

Repertuar solowy na stanowisko Kotlisty Polskiej Orkiestry Sinfonia Iuventus

KOTLY – W. SCHINSTINE – THE ARTISTE SONATA NR.6 CZ.I i II  
lub DIDIER BENETTI - TIMPANIUM

WIBRAFON LUB MARIMBA instrument do wyboru –

WIBRAFON – J.S.BACH - SARABANDA z I lub II PARTITY NA SKRZYPCE SOLO  
MARIMBA - C.O.MUSSER – ETUDE IN C MAJOR  
lub N.ROSAURO – PRELUDIO NO.1 E- Minor

WERBEL – B.LYLLOFF – ARHUS ETUDE NO.9

GRADE 6

# THE ARTISTE SONATA

Timpani Solo

(no. 6)

by William J. Schinstine

Playing Time 3:40 Grandioso ♩ = 72

I.

(Tuning)

*fp* — *f*      *fp* — *f*      *fp* — *f*

*f*      *fp*      *f*      *p*

(♩ = ♩)      (♩ = ♩)

11 *Molto allegro* ♩ = 180

15      19      23      27

30 (♩ = ♩)      *mf*      *fp*

36 (♩ = 116) R.H. Center *mf*      L.H.      *f*      *p*      *mf*      *p*

40 (reg.)      Center      44 (reg.)

Center      49 (reg.)

Center      54 (reg.)

cresc. — — — — — 58 (♩ = ♩)      dim. — — — — —

*f*

Timpani Solo - 2

70 *LRLLL*

74 *Grandioso*  $\text{♩} = 72$  *fp* *f*

78 *fp* *f* *fp* *f*

84 *Molto allegro*  $\text{♩} = 160$  ( $\text{♩} = \text{♪}$ ) *p* *R* *R*

90

102  $\text{♩} = 116$  *Center* *mf*

106 (reg.) *LH* *p* *Center*

110 (reg.)

115 (reg.) *Center*

120 (reg.) *cresc.* *p* *cresc.* *accel.* *sfz*

Detailed description: This is a page of musical notation for a timpani solo. It consists of ten staves of music in bass clef. The notation includes various rhythmic patterns, dynamic markings, and performance instructions. Measure 70 has a circled number and the pattern 'LRLLL'. Measure 74 is marked 'Grandioso' with a tempo of 72 quarter notes per minute and dynamic markings 'fp' and 'f'. Measure 78 has dynamic markings 'fp' and 'f'. Measure 84 is marked 'Molto allegro' with a tempo of 160 quarter notes per minute (equivalent to 80 eighth notes per minute) and dynamic markings 'p' and 'R'. Measure 90 has a circled number. Measure 102 has a tempo of 116 quarter notes per minute and dynamic markings 'mf' and 'Center'. Measure 106 is marked '(reg.)' and has dynamic markings 'LH', 'p', and 'Center'. Measure 110 is marked '(reg.)'. Measure 115 is marked '(reg.)' and has the instruction 'Center'. Measure 120 is marked '(reg.)' and includes dynamic markings 'p', 'cresc.', 'accel.', and 'sfz'. There are also some asterisks and a wedge symbol in the final measure.

# Timpani Solo - 3

Playing Time 1:56 Very soft mallets

II.

(Tuning)

$\text{♩} = 60$

3

127

131

135

140

145

151

155

160

164

*pp* *mp* *pp* *mp* *pp* *mp* *pp* *p* *mp* *p* *pp* *mf* *p* *pp* *mf* *pp* *p* *pp* *rit.* *pp*

# TIMPANIUM

pour 4 timbales

Didier BENETTI

$\text{♩} = 54$

*p*

*gliss.*

*gliss.*

m. droite Bag dures 6

*mp*

*p*

*pp*

*pp*

*mp*

*ff*

*ff*

*molto pesante*

*ff p*

*ff*

*ff p*

$\text{♩} = 72$

*ff*

*p*

*accél. progressivement*

3

3

3

3

3

3

3

3

♩ = 100/108

ff

*p léger et rythmé*

*mf*

*p* *f*

*p*

*ff* *p très précis*

*p*

*p*

*sf* *sf* *sf*

*mf* *p* *sf* *sf*

*sf* *cresc.*

*poco ritard. - - - -*

*ff*

♩ = 144

*mf* *p*

Jouer les *mf* en les laissant vibrer,  
le reste est joué au centre, *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*cresc. - - - -*

*mf* *p*

*poco ritenuto*

*ff* *p*

Tempo

# I PARTITA NA SKRZYPCYCE SOLO

26

## SARABANDE

J.S. BACH

The image displays a page of musical notation for the Sarabande from the First Partita for Solo Violin by J.S. Bach. The score is written for a single violin and consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a forte (*f*) dynamic. The first system includes a first ending bracket with two options, a second ending bracket with two options, and a trill (*tr*) marked with a *f* dynamic. The second system starts at measure 7 and includes a first ending bracket with two options, a trill (*tr*) marked with a *f* dynamic, and a piano (*p*) dynamic. The third system starts at measure 13 and includes a first ending bracket with two options, a *mf* dynamic, and a *f* dynamic. The fourth system starts at measure 19 and includes a *mf* dynamic, a *mp* dynamic, and a trill (*tr*). The fifth system starts at measure 26 and includes a *mf* dynamic, a *f* dynamic, and a trill (*tr*). The score is annotated with various musical notations such as slurs, ties, and fingering numbers (1-4).



SARABANDE

II

PARTITA NA SKRZYPCE SOLO

J.S. BACH

Musical notation for measures 1-5. Includes dynamics *f* and *p*, and trills (*tr*). Measure 1 has a double asterisk (\*\*). Fingerings 0, 1, 2, 3, 4 are indicated.

Musical notation for measures 6-9. Includes dynamics *mp*. Measure 6 has a circled number 6. Fingerings 1, 2, 3, 4 are indicated.

Musical notation for measures 10-13. Includes dynamics *dolce* and *tr*. Measure 10 has a circled number 10. Fingerings 1, 2, 3, 4 are indicated.

Musical notation for measures 14-17. Includes dynamics *cresc.*, *f*, and *p*. Measure 14 has a circled number 14. Fingerings 1, 2, 3, 4 are indicated.

Musical notation for measures 18-22. Includes dynamics *cresc.*, *f*, and *p*. Measure 18 has a circled number 18. Fingerings 1, 2, 3, 4 are indicated.

Musical notation for measures 23-24. Includes dynamics *mp* and *p*. Measure 23 has a circled number 23. Fingerings 1, 2, 3, 4 are indicated.

Musical notation for measures 25-28. Includes dynamics *molto cresc. ed allarg.* and *ff*. Measure 25 has a circled number 25. Fingerings 1, 2, 3, 4 are indicated.

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To Burton Lynn Jackson

# Etude in C Major

MARIMBA (4 Mallets)

Op. 6, No. 10

Allegretto  $\text{♩} = 112$

CLAIR OMAR MUSSER

*R L R L R L R R R R L R L R L R R R*

*gva*

*gva*

*gva*

(E) (E) (E) C O O V 1 2 3 4 4

*8va(lower)*.....

*8va(lower)*.....

*8va(lower)*.....

*8va(lower)*.....

*8va(lower)*.....

*8va(lower)*.....

*8va(lower)*.....

*8va*.....

dedicado à Rose Breunstein

# Prelúdio No. 1 Mi menor (E minor)

NEY ROSAURO

Rubato

*p*

*cresc. e accel. sempre*

*molto accel.*

*ff* *rall. molto*

*Moderato* *mf*

1. 2.

3. *poco rall.* 3. *rall.*

*a tempo*

1st time *mf*  
2nd time *mp*

*cresc.*

1. 2.

*f* *rall.* 3. *cresc.* 3. *f*

*piu mosso* ( $\text{♩} = \text{ca. } 100$ )

*rall. molto* *mf*

3 6 6 6 6

*simile* -----

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note pattern. The lower staff is in bass clef and contains a sequence of quarter notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note pattern. The lower staff is in bass clef and contains a sequence of quarter notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note pattern. The lower staff is in bass clef and contains a sequence of quarter notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note pattern. The lower staff is in bass clef and contains a sequence of quarter notes.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note pattern. The lower staff is in bass clef and contains a sequence of quarter notes. A *cresc.* marking is present in the lower staff, indicating a crescendo.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f*, *rall.*, and *molto*. A *D.S. al* marking with a circled cross symbol is present at the end of the system.

Musical score system 2, continuing the eighth-note pattern from the first system. It includes dynamics *f*, *rall.*, and *molto*. A circled cross symbol is at the beginning of the system.

Rubato

Musical score system 3, featuring a single bass clef staff. The music starts with a piano (*P*) dynamic and includes markings for *cresc. e accel.* and *cresc. e accel. molto*.

Musical score system 4, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with dynamics *ff* and *pp*. The left hand has a bass line with a dynamic of *mf*.

# ETUDE FOR SNARE DRUM

## ÅRHUS ETUDE No. 9

Bent Lylloff

Andante

fff PPP fff

$\text{♩} = 160$

pp fff

pp ff pp ff

R LLRRL R LLRRL R LLRRL RLLR LL R LLRLLRLLRLL  
mf accelerando poco a poco

R LLR LLR LLR LL R LLRRL RLLR LL RRL RLLR LLRRL RLLRLLR  
ff

$\text{♩} = 138$

f 5 5 5

$\text{♩} = 84$



*pp sub.*

*ff* *pp* *ff*

*pp* *accel.* *ff* *pp* *ff* *pp* *ff*

March

*pp*

*pp*

*J=92*

*ppp*

*ppp*

*rit.* *J=72* *\*) REPEAT =*

*AD LIB.*

*J=66* *p*

*dim. possibile*

*J=112*

*ff* *fff*

*\*) crescendo and diminuendo ad lib.*