

Orchestra Sinfonica di Matera

TIMPANI

- *Elliott Carter* VIII March
- *John Williams* Jurassic Parck
- *Béla Bartók* Sonata per due pianoforti e percussioni *(solo le parti evidenziate)*
- *L.V. Beethoven* Sinfonia n.9 *(solo le parti evidenziate)*
- *Gustav Mahler* Sinfonia n.7 *(solo le parti evidenziate)*

ELLIOTT CARTER

EIGHT PIECES

for Four Timpani (one player)

Associated Music Publishers, Inc.

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Performance Notes

1. *Public performance:* The printing order of these eight pieces was chosen largely to facilitate page turns, hence this order is not meant to suggest the order of performance. The group of eight is a collection of pieces from which not more than four are ever to be played as a suite in public. The order of these should be chosen to produce the maximum of variety, possibly according to the following suggestions:
- (a) If pedal timpani are available, III and/or VI may be included.
 - (b) IV, V, VII and VIII can be used as beginning or ending pieces, while I, II, III and VI can be performed between them.
 - (c) When played in sequence, it is important that not more than one pitch be carried over from one piece to the next — hence some may be transposed.

2. *Timpani:* Although all eight pieces can be performed on four standardized drums — 30", 28", 25" and 23" — other sized drums can be used to favor the effect of certain pieces. Although pedal timpani are required for III and VI, their use is not essential for the other pieces. However, pedal timpani can be useful for quick tuning changes between pieces for public performance.

3. *Sticks:* Sticks for I, III, IV, V and VII should be chosen to bring out the character of each piece. In VIII, medium-hard sticks are suggested; in VI, wooden snare drum sticks. In II, special rattan sticks with cloth (corduroy)-covered tips produce the best effect (see Example 1). IV uses a soft bass drum stick for its final note. I and VIII call for the reversing of the timpani sticks to strike with the wooden handles or butts. The striking with the wood is indicated

BUTT , and the usual way of striking is indicated HEAD

4. *Stick strokes:* Unless otherwise specified, the usual type of stroke is to be used. This "normal stroke" is indicated by the sign NS when used to cancel the "dead stroke" DS — as in II, IV, and at the end of I. A "dead stroke" is one in which the head of the stick is held down on the drum after striking to damp all resonance at once.

The appearance of the small sign f , found in all of the pieces except VI, indicates *hand damping*.

In VI, the sign r means *on the rim* (not on the drum head), and the sign rs means *rim shot*.

5. *Striking positions on the drum head:* To produce a wide variety of different sound qualities, various striking positions are suggested. They are notated as follows:

- N ————— Normal striking position on head
- C ————— Striking at center of head
- R ————— Striking on head very near the rim

(see Example 2)

N - - - - - \rightarrow C Change gradually from normal position to center of head

Each of these positions should produce a distinctly different sound. Where nothing is suggested, the choice of striking positions is left to the discretion of the player.

6. *Special effects:*

II: In the use of the cloth-covered rattan sticks, two types of striking are indicated (see Example 1):

- Tp Striking with the tip
- Hd Striking with the head

II: *Articulation* — The various degrees of accentuation in II should be clearly audible:

- (a) slight accents at the beginning of each measure;
- (b) lighter accents at the beginning of each beamed group within the measure;
- (c) still lighter accents at the beginning of inner beams of sixteenth notes.

The sign / indicates an accent as at the beginning of a measure.

The sign \cup weakens the above indications.

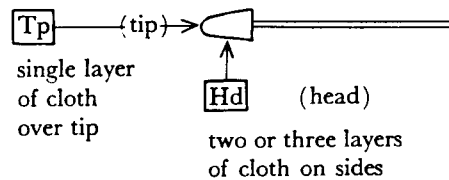
III: Harmonics sounding an octave above the tuned pitch of the drum may be produced by pressing one or two fingers on the head of the drum half-way between the rim and center, and striking near the rim. The harmonic is notated \diamond

III: *Sympathetic resonance* (called for on page 8, line 3, and page 9, line 1) — The pitch played on the drum notated on the large staff is meant to produce a sympathetic resonance in the drum notated on the small staff below. If this does not occur effectively, with a vibration loud enough to make the small-note glissandi audible, then the drums indicated in small notes should be struck softly at the same time or immediately after the other drums.

VI: The 'sneak entrances' should be soft enough to be covered up by the ring of the previous loud notes.

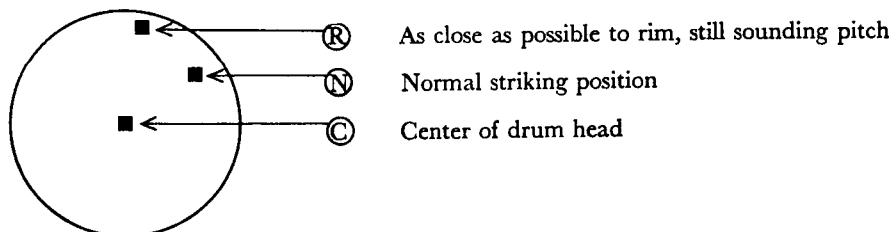
Example 1

Cloth-covered Rattan Stick



Example 2

Striking Positions on Drum Head



to Saul Goodman

VIII. March

$\text{♩} = 105$

medium-hard sticks

R.H.-HEAD

L.H.-BUTT

mf

f

[HEAD]

[BUTT]

mf

f

(L.H.-*mf* sempre)

[HEAD]

[BUTT]

mf

($\text{♩} = \text{♩}$)

[HEAD]

[BUTT]

f

mf

($\text{♩} = \text{♩}$)

[HEAD]

[BUTT]

$\text{♩} = \text{♩} = 140 \rightarrow$

(normal roll: 2 heads)

Both hands change to BUTTS

L.H.-Change to HEAD

f

f

[BUTTS]

Both hands change to HEADS

Both hands change to BUTTS

meno f

f

f

[BUTTS]

R.H.-Change to HEAD

$\text{♩} = \text{♩}$

p

$\text{♩} = 56 \rightarrow$

[HEAD] $\overbrace{\hspace{10em}}^5$

[BUTT] p 5 5 6

R.H.- Change to BUTT

[BUTTS] $\text{♩} = \text{♩}$

$\text{p} \text{ più } f$ f mf f $>$ $<$ mf $<$ f mf — f mf —

$\text{♩} = 64$

[BUTTS] $\text{♩} = 64 \rightarrow$ 7

sf sf $\text{sf } mf$ sf $\text{p} \text{ più } \text{sf}$ sf

Both hands change to HEADS

L.H.- Change to BUTT

[HEAD] $\text{♩} = 64 \rightarrow$

[BUTT] $\text{♩} = \text{♩}$

sf sf mf sf sf sf

[HEAD] $\text{♩} = 192, \text{♩} = 48$ $(\text{♩} = 48)$ $\text{♩} =$

[BUTT] mf 5 5

$\text{♩} = 48 \rightarrow$ $(\text{♩} = 120)$

[HEAD] $\text{♩} = \text{♩}$ HEADS BUTTS

[BUTT] f $menof$ f

[BUTTS] 7 HEADS 7

$menof$ f ff

[HEADS] [BUTTS]

meno f

(♩=105) (♩=♩) (♩=140)

[BUTTS]

fff *mf-p*

(♩=♩) [HEAD]

[BUTTS] R.H.-Change to HEAD

f sub. *mp* *mf sub.*

[HEAD]

[HEAD]

[BUTT] L.H.-Mute C and G

muted

[HEAD]

[BUTT] (≧)

(muted)

[HEAD] R.H.-Mute E and change to BUTT

[BUTT] (muted)

R.H.-Mute B *muted*

R.H.-Mute E and change to BUTT *(muted)*

[Both hands, BUTTS] All drums muted.

accel.

3 *3* *3* *accel.*

JURASSIC PARK

From the Universal Motion Picture JURASSIC PARK

TIMPANI

JOHN WILLIAMS

Andante

2

rit.

2

rit.

8 Reverentially

3

11

p < *mp*

p < *mf*

mp <

18

mf

21

mf < *f*

> *f*

> *mf*

24

5

4

mf cresc.

< *sffz*

37

sfz

mf < *sfz*

<

Sonore e Espr.

3

43 **Meno**

3

rall.

poco rall. p <

Alla Marcia Maestoso

49

47

mf

>

<

f

The musical score is written for Timpani in bass clef. It consists of five systems of music. The first system (measures 1-8) is marked 'Andante' and includes two measures with a '2' above them, two measures with 'rit.', and a measure with a fermata and 'rit.'. The second system (measures 9-17) starts at measure 11 and includes dynamics *p*, *mp*, *p*, *mf*, and *mp*, with a '2' above measure 14. The third system (measures 18-23) starts at measure 18 and includes dynamics *mf*, *mf*, *f*, *f*, and *mf*, with a '5' above measure 21 and a '4' above measure 23. The fourth system (measures 24-36) starts at measure 24 and includes dynamics *mf cresc.* and *sffz*, with a '5' above measure 24 and a '4' above measure 30. The fifth system (measures 37-48) starts at measure 37 and includes dynamics *sfz*, *mf*, *sfz*, *rall.*, and *poco rall. p*, with a '3' above measure 40 and a '3' above measure 43. The sixth system (measures 49-56) starts at measure 47 and is marked 'Alla Marcia Maestoso', including dynamics *mf* and *f*, with a '49' above measure 49.

béla
bartók

Sonata for Two Pianos and Percussion

percussion score



BOOSEY & HAWKES

poco a poco

14

P. I
Tamp-Tam

ppp

accel.

Un poco più mosso, $\text{♩} = \text{ca. } 92$

18

P. I
Timp.
Tamp-Tam

P. II
S.D. c.c.

pp p mf f mf

p f

21

poco a poco accelerando e sempre

P. I
Timp.

P. II
Bass Drum

f mf p

p

più agitato

26

P. I
Timp.

P. II
B.D.

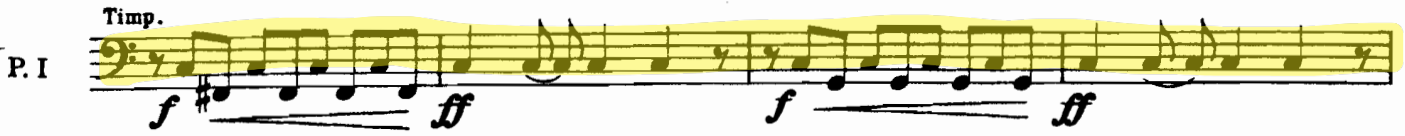
cresc.

al

P. I
Timp.

32

Allegro molto ♩ = 132



37



41



50



Musical score for measures 53-56. The score is for Percussion I (P. I) and Percussion II (P. II). P. I includes Timp. and S.D.s.c. P. II includes B.D. The music features a melodic line in the upper staff and rhythmic accompaniment in the lower staves. A dynamic marking of *p* is present in the S.D.s.c. part.

Musical score for measures 57-60. The score is for Percussion I (P. I) and Percussion II (P. II). P. I includes Timp. and S.D.c.c. P. II includes B.D. Measure 57 is marked with a box containing the number 57. The music features a melodic line in the upper staff and rhythmic accompaniment in the lower staves. A dynamic marking of *p* is present in the S.D.c.c. part, and a *tr* (trill) marking is present in the Timp. part.

Musical score for measures 61-64. The score is for Percussion I (P. I) and Percussion II (P. II). P. I includes Timp. and S.D.c.c. P. II includes Xylophone. Measure 61 is marked with a box containing the number 61. The music features a melodic line in the upper staff and rhythmic accompaniment in the lower staves. Dynamic markings include *f*, *ff*, *p*, and *mf*. A *tr* (trill) marking is present in the S.D.c.c. part, and a *gva* (glissando) marking is present in the Xylophone part.

65

Timp.

P. I

S.D.c.c.

P. II

S.D.s.c.

pp *mf*

69

Timp.

P. I

3

80

SOL#

Timp.

84

Un poco più tranquillo, ♩ = 104

Timp.

P. I

91

Tempo I

Timp.

P. I

95

Un poco più tranquillo ♩ = 104

99

Timp.

P. I

mf

Tempo I

rallent. al Più tranquillo

(♩ = 104)

P. I Timp.

P. II Tam-Tam

poco a poco stringendo

P. II Tam-Tam

112

al Più mosso

♩ = 178

P. II Tam-Tam

B.D.

118

123

P. II B.D.

128

P. II Xyl.

195

Tempo I (non troppo vivo) ♩.: 126

198

P. I Timp. *p* 1

P. I Timp. 1 203

P. I Timp. 208 *cresc.*

P. I Timp.

P. I Timp. ♩.: 120 217 221

P. II Xyl. *ff*

P. I Timp. 225 1

P. II Xyl. 8 1 3

P. I Timp. 232

P. II Xyl. *f ff*

235

Timp.

P. I *mf* *p* *mf*

P. II B.D. 1° *mf*

242

Timp.

P. I *p* *mf*

P. II Xyl. *f* *f*
B.D. *mf*

248

Timp. 2 *p* *f* *mp*

P. I *p* *f* *mp*

P. II Xyl. 2 *f*

260

Timp. *p* *f* *p* *f* *p*

P. I *p* *f* *p* *f* *p*

P. II Xyl. *f* *f*

Un poco tranquillo

264

Timp. *piu p* *p* *mp*

P. I *piu p* *p* *mp*

P. II *f*

268

Timp. *cresc.*

P. I *cresc.*

poco allarg. al

274

Un poco maestoso, ♩ = 112

P.I. Timp. *tr* *tr* *tr* *tr*

P.II Xyl. *ff*

278



283

P.I. Timp. *tr*

P.II Xyl. *ff*

1° FA#



292

pocorit. Tranquillo, ♩ = 104

P.II Timp. *ff*

P.II Trgl. *pp*

with wooden stick



296

P.I Trgl. *ppp*

406

pochiss. allargando

S.D.c.o.

P. I

S.D.s.o.

P. II

B.D.

mf

410

Meno vivo, $\text{♩} = 176$

S.D.c.o.

P. I

Xyl.

P. II

ff

417

Quasi a tempo

$\text{♩} = 176-152$

423

allarg.

Timp.

P. I

f

5 1 5

433

poco allarg. - al Tempo I. ($\text{♩} = 132$)

429

P. I

Timp.

f

I II

437

Timp.

P. I

Xyl.

P. II

ff

1

440

poco allarg.

Timp.

P. I

mf

f

piu f

Symphony No. 9

by LUDWIG VAN BEETHOVEN, op. 125

Allegro ma non troppo, un poco maestoso $\text{♩} = 88$

The image shows a page of musical notation for the first movement of Beethoven's Symphony No. 9, measures 15 through 28. The score is written in bass clef with a 2/4 time signature. It features several systems of staves, each with a letter label (A, B, C, D, K, L) and measure numbers. The notation includes various dynamics such as *ff*, *f*, *p*, *pp*, and *sf*, as well as performance instructions like *ben marcato*, *cresc.*, and *tr.*. Red brackets are drawn on the score to highlight specific musical phrases or groups of notes across different systems. The key signature is one sharp (F#).

p *cresc.*
f *piu f*
ff *sempre ff*

in *Molto vivace* $\text{♩} = 116$

II MOV.

4 Solo | *2* | *48 A* | *G.P.* | *f* | *f* | *f* | *f*
1 | *2* | *3 B* | *16 C* | *18* | *4 D* | *31* | *3* | *G.P.*
5 | *3* | *17* | *18 Solo* | *E* | *2 >* | *2 >* | *2 >* | *3* | *25*
Ritmo di tre battute.
Ritmo di quattro battute. | *14 F* | *7* | *3* | *3* | *1* | *2* | *3* | *4* | *G* | *5* | *6* | *dim.*
pp *cresc.* *piu cresc.* *f* *piu f* *ff*
7 | *8* | *9* | *9* | *9* | *1* | *2* | *3* | *4* | *5* | *6* | *7* | *8* | *9* | *10* | *11*
6 | *1* | *2* | *3* | *4* | *5* | *6 H* | *33* | *8* | *3* | *3*
f *f* *f* *f* *f* *f* *ff*

V. Rondo-Finale

Tempo I (Allegro ordinario)

Solo (mit Bravour)

223

f *sfp* *sfp* *sfp* *sfp* *f* *mf* *sfp* *sfp* *sfp* *sfp* *f*

nicht zurückhalten

Maestoso

4

2

Pesante

a tempo

6 *ff*

16

225

Pesante

226

a tempo

sempre *f*

sf — *p*

1 6

29

2

8

228

2

fließend

2

ff

drängend

229

sempre l'istesso Tempo
(Tempo I ordinario)

3

ff sempre *ff* *ff*

ff — secco lunga

ZM 2435

47

289

259

1

molto rit.

1

Tempo I
Holzschl.

ff

fp *fp* *fp* *fp* *f* dim.

294

(1)

(2)

260

(3)

(4)

(5)

fp

ff

302

261

1

ff

dim.

308

262

Gemütlich
Filtzschl.

pp

(nimm Filtzschl.)

2 1 1

539. *ff* **Tempo primo** (♩ = ♩)
Holzschl. etwas feierlich Prachtvoll

544 *ff ff* Pesante **291** *a tempo* 6 **292** 1 *f* Pesante