

Philharmonia *80*

**Principal Timpani
Audition Excerpts**

April 2026

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Timpani - 3 x Lefima single crank belt timpani with calf heads (29", 27", 25") & 5 x Lefima pedal
Timpani with plastic heads (32", 29", 26", 24", 21").

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redacted for copyright reasons. if you require help sourcing the excerpt, please reach out to auditions@philharmonia.co.uk

NB. In addition to the above excerpts sight reading or a quick study may be asked on the day.

MOZART Symphony No. 39, K.543: Movement I

Adagio

12 4 5 *f* *f* *p* 2 1 2 3

Allegro 26 Viol. I **A** *f*

58

71 **B** 2 10

93 *f* *sf* 21 Viol. I **D** *f* 13 Viol. I 1

137 1 2 12 Viol. I *f*

162 2 **E** 12 **F** 30 Viol. I **G** *f*

215 1

228 **H** 2

242 1

254 **I** 16 Viol. I *p* *f* **K** 1

282 1 1 **L** 1 3

298 *tr* *tr*

MOZART The Magic Flute Overture (D-end)

This musical score is for the D-end of Mozart's Overture to The Magic Flute. It consists of five staves of music, all in bass clef with a key signature of two flats (B-flat and E-flat). The staves are numbered 169, 186, 196, 209, and 218. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings. The first staff (169) features a trill and a key signature change to D major, indicated by a 'D' and a natural sign for the F. The second staff (186) has dynamic markings of *p*, *f*, and *p*, and a first ending bracket labeled '1'. The third staff (196) has a dynamic marking of *f* and a fourth ending bracket labeled '4'. The fourth staff (209) has a dynamic marking of *ff* and a key signature change to E major, indicated by a 'E' and a natural sign for the B-flat. The fifth staff (218) has dynamic markings of *p*, *p*, *p*, and *f*. The score concludes with a double bar line.

BEETHOVEN Missa Solemnis, Op. 123 Gloria (Opening-D)

GLORIA
Allegro vivace

10 1 2 3 4 5 6 7 A

20 tr

30 2 B 23

2

66 TIMPANI C 3 7 D 7

p cresc. f 1 2 E 2

90

Beethoven Symphony No. 9, Op. 125, Movement 1: Beginning–7 , 297–345, 513–End

Pauken

in  Allegro ma non troppo, un poco maestoso  ss

in $\frac{2}{4}$ Allegro ma non troppo, un poco maestoso $\text{♩} = 88$

Viol. II Viol. I 10 Viol. I 7

19 3

30 [A] 13 Viol. I

51 1 2

62 [B] 3

73 5 11 Legni [C] 6

297 [K]

307 1 2 3 4 5 6

317 7 8 9 10 11 12 13 14 15 16 17 18 19

330 20 21 22 23 24 25 26 27 28 [L] 1

342 1 3 4

507 *a tempo* 1 *rit. a tempo*
 Viol. I *p*

517 *cresc.*

525 *f* *piu f*

531 S *sempre ff* *tr* *sempre ff*

540 *tr* *tr* *ff*

BRAHMS Symphony No. 1, Op. 68, Movement I, Beginning–C

in C, G
Un poco sostenuto

1 2 3 4 5 6 7 9

f

19

pp *cresc.* *f* *sf*

A

38

Allegro

1 1 10

f

Ob. I

57

8

f *fz* *p*

B

76

mf *cresc.*

83

f

91

5 **C** 24 **D** Ob. I 20 Klar. I

150

9 **E** 16

Hr. I Hr. III Hr. I

BRAHMS Symphony No. 1, Op. 68, Movement IV, 77–99, 268–299, 375–End

Allegro non troppo, ma con brio

62 Viol. I

79

90 *cresc.* *f*

268 *f*

276 *f*

282 *ff* *dim. p* *p marc. e cresc.* *f*

295 *dim.* *animato* *15* Viol.

375 *p* *<sf>* *<sf>* *<sf>* *cresc.* *string.* *f*

Più Allegro

391 *f* *mf*

397 *f*

415

423

435

445 *sf* *sf* *1* *2* *3* *4* *tr*

10

III Slava

(♩. = 76)

Fl. 1^o 2^o, Ob. 1^o

Cor. 1^o 3^o

Fl. 1^o

24 ♩. = ♩

Fl. 1^o 2^o

Fg. 1^o 2^o

39 Allegro (♩ = 108)

Tbn. 1^o

18

5

66

Tempo I

mf

70

3

f

79

3

4

5

6

solo

mf

f

86

Moderato

Fl. 1^o 2^o

Fl. 1^o 2^o, Cl. 1^o 2^o

16

7

14

126

Cl. 1^o 2^o (sib)

Cl. 1^o 2^o (sib)

2

4

136 *rit.* *Maestoso*

f *ff*

141 *f* *mf*

146 1 2 3 4 5 *f* *mf*

153 6 *f*

160 *p* 10 2 *mf* *Maestoso*

Cl.b., Fg., Cfg.,
Org., Vc., Cb.

Cor. 2^a (fa)

Un poco più mosso

178 *mf* *mp*

VI. I

192 3 4 5 6 7 *Allegro Presto*

C. I., Cel.

212 C. I., Cor.,
Ar. 1^a, Va.

2 *f*

Cor. (fa)

219 *Allegro*

f

224

4. Satz
NACHTMUSIK *F. D. W.*

tacet

5. Satz
RONDO-FINALE

223

Tempo I (Allegro ordinario)
mit Bravour



5



14



26



42



51



61



Tempo II (Allegro moderato ma energico)

etwas schneller als im Tempo I

6/

233 Blechbl. poco rit. Pesante 1 V Gemessen! Nicht schnell! 234 1

79 6 1

Str. *f*

90 Nicht eilen 8 235 2 Grazioso (immer dieselben) 236 1 Nicht eilen 3 Nicht eilen

VI. II, Vc. 5 Fag. 3

2 / - 8 - 4 / 1

mf

110 2 237 3 Pesante 1 1

mf *ff*

238 Immer noch Tempo II (Immer 2/2, aber Pesante) 239 7 240 Gemessen 7 241 Nicht eilen (aber immer 2/2 des Tempo II) 1. Trp.

120 *f* *p*

145 6 Ob., Klar. 242 Etwas zurückhaltend 2 4 243 Gemessener (aber immer noch in Halben) 1. Ob.

mf *pp*

162 2 2 1 8 1 Etwas zurückhalten Noch etwas gemessener (schon allmählich ins Tempo I übergehen, aber besser immer Halbe)

mf *p*

244 245

177 Trgl. 2 2 1 1 246 1 Pesante 2 übergangen ins 1

fp *f* *f*

Tempo I (4/4) Hr., Trp. 247 1. Trp. Pesante 2 Tempo II (subito) mit Holzschlägeln

189 4 *f*

199 248 Nicht eilen 1 Immer die gleichen Halben 7 249 1

fp

Grazioso. Ein wenig fließender (ganz unmerklich)
Immer $\text{♩} = \text{♩}$ aber immer gemessen

Nicht eilen – recht gemessen

210 250 3 Str. 4 251 1.2. Fl.

226 252 Recht gemessen (quasi Andante) 7 Diese 2 Takte wieder flott 1 G's Holzschlägel

p *ff*

253 Grazioso. Wieder gehalten 5 Wieder flott ff 254 Fließend 1 →

250 255 Nicht schleppen 1 2 1 4

ff

261 256 Unmerklich drängend 3 2.3. Trp. 3 Tempo I (Halbe wie die Viertel des Tempo I) 1 3

ff *ff* Solo *mf*

257 1 2 1 Fließender 2 1 ff

ff *As*

258 1 1 1 rit. 1 Pesante *Meno*

ff *poco* *allein* *Cis* *A*

14

Pauke

259

molto rit. Tempo I

mit Holzschl.

289



295

260



304

261



262

Gemütlich

311



Sehr fließend,
sogar etwas drängend

321

264



1. Fag., Kb. pizz

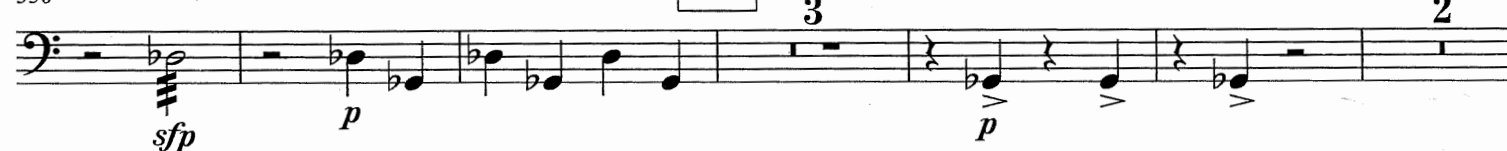
Im erreichten Tempo weiter
(also schneller als das erste Mal)

338



350

267



268

Tempo I subito

360



Tamt., Glock.

Sempre l'istesso Tempo

269

wie früher (immer im Tempo I)

373

Nicht schleppen

Holzbl.

270



1.2. Trp.

271
385
f *ff > p*

272 Unmerklich drängend
392 3 4 5 6 7 3 273 Poco più mosso 3 3 rit. - -
ff *poco cresc.* *fff*

274 molto rit. - - Meno mosso (Tempo II) 409 2 3 1 275 Etwas gemessener 4 1 poco rit. 2
p

Noch etwas langsamer
(Graziosissimo, beinahe Menuett)

422 1. Fl., 1. Ob. 276 1 5 Andante, sehr gemessen 1
1. Trp. (Piston) Kb. pizz. *p*

277
433 1
p

Zurückhaltend Wieder wie vorher (plötzlich)
(Molto pesante) (Tempo II subito) 439 2 278 2 Trp. 3 1 2 3 279 4 5 6 7
ff > p

Nicht schleppen 453 8 9 2 280 5 Fließend 281 6 1.2. Trp.
p

282 Pesante 473 2 1 2 3 4 283 5 6 7 8 9 10 1
ff > mf

Flott 486 Holzschlägel poco marcato 284 1
p

492 285 1.2. Trp. Breiter (plötzlich) 286 rit. - - Feierlich (noch etwas mäßiger)

p *fff* *f*

Db

509 287 3 molto rit. Plötzlich wieder a tempo (II) 288 1.2.4. Hr. *pp*

p sub

524 289 7 3. accelerando 290 2 *pp* *ff*

Trp.

539 Tempo primo ($\text{♩} = \text{♩}$) etwas feierlich. Prachtvoll Holzschlägel *ff*

543 Pesante 291 a tempo 292 6 1 *ff* *ff*

G

554 Pesante 293 8 *f*

566 294 Holzschlägel *ff*

571 295 Gehalten 1 molto rit. 296 a tempo *pp* *ff* *mf* *mf* *mf* *mf* *mf* *molto cresc.*

Bck. Gr. Tr.

585 297 Drängend - - - - - rit. *ff* *p* *ff* *ff* *ff*

BARTÓK: Music for Strings, percussion and Celesta, Sz. 106: Movements II, III, IV

II.

Allegro, $\text{♩} \approx 138-144$

5 *f* 1 ?

20 ? *f* *dim.* - - - - -

30

40 50 *Viol. 1.* *ff*

60 *f* *cresc.* *ff*

G.P. 70 *tunable* 150 *Viol. 1.* *f* 2

152 *Viol. 1.* *mf* *p* *Viol. 2.* *pizz.* *f* 160 3 *p*

170 $\text{♩} \approx 138$ 2 5

180 *Viol. 1.* *f* *cresc.* *ff* *dim.* - -

ca 144 *) *gliss.* 190 *tunable* 3

290 *Viol. 3.* *mp* *u.s.w.* *Viol. 1.*

*) Alle mit ♩ usw. bezeichneten *Gliss.* sind so auszuführen, daß die Anfangstöne sofort verlassen wird, und ein langsames, gleichmäßiges Gleiten während dem vollen Wert der ersten Noten stattfindet.

U. E. 10.816

Timpani

3

Vlc. 1.

300



310



320



330



ca 144-138

340



350

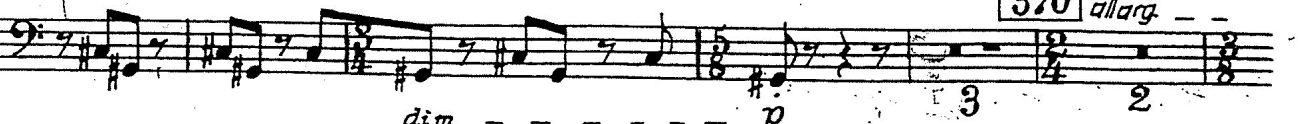
Viol. 3.



360



370 allarg.



U. E. 40.816

Timpani

----- *al tempo*

f

380

390

poco allarg. ----- *Quasi al tempo*, $\text{ca } 84$ 400

lucet. b. 420

Più mosso, $\text{ca } 104$ Viol. 3.

Vivace, $\text{ca } 160$ 480

Xyl. *f*

490

Allegro molto, $\text{ca } 168$

f

500

$\text{ca } 152 - 168$ 510

Viol. 1.

Un poco allarg. 520

f *ff*

III.

Adagio, $\text{ca } 66$ *allarg.* ----- *al Adagio molto*, $\text{ca } 40$

3 *mf* *dim.* *pp*

10 *mf* *p* *pp* *p* *pp*

Timpani

5

15 *poco rall.* - - - *atempo* 20 *Più andante* *ca 56*

25 *Celesta* 30 *rall.* - *al*

35 *Più lento, ca 46* 40 *poco a poco string.*

45 *Più mosso, ca 88* 50 *Più accel.*

55 *quasi atempo, ca 80* 60 *poco a poco rall.*

65 *Adagio, ca 56* 70 *rall.*

75 *Adagio molto, ca 42* 80 *Tempo I. (ca 66)*

85 *Adagio molto, ca 42*

90 *Adagio molto, ca 42*

95 *Adagio molto, ca 42*

100 *Adagio molto, ca 42*

105 *Adagio molto, ca 42*

110 *Adagio molto, ca 42*

115 *Adagio molto, ca 42*

120 *Adagio molto, ca 42*

125 *Adagio molto, ca 42*

130 *Adagio molto, ca 42*

135 *Adagio molto, ca 42*

140 *Adagio molto, ca 42*

145 *Adagio molto, ca 42*

150 *Adagio molto, ca 42*

155 *Adagio molto, ca 42*

160 *Adagio molto, ca 42*

165 *Adagio molto, ca 42*

170 *Adagio molto, ca 42*

175 *Adagio molto, ca 42*

180 *Adagio molto, ca 42*

185 *Adagio molto, ca 42*

190 *Adagio molto, ca 42*

195 *Adagio molto, ca 42*

200 *Adagio molto, ca 42*

205 *Adagio molto, ca 42*

210 *Adagio molto, ca 42*

215 *Adagio molto, ca 42*

220 *Adagio molto, ca 42*

225 *Adagio molto, ca 42*

230 *Adagio molto, ca 42*

235 *Adagio molto, ca 42*

240 *Adagio molto, ca 42*

245 *Adagio molto, ca 42*

250 *Adagio molto, ca 42*

255 *Adagio molto, ca 42*

260 *Adagio molto, ca 42*

265 *Adagio molto, ca 42*

270 *Adagio molto, ca 42*

275 *Adagio molto, ca 42*

280 *Adagio molto, ca 42*

285 *Adagio molto, ca 42*

290 *Adagio molto, ca 42*

295 *Adagio molto, ca 42*

300 *Adagio molto, ca 42*

305 *Adagio molto, ca 42*

310 *Adagio molto, ca 42*

315 *Adagio molto, ca 42*

320 *Adagio molto, ca 42*

325 *Adagio molto, ca 42*

330 *Adagio molto, ca 42*

335 *Adagio molto, ca 42*

340 *Adagio molto, ca 42*

345 *Adagio molto, ca 42*

350 *Adagio molto, ca 42*

355 *Adagio molto, ca 42*

360 *Adagio molto, ca 42*

365 *Adagio molto, ca 42*

370 *Adagio molto, ca 42*

375 *Adagio molto, ca 42*

380 *Adagio molto, ca 42*

385 *Adagio molto, ca 42*

390 *Adagio molto, ca 42*

395 *Adagio molto, ca 42*

400 *Adagio molto, ca 42*

405 *Adagio molto, ca 42*

410 *Adagio molto, ca 42*

415 *Adagio molto, ca 42*

420 *Adagio molto, ca 42*

425 *Adagio molto, ca 42*

430 *Adagio molto, ca 42*

435 *Adagio molto, ca 42*

440 *Adagio molto, ca 42*

445 *Adagio molto, ca 42*

450 *Adagio molto, ca 42*

455 *Adagio molto, ca 42*

460 *Adagio molto, ca 42*

465 *Adagio molto, ca 42*

470 *Adagio molto, ca 42*

475 *Adagio molto, ca 42*

480 *Adagio molto, ca 42*

485 *Adagio molto, ca 42*

490 *Adagio molto, ca 42*

495 *Adagio molto, ca 42*

500 *Adagio molto, ca 42*

505 *Adagio molto, ca 42*

510 *Adagio molto, ca 42*

515 *Adagio molto, ca 42*

520 *Adagio molto, ca 42*

525 *Adagio molto, ca 42*

530 *Adagio molto, ca 42*

535 *Adagio molto, ca 42*

540 *Adagio molto, ca 42*

545 *Adagio molto, ca 42*

550 *Adagio molto, ca 42*

555 *Adagio molto, ca 42*

560 *Adagio molto, ca 42*

565 *Adagio molto, ca 42*

570 *Adagio molto, ca 42*

575 *Adagio molto, ca 42*

580 *Adagio molto, ca 42*

585 *Adagio molto, ca 42*

590 *Adagio molto, ca 42*

595 *Adagio molto, ca 42*

600 *Adagio molto, ca 42*

605 *Adagio molto, ca 42*

610 *Adagio molto, ca 42*

615 *Adagio molto, ca 42*

620 *Adagio molto, ca 42*

625 *Adagio molto, ca 42*

630 *Adagio molto, ca 42*

635 *Adagio molto, ca 42*

640 *Adagio molto, ca 42*

645 *Adagio molto, ca 42*

650 *Adagio molto, ca 42*

655 *Adagio molto, ca 42*

660 *Adagio molto, ca 42*

665 *Adagio molto, ca 42*

670 *Adagio molto, ca 42*

675 *Adagio molto, ca 42*

680 *Adagio molto, ca 42*

685 *Adagio molto, ca 42*

690 *Adagio molto, ca 42*

695 *Adagio molto, ca 42*

700 *Adagio molto, ca 42*

705 *Adagio molto, ca 42*

710 *Adagio molto, ca 42*

715 *Adagio molto, ca 42*

720 *Adagio molto, ca 42*

725 *Adagio molto, ca 42*

730 *Adagio molto, ca 42*

735 *Adagio molto, ca 42*

740 *Adagio molto, ca 42*

745 *Adagio molto, ca 42*

750 *Adagio molto, ca 42*

755 *Adagio molto, ca 42*

760 *Adagio molto, ca 42*

765 *Adagio molto, ca 42*

770 *Adagio molto, ca 42*

775 *Adagio molto, ca 42*

780 *Adagio molto, ca 42*

785 *Adagio molto, ca 42*

790 *Adagio molto, ca 42*

795 *Adagio molto, ca 42*

800 *Adagio molto, ca 42*

805 *Adagio molto, ca 42*

810 *Adagio molto, ca 42*

815 *Adagio molto, ca 42*

820 *Adagio molto, ca 42*

825 *Adagio molto, ca 42*

830 *Adagio molto, ca 42*

835 *Adagio molto, ca 42*

840 *Adagio molto, ca 42*

845 *Adagio molto, ca 42*

850 *Adagio molto, ca 42*

855 *Adagio molto, ca 42*

860 *Adagio molto, ca 42*

865 *Adagio molto, ca 42*

870 *Adagio molto, ca 42*

875 *Adagio molto, ca 42*

880 *Adagio molto, ca 42*

885 *Adagio molto, ca 42*

890 *Adagio molto, ca 42*

895 *Adagio molto, ca 42*

900 *Adagio molto, ca 42*

905 *Adagio molto, ca 42*

910 *Adagio molto, ca 42*

915 *Adagio molto, ca 42*

920 *Adagio molto, ca 42*

925 *Adagio molto, ca 42*

930 *Adagio molto, ca 42*

935 *Adagio molto, ca 42*

940 *Adagio molto, ca 42*

945 *Adagio molto, ca 42*

950 *Adagio molto, ca 42*

955 *Adagio molto, ca 42*

960 *Adagio molto, ca 42*

965 *Adagio molto, ca 42*

970 *Adagio molto, ca 42*

975 *Adagio molto, ca 42*

980 *Adagio molto, ca 42*

985 *Adagio molto, ca 42*

990 *Adagio molto, ca 42*

995 *Adagio molto, ca 42*

1000 *Adagio molto, ca 42*

IV.

Allegro molto, ca 130

10 20

Viol. 1

10 1

U.E. 10.818

Timpani

Viol. I

ff *f*

p

30

dresc. - - - - -

40

f *più f* **3**

50 **A** *Un poco meno mosso* *d. ca 120* *ff* **1** **4**

60 *ff* *p* **1**

70 **B** *Ancora meno mosso, d. 112* *Pf* *ff* **2**

80 *roll.* - - - - - *atempo* *f*

C *Più mosso, d. ca 120* *ff* **1** **1** **2** **4** **10**

U.E. 40.816

Timpani

7

100

Viol. I.

cresc. molto

ff

1

p

p

190

tacel bis

Viol. I.

tacel bis

200

f

1

ff

2

F *Molto moderato*, $\text{♩} = \text{ca } 144$

1

mf

210

1

tacel bis

Viol. I.

Tempo I. ($\text{♩} = \text{ca } 130$)

260

cresc.

ff

270

f

1

1

1

1

3

I *Meno mosso*
 $\text{♩} = \text{ca } 100$

sempre rall.

280

Arza

al Largo
 $\text{♩} = \text{ca } 100$

al tempo al larg.
 $(\text{♩} = 100)$

al tempo
 $(\text{♩} = 100)$

1

3

ff

1

ff

U.E. 40.846

STRAUSS Der Rosenkavalier, Op. 59 Act III: Schneller Walzer

3. Akt *

Richard Strauss
op. 59

Schneller Walzer (molto con moto) $\text{♩} = 69$

1 **ff** 1

1 (247) *dim.* *p* *pp* *p*

(248) 3 **ff**

f 4 (249) *f*

(250) *ff* *f* *mf*

(251) 2 *f* 2 *f*

(252) *ff* *f* *mf*

(253) *f*

(254) 3 *f* *ff* *f*

(255) *ff* 6

(256) 1 *ff* (257) *f* *p*

es As G

Largo *+ 6 tr*

II

8 *f* *mf* *1* *+*

20 *f* *1* *5* *3* *Viol. I*

39 *f* *4* *1* *2* *3* *4* *2* *3* *7* *Fag. I, Vc.* *Ob. I*

52 *2* *1* *6* *1* *4* *2* *rit.* *Viol. I*

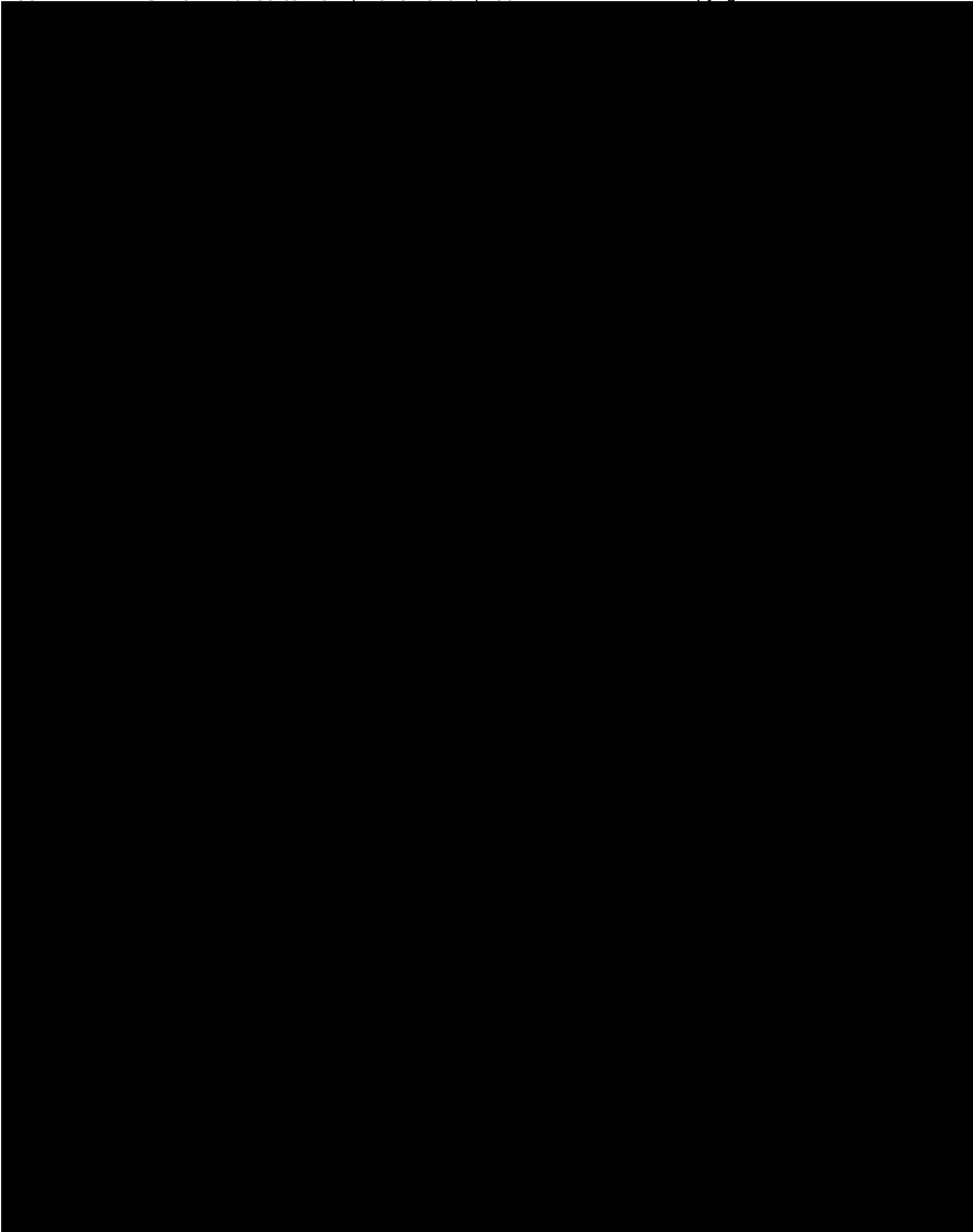
66 *7* *a tempo* *3* *Ob. I, II*

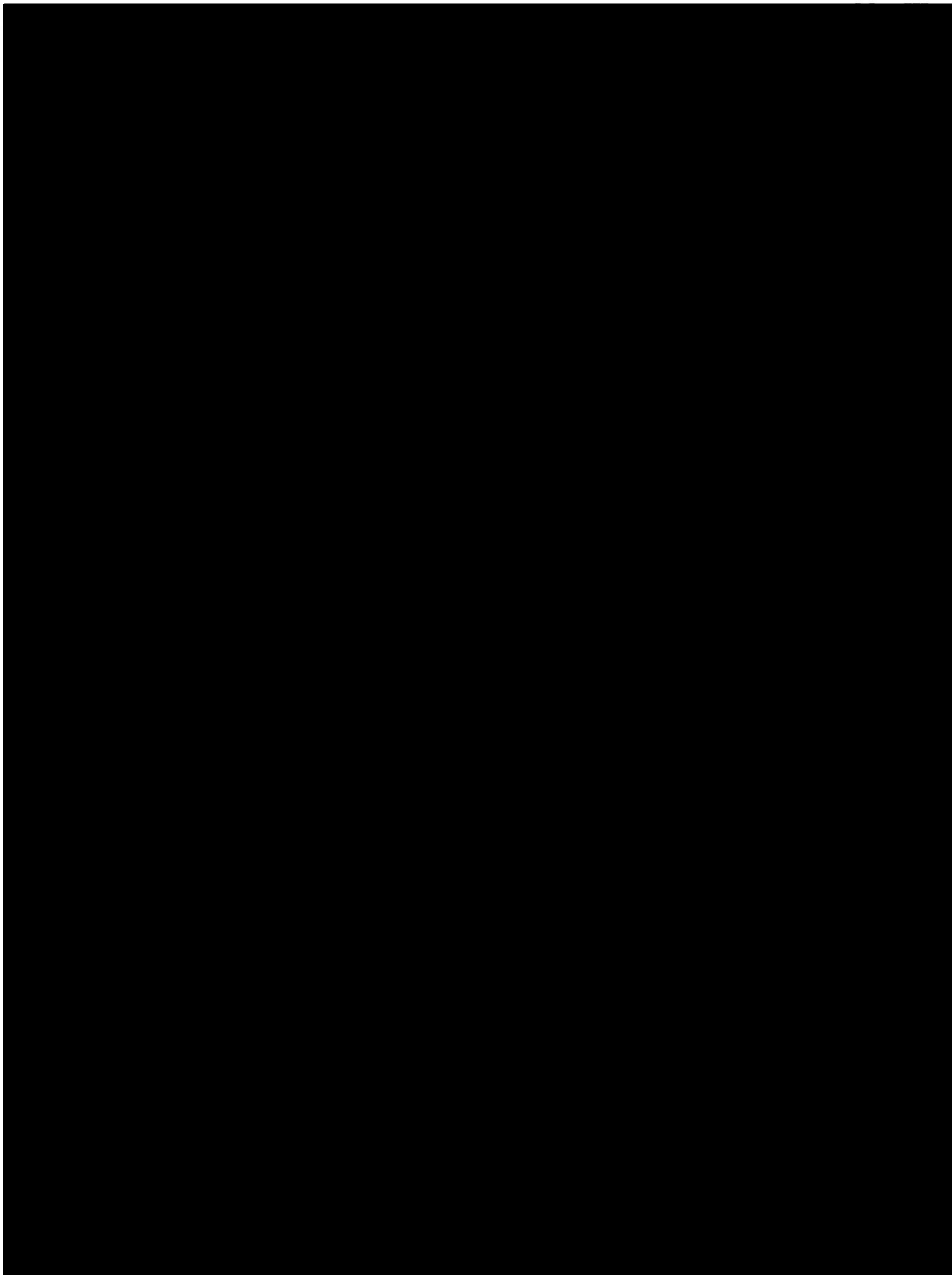
74 *8* *Clar.* *Trp*

80 *f* *6* *6* *6*

83 *f* *6* *6* *9* *6* *6*

86 *mf dim.* *6* *6* *3* *c B*





[Redacted musical score content]