

#1

Timpani – Beethoven, *Symphony No. 5, Mvt. III/IV* (Letter C to bar 395 in Mvt. IV)

196 B 39 7 1 8 1 Start C

Fag. Vel. Viol. I

1 2 3 4 5 6 7 8 9

330 *pp*

sempre pp

Beethoven — Symphony No. 5 TIMPANI in C.G

3

10 11 12 13 14 15 16 17 18 19 20 21 22 23

345

24 25 26 27 28 29 30 1 2 3 4 5 6 7 8

359 *cresc.* - - - *attacca*

Allegro (♩ = 84)

374 *ff*

383

391 3 A 2 1

Stop

#2

Elgar, Enigma Variations VII. (Troyte). Rehearsal 23 - Downbeat of Rehearsal 25

Timpani **23** *Presto.* **SOLO.** **VII.** (Troyte.) **Fl. Cl.**

START **24** **SOLO.** **25** **STOP** **26**

#3

Hindemith, *Symphonic Metamorphosis*, II. (timpani)

- a. S-T; 2/2, half note = 86-97
- b. 2 before Z - end; 2/2, half note = 86-97

f **1** **T** **14**

a tempo **Z** *poco a poco dim.*

mf dim. **3** *p dim.*

1 **1** **1** *pp*

#4

Concerto for Seven Wind Instruments, 3rd movement (Martin)

$\text{♩} = 69-72$
solo
mf

mf

mp *un poco cresc.*

20 *f* *mf*

cresc. **21**

menof *dim.*

$\text{♩} = \text{♩}$ **22** ($\text{♩} = 112$)

pp

#5

Symphony No. 1 in C, Opus 21, 3rd movement (Beethoven)

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

Menuetto A



Trio



#6

“Be Glad Then, America” from *New England Triptych* (Schuman)

(♩ = CIRCA 126-132)
solo



#7

Overture to *Candide*

216 (♩ = 152)
Hard sticks

pp (non cresc.)

224

mf

231 Più mosso (♩ = 96)

ff p

239

cresc.

247

f cresc.

255

ff