

## Program obowiązkowy/Obligatory programme

### **Kotły/Timpani**

1 etap/The first step: Kruger – Etude nr 45

Partie orkiestrowe/Orchestral Parts: Beethoven – Symphony nr 9/ Bartok – Concerto for orchestra/ Mozart – Overture Die Zauberflöte

2 etap/ The second step:

Partie orkiestrowe/Orchestral Parts: Strawiński – Le Sacre du Printemps  
/Martin – Concerto/ Beethoven – Fidelio/ Brahms – Symphony nr 1/Haydn – Symphony nr 100

### **Do dyspozycji / instruments available:**

**Adams Baroque Timpan: 23' and 26' - Kalfo heads**

**Kolberg Symphonic Timpani: 21', 23', 26', 29' and 31' - Renaissance heads**

**Adams Philharmonic: 23', 26', 29' and 32' - Renaissance heads**

Nr. 45

mf

[illegible]

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

Handwritten musical score for Op. 125, featuring various musical notations, dynamics, and performance instructions. The score is written on ten staves, with measures numbered 16, 22, 297, 305, 16, 29, 13, 0, 7, 2, and 1. Dynamics include *ff*, *f*, *p*, *cresc.*, *piu f*, *sempre ff*, and *tr*. Performance instructions include *tr* (trill) and *sempre ff* (always fortissimo). The score is marked with various musical symbols, including notes, rests, and bar lines.

## Beethoven — Symphony No. 9

## Timpani

in  $\frac{3}{4}$ Molto vivace  $\text{♩} = 116$ 

Archi. 1 G. P. 1 G. P. *ff* Solo 2 G. P. 13 Viol. II

25 C.-B. 25 Viol. I **A** 1 1 *ff*

62 1 1 1 2 3 **B** 16

93 **C** 12 Legni 4 **D** Fag. I

120 26 Fag. I 3 Archi 3 3 15 Legni

177 Ritmo di tre battute Fag. I 6 Fl. I 4 Solo **E** 2 *f*

199 2 2 3 16 Ob. I 7 Vcllo., C.-B. *dim.*

237 8 Viol. I **F** 7 3 3 1 2 *pp* *cresc.* *più cresc.* *f*

266 3 4 **G** 6 7 8 3 3 3 1 2 3 4 *più f* *ff*

277 5 6 7 8 9 10 11 6 1 2 3 4 *f* *f* *f* *f*

294 5 6 **H** 20 3 6 **I** Legni 6 Fag. I

338 3 3 5 **K** Viol. I 5 *ff*

364 1 1 1 1 1 7 *f* *f* *f* *f* *f* *pp*

# Konzert für Orchester

:: Intermezzo interrotto

Calmo  $\downarrow = 106$

Béla Bartók  
1943

Matha Sankar

Handwritten musical score for 'L'Espresso' by Debussy, measures 42-47. The score is written on three staves. The first staff (bass clef) contains the main melody, marked *mf*. The second staff (treble clef) contains a piano accompaniment, marked *à 2*. The third staff (bass clef) contains a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The score is marked with measure numbers 42 and 47. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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Boosy & Hawkes GmbH, Bonn

## Musik für Saiteninstrumente, Schlagzeug und Celesta

по с. 138 - 144

Béla Bartók  
1936

Handwritten musical score for 'The Swan' by Camille Saint-Saëns. The score is written on six staves. A large, thick diagonal line is drawn across the first four staves, likely indicating a correction or deletion. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *tr* (trill). The piece concludes with a double bar line and the word *gliss* (glissando) written below the final staff.

τ's Söhne, Mainz, 1993

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## Die Zauberflöte

Wolfgang Amadeus Mozart  
KV 620Overture  
Allegro 194 in Es - B

*p* *f* *ff* *p* *f*

\* Burleske  
d-Moll / D minor

Richard Strauss

*p* *ff* *ff* *p* *p*

189 *mf*

190

191

192 *sf* *meno f* *mf* *sf* *meno f* *mf*

193

194

195 *sf* *sf* *mf* *sf* *f*

196

197 *sf*

198 *più sf* *f* *sempre cresc.*

199

200

201 *ff* *sff*

Detailed description: This is a musical score for a single player, likely a piano, covering measures 189 to 201. The notation is in bass clef with a 4/6 time signature. The score is divided into measures by bar lines. Measure numbers 189 through 201 are circled at the beginning of their respective measures. Dynamic markings include *mf* (mezzo-forte), *sf* (sforzando), *meno f* (meno forte), *f* (forte), *più sf* (più sforzando), *sempre cresc.* (sempre crescendo), and *ff* (fortissimo). There are also markings for *1* above the staff in measures 190, 191, 195, 196, and 201. The notation includes various note values, rests, and slurs. The right margin of the page features a decorative vertical border consisting of a series of stylized, overlapping rectangular shapes.

## Pittsburgh Symphony

## 2. Satz: Slow March

Allegro assai  $\text{♩} = 126$ Paul Hindemith  
1958

167 Solo *fff*

171 *dim.* *tr*

175 *tr* *tr* *tr* *tr* *tr*

179 *tr* *tr* *tr* *tr* *poco rit.* *tr* *tr* *tr* *tr*

© B. Schott's Söhne, Mainz, 1959

Concerto  
pour 7 Instruments à Vent,  
Timbales, Batterie et Orchestre à CordsFrank Martin  
1949

## 3. Satz

Allegro vivace  $\text{♩} = 69$ 

Solo *mf*

19 *mf*

*mp* *un poco cresc.*

20 *f* *mf* *cresc.*

21 *ff*

22  $\text{♩} = \text{♩}$   $\text{♩} = 112$

*meno f* *dim.*

*pp*

© Universal Edition, Wien, 1950

## Fidelio

## Zug Nr. 7, Arie mit Chor

Ludwig van Beethoven  
op. 72

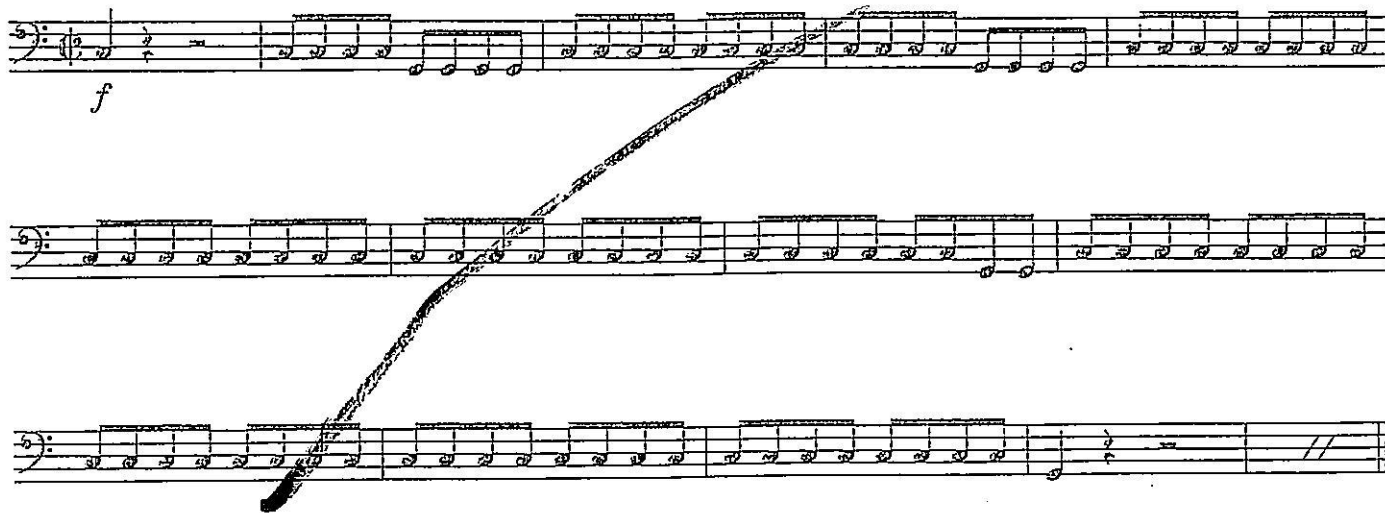
legro agitato [♩ = 88]

## Fig. Nr. 11, Introdution und Arie

= 60 [♩ = 66] Viol. I

## 6 Finale

legro vivace

Presto molto [ $\text{♩} = 144-152$ ]

# Sinfonie Nr. 1

c-Moll / C minor

## 4. Satz

Johannes Brahms  
op. 68

Più Allegro

Musical score for the fourth movement of Brahms' Symphony No. 1, measures 419-447. The music is in 4/4 time, marked Più Allegro. The first measure is marked *f* (forte). The score consists of five staves, all in bass clef. Measures 419-420 are marked with a box containing the number 419. Measures 421-430 are marked with a box containing the number 421. Measures 431-438 are marked with a box containing the number 431. Measures 439-446 are marked with a box containing the number 439. Measures 447-448 are marked with a box containing the number 447. The score includes various musical notations, including triplets, sixteenth notes, and dynamic markings such as *sf* (sforzando) and *f* (forte). The final measure (448) is marked with a fermata.

*N. 45*  
HAYDN  
SINFONIE

Adagio

TIMPANI in G. et D.

Measures 1-30 of the Adagio section. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is Adagio. The music features a series of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *fz.* (forzando), *f* (forte), and *p* (piano). Measure numbers 13, 15, 28, 20, 14, 10, 30, 6, 14, 1, 4, 2, 15, 5, and 3 are indicated above the staff.

in C. et G.  
Allegretto

Measures 31-45 of the Allegretto section. The tempo is Allegretto. The music continues with rhythmic patterns and rests. Dynamics include *fz.* (forzando), *f* (forte), *p* (piano), and *pp* (pianissimo). Measure numbers 9, 4, 21, 14, 8, 6, 4, and 215 are indicated above the staff. The section concludes with the instruction *Volti.*

## TIMPANI in G. et D.

Men<sup>to</sup> Mod.<sup>to</sup>

Finale.  
Presto.