

2025 진주시립 교향악단 신규단원 평정 과제곡

Part	List
percussion Principal	* German / American Style 중 더 적게 응시한 Setup이 우선 실기심사 (응시장 내 팀파니 위치변경 및 팀파니 튜닝 키 사용 금지) 1. F. Krüger - Etüde Nr. 45 2. Orchestra Repertoire Timpani • Beethoven Symphony No. 5 - 3rd mov. m.324 ~ 4th mov. m. 1-20 • Beethoven Symphony No. 9 - 1st mov. m.297-341 / m.513-End - 2nd mov. m.195-208 / m.248-296 - 4th mov. Begin-m.25 / m.822-End • P.I.Tchaikovsky Symphony No. 4 - 1st mov. m.327-352 • Bartok Musik für Saiteninstrumente, Schlagzeug und Celesta - 2nd mov. m.300-338 • Stravinsky Rite of Spring 189 - before End Snare Drum • H. Knauer - Etude in 6/8 No.7 • R. Korsakov : scheherazade 3,4mov • M. Ravel : Bolero • Prokofiev - Peter and Wolf • Suppe - Pique Dame Xylophone • G. Gershwin : Porgy and Bess • P. Hindemith : Kammermusik no.1 • Z. Kodaly : Hary Janos Suite • I. Stravinsky : Fire Bird Glockenspiel • C. Debussy : La Mer • P. Dukas : Der Zauberlehrling

Nr. 45

In E, D, C & G

The musical score for Nr. 45 consists of ten staves of music, all in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as eighth notes, sixteenth notes, and triplets. Dynamics like *f* (forte), *pp* (pianissimo), and *rit.* (ritardando) are used throughout. The score begins with a treble clef and a key signature of one sharp, followed by a bass clef. The first staff starts with a treble clef and a key signature of one sharp, followed by a bass clef. The second staff starts with a treble clef and a key signature of one sharp, followed by a bass clef. The third staff starts with a treble clef and a key signature of one sharp, followed by a bass clef. The fourth staff starts with a treble clef and a key signature of one sharp, followed by a bass clef. The fifth staff starts with a treble clef and a key signature of one sharp, followed by a bass clef. The sixth staff starts with a treble clef and a key signature of one sharp, followed by a bass clef. The seventh staff starts with a treble clef and a key signature of one sharp, followed by a bass clef. The eighth staff starts with a treble clef and a key signature of one sharp, followed by a bass clef. The ninth staff starts with a treble clef and a key signature of one sharp, followed by a bass clef. The tenth staff starts with a treble clef and a key signature of one sharp, followed by a bass clef.

Sinfonie Nr. 5

c- Moll / C minor

3. Satz

Allegro $\text{♩} = 96$

Ludwig van Beethoven
op. 67

324 Solo

pp

331

1 (-30) 2 3 4 5-30

sempre pp

366

cresc.

attacca subito

4. Satz

Allegro $\text{♩} = 84$

ff

7

13

18

Sinfonie Nr. 9

d-Moll / D minor

1. Satz

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

Ludwig van Beethoven
op. 125

16 *tr* *ff* *f* *f*

22 *f* *f* *f* 50 *tr* *ff*

297 *f* *f* *f* *f* *f* *f* *ff* (K)

305 *ff* *ff* 1(-28) 2 3 4 5 *ff* *ff* *ff*

316 6 7 8 9 10 11 12 13 14 15 16 17 18 *ff* *ff* *ff* *sf*

329 19 20 21 22 23 24 25 26 27 28 *sf* *sf* *sf* *sf* *sf* *p* *p*

513 *p*

520 *cresc.*

527 *f* *più f* *ff*

532 *sempre ff* *tr* *sempre ff*

541 *tr* *tr* *sf* *ff*

2. Satz

Molto vivace $\text{♩} = 116$

186

Flöte

p

Solo

f

(E)

196

2

2

2

3

dim.

(F)

248

7

pp

cresc.

257

3

3

1(-8)

2

3

4

(G)

5

6

7

8

più cresc.

f

più f

ff

272

1(-11)

2

3

4

5

6

7

8

9

3

3

3

282

10

11

6

1(-6)

2

3

4

5

6

(H)

f

f

f

f

f

f

4. Satz

Presto $\text{♩} = 66$ [$\text{♩} = 96$]

Flöte I

ff

7

8

Trpt. I. u. II

1(-6)

2

3

4

ff

21

5

6

Allegro ma non tanto Tempo I [♩ = 120]

814 8

f f f f f f ff f f f p cresc. ff

828 Poco Allegro, stringendo il tempo Prestissimo

843 6 *cresc.*

851 $\text{♩} = 132$

ff *f*

862

2 3 4 5 6 7 8

f *f* *f* *f* *f* *f* *f*

872

7

[illegible]

900

Exercise 900 is a short piece in bass clef, 4/4 time. The melody is written on a single staff. It begins with a quarter rest, followed by a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. This is followed by a half rest. Then, there is a quarter note G2, a quarter note F2, and a half rest. Next, there is a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. This is followed by a half rest. Finally, there is a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

908

The third system of the musical score for 'The Swan Song' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody continues with a series of eighth and sixteenth notes, including some beamed sixteenth notes. The dynamics *ff* (fortissimo) are indicated below the staff at three points. The system concludes with a double bar line.

[illegible]

924

Musical notation for Bassoon part, measures 924-928. The key signature has one flat (B-flat). Measures 924-926 are quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 927 is a half note: G3. Measure 928 is a half note: G3.

932

sempre *ff*

The musical score for measures 932-935 is in bass clef. Measure 932 starts with a double bar line and a fermata. Measures 933-935 contain a series of eighth notes, with triplets indicated by brackets and the number '3' below them. The piece ends with a double bar line and a fermata in measure 935.

Sinfonie Nr. 4

f - Moll / F minor

1. Satz

Peter I. Tschaikowsky
op. 36

Ben sostenuto il tempo precedente [Moderato con anima ♩. = in movimento di Valse]

313 1 2 3 - 8 9 10

pp *poco a poco cresc.*

323 poco a poco string. 11 12 13 14

327 15 16 - 22 (T) sempre stringendo al - - - Allegro con anima

mf *cresc.* *f cresc.*

339

ff

343

348

Musik für Saiteninstrumente, Schlagzeug und Celesta

2. Satz

Allegro ♩ ca. 138 - 144

Béla Bartók
1936

300 1

307 *p*

312

320

330

335 *tr* *gliss* //

Le Sacre du Printemps

Danse Sacral

Originalnotierung / original notation

Igor Strawinsky
1913

1. 189

*) *mf*

2.

190 191

poco a poco cresc.

192

meno f

sf *mf*

193

meno f

sf *mf*

194

p

*)Erfahrungsgemäß wird diese Stelle in der Praxis von einem Pauker gespielt (s. Seite 34) /
Depending on experience, this part is usually played by one percussionist (see page 34)

195

196

sf

mf

meno f

sf

197

simile

f

198

199

più sf

f

sempre cresc.

200

201

1

1

sf

ff

ff

[illegible]

Nº 30. $\text{♩} = \text{Allegro.}$

The musical score for Etude No. 30 is written for a single melodic line in treble clef, 2/4 time. The tempo is marked 'Allegro'. The piece begins with a forte (*f*) dynamic and a series of eighth-note patterns. It includes several dynamic shifts, moving from *f* to *p* (first staff), *f* to *pp* (second staff), *pp* to *dim.* (third staff), and *pp* to *f* (seventh staff). The score is characterized by frequent slurs and ties, indicating a continuous, flowing melodic line. The piece ends with a final cadence on the ninth staff.

Scheherazade

71

. Satz

Nikolai Rimskij-Korsakow
op. 35

Ⓓ Pochissimo più mosso ♩.=63

The Swan
Op. 20, No. 6

6/8

p dim. *ppp*

pocissimo cresc.

pp

p

f

4. Satz

Vivo $\text{♩} = \text{♩} = 88$

Musical score for the 4th movement, "Vivo", in 2/8 time. The tempo is marked $\text{♩} = \text{♩} = 88$. The score consists of ten staves of music.

The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Vivo". The first staff contains a rehearsal mark C and dynamic markings mf and f . The second staff contains a rehearsal mark D and dynamic markings f and p . The third staff contains a rehearsal mark E and dynamic markings f and p . The fourth staff contains a rehearsal mark N and dynamic markings mf and $cresc.$. The fifth staff contains a rehearsal mark P and dynamic markings sf and pp . The sixth staff contains a rehearsal mark Q and dynamic markings f and mf . The seventh staff contains a rehearsal mark R and dynamic markings mf and $cresc.$. The eighth staff contains a rehearsal mark Q and dynamic markings mf and $cresc.$. The ninth staff contains a rehearsal mark R and dynamic markings mf and $cresc.$. The tenth staff contains a rehearsal mark R and dynamic markings mf and $cresc.$.

Bolero

Tempo di Bolero moderato assai ♩=72

Maurice Ravel
1928

The musical score for Bolero by Maurice Ravel is presented in five staves. The first staff begins with a treble clef, a 3/4 time signature, and a *pp* (pianissimo) dynamic. It features a series of eighth notes grouped in threes, with a '3' marking below each group. The second staff continues this pattern. The third staff includes a boxed '7' at the beginning and a 'p' (piano) dynamic later. It also features a circled '2' and a '9-40' marking. The fourth staff has a circled '8' with '150-167', a circled '9' with '168-203', a circled '11' with '204-293', and a circled '16' with '294-341'. It includes dynamics *mp*, *mf*, *f*, and *ff* à 2. The fifth staff shows a treble clef, a key signature change to one flat, and a '3' marking below a group of eighth notes.

Peter und der Wolf

Sergej Prokofjew
op. 67

(49) L'istesse tempo ♩=100

The musical score consists of four staves. The first staff begins with a circled measure number 49 and the tempo instruction 'L'istesse tempo' with a quarter note equal to 100. The music is in 4/4 time. The first staff has a forte (ff) dynamic and features eighth-note patterns with triplets. The second staff includes dynamic markings of *fp* and *f* with slurs. The third staff continues the eighth-note accompaniment with triplets. The fourth staff concludes the passage with *fp* and *f* dynamics and a double bar line.

Pique Dame

Ouverture

Franz von Suppé

Allegro con fuoco ♩=138

95 *tr tr tr tr tr tr tr tr*
p *pp*

101 *tr tr tr tr*

107

113 *f* *f* *ff*
 284 Allegro ♩=126

292 Più mosso ♩=160
ff *fz*

299 *tr* *tr* *tr* *ff*

307 *tr* *tr* *ff* *ff*

315 *tr* *tr* *tr* *tr* *ff*

323 1 2 3 4 5 6 7 8 *ff*

332 *tr* *tr* *fz* *tr* *tr*

339 *tr* *tr* *ff*

Porgy and Bess

Introduction

George Gershwin
1935

Allegro con brio ♩ = 112 [♩ = 126]

2

f

*)

8

10

12

14

16

*) Dieser Takt erscheint in den folgenden Klavierauszügen irrtümlich zweimal: /
This bar appears twice, by mistake, in the following editions of the vocal score:

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Finale 1921

Lebhaft brillant

137 *8va* *f*

140

143

146

149

152

267 *Stretta, bedeutend schneller*
accelerando
fff

271

275

Háry János - Suite

6. Satz: Einzug des kaiserlichen Hofes

Zoltán Kodály

Alla marcia ♩ = 128

3

f

10

① ⑦

ff

125

129

a tempo ma più mosso ♩ = 138
string.

ff *cresc.*

172

3

L'Oiseau de Feu

Ballett

53

1^{er} Tableau: Supplications de l'Oiseau de Feu

Igor Strawinsky
1909

Meno mosso ♩ = 54

First section of the score, measures 47 to 48. The music is in 3/4 time. Measure 47 starts with a piano (*p*) dynamic and features a series of eighth and sixteenth notes. Measure 48 continues the melodic line with similar rhythmic patterns. The key signature has one sharp (F#).

Danse de la Suite de Kastchei Enchantée par l'Oiseau de Feu

Allegro ♩ = 152

Second section of the score, measures 126 to 133. The music is in 3/4 time. Measure 126 starts with a piano (*p*) dynamic. Measure 127 has a mezzo-piano (*mp*) dynamic. Measure 129 has a mezzo-forte (*mf*) dynamic. Measure 130 has a forte (*f*) dynamic. Measure 131 has a forte (*f*) dynamic. Measure 132 has a forte (*f*) dynamic, with the instruction "f possibile". Measure 133 has a fortissimo (*ff*) dynamic and is marked "Allegro feroce". The key signature changes from one sharp to two sharps (F# and C#).

Claude Debussy

Animé ♪.=72

Animé et tumultueux $\text{♩}=96$

Handwritten musical score for the song "Himmel und Land" by Franz Schubert. The score is written on a single staff in treble clef, 3/4 time. The key signature is one sharp (F#), indicating D major or A minor. The tempo is marked "Allegretto". The lyrics are in German: "Himmel und Land, / das ist mein Haus, / das ist mein Haus, / das ist mein Haus." The score shows measures 179 through 185. Measure 179 starts with a double bar line and a repeat sign. Measure 182 is marked with a box containing the number 182. Measure 185 is marked with a box containing the number 185. The dynamics are marked "p" (piano) and "pp" (pianissimo). The score ends with a double bar line and a repeat sign.

179

p

182

pp

185

Scherzo

Paul Dukas
1897

1897

17 3 *p et détaché*

cresc. *f*

18 *rfz* *rfz* *più f*

19 *sempre cresc.*

22 *Au Mouu*

ff

24

26 *Scherzando*

p

40 *Toujours plus animé*

più f

ff

52

ff

6