '8' above it. The third measure starts with a dynamic marking of *f* and has a '7' above it. The fourth measure starts with a dynamic marking of *f* and has an 'A' above it.

Der Rosenkavalier

3. Akt ^o

Richard Strauss
op. 59

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

1 *ff*

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

(248) *f* *ff*

(249) *f*

(250) *ff*

(251) *f* *f*

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

(253) *f*

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

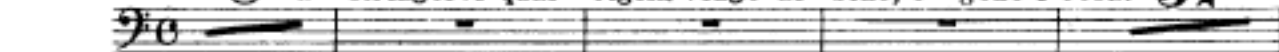
(255) *ff*

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

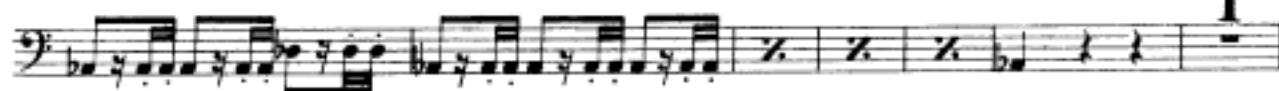
N° 11. FINALE ULTIMO

Allegro assai vivo

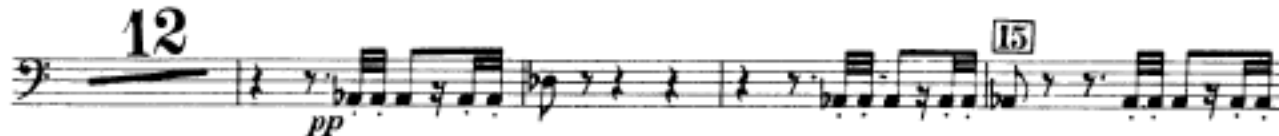
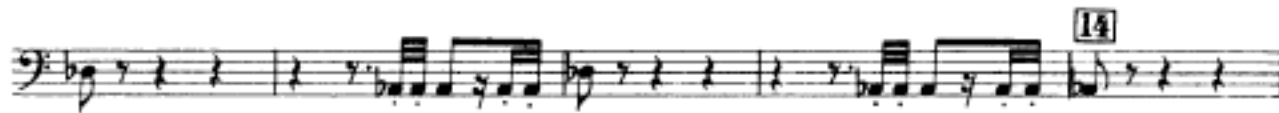
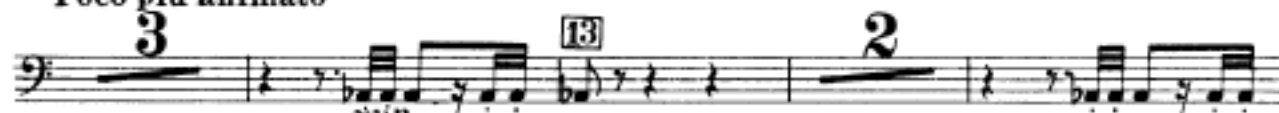
In *RE* \flat 8 a stringervi qual figlia vengo al seno, o gene - rosa. 37



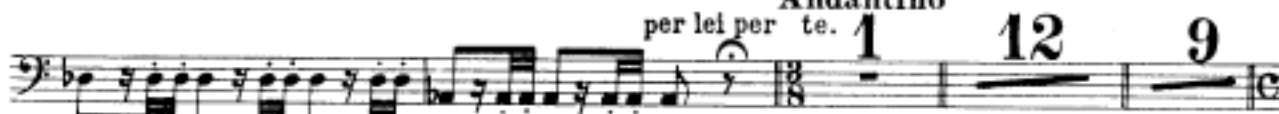
amato Al - fre - do. And^{te} sostenuto



Poco più animato



per lei per te. Andantino



C *rinforz.* *ff*

D *pp*

E *ff* *tr* *tr* *tr* *4* *tr* *tr* *tr* *ff*

ff *3* **F** *22*

G

f

H

pp

cresc.

f

Più mosso

ff

I

p

ff

Vuota Vuota

Bolero

Tempo di Bolero moderato assai ♩ = 72

Maurice Ravel
1928

The musical score consists of five staves of music. The first staff begins with a piano (*pp*) dynamic and features a series of triplets. The second and third staves continue this triplet pattern. The fourth staff includes a section marked with a circled '2' and a dynamic of *p*, with a bracket indicating a range from 9-40 to 41-149. The fifth staff shows a crescendo through dynamics *mp*, *mf*, *f*, and *ff*, with circled numbers 8, 9, 11, and 16 indicating specific measures. The piece concludes with a final triplet and a double bar line.

SYMPHONY No. 4

I. II. III. - TACET
IV. - FINALE

Peter Tchaikovsky
(1840-1893)

Piatti
Gran cassa



Allegro con fuoco



ff

2

17

26

A

ff

32

3

48

55

B

24

(trombones)

ff

86

C

21

113

D

6

2

3

ff

128

3

137

144 *fff* **E** 24 **F** 14 12
(violins) (trombones)

Andante $\text{♩} = \text{♩}$
150 *Solo* *fff* 5 *fff* 14 *riten.*

Tempo I
223 (timpani) **G** 16 6 4 2 *fff*

253 2 **H** *sempre fff*

259 3

267 3

274

279

284

289

