

20th CENTURY ORCHESTRA STUDIES

FOR TIMPANI

Compiled and Annotated by Alan Abel

SAMUEL BARBER

Medea's Meditation and Dance of Vengeance

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10 $\text{♩} = 60$ F#, G#, D, E

Cl. I. *mf* *f* *mf* *pp*

Ob. I. *f*

11 *f*

12 Mysterious, moving ahead $\text{♩} = 92$

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

intenso

13 *p*

14 *angushed* *p*

15 *allarg.* *con sord.* *p*

16 Sombre, with dignity $\text{♩} = 50$ (hp, pno.)

pp *mp* *sf p* *f*

17 *senza sord.* *mp* *poco f* *p* *f*

18 Più agitato string.

pp *mf* *poco f* *p* *f*

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19 Tempo primo (♩ = 60)

20 Agitato ♩ = 200 with gradually

3 *allarg.* 2

ff dim. p F#

increasing intensity

♩ = 96

7 10 21 22 23 4 10

pp f > pp

24

E to F# 25 13 26

pp f > pp p sf

Piu agitato, moving ahead slightly

13 27 28 F# A F F# 11

p mf p f

with mounting frenzy

sf pp

♩ = c. 76

29 ^{hp} B.Dr. 28^{Drum}

cresc. poco a poco

30 (in 4)

evil B f Eb

31 25^{Drum}

High F# to G

High F# to G E^b etc. p cresc. poco a poco ff

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Piano Concerto

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III Allegro molto ♩ = 72 (in one)

1

Ipts. ff Pna. L.H. Timp.* Solo with Pno. f

* Since the piano is usually on the edge of the stage and the timpani are at the back, the timpanist has a "built in" time lag unless he accurately anticipates the beat.