

**PRINCIPAL TIMPANI AUDITION**

November 9-10, 2025

**REPERTOIRE LIST**

**SOLOS:**

Delécluse	Trente Études pour Timbales	Étude 22	Complete
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**ORCHESTRAL REPERTOIRE:**

Bartók	Concerto for Orchestra	4 <sup>th</sup> Mvmt. 5 <sup>th</sup> Mvmt.	m. 42 – 50 m. 550 – 572
Bartók	Music for Strings, Percussion, and Celesta	2 <sup>nd</sup> Mvmt. 4 <sup>th</sup> Mvmt.	m. 301 – 338 m. 26 – 44
Beethoven	Symphony No. 1	3 <sup>rd</sup> Mvmt.	Complete (no repeats)
Beethoven	Symphony No. 5	3 <sup>rd</sup> -4 <sup>th</sup> Mvmt. ( <i>attacca</i> )	Reh [C] through 4 bars before Reh [A]
Beethoven	Symphony No. 7	1 <sup>st</sup> Mvmt.  4 <sup>th</sup> Mvmt.	m. 89 – 110 m. 421 – end m. 413 – end
Beethoven	Symphony No. 9	1 <sup>st</sup> Mvmt.  2 <sup>nd</sup> Mvmt. 4 <sup>th</sup> Mvmt.	m. 16 – 35 m. 297 – 345 m. 513 – end m. 248 – 296 m. 849 – end
Bernstein	Overture to <i>Candide</i>		m. 189 – 201 m. 216 – 257
Brahms	Symphony No. 1	1 <sup>st</sup> Mvmt. 4 <sup>th</sup> Mvmt.	2 bars before Reh [B] – 5 bars before Reh [C] m. 375 – end
Bruckner	Symphony No. 8	4 <sup>th</sup> Mvmt.	Beginning – 1 bar after Reh [40]
Elgar	<i>Enigma Variations</i>	Variation VII "Troyte"	Reh [23] – Reh [28]
Hindemith	<i>Symphonic Metamorphosis</i>	2 <sup>nd</sup> Mvmt.	12 bars before Reh [T] – 8 bars after Reh [W] ( <i>please shorten rests</i> ) 2 bars before Reh [Z] – end

(continued on page 2)

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**ORCHESTRAL REPERTOIRE (CONT.)**

Mahler	Symphony No. 5	1 <sup>st</sup> Mvmt. 5 <sup>th</sup> Mvmt.	7 bars before Reh [15] – Reh [15] 12 bars after Reh [34] – end
Mahler	Symphony No. 7	5 <sup>th</sup> Mvmt.	Reh [223] – Reh [227] 6 bars before Reh [260] – 4 bars after Reh [261]
Martin	Concerto for Seven Winds, Timpani, Percussion, and Strings	3 <sup>rd</sup> Mvmt.	5 bars before Reh [19] – 7 bars after Reh [22]
Mozart	Symphony No. 39	1 <sup>st</sup> Mvmt.	Beginning – m. 21
Mozart	<i>Die Zauberflöte</i>	Overture	m. 186 – end
Nielsen	Symphony No. 4		9 bars before Reh [32] – Reh [34] Reh [59] – Reh [61]
Prokofiev	Symphony No. 6	2 <sup>nd</sup> Mvmt.	4 bars after Reh [49] – 4 bars after Reh [50]
Schuman	<i>New England Triptych</i>	1 <sup>st</sup> Mvmt.	Beginning – m. 13 m. 122 – 153
Sibelius	<i>Finlandia</i>		4 bars before Reh [F] – 1 bar after Reh [I] (no repeat)
Sibelius	Symphony No. 1	1 <sup>st</sup> Mvmt. 3 <sup>rd</sup> Mvmt.	Reh [A] – Reh [D] Reh [B] – 9 bars after Reh [C] Reh [E] – Reh [F]
Strauss	<i>Burleske</i>		Beginning – m. 20
Strauss	Suite from <i>Der Rosenkavalier</i>		6 bars after Reh [62] – 6 bars after Reh [71]
Stravinsky	<i>Le Sacre du printemps</i>		Reh [189] – 1 bar after Reh [201]
Tchaikovsky	Symphony No. 4	1 <sup>st</sup> Mvmt.	2 bars before Reh [T] – 9 bars after Reh [U]
Wagner	<i>Götterdämmerung</i>	Act III, Scene 2	Complete ( <i>please shorten rests</i> )
Williams	<i>Flight to Neverland</i>		m. 103 – 123

## 22

♩. = 96 - 116

*p*

*f*

*mf*

*p*

*f*

*tr*

*f*

*p*

*tr*

*f*

*p*

*f*

*mf*

*f*

*tr*

*f*

*p*

*f*

*p*

*cresc.*

*f*

*dim.*

*p*

*pp*

*mf*

*ff*

*f*

*tr*

*mf*

*p*

Rê D

*p* *cresc.* *poco*

*a* *poco* *ff* *f*

*tr* *mf* *mp*

*tr* *p* *pp* [*Râ* *Mi*] [*D* *E♭*] *p*

*f*

*ff*

*tr* *p* *sf*

# Bartók - Concerto for Orchestra

Mvt. IV: mm. 42-50

Calmo  
TIMP. 43  
*mf*

50

Mvt. V: mm. 550-572

1st Trb. 549  
TIMP. *p* cresc. *f* 556  
B. Dr. *p* *f*  
Lo stesso tempo, ma pesante

Timp. 562  
568 1 573 1

# Bartók - Music for Strings, Percussion, and Celesta

Mvt. II: mm. 301-338

285 1 Arpa *pp* 8 1 Vc. I *p*

302

309

317

326

334 *tr* *gliss.*

The musical score is presented in a single system with multiple staves. The first staff (bass clef) contains measures 285 to 300. It features a celesta part (Arpa) with chords in measures 285-288 and a violin part (Vc. I) with eighth notes in measures 301-304. The time signature changes from 3/4 to 5/8 and back to 3/4. The second staff (bass clef) contains measures 301 to 308, featuring a continuous eighth-note pattern. The third staff (bass clef) contains measures 309 to 316, with a mix of eighth and quarter notes. The fourth staff (bass clef) contains measures 317 to 324, continuing the rhythmic patterns. The fifth staff (bass clef) contains measures 325 to 332, with a more complex rhythmic structure. The sixth staff (bass clef) contains measures 333 to 338, ending with a trill and glissando. The score includes various musical notations such as dynamics (*pp*, *p*), articulation (*tr*, *gliss.*), and time signature changes.

# Bartók - Music for Strings, Percussion, and Celesta

Mvt. IV: mm. 26-44

## IV

**Allegro molto**  $\text{♩}$  ca. 130

Violin I (VI. I) score, measures 26-44. The music is in 2/2 time and B-flat major. The score consists of six staves of music. The first staff (measures 26-32) begins with a forte (*f*) dynamic and features a triplet of eighth notes in measure 26, followed by rests and then a triplet of eighth notes in measure 28. A measure rest of 11 measures is indicated in measure 32. The second staff (measures 33-36) starts with a fortissimo (*ff*) dynamic, followed by a forte (*f*) dynamic, and then a piano (*p*) dynamic. It includes a first ending bracket labeled '1 (-14)' and a second ending bracket labeled '2'. The third staff (measures 37-40) contains measures 37, 38, 39, and 40, each with a measure rest of 3, 4, 5, and 6 measures respectively. The fourth staff (measures 41-44) contains measures 41, 42, 43, and 44, each with a measure rest of 7, 8, 9, and 10 measures respectively. The fifth staff (measures 45-48) contains measures 45, 46, 47, and 48, each with a measure rest of 11, 12, 13, and 14 measures respectively. The sixth staff (measures 49-52) contains measures 49, 50, 51, and 52, each with a measure rest of 11, 12, 13, and 14 measures respectively. The score concludes with a forte (*f*) dynamic and a triplet of eighth notes in measure 52. A crescendo (*cresc.*) is indicated in measure 44.

# Beethoven - Symphony No. 1

Mvt. III (complete, no repeats)

## Menuetto

**Allegro molto e vivace**

Viol. I

26

35 Ob. I 2 (Ob. I) 3 A

*f* *ff*

50 7

*p*

68

*cresc.* *f* *ff*

Trio 80 23 17

Clar. I, II

*p*

126

*ff* *sf* *sf*

Menuetto Da Capo



# Beethoven - Symphony No. 5

Mvt. III: [C] through Mvt. IV: 4 mm. before [A]

324 C

*pp*

336 1-30 2 3 4 5 6 7 8 9 10 11 12

*sempre pianissimo*

348 13 14 15 16 17 18 19 20 21 22 23 24

360 25 26 27 28 29 30 1-8 2 3 4 5 6 7 8

*cresc.* - - - - - *attacca*

Allegro

*ff*

7

13

20

3 A 2 1

# Beethoven - Symphony No. 7

Mvt. I: mm. 89-110

**Vivace** ♩. = 104

63 **23**

Viol. I

1-6 2

*ff*

91 3 4 5 6

97

*p cresc.*

105 *C* *trmm* *ff* **21**

Mvt. I: mm. 421-end of movement

410 **1** **1** **1** **1** **1** **1** **1**

*poco cresc.* *più cresc.*

422 *ff*

429

437

444

# Beethoven - Symphony No. 7

Mvt. IV: mm. 413-end of movement

411 1-8

420 2 3 4 5 6 7 8 1-6 2 3 4 *fff*

431 5 6 **L** 1-8 2 3 4 5 6 7  
*sf sf sf sf p cresc.*

442 8 1-6 2 3 4 5 6  
*fff sf sf sf sf sf*

455

# Beethoven - Symphony No. 9

Mvt. I: mm. 16-35

**Allegro ma non troppo e un poco maestoso** ♩ = 88

in Re/D  
- La/A

Viol. I

14

ff

tr

f

f

22

3

A

f

f

f

f

p

f

p

f

f

f

f

f

35

13

Viol. I

tr

ff

1

p

Mvt. I: mm. 297-345

297

K

f

f

f

f

f

f

ff

ff

308

1-28

2

3

4

5

6

7

8

9

10

ff

ff

ff

ff

ff

ff

321

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

ff

f

f

f

f

f

337

27

28

L

1

1

3

sf

p

p

p

# Beethoven - Symphony No. 9

Mvt. I: mm. 513-end of movement

513 *p* *cresc.*

524 *f più f*

530 *ff sf*

539 *tr sf ff*

Mvt. II: mm. 248-296

234 "Ritmo di quattro battute" Viol. I *pp* *cresc.* *più cresc.*

264 1-8 2 3 4 *f più f* *ff* 5 6 7 8 1-11

274 2 3 4 5 6 7 8 9 10 11

284 6 1-6 2 3 4 5 6 *H* 33 *I* 4

# Beethoven - Symphony No. 9

Mvt. IV: mm. 849-end of movement

**poco Allegro, stringendo il tempo, sempre più Allegro**

843 Viol. I **Presto** ♩ = 132

852 2 2 1 1-8 2 3 4 5  
*sf sf f f f*

866 6 7 8  
*f f f*

876 7 T 6  
*ff ff*

898  
*ff*

908  
*ff ff ff*

916 **Maestoso** ♩ = 60 **Prestissimo**

*p f sf sf ff*

924

933

# Bernstein - Overture to *Candide*

Excerpt 1: mm. 189-201

2 180 2 Picc. *b* *mf* *soft sticks*

190

200 *dim.*

3 *senza rall.* G. P. 3 210 6 *p* *pp*

Detailed description: This musical score excerpt for Bernstein's Overture to Candide covers measures 189 to 201. It is written for a single staff in 3/2 time. The key signature has one flat (B-flat). Measure 189 begins with a double bar line and a '2' above the staff, indicating a second ending. Measure 180 is marked with a box containing the number 180. A piccolo part is introduced in measure 189 with a 'Picc. *b*' marking and a melodic line starting on a whole note. The dynamic *mf* (mezzo-forte) is indicated. A 'soft sticks' marking is present above the staff in measure 190. Measure 190 is also marked with a box containing the number 190. Measure 200 is marked with a box containing the number 200 and a *dim.* (diminuendo) marking. Measure 210 is marked with a box containing the number 210. The score includes various articulations and dynamics: *p* (piano) and *pp* (pianissimo) are marked at the beginning of measure 210. A '3' (triple) marking is placed above the staff in measure 210, followed by 'senza rall.' (senza rallentando). A 'G. P.' (Grave, Piano) marking is placed above the staff in measure 210. A '6' (sextuple) marking is placed above the staff in measure 210. The score concludes with a double bar line in measure 210.

# Bernstein - Overture to *Candide*

Excerpt 2: mm. 216-257

*hard sticks*

**pp** (*non cresc.*) 220 *cresc. molto*

*mf* 230 *sempre cresc.*

Più mosso ♩ = 96

**ff** **p** 240 *cresc.*

*cresc. molto* 250

**f** *cresc.* 260 270

**ff**

2 10



# Brahms - Symphony No. 1

Mvt. I: 2 mm. before B to 5 mm. before C

57 *f* *fz* *p* B *tr* *mf* *cresc.*

76 *mf* *cresc.*

83 *f* *tr* *tr* *tr*

91 C D *Ob. I* *Klar. I* *20*

Mvt. IV: mm. 375-end of movement

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

*Più Allegro*

391 *f* *mf*

397 *f* *4* *1* *6* *1*

415 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

423 *3* *3* *3* *3* *3* *5* *3* *6* *6* *6* *6* *6* *3*

435 *6* *6* *6* *6* *6* *3* *6* *6* *6* *6* *3*

445 *tr* *tr* *1* *2* *3* *4* *tr* *sf* *sf*

# Bruckner - Symphony No. 8

Mvt. IV: beginning - 1 mm. after 40

The musical score is written for three staves in bass clef, with a key signature of one flat (B-flat). The time signature is common time (C). The score is divided into three systems. The first system contains measures 1 through 10, with measure numbers 9 and 10 boxed. The second system contains measures 11 through 30, with measure numbers 20 and 30 boxed. The third system contains measures 31 through 40, with measure numbers 40 and 70 boxed. The score includes various musical notations such as notes, rests, and dynamic markings. The first system ends with a bracketed section labeled 'Solo' and 'A'. The second system ends with a bracketed section labeled 'B'. The third system begins with a bracketed section labeled 'D' and 'Langsamer Metr. d=60'. The score also includes dynamic markings such as *ff*, *dim.*, and *cresc.*.

10 1 2 3 4 5 Solo A

2 20 5 1 2 3 4 5 30 6 B 2

2 40 28 D Langsamer Metr. d=60 5

*ff* *dim.* *ff* *Br. p* *cresc.*

# Elgar - Enigma Variations

Var. VII: "Troyte", reh. 23-28

**23** *Presto.* **VII.**  
*SOLO.* *(Troyte.)*

Fl. Cl.

*p* *cresc.* *ff*

**24** *SOLO.*

*f* *dim.* *p*

*cresc.* *fff* *Cl.*

**25** **9** **26**

*f* *ff* *ff*

*dim.* *p* *f* *dim.*

**27**

*p* *pp* *cresc.*

**28** *trm* **1**

*ff* *dim.* *p* *dim.* *ff*

*trm* **1** *trm* **5** **29** **4**

*ff* *sf* *fff*

G to E<sup>b</sup>  
C to B<sup>b</sup>  
G to F

# Hindemith - Symphonic Metamorphosis

Mvt. II: 12 mm. before **T** - 8 mm. after **W** (shorten rests)

12 mm. before **T** - 8 mm. after **W** (shorten rests)

**f**

**T**

**U** 13 **V** 3 *Glocke*

*p* *mp* *mf*

**f**

**W**

*p*

Mvt. II: 2 mm. before **Z** - end of movement

*a tempo*

**Z**

**f**

*poco a poco dim.*

*mf dim.* *p dim.*

**1** **1** **1**

*pp*

# Mahler - Symphony No. 5

Mvt. I: 7 mm. before 15 - 15

306 **10**  *p* *pp*

321  **15** Immer dasselbe Tempo **16** steigernd **15** Etwas drängend **5**

**6** **8**

Mvt. V: 12 mm. after 34 - end of movement

rit. molto rit. accel. **34** Allegro molto und bis zum Schluß beschleunigend

741 **6** **1** **1** **11** *sempre f*

763

769 *p* *poco a poco cresc.* - - - - -

**35**

775 *ff*

780 **5** **4** *schnell abdämpfen* *ff*

**Presto**

# Mahler - Symphony No. 7

## 5. Satz

### RONDO-FINALE

Excerpt 1: [223] - [227]

[223]

Tempo I (Allegro ordinario)

*mit Bravour*

*f sfz sfz sfz sfz f mf sfz sfz sfz sfz*

*f sfz sfz sfz sfz f mf sfz sfz sfz sfz* **Maestoso**

*f sfz sfz sfz sfz f mf sfz sfz sfz sfz* **a tempo**

*f sfz sfz sfz sfz f mf sfz sfz sfz sfz* **a tempo**

Excerpt 2: 6 mm. before [260] - 4 mm. after [261]

[259]

*molto rit.* Tempo I

*ff fp fp fp fp f dim.*

*fp ff*

*ff dim. p*

Martin - Concerto for Seven Winds, Timpani,  
Percussion, and Strings

Mvt. III: 5 mm. before [19] - 7 mm. after [22]

18

Trb.

2

Cor.

solo

mf

19

mf

mp

un poco cresc.

20

f

mf

21

cresc.

ff

menof

dim.

22

(d = 112)

pp

# W.A. Mozart - Symphony No. 39

Mvt. I: mm. 1-21

I

Vollendet Wien, 26. Juni 1788

Adagio

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of three staves of music. The first staff begins with a forte (*f*) dynamic and a measure rest, followed by a series of eighth and sixteenth notes. The second staff starts with a piano (*p*) dynamic, a measure rest, and a series of eighth notes, followed by a forte (*f*) dynamic and a series of eighth notes. The third staff begins with a measure rest, followed by a series of eighth notes, and ends with a double bar line and a 3/4 time signature. The score is marked with measure numbers 1, 9, 16, and 21. A large bracket is placed over the final measure (measure 21) of the third staff.



# W.A. Mozart: Overture to *Die Zauberflöte*

Excerpt: mm. 186 - end of overture

This musical score excerpt consists of five staves of music in bass clef, representing measures 186 through 192 of the Overture to *Die Zauberflöte*. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with two trills marked with a tilde (~) and a fermata, followed by a bracketed section starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The second staff features a first ending bracket marked with a '1' and a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The third staff has a fourth ending bracket marked with a '4' and a forte (*f*) dynamic. The fourth staff starts with a fortissimo (*ff*) dynamic and ends with a piano (*p*) dynamic. The fifth staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and concludes with a double bar line. The key signature is one sharp (F#), and the time signature is common time (C).

# Nielsen - Symphony No. 4

Excerpt 1: 9 mm. before [32] - [34]

539 *dim.* ral - - len - - tan - - do *dim.* *ppp* *pppp* *ff* *vi.* *lunga* *Poco adagio quasi andante* ( $\text{♩} = 56 \text{ a } 58$ ) *ff*

546 *dim.* *p*

552 [32] *cresc.* *f* con fuoco ( $\text{♩} = 69$ ) *dim.* *mf* poco a poco tranquillo

558 *p* *pp* *ff* rall. a tempo ( $\text{♩} = 56$ )

564 [33]

570 *poco rall.* 1 1 6 1

583 [34] *p* *poco adagio* ( $\text{♩} = 52$ ) *poco accel.* *poco rall.* *a tempo* [35] *molto tranquillo* *un poco agitato* *poco rit.* *Tempo I* 2 3 1 2 6 5 3 1 1

# Nielsen - Symphony No. 4

Excerpt 2: [59] - [61]

1058 **[59]** *tr* *fffz* *p* *ff* *ffz* *p* *ff*

1066 *tr* *ffz* *p* *ff* *ffz* *fz* *fz* *fz* *fz* *fff*

1073 *tr* *ff* *fz* *fz* *fz* **[60]** *tr* *fz* *tr* *tr* *tr*

1081 *tr* *fz* *fz* *fz* *fz* *1* *fz*

1088 *3* *fz* *sempre ff* *3* *2*

1098 *tr* *tr* *tr* *tr* *tr* *tr*

1105 *tr* *fz* *fz* *fz* *fz* *fz* *ff* *gliss.* *tr* *3* *fffz* **[61]** *18* **[62]** *trb.t.* *f* *be.*

# Prokofiev - Symphony No. 6

Mvt. II: 4 mm. after 49 - 4 mm after 50

49 Trombone III

*f*

*f*

50

*f*

*poco rit.*

# Schuman - New England Triptych

Mvt. I: mm. 1-13

Handwritten musical score for Schuman's New England Triptych, Mvt. I, measures 1-13. The score is written on four staves in G major (one sharp) and 3/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It is marked "12" and "SOLO". The second staff begins with a bass clef and a circled "5". The third staff begins with a bass clef and a circled "10". The fourth staff begins with a bass clef and a circled "15", followed by a series of rests and notes marked with circled numbers: "5", "20", "10", "30", and "3".

12 SOLO

5

10

15 5 20 10 30 3

# Schuman - New England Triptych

Mvt. I: mm. 122-153

Handwritten musical score for Schuman's New England Triptych, Mvt. I, measures 122-153. The score is written on six staves in bass clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations in circles indicate measure numbers: 125, 130, 135, 140, 145, 150, and 155. Dynamic markings include *fff*, *f*, *mf*, *mp*, *p*, and *fff SUBITO*. A *Solo* marking is present above measure 135. The score concludes with a double bar line and a final measure containing a 2 and a 5, possibly indicating fingerings or a final chord.

# Sibelius - Finlandia

Excerpt: 4 mm. before **F** - 1 mm. after **I** (no repeat)

**Allegro**

95 *p f<sup>z</sup> cresc. molto f<sup>z</sup> f<sup>z</sup> ff* **F**

102 *f f f ff*

108 **G** *f*

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

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

# Sibelius - Symphony No. 1

Mvt. I: A - D

The musical score for 'L'Espresso' by Giuseppe Verdi is presented in a single system with five staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

**Staff 1:** Begins with a treble clef and a key signature of one flat. It features a series of eighth notes and a half note, followed by a measure with a half note and a quarter rest. The dynamic marking *f* (forte) is present.

**Staff 2:** Continues the melody with eighth notes and a half note. The dynamic marking *f* (forte) is present.

**Staff 3:** Features a series of eighth notes and a half note. The dynamic marking *f* (forte) is present.

**Staff 4:** Continues the melody with eighth notes and a half note. The dynamic marking *f* (forte) is present.

**Staff 5:** Features a series of eighth notes and a half note. The dynamic marking *f* (forte) is present.

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo). The score also includes articulations such as accents and slurs.



# Sibelius - Symphony No. 1

Mvt. III: Excerpt 1: [B] - 9 mm. after [C]

Excerpt 2: [E] - [F]

*Scherzo* **III.**  
*in C. 9.*  
*Allegro. Solo.*

The musical score is written for a single staff in 3/4 time. It begins with a key signature of one flat (B-flat) and a tempo marking of *Allegro. Solo.* The score is divided into sections labeled A, B, C, D, E, F, and G, with measures 1 through 19 indicated. The key signature is one flat (B-flat). The score includes various musical notations such as dynamics (f, mf, p, dim., cresc., decresc.), articulation (accents, slurs), and performance instructions (Solo, Tromboni). The score is divided into sections labeled A, B, C, D, E, F, and G, with measures 1 through 19 indicated.

Section A: Measures 1-4. Dynamics: *f*, *mf*, *sf*, *cresc.*, *f*.  
Section B: Measures 5-8. Dynamics: *mf*, *dim.*, *p*, *mf*.  
Section C: Measures 9-12. Dynamics: *p*, *cresc.*, *f*, *dim.*, *f*, *dim.*, *f*.  
Section D: Measures 13-16. Dynamics: *f*, *mf*, *p*, *mf*.  
Section E: Measures 17-19. Dynamics: *f*, *p*, *pp*, *dim. possibile*, *quasi niente.*  
Section F: Measures 20-23. Dynamics: *f*, *p*, *pp*, *dim. possibile*, *quasi niente.*  
Section G: Measures 24-27. Dynamics: *f*, *p*, *pp*, *dim. possibile*, *quasi niente.*

# Richard Strauss - Burleske

Excerpt: mm. 1-20

**Allegro vivace.**

The musical score is written for two staves in bass clef, 3/4 time, and one flat key signature (B-flat). The first staff begins with a piano (*p*) dynamic and contains measures 1 through 10. It features eighth and quarter notes with various rests. Fingerings 4 and 4 are indicated above the staff. The second staff begins with a fortissimo (*ff*) dynamic and contains measures 11 through 20. It includes a first ending bracket (measures 11-13), a repeat sign (measures 14-15), and a section marked with a large 'A' (measures 16-18). Dynamics include *ff*, *f*, and *f* with accents. Fingerings 1, 8, 7, and A are indicated above the staff.

# Richard Strauss - *Der Rosenkavalier* Suite

Excerpt: 6 mm. after [62] - 6 mm. after [71]

Quick waltz  
*molto con moto*

62 *tr* *ppp* 1

63 *dim.* *p* *pp* *p* *f* 64

65 *tr* *f* *mf* 4

66 *tr* *f* *mf* *f* *ff* 4

67 *tr* *f* 2

68 *tr* *ff* *f* *mf* 2

69 *f*

70 *f* *ff* *f* 3

71 *ff* 6

Detailed description: This is a musical score for a bassoon part, likely for a concert band or orchestra. It consists of nine staves of music. The first staff begins with measure 62, marked with a circled number 62, a trill (tr) symbol, and the dynamic *ppp*. A bracket indicates a change in tempo and mood to 'Quick waltz molto con moto' starting at measure 63, which is marked with a circled number 63 and the dynamic *ff*. The music continues through measures 64 to 71, with various dynamics including *dim.*, *p*, *pp*, *f*, *mf*, and *ff*. There are several trill (tr) markings throughout. Measure numbers 62 through 71 are circled. The excerpt ends with a bracket and the number 6, indicating the end of the 6-measure segment.

# Stravinsky - *Le Sacre du printemps*

Excerpt: Timpani I, 189 - 1 mm. after 201

188

189

190

191

192

193

194

195

196

197

198

199

200

201

Fl.

16603

Timp I

# Tchaikovsky - Symphony No. 4

Mvt. I: 2 mm. before **T** - 9 mm. after **U**

333 21 22 **T** *sempre stringendo al* - - - - -  
*cresc.*

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

342

346

350 2 **U** 1 2  
*fff*

357 3 4 5 6 7 8 1 **V** 16  
*f dim.*

Detailed description: This block contains six staves of musical notation in bass clef. The first staff (measures 333-337) features a melodic line with eighth notes and a harmonic accompaniment of chords. Above the staff, the tempo marking 'Allegro con anima' is present. The second staff (measures 338-341) continues the melodic and harmonic development. The third staff (measures 342-345) shows a continuation of the melodic line. The fourth staff (measures 346-349) features a more active melodic line. The fifth staff (measures 350-356) includes a section marked 'fff' (fortississimo) and a 'U' (ritardando) marking. The sixth staff (measures 357-359) concludes the section with a 'V' (ritardando) marking and a final chord.

# Wagner - Siegfried's Funeral March from *Götterdämmerung*

Excerpt: Act III, Scene 2 (shorten rests)

The musical score is written in bass clef, 4/4 time. It consists of eight staves of music. The notation includes various musical symbols such as notes, rests, triplets, trills, and dynamic markings. The score is as follows:

- Staff 1: *pp* (pianissimo), triplet of eighth notes, *p* (piano), 4th measure.
- Staff 2: 3rd measure, *tr* (trill), *più p* (pianissimo), *pp* (pianissimo), *ff* (fortissimo), *Lugubre.* (Lugubrious).
- Staff 3: *dim.* (diminuendo), *p* (piano), *p* (piano).
- Staff 4: *p creso.* (piano crescendo), *ff* (fortissimo).
- Staff 5: *dim.* (diminuendo), *p* (piano), 1st measure, *ff* (fortissimo).
- Staff 6: *pp* (pianissimo), 41st measure, *Tr.* (trill), *f* (forte), *p tr* (piano trill).
- Staff 7: 42nd measure, *in G & G.* (in G major and G minor), *ff* (fortissimo), *dim.* (diminuendo), *dim.* (diminuendo), *p* (piano), 2nd measure.
- Staff 8: *in G & D.* (in G major and D minor), *ff* (fortissimo), *dim.* (diminuendo), *dim.* (diminuendo), *p* (piano), 43rd measure.

# Williams - Flight to Neverland

Excerpt: mm. 103-123

96 *sfz* *f*

105 *mf* *poco accel.* *mf*

112

119 123 16

Detailed description: This musical score is for the piece 'Flight to Neverland' by John Williams. It covers measures 103 to 123. The notation is in bass clef. Measure 96 starts with a forte-sforzando (*sfz*) dynamic and features a triplet of eighth notes. Measure 105 begins with a mezzo-forte (*mf*) dynamic and includes a 'poco accel.' (slightly accelerate) marking. Measure 112 continues the melodic line. Measure 119 leads to measure 123, which is marked with a forte (*f*) dynamic and a 16-measure rest. The score includes various musical notations such as slurs, ties, and dynamic markings.