

**2026 Timpani & Percussion Excerpts**

**\*\*Condense long measures of rest to 2 measures, unless additional time is needed for tuning or mallet changes\*\***

**Marimba**

Solo of your choice

**Timpani**

**Hindemith:** *Symphonic Metamorphosis after Themes by Carl Maria von Weber*,  
second movement, rehearsal S–T and 2 measures before rehearsal Z–end

**S** Lebhaft  $\text{♩} = 96$

**T** 14

**Z** a tempo

*poco a poco dim.*

*mf dim.* *p dim.*

*pp*

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**Xylophone**

**Kabalevsky:** Overture to *Colas Breugnon*

Presto

8va sempre

*f*

*ff*

36

*mf*

(loco)

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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

S.D.

14

S.D.

23

S.D.

29

S.D.

36

S.D.

42

S.D.

49

S.D.

58

S.D.

*p* *3* *mf* *pp*

*ff* *p*

*f* *3* *p* *mp* *pp* *mf* *mp*

*fff* *p* *3* *3* *f* *mp*

*ff* *3* *3* *3* *3* *mf*

*ff* *p* *3* *3* *3*

*3* *3* *3* *3* *3* *p*

*ff*

**2026 Timpani & Percussion Excerpts**

**Snare Drum**, continued

**Rimsky-Korsakov: Scheherazade**, third movement, rehearsal D–E

Andantino quasi Allegretto

6/8

4 5 6

3 4 5 6

7 8 9

*pocchiss. più mosso*

*p* *dim.*

*ppp* *pocchiss. cresc.*



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**Snare Drum**, continued

**Rimsky-Korsakov:** *Scheherazade*, fourth movement, rehearsal P–rehearsal U

**Vivo**

**P**  $\frac{2}{8} \left( \frac{6}{16} \frac{3}{8} \right)$  **f**

1 1 1 **Q** **mf**

15 **S** **f** **p** **f** 1 **f**

3 **T** 1 2 3 4 1 2 3 4 5 **mf** **dim.** **pp**

6 7 8 9 10 11 12 13 14 15 **U** 16 **V** 28

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**Glockenspiel**

**Respighi:** *Pines of Rome*, first movement

\*condense long measures of rest

*Allegretto vivace*

The musical score is written for a single melodic line on a treble clef staff. It begins with a tempo marking of *Allegretto vivace* and a dynamic of *ff*. The key signature has one flat (B-flat). The score consists of 10 staves of music. The first staff contains measures 1 through 5. The second staff contains measures 6 through 9, with a first ending bracket over measures 8 and 9. The third staff contains measures 10 through 13, with a second ending bracket over measures 12 and 13. The fourth staff contains measures 14 through 17, with a dynamic of *mf cresc.* and a first ending bracket over measures 16 and 17. The fifth staff contains measures 18 through 21, with a dynamic of *ff* and a first ending bracket over measures 20 and 21. The sixth staff contains measures 22 through 25, with a dynamic of *f* and a first ending bracket over measures 24 and 25. The seventh staff contains measures 26 through 29, with a dynamic of *pp* and a first ending bracket over measures 28 and 29. The eighth staff contains measures 30 through 33, with a dynamic of *f* and a first ending bracket over measures 32 and 33. The ninth staff contains measures 34 through 37, with a dynamic of *ff* and a first ending bracket over measures 36 and 37. The tenth staff contains measures 38 through 41, with a dynamic of *ff* and a first ending bracket over measures 40 and 41. The score includes various articulations such as slurs, accents, and staccato marks. There are also measures of rest indicated by a slash and a measure number. A long trill is indicated at the end of the score.

(Play only 4 measures of the long trill plus the downbeat at rehearsal 5 as we have noted)

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The musical score consists of ten staves of music, primarily in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a wavy line and the tempo marking *a tempo*, followed by measures 27 and 28, and then measures 9 and 7. The second staff includes the tempo change *Più vivo*, measures 6 and 5, and measure 12, with dynamics *ff* and *p*. The third staff features a *cresc.* marking. The fourth staff is marked *Vivace* and *ff*, with measures 1 through 7. The fifth staff includes the instruction *string, sempre* and a *ff* dynamic. The sixth staff shows a series of eighth notes. The seventh staff contains a series of quarter notes. The eighth staff is marked *[9]* and *tr*, with a series of eighth notes. The ninth staff continues the *tr* pattern. The tenth staff also continues the *tr* pattern.

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**\*\*You may choose either the tambourine or cymbals excerpt\*\***

**Tambourine**

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

**Nº 1ª Aragonaise.**  
(Prelude to Act IV)

**Allegro vivace. (♩ = so.)**

**Tamburino.**  
**Triangolo.**  
**Gr. Cassa e Piatti.**

**Tamburino.**  
*dim. molto* - - - - - *p*

**A**  
*pp*

**Tamburino.**  
**Triangolo.**  
*f* *p* *f*

**B**  
*p* *dim.* *pp*

**Tamburino.**  
*poco cresc.*



## Cymbals

**P Poco più mosso.** *Piatti solo* *pp* 1 1 1 1 1  
 32 *cresc.*

**R Presto.** 2 3 4 5 6 7 8 9  
*f* 10 11 12 2  
*ff*

2 1 2 3 4 5  
*ff*

1 1 1 1