

# 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. 1. *p*

Ob. 1.

11

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

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

*intenso*

13

14 *anguished*

15 *allarg.*

16 Sombre, with dignity  $\text{♩} = 58$  (hp., pno.)

*p*

17 *senza sord.*

18 Più agitato string.

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

B $\flat$  C B $\flat$  F G $\flat$  to G 7

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19 Tempo primo (♩ = 60) 20 Agitato ♩ = 200 with gradually

*3 allarg. 2*

*ff dim. p F#*

increasing intensity ♩ = 96 21 B♭ to B 10 22 23 4 10

*pp f > pp*

24 E to F# 6 25 13 26

*pp f > pp p sf*

Piu agitato, moving ahead slightly F# A F F# 11 28

*p mf p f*

*with mounting frenzy*

*sf pp*

29 *♩ = c. 76* 28" Drum

*hp. B. Dr.*

30 (in 4) E♭

*cresc. poco a poco*

*B f*

31 25" drum

*High F# to G E♭*

*p cresc. poco a poco ff etc.*

SAMUEL BARBER  
Piano Concerto

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III Allegro molto ♩ = 72 (in one) 1

*Tpts. ff fp*

*Pna. L.H. f*

*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.