

# MN OPERA

Principal Timpani auditions  
April 27, 2026

Donnizetti: Don Pasquale Overture, reh. 9 to end

Mozart: Symphony 39, opening six bars

Mozart: Magic Flute Overture, m. 186 to end

Beethoven Fidelio; Finale mm. 1-69

Beethoven: Symphony 7, I, mm. 315-326; mm. 421 to end

Beethoven Symphony 9, II, mm. 248-296 (reh. F to H)

Tchaikovsky: Symphony 4, I, reh. T  
to three before U

Tchaikovsky: Romeo and Juliet Fantasy Overture, reh. S through end

Strauss: Burleske for Piano, opening to reh. A

Mahler: Symphony 5, I, seven before reh. 15

Mahler: Symphony 5, Rondo Finale, twelve after reh. 34 to end

Stravinsky: The Rite of Spring, Danse  
Sacrale, reh. 188 to end

Shostakovich Symphony 1, IV, reh. 35 through three after reh. 36

Hindemith: Turandot, Scherzo, from Symphonic Metamorphosis, solo between reh.  
S and T.

TIMPANI

DON PASQUALE

G. DONIZETTI

SINFONIA

*Più Allegro*

5

2

6

*Più stretto*

Timpani in E♭ B♭

Symphony 39  
in E flat major

W.A. Mozart, K. 543

Adagio

5 *f* *f*

13 *f* 2

19 4

26 *f* **Allegro** 28

61

69 2

77 10

94 *sfz* 22 *f* 14

135

Seguiranno pause

# „Die Zauberflöte“

## TIMPANI.

Mozart, Werk 620

in Es. B.  
Ouverture.  
Adagio.

Allegro.  
23

The musical score is written for Timpani in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes measures 1 through 23. The tempo changes from Adagio to Allegro at measure 23. The second staff continues from measure 23 to 31, with dynamics *f* and *ff*. The third staff continues from measure 31 to 39, with dynamics *f* and *ff*. The fourth staff begins with a new section marked Adagio, starting at measure 40, with dynamics *f* and *ff*. The fifth staff continues from measure 40 to 47, with dynamics *f* and *ff*. The sixth staff continues from measure 47 to 54, with dynamics *f* and *ff*. The seventh staff begins with a new section marked Allegro, starting at measure 55, with dynamics *f* and *ff*. The eighth staff continues from measure 55 to 62, with dynamics *f* and *ff*. The ninth staff continues from measure 62 to 69, with dynamics *f* and *ff*. The tenth staff continues from measure 69 to 76, with dynamics *f* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings (*ff*, *f*, *p*). Measure numbers 11, 14, 174, 190, 200, 212, and 221 are indicated at the beginning of their respective staves. The score concludes with a large bracket on the right side of the final staff.

TIMPANI

Beethoven  
FIDELIO

in C.G  
16. Finale  
Allegro vivace

Musical score for Timpani, measures 1-62. The score is written in bass clef with a common time signature (C). The tempo is marked 'Allegro vivace'. The key signature is one sharp (F#). The score includes various dynamics and articulations:

- Measures 1-10: *f*, *p*, with a 4-measure rest.
- Measure 11: *cresc.*
- Measures 15-18: *f*, *più f*
- Measures 19-24: *ff*
- Measures 25-31: *f*, *f*, *f*, *f*, *f*, with a 3-measure rest.
- Measures 32-37: *f*, *p*, *f*
- Measures 38-45: *f*, with a 1-measure rest.
- Measures 46-55: *f*, *p*, *p cresc.*, *f*, with a 3-measure rest.
- Measures 56-61: *pp*
- Measures 62-68: *cresc.*, *ff*, *ff*, *ff*, with a 1-measure rest.

# Beethoven — Symphony No. 7

## I Timpani

318 *pp sempre* *cresc.*

328 *ff* *p* *f*

336 *ff* *Archi* *L* 11

360 *ff* *ff* *Fag. I* *Clar. I* *Ob. I* *Fl. I* 2

372 *ff* 2 *M*

388 *ff* *G.P.* *G.P.* 10 *N* 4 *Viol. I* 1 *p*

411 *poco cresc.* *più cresc.* *ff*

424

434 *ff*

443

in A E  
Allegretto ♩ = 76

78 *dim.* *p*

98 *p* 3 *D* 33 *Ob. I* *pp* *pp* *ff* 6 *E* 20 *Ob. I* *p*

176 *cresc.* *dim.* *pp* 26 *Fl. I* *cresc. ff* *G*

217 3 15 *Fl. I* *pp* 1 *H* 3 *f* 26 *f*

# Beethoven — Symphony No. 9

## Timpani

### II

in  $\frac{3}{4}$

Molto vivace  $\text{♩} = 116$

Archi 1 1 Solo 2 13  
G. P. G. P. *sf* Orch.  $\bar{\cdot}$   $\bar{\cdot}$  G. P. Viol. II

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

62 1 1 1 2 3 [B] 16  
*f* *f* *f* *f* *f*

93 [C] 12 Legni 4 [D] Legni Fag. I

120 26 Fag. I 3 3 3 Archi 15 Legni  
G. P. G. P.

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

199 2 2 3 16 Ob. I Ritmo di quattro battute  
Vcllo., C.-B. *dim.*

287 8 Viol. I [F] 7 3 3 1 2  
*pp* *cresc.* *più cresc.* *f*

266 3 4 [G] 5 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  
Viol. I Cor. I Fag. I

338 3 3 5 [K] Viol. I 5 Fag. I  
*ff*

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

# Symphony No. 4. Tchaikovsky

## I. TIMPANI.

M 13 N 13 O 16 P 1

*ff* 1 6

*ff* 7 2 5 *ff*

*fff* 1

Moderato assai, quasi andante. Ben sostenuto il tempo precedente.

3 12 R 6

*pp*

*poco a poco cresc.*

*stringendo poco a poco* S

*mf*

*crescendo* T

Allegro con anima.

*f cresc.* *ff*

Tchaikovsky — Romeo and Juliet  
Fantasy Overture  
Timpani.

0

2

*ff*

**P** *muta Fis in A.* 21 **Q** 18

*p cresc.*

*muta A in Fis* 7 **R** 15

*mf*

2 1 2 **S** *ff*

*mf* *f* *f* 12

*sempre ff*

2 *fff*

**U** *Moderato assai.*

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

1 2 3 4

5 6 7 8

23

*p* *ff*

(pause - no need to count out)



Mahler — Symphony No. 5 in C# Minor

Pauken.

*Es nach E*

*f* 3 3 3 3 *f*

6 9 *a tempo* 15 10 9 *poco rit.* *tramp. 1.* *a tempo*

3 3 *f* *p* *cresc.* 4 *Allmählich sich beruhigend* 11 3 *Unmerklich* 6 9

*zu Tempo I zurückkehren.* *Pos. 2. 23* *Tempo I.* 2 1 *f* *p*

*Schwer.* 12 1 3 9 *pp*

13 2 6 *p* *pp*

14 8 1 10 3 *f* *p* *p*

3 3 3 16 20 *pp* *steigernd*

17 18 *f* *sf* *dim.* *Klagend*

*Poco meno mosso. Streng im Tempo.* 9 7 *Schwer.*

*zurückhaltend Tempo I.* 1 1 10 *p* *pp*

Mahler — Symphony No. 5 in C# Minor

Rondo Finale

Pauken.

21 *Plötzlich wieder wie zu Anfang. (Tempo I.)*

12 22 11 2, 23 12 24 7 Tuba

*p* *f* *dim.* *f. f. f. f.* *poco a poco cresc.*

25

14 18 16 17 18 20 21 22 23 24 25 26 27 28

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

29 30 31 32 33 *Unmerklich etwas einhaltend. Grazioso.* 28 18

*cresc. molto* *vcl.* *molto* 8 14 12

29 18 30 *f* *p* *ff* *p* *ff*

*Allmählich stetig drängend.*

31 *f* *p cresc.* *p* *p* *p* *poco a poco cresc.* *Sehr drängend:*

32 1 2 3 4 5 6 *f* *f* *p* *f* *ff* *p*

4 6 6 *Pesante. (Etwas gehalten)* *f* *ff* *f* *f* *f* *p*

*cresc. molto* 3 1

6 *rit. molto* 1 34 *Allegro molto und bis zum Schluß beschleunigend.*

*rit.* 1 *accel.* 11 *sempre f*

35

*poco a poco cresc.* *Presto. schnell abdämpfen*

3 *ff* *ff* *pp* 4 *ff*



Symphony 1

Shostakovich.

IV

Adagio.  $\text{♩} = 84.$

35

SOLO

Timp

$pp$   $ppp$   $ff$   $ppp$   $pp$

36

Largo.  $\text{♩} = 68.$

Coperti

$pp$

# Turandot, Scherzo

Hindemith

3

*Moderato* (♩ = 132)

Pauken

First system of musical notation for the drum part. It consists of two staves. The first staff begins with a dynamic marking of *f* and contains a sequence of eighth and sixteenth notes. A large bracket on the left spans both staves. The second staff continues the rhythmic pattern and ends with a 'T' in a box and the number '14'.

Second system of musical notation. It starts with a 'U' in a box and the number '13', followed by a 'V' in a box and the number '3'. The notation includes a treble clef and a dynamic marking of *p*. The word 'Glocke' is written above the staff. The dynamic markings *mp* and *mf* are also present.

Third system of musical notation, featuring a dynamic marking of *f* and a series of eighth notes.

Fourth system of musical notation, starting with a 'W' in a box and a dynamic marking of *p*.

Fifth system of musical notation, including a 'X' in a box, the number '1', and the marking '1. Pos.'. The dynamic marking *f* is also present.

Sixth system of musical notation, featuring a 'Y' in a box, a dynamic marking of *f*, and the marking 'tenuto'.

*al tempo*

Seventh system of musical notation, including a 'Z' in a box and the marking 'poco a poco dim.'. The dynamic marking *f* is also present.

Eighth system of musical notation, featuring a '3' marking and a dynamic marking of *p dim.*.

Ninth system of musical notation, including a dynamic marking of *pp*.