

2025 Timpani & Percussion Excerpts

Any rests longer than 2 measures may be cut down to 2 measures worth of rest

Marimba

Solo of your choice

Timpani

Carlos Simon: *Tales: A Folklore Symphony*, third movement: "Go Down Moses,"
measures 255–267

Excerpt from *Tales: A Folklore Symphony*
by Carlos Simon

251–254

Timpani

f

257

Solo

p *ff*

p *f* *p* *f* *p* *fp*

261

Agitato

266

ff

rit. ♩ = 60

269–270

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Timpani, continued

G. Mahler: Symphony No. 7, fifth movement, rehearsal 223–rehearsal 225

The image shows a musical score for Timpani and Percussion, rehearsal 223–rehearsal 225, from Mahler's Symphony No. 7. The score is written in 4/4 time and consists of three staves. The first staff is for the Timpani, starting with a box containing the number 223. The tempo is marked "Tempo I. (Allegro ordinario)" and the performance instruction is "mit Bravour. in C. G. H. C." followed by a series of "tr" markings. The dynamics range from *f* to *mf*. The second staff is for Percussion, starting with a box containing the number 224. The instruction "nicht zurückhalten" is written above the staff, and "Abces 224" is written above the staff. The dynamics range from *f* to *ff*. The third staff is for Percussion, starting with a box containing the number 225. The instruction "Pesante" is written above the staff, and "a Tempo" is written above the staff. The dynamics range from *f* to *ff*. The score includes various musical notations such as notes, rests, and dynamic markings.

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Xylophone

Price: Symphony No. 3, third movement (Juba), measures 151–165

147 3 rit. **Andantino** solo *mf* ad lib: tremolo throughout

156

160 *più mosso* ----- *accel.* -----
cre ----- *scen* -----

163 **Tempo primo** *f* 30

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Snare Drum


Timothy Adams: "Small Talk," first page


Small Talk


Engraved by Terra Percussion


Timothy K Adams, Jr.


$\text{♩} = 46-60$


Snare Drum 


8 


14 


23 

29 

36 

42 

49 

58 

2025 Timpani & Percussion Excerpts

Prokofiev: *Peter and the Wolf*, rehearsal 49–rehearsal 51

The image shows a musical score for Timpani and Percussion, rehearsal 49–rehearsal 51 of Prokofiev's *Peter and the Wolf*. The score is written for multiple staves, including a Bass Drum (Bass Dr.), Military Drum (Mil. Dr.), and Bassoon (B'soon.).

Rehearsal 46: **fff**, 8. Rehearsal 47: **Poco più mosso**, 2 3 7 8 **p**. Rehearsal 48: **Sostenuto** $\text{♩} = 100$, **f**, 8. Rehearsal 49: **Military DRUM**, **ff Solo**. Rehearsal 50: **ff**, **fp**, **f**, **fp**. Rehearsal 51: **Poco più mos:**, 1. Rehearsal 52: 5. Rehearsal 53: **And^{te}**, 3. Rehearsal 54: 12 3.

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Glockenspiel

Dukas: *The Sorcerer's Apprentice*, rehearsal 17–rehearsal 20 and rehearsal 22–rehearsal 24

The image displays a musical score for the Glockenspiel part of Dukas's *The Sorcerer's Apprentice*. The score is divided into rehearsal sections 17 through 24. Rehearsal 17 begins with the instruction "Alto Soli" and a 3/8 time signature. The music is marked "p détaché" and "GLOCK.". Rehearsal 18 includes dynamics such as "cresc.", "f", and "rinf.". Rehearsal 19 is marked "rinf. più f" and "sempre cresc.". Rehearsal 20 is marked "Poco animato Più animando" and includes a 2-measure rest. Rehearsal 22 is marked "Au Mouvt!" and "GLOCK.", with a "ff" dynamic. Rehearsal 23 continues the piece. Rehearsal 24 is marked "Poco string. A tempo" and includes a 14-measure rest. Rehearsal 25 is marked "A tempo" and includes a 6-measure rest. The score is written on a grand staff with treble and bass clefs. Red brackets are placed around the first measure of rehearsal 17, the end of rehearsal 19, the first measure of rehearsal 22, and the first measure of rehearsal 24.

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Tambourine

Bizet: “Aragonaise” from *Carmen*, Suite No. 1, beginning–17 measures after rehearsal B

N° 1^a Aragonaise.
(Prelude to Act IV)

Allegro vivace. (♩ = 80.)

The score is written for three parts: Tamburino (Tambourine), Triangolo (Triangle), and Gr. Cassa e Piatti (Large Cymbals and Plates). The music is in 2/4 time and begins with a red bracket on the first measure of the Tamburino part. The score includes dynamic markings such as *pp*, *p*, *f*, *dim.*, and *poco cresc.*. There are rehearsal marks 'A' and 'B' and a section number '6' at the end of the excerpt. A second red bracket is placed at the end of the Tamburino part, corresponding to rehearsal B.

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Cymbals

Dvořák: Scherzo capriccioso, Op.66, rehearsal Q–end

P Poco più mosso. **Q** Piatti solo *pp*

cresc.

R Presto. *f*

ff