

Before attempting to play a study that contains tuning changes, the student should sing the exercise. Note the term *molto*. It means very much (*molto cresc.* = very much louder.)

$\text{♩} = 80-92$

F-C

HS

The musical score consists of 11 staves of music in bass clef, 2/2 time. The tempo is marked as $\text{♩} = 80-92$. The key signature is one flat (F major/C minor). The score includes the following dynamics and markings:

- Staff 1: *ff*
- Staff 2: *p*
- Staff 3: *f* (with a hairpin), *p*, and a tuning change marking "3 C to F".
- Staff 4: *f*
- Staff 5: *p*
- Staff 6: *cresc.*
- Staff 7: *f* and a tuning change marking "3 F to C".
- Staff 8: *p*
- Staff 9: *cresc.*
- Staff 10: *molto*
- Staff 11: *ff*

The Copper Bowls

Contest Tympani Solo
(Two Tympani)

A-E

Allegro moderato

WILLIAM SCHINSTINE

B-249

ff *p* *ff* *p* *ff* *mf*

This staff begins with a bass clef and a 4/4 time signature. It contains a series of rhythmic patterns, including eighth and sixteenth notes, with dynamic markings *ff*, *p*, *ff*, *p*, *ff*, and *mf*. Accents are placed over several notes.

This staff continues the rhythmic patterns from the first staff. A circled letter 'A' is positioned above the staff.

This staff continues the rhythmic patterns. A circled letter 'B' is positioned above the staff.

This staff continues the rhythmic patterns. A circled letter 'C' is positioned above the staff.

p

This staff continues the rhythmic patterns. A circled letter 'C' is positioned above the staff. A dynamic marking *p* is placed below the staff.

This staff continues the rhythmic patterns.

This staff continues the rhythmic patterns. A circled letter 'C' is positioned above the staff.

This staff continues the rhythmic patterns.

sfz

This staff concludes the piece with a final rhythmic pattern. A dynamic marking *sfz* is placed below the staff.

Jazz A Little Waltz

TYMPANI SOLO (B \flat -E \flat)

WILLIAM J. SCHINSTINE
A.S.C.A.P.

J=160

B 249

(5) (9)

ff *dim.*..... *p* *mf* *fp* = *mf*

(13)

fp = *mf*

(17) (21)

(25)

fp = *f* *p* = *f* *p* = *f* *p*

(29) (33)

f *p* = *p* = *f* *p*

(37)

f *f* *dim.*..... *p* = *f*

(41) (45)

p = *ff* *dim.*..... *mf* *fp* = *mf*

(49) (53)

fp (57)

(61)

(65) (69)

ff *dim.*..... *p* *gliss.* *gliss.* *ff*

Detailed description: This is a musical score for a solo on the tympani (B-flat and E-flat). The piece is in 3/4 time with a tempo of quarter note = 160. The score consists of 69 measures, divided into 13-measure phrases. The dynamics range from fortissimo (ff) to pianissimo (p), with various markings for crescendo, decrescendo, and accents. There are also markings for glissando (gliss.) and sforzando (sf). The notation includes eighth and sixteenth notes, rests, and dynamic hairpins.

TIMPANI

Allegro (♩=120)
A-D

1 











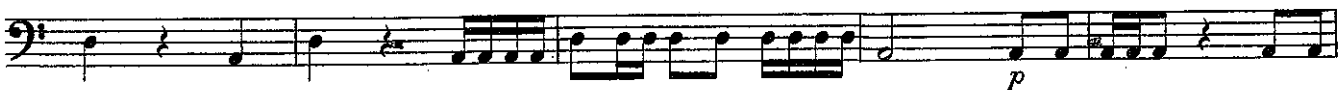
Allegro (♩=112)
A-D

2 







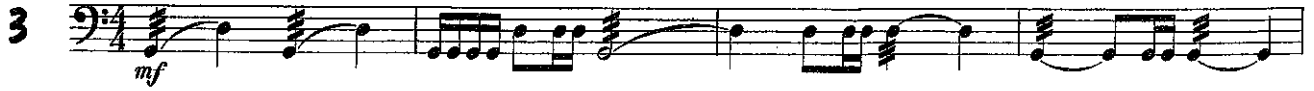




Allegretto (♩=104)

G-D

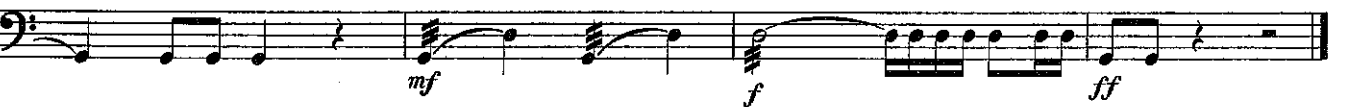
3 *mf*



f



mf *f* *ff*




Allegretto (♩=96)

G-D

4 *mf*



f



mf



p



mf *f*



Vivace (♩=132)
F-A-C-F

13

p

mf

mp *p cresc.*

mf

p

Allegro (♩=120)
F-A-C-F

14

f

p

mf

f

dim.

p *f*

molto rit.

Junior High Audition Etudes - Set 1

Timpani - A, D *Note: Each auditionee is required to tune without assistance

A ♩=100

Musical score for Timpani part A, measures 1-15. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It includes dynamic markings such as *f*, *sub. p*, *f*, *fp*, *ff*, *p*, and *mp*. There are also articulation marks like accents and slurs. Measure 15 ends with a fermata and the instruction "to Marimba".

Marimba

B ♩=100

Musical score for Marimba part B, measures 16-28. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It includes dynamic markings such as *mf*, *mp*, *f*, *pp*, and *ff*. There are also articulation marks like accents and slurs. Measure 28 ends with a fermata and the instruction "to Snare".

Senior High Audition Etudes - Set 4

Timpani - G, B, D *Note: Each auditionee is required to tune without assistance

$\text{♩} = 132$

mp ff mf ff

mf ff

6 to Center

A $\text{♩} = \text{♩}$ *Stems Down - center of head*
Stems Up - normal playing position

p mf

B $\text{♩} = \text{♩}$ *(normal playing position)*

p ff

mp ff pp ff

16 $\text{♩} = \text{♩}$ 17 3 to Marimba

Marimba - 4 mallets

C *Passionate and Free*

mf

Stickings: 4 3 2 sim.

4 3 1 2 sim.