

# Nr. 45

aus: "Pauken- und Kleine Trommel-Schule"

Franz Krüger  
1880 - 1940

*mf*

11

22

*f* *p* *pp* *rit.*

33 Var.

40

46

52

57

62

*mf* *rit.*

# Symphonie Nr. 1

C-Dur, op. 21 (1800)

3. Satz  
Menuetto  
44

**Allegro molto e vivace**

Ludwig van Beethoven  
1770 - 1827

44 **A**

*f* *ff*

50

58

58 **7**

*p* *cresc.*

72

*f* *ff*

Trio

124

*p* *ff* *sf* *sf*

131

Timpani

# Symphonie Nr. 7

A-dur · A major  
op. 92

Ludwig van Beethoven

Vivace  $\text{♩} = 104$   
63 23

Viol. I

1-6 2

91 3 4 5 6

97 *p cresc.*

105 C *trm* 21 *ff*

150 Fl. I E *ff* 2 *ff*

159 2 3 1 *ff* *ff*

172 2 G.P.

216 **G** 32 **H**  
Viol. I  
*ff*

255 *tr* *tr*

263 8 Viol. I

277 **I**  
*f più forte - - ff*

285 1 1 1-5 2

294 3 4 5

312 Clar. I  
*pp*

318 **K** *tr* *tr*  
*cresc.* *ff*

326 *p*

410 1 1 1 1 1 1

*poco cresc.*  
*mf* *mf* *f* *ff* *più cresc.*

422

*ff*

429

437

444

# Eine Alpensinfonie.

## Pauken I.

Richard Strauss, Op. 64.

⑥ ein wenig bewegter.  
Pos. III.

Tromp. I.

⑦ Sonnenaufgang.  
Festes Zeitmaß, mäßig langsam.

*ff*

⑧  
*f* *dim. mf*

Gewitter und Sturm, Abstieg.  
Schnell und heftig.

⑩ *ff*

⑪ *mf* *f* *ff sfz* *ff sfz*

⑫ *dim* *p*

⑬ *ff* *dim. p*

⑬<sup>a</sup>

1967

# GIGUES

CLAUDE DEBUSSY

## TIMBALES

*Très retenu*  
Htb. d'A.

*Tempo*  
TIMB. lointain

2 **16** 3 4 5

6 7 *pp* 2 **17** 3

4 *p cresc.*

**18** *mf* Le reste TACET

Gustav Mahler  
Symphony No. 6 in A Minor

1. Pauken.

I.

The musical score is written in bass clef and consists of several systems of staves. The first system (measures 10-12) includes the instruction "(mit Holzschlägel.)" and dynamic markings *f* and *pp*. The second system (measures 13-16) features a *mf* dynamic and the instruction "Nicht eilen!". The third system (measures 17-19) includes a *pp* dynamic. The fourth system (measures 20-22) includes a *pp* dynamic and the instruction "Celesta." with a *pp* dynamic marking. The score contains various musical notations such as rests, notes, and slurs, along with performance instructions like "3", "4", "5", "rit.", and "a tempo".

Musical score for two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a fermata over the first measure, followed by a series of eighth notes. The bottom staff is in bass clef with a 4/4 time signature, containing a bass line with a triplet of eighth notes and a fermata. Dynamics include "tr." (trill), "fp", and "sf". The tempo marking "Etwas drängend." is written above the top staff.

### III. Scherzo.

Musical score for a Scherzo section. The top staff is in bass clef with a 4/8 time signature. It features a rhythmic pattern of eighth notes with six numbered measures (1-6). Dynamics range from "f" to "sf". The tempo marking "Wuchtig." is written above the first measure. The bottom staff shows a short musical phrase in bass clef with a 4/8 time signature.

### IV. Finale.

Musical score for a Finale section. The top staff is in bass clef with a 4/8 time signature. It contains a melodic line with a fermata over the first measure, followed by a series of eighth notes. Dynamics include "mf" and "p". The tempo marking "Schleppend." is written above the first measure. The bottom staff shows a short musical phrase in bass clef with a 4/8 time signature.

# WEIHNACHTS - ORATORIUM

BWV 248

Timpani (d,A)

I. Teil

Am 1. Weihnachtstag

Jauchzet, frohlocket, auf, preiset die Tage

Johann Sebastian Bach

1. Coro *allegro*

8 *mp*

135 *2x pow. rit.* Fine

9. Choral

Sopr., Fl. I, II, Ob. I, II, Viol. I

Ach mein herz - lie - bes Je - su - lein,

4 mach dir ein rein sanft Bet - te - lein, zu

8 ruhn in mei - nes Her - zens Schrein, daß ich nim -

12 -mer ver - ges - se dein!

# Idomeneo, Baletna glasba, KV 367

No. 1. CHACONNE  
Allegro

Wolfgang Amadeus Mozart



# Variationen

über ein Thema von Joseph Haydn

B-dur

Pauken in b und F

Johannes Brahms op. 56a

**Var. VI**  
Vivace  
Hr. I

264 *p*

271 *f*

285 *f sf*

**Var. VIII**  
Presto non troppo  
kl. Fl. Klar. Fag.

342 *pp*

355

**Finale**  
Andante

444 *f ff*

453 *p*

463 *rit. molto rit. in tempo f*

# Konzert-Ouvertüre Nr. 2

## Die Hebriden

Timpani in Fis, H

Felix Mendelssohn Bartholdy op. 26 MWV P 7  
herausgegeben von Christian Martin Schmidt

76 VI. I **B** *f* *tr* *f* *tr*

81 *tr* *tr* *tr* *sf*

86 **2** *ff* *tr* **45** *sf*

153 **2** Tr. II *p* *p* *poco a poco cresc.*

159 *sempre cresc.* *al*

163 **D** *f*

247 **6** **255** *tr* *ff*

259

263 *sf* *ff* *ff* *pp*

Timpani

# Sinfonie in C

Symphony in C major  
Nr. 8 D 944

Franz Schubert

74 **Allegro ma non troppo**

*f* *cresc.* *ff* *f* *f*

508 **1** **31** Cor. I, II

*f* *ff*

548

*fff*

558

## SCHERZO

**Allegro vivace**

in Do-Sol/  
C-G

5 **1** **14** Cor. I

*p* *f*

Trio

8 **47** **1. 1** **2. 1** **20** Ob. I, II

*f*

83

94

Allegro vivace

125 **8** Fag. I, II *ff*

143 *decresc.* **7** *ff*

159 *ff*

274 **28** Viol. I *ff*

311 *ff*

324 *cresc.* *fff* **2** **1-8** *ff*

527 13 14 15 16 17 18 19 20 21 22 1-22 2 3 4 5 6 *pp*

543 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

A BUT THAT NIGHT WHEN  
ONLY BED I LAY

# Nocturne

Timpani

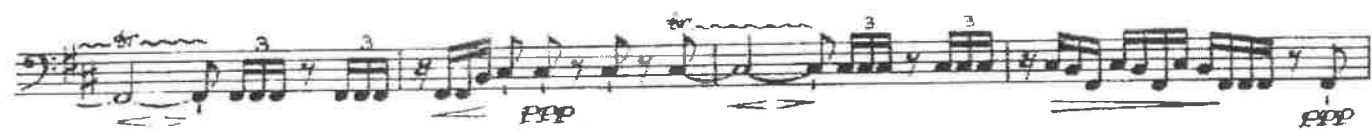
BENJAMIN BRITTEN

Tacet to 13 As at the start



15 Steady march

*ppp* always marked *dim.*



16



Timpani

17

dim. *pp* little by little *cresc.* (*p*)

*ossia*

*mf* *f* *p*

18

*f* *p* *pp* *p* *cresc.*

*f* *p* *pp*

*mf* *cresc.* *f* *sf* (F# Bb C# E#)

19 in time wooden sticks

*mf* *f* *pp* *f* *mf* *f*

*pp* *cresc.* *f*

(strictly in time)

*mf* *f* *ff* *dim.* *p*

Tacet to 25