

定音鼓

- 1) 斯特拉文斯基：《春之祭》
- 2) 巴托克：《弦乐打击乐钢片琴合奏曲》
- 3) 柴可夫斯基：《第四交响曲》
- 4) 贝多芬：《第九交响曲》
- 5) 莫扎特：《第三十九交响曲》
- 6) 莫扎特：《第三十八交响曲》
- 7) 贝多芬：《第七交响曲》

THE RITE OF SPRING

IGOR STRAVINSKY
(1882-1971)

As for the actual performance, I am not in a position to judge, as I left the auditorium at the first bars of the prelude, which had at once evoked derisive laughter. I was disgusted. These demonstrations, at first isolated, soon became general, provoking counter-demonstrations and very quickly developing into terrific uproar. During the whole performance I was at Nijinsky's side in the wings. He was standing on a chair, screaming "sixteen, seventeen, eighteen" – they had their own method of counting to keep time. Naturally the poor dancers could hear nothing by reason of the row in the auditorium and the sound of their own dance steps. I had to hold Nijinsky by his clothes, for he was furious, and ready to dance on to the stage at any moment and create a scandal. Diaghilev kept ordering the electricians to turn the lights on and off, hoping in that way to put a stop to the noise. That is all I can remember about that first performance. Oddly enough, at the dress rehearsal, to which we had, as usual, invited a number of actors, painters, musicians, writers, and the most cultured representatives of society, everything had gone off peacefully, and I was very far from expecting such an outburst.

– From "Igor Stravinsky, An Autobiography"
(Used by permission)

Igor Stravinsky was born in Oranienbaum, near St. Petersburg, Russia. His father was a well-known operatic bass at the Mariinsky Theater. Stravinsky studied piano and composition as a boy, and began studying law as a young adult. He became more interested in music in 1902 and began studying composition with Rimsky-Korsakov. In 1909, Stravinsky was asked by Sergei Diaghilev to compose for his *Ballets Russes*. The following year he wrote *The Firebird* and went to Paris to see it performed by Diaghilev's company. He composed two more pieces while in Paris, *Petrushka* in 1911, and *The Rite of Spring* in 1912-13.

In 1914, at the beginning of World War I, Stravinsky moved to Switzerland. He returned to Paris in 1920 and became a French citizen in 1934. Then, in 1939, at the start of World War II he moved to the United States. Stravinsky became an American citizen in 1945 and lived in the US for the rest of his life.

The famous premiere of *The Rite of Spring* took place on May 29, 1913, at the *Théâtre des Champs-Élysées* in Paris with Pierre Monteux conducting.

102 Timpani

Timpani I

186 *V-ni* *sim.* 187

Tuba

DO# = DO \flat , SI \flat = LA

188 189 *mf*

190 *poco a poco cresc.*

191 192

193 *meno f* *mf* *sf* *meno f* *mf*

194

195 196 *meno f* *mf* *sf*

197 *meno f* *sf* *meno f* *sf* *meno f* *sf*

198 199 *piu sf* *meno f* *f* *e sempre cresc.*

200

201 *ff* *MIB=RE*

Timpani

Timpani I

DO# a DO#
SI b a LA

186 Tuba

187

188

189 *mf*

190

191

192 (a2) *sf*

193 *meno f* *mf* *sf* *meno f* *mf*

194

195 (a2) *sf* *meno f* *mf* *a2 sf*

196

197 *a2* *meno f* *simile* *sf*

198 *a2* *più sf* *meno f* *f* *e sempre cresc.*

199

200

201 Fl. *a2* *#* *sfz* *Timpani I*

MUSIC FOR STRING INSTRUMENTS, PERCUSSION AND CELESTA

BÉLA BARTÓK
(1881-1945)

This work was written in 1936. It was commissioned by Paul Sacher, conductor of the Chamber Orchestra of Basel, who performed the premiere in 1937. The 3rd movement is an example of Bartók's "night music" and features glissandi in the timpani part, which was quite unusual at the time this was written. The percussion and keyboard instruments play an important part in this piece, as they do in Bartók's next composition, the *Sonata for 2 Pianos and Percussion*, also written for Paul Sacher.

Excerpt 1: Mvt. 2, bars 301-338

Tempo in the score: ♩ = ca.138

Average performance tempo: [300] ♩ = 138- ; [310] ♩ = 126-

Mallets: *ultra staccato* or wooden

Vc.1

300

310

320

330

340

ca. 144-138

1

Timpani

32

Excerpt 2: Mvt. 4, bars 26-63

Tempo in the score: ♩ = ca. 130

Average performance tempo: ♩ = 126-

Mallets: ultra staccato or wooden

Viol.
ff
f
p
30
f
Cresc.
40
f
piuf
50
ff
Un poco meno mosso
♩ = ca. 120
1 ff 4
60
ff p 1 ff

As in Excerpt 1 from this work, use either very articulate ultra staccatos, or wooden mallets.

The first 2 bars of this excerpt are a timpani solo. As the tempo is quite fast, a quick diminuendo is necessary to reach *p* by the third bar.

Starting 2 bars before 30, keep this passage very soft with no crescendo until bar 36, as printed, making a strong crescendo back to *f*.

Playing paradiddles is the recommended sticking for bars 27-40. As the pattern changes in bar 41, here is a sticking suggestion (starting at bar 40):

34 Timpani

Vol. 1

ff *f*

p

30

cresc. - - - - -

40

②6 - B#

f ②9 - B# 3 *più f*

50 **A** *Up poco meno mosso*
d. ca 120

29 - Bb 1 *ff* ②6 - Eb 4

60

ff *p* *A* 1 *ff*

Several of the recordings in the list speed up during the passage. In some cases the tempo markings are an average of what is played from bar 26 to 44.

Berlin Philharmonic / Ozawa	$\text{♩} = 108$
Detroit Symphony / Dorati	$\text{♩} = 108$
New York Philharmonic / Bernstein	$\text{♩} = 112$
Toronto Symphony / Saraste	$\text{♩} = 120$
Los Angeles Philharmonic / Salonen	$\text{♩} = 126$
Leningrad Philharmonic / Mravinsky	$\text{♩} = 126$
Montreal Symphony / Dutoit	$\text{♩} = 126$
Oslo Philharmonic / Jansons	$\text{♩} = 126$
Berlin Philharmonic / von Karajan	$\text{♩} = 132$
Cleveland Orchestra / Dohnányi	$\text{♩} = 132$ CD 18
BBC Symphony / Boulez	$\text{♩} = 132+$

► CD track 18 begins several bars before the comma before the timpani entrance.

SYMPHONY No. 4

PIOTR ILYITCH TCHAIKOVSKY
(1840-1893)

Piotr Ilyitch Tchaikovsky was born in Votkinsk, Russia. He started piano lessons at 5, and a few years later went away to boarding school. At 19 he had a job as a civil servant, and soon decided to study music. He entered the St. Petersburg Conservatory where his teacher was Anton Rubenstein. After graduation, he accepted a teaching position at the Moscow Conservatory, where he started writing symphonies. He married in 1877 though the marriage was brief and was followed by a suicide attempt. Shortly afterwards he began *Symphony No. 4*, which he considered very autobiographical.

At this time, an heiress named Nadezhda von Meck began assisting him financially, so he could concentrate on composing. He dedicated *Symphony No. 4* to her when it was finished in 1878. Tchaikovsky continued composing and began touring as a conductor, and in 1891 conducted the gala opening concert of Carnegie Hall. He died in 1893, nine days after conducting the premiere of his *Symphony No. 6*.

Symphony No. 4 was first performed in 1878 in St. Petersburg, led by Nikolai Rubenstein.

Excerpt 1: Mvt. 1, 4 before [T] to 2 before [V]
Average performance tempo (*Allegro con anima*): ♩. = 84-88

Mallets: general / soft mallets for the long roll at [U]

329 17 18 19 20

333 21 22

T *sempre stringendo al...*

cresc.

338 **Allegro con anima**

f cresc. *ff*

342

346

350

2 U 1 2

fff

357 3 4 5 6 7 8

1 V 16

f dim.

The A, C, and F can be played on either the lower 3 drums or the upper 3. At the beginning of this excerpt (4 bars before [T]), the dynamic is about *mf*.

At [T], begin the roll noticeably softer (*mp*), leaving room for an effective 3-bar crescendo. Here are some suggestions for dynamics and muffling:

Timpani

329 17 18 19 20

mf

333 21 22

mp cresc. T *sempre stringendo al* - - - - -

338 **Allegro con anima**

mf cresc. *f*

342

346

ff

350

(soft mallets) *fff* U

357 3 4 5 6 7 8 1 V 16

f *p* V

An effective way to measure out the rolls consistently in the first 2 bars of the *Allegro con anima* is by playing sextuplets:

Count carefully during the 2-bar rest, while changing to soft mallets for the roll.

ERRATUM: In the score, the last note of bar 340 is A, though in some editions of the timpani part this note is C. C is generally accepted as the correct version, though this does not coincide with the score.

The part shown here is from Kalmus and is the most frequently seen edition in the USA.

	Allegro con anima
Pittsburgh Symphony / Previn	♩. = 80+
Vienna Philharmonic / Furtwängler	♩. = 80+
Leningrad Philharmonic / Mravinsky	♩. = 80+ (82)
USSR Symphony / Svetlanov	♩. = 84 -
Berlin Philharmonic / von Karajan	♩. = 88 -
Concertgebouw Orchestra / Haitink	♩. = 88 -
New York Philharmonic / Bernstein	♩. = 88
Chicago Symphony / Solti	♩. = 88+ CD 75
Oslo Philharmonic / Jansons	♩. = 88+
St. Louis Symphony / Slatkin	♩. = 88+
Cleveland Orchestra / Maazel	♩. = 88+ (90)
London Symphony / Szell	♩. = 92 -

▶ CD track 75 begins with the pickups to 4 bars before [T].

Timpani

108

Excerpt 2: Mvt. 4, bars 272 to the end
Average performance tempo: ♩ = 160-168

Mallets: staccato

257 **H**
sempre fff 12

273 2

279

284

288

There is no printed dynamic marking in this excerpt. The last printed dynamic (at letter H) is *sempre fff* in some editions and *ffff* in others. As this passage is generally not played so loudly all the way through, here are some suggestions for dynamics (and muffling):

257 **H**
sempre fff 12

273 2
f

279

284 *mf*

288 *ff* *fff*

Timpani

► CD track 31 begins after the fermata, bar 438.

SYMPHONY NO. 9

LUDWIG VAN BEETHOVEN
(1770-1827)

Ten years passed between the writing of Beethoven's 8th and 9th symphonies, the 9th being completed in 1824 when Beethoven was completely deaf. The first performance was in the same year in the *Kärntnertortheater* in Vienna, with Beethoven conducting.

Excerpt 1: Mvt. 1, bars 16-35

Tempo in the score: ♩ = 88

Average performance tempo: ♩ = 69

Mallets: *general*

Allegro ma non troppo, un poco maestoso. ♩ = 88.

15

22

34

The tempos in the list for the first movement are taken during the first timpani entrance, from bars 16-20. Starting in bar 21 the tempo is often slightly slower.

Before starting, think for a moment about the exact tempo to be played and count 4 eighth notes (to yourself):

1 & 2 &

Timpani

Excerpt 2: Mvt. 1, 4 before [K] to 7 after [L]

Tempo in the score: ♩ = 88

Average performance tempo: ♩ = 69

Mallets: general

The musical score consists of five staves of music. The first staff (measures 274-296) features a melodic line with dynamics *pp*, *pp*, *p*, *p*, and *pp*. Above the staff are performance instructions: 3, 4, 2, 2, 4. The second staff (measures 297-307) is marked with a large 'K' above the first measure and features a series of accented eighth notes. The third staff (measures 308-317) has performance instructions 1, 2, 3, 4, 5, 6, 7 above the notes. The fourth staff (measures 318-333) has performance instructions 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23 above the notes. The fifth staff (measures 334-334) has performance instructions 24, 25, 26, 27, 28, L, 1, 1, 3 above the notes. Dynamics include *pp*, *p*, *ff*, and *p*.

Muffle after each eighth 4 before [K], and note that in some editions the bar before [K] is in eighth-notes and other editions use sixteenths. In either edition, make a crescendo into [K]. Although the dynamic at [K] is simply *ff*, it is often played with a decrescendo in the first 2 bars of [K], and a crescendo in the 3rd and 4th bars. The same holds true in the following 4 bars, and in the 2 bars thereafter. Also, accent the last 32nd note in bar 304 and the downbeat of bar 305 (and the same between bars 308-309 and 310-311):

This detailed score shows measures 297-305. It features a crescendo leading to a fortissimo (*ff*) dynamic at measure 304. Above measure 304 is a large 'K'. Above measure 305 is a large 'L'. Performance instructions include accents (>) and muffle (<) symbols. Dynamics include *f*, *ff*, and *p*.

This interpretation can be heard to a certain extent on each of the recordings in the list (except for the recordings von Karajan made with the Berlin Philharmonic in 1962, 1977, and 1984, where this is played at a constant *ff* dynamic all the way through).

Starting in the 11th bar of [K], emphasize each *ff*, and also each *sf* starting 12 before [L].

► CD track 33 begins 8 bars before letter [K].

Timpani

58

Excerpt 3: Mvt. 1, 18 before [S] to the end

Tempo in the score: ♩ = 88

Average performance tempo: ♩ = 69

Mallets: general

Concentrate on making clear distinctions between the 16ths and 32nds. As in the opening of this movement, count eighth notes to yourself before beginning. Make sure the crescendo is well paced, and that the *f* 4 bars before [S] is not too strong, leaving room for *più f* and *ff*.

It is traditional to play a crescendo in bar 538, leading into the final statement of the theme. Also, playing sextuplets on the eighth-note rolls leading into bars 544 and 545 can help to measure them out consistently.

The last 2 notes should be the strongest and are often played with a *poco ritardando*.

► CD track 34 begins at bar 511, a tempo.

Excerpt 4: Mvt. 2, [F]-[H]

Tempo in the score: ♩ = 116

Average performance tempo: ♩ = 116-120

Mallets: staccato or ultra staccato

Several of the sticking possibilities for this passage are:

- RRL RRL is commonly played for American set-up and is the sticking used by Gerald Carlyss. For German set-up, the reverse of this sticking, LLR LLR, is often used. This sticking was preferred by Jan Labordus and Richard Hochrainer.
- Rick Holmes uses the sticking RLR RLR (American set-up), which matches his sticking for the 1st movement of *Symphony No. 7*.
- Cloyd Duff's sticking was alternating, with crossing over; LRL x RLR for German set-up; RLR x LRL for American set-up.

Timpani

60

Excerpt 5: Mvt. 4, bar 849 to the end

Tempo in the score: Prestissimo ♩ = 132, Maestoso ♩ = 60, Prestissimo (no marking)

Average performance tempo: Prestissimo ♩ = 152, Maestoso ♩ = ca.76, Prestissimo ♩ = 168

Mallets: staccato

PRESTISSIMO (BAR 851)

Although there is a *stringendo* printed from 843 until the *Prestissimo*, most of the acceleration has been made when the timpani enter, so the first entrance should begin quite fast.

From bar 862 through 868 the repeated *f* markings are interpreted as accents, with a clear emphasis on the beginning of each bar. The printed *ff* in bar 895 should be played on the second half of the bar, with another accent on the downbeat of the following bar (896). Again, the second half of 899 should be accented and also the downbeat of 900:

MAESTOSO (BAR 916)

Most of the tempi in the list are a general idea of the speed of the performance, as these 4 bars are rarely played in a single tempo. One characteristic many of these recordings have in common, especially performances on "original" instruments, is an *accelerando* from the 3rd bar of the *Maestoso* leading into the *Prestissimo*. An *accelerando* from ♩ = ca. 48 to ca. 100 can be heard on the 1952 recording of Toscanini.

Timpani

SYMPHONY No. 39

WOLFGANG AMADEUS MOZART
(1756-1791)

Wolfgang Amadeus Mozart was born in Salzburg, Austria. When he was 3, his father Leopold (a well-known European music teacher), noticed his musical talents and taught Wolfgang piano, organ, and violin. Mozart composed his first pieces when he was 5 years old and went on his first tour when he was 6, traveling to Munich, Prague, and Vienna. Together with his father and sister, Maria Anna (who was also a gifted keyboardist), Mozart did much traveling as a youth playing for the courts in various cities.

In 1781 Mozart moved to Vienna, and in 1782 married Constanze Weber (her father was a half-brother of Carl Maria von Weber's father).

His last three symphonies, Nos. 39, 40, and 41, were all written during a short period in the summer of 1788. At just 35, Mozart died of a mysterious fever, and was buried in an unmarked grave in a suburb of Vienna.

Excerpt: Mvt. 1, bars 1-21

Average performance tempo: ♩ = 88

Mallets: general

Adagio

Allegro

Viol. I

A

Of any excerpt in this book, the opening bars of this symphony have the widest range of various tempo interpretations. Perhaps this is due to both the *Adagio* tempo marking and also the *alla breve* meter. Should this be played in a slow, *Adagio* tempo, or 2 beats to the bar? By looking at the tempo list, it is clear that this elicits and warrants much discussion.

As the 2nd and 4th bars are often played very freely, the tempos in the list are mainly taken from the 1st and 3rd bars of the symphony.

Count meticulously throughout, subdividing sixteenth notes to yourself. Continue counting precisely in the 2nd bar to ensure the entrance in the 3rd bar is very exact (and the same 2 bars later).

The style of the opening is very long and sustained, so use a *legato* stroke for these bars. Allow the notes to ring freely in bars 1, 3, and 5, and dampen gradually after the downbeat in bars 2, 4, and 6, with no sudden stoppage of sound. Starting in bar 14 the eighths are long, with no muffling necessary before the sixteenths.

Use mallets that will produce a smooth roll for bars 9-13, and also clear articulation of the 32nd notes.

Timpani

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Mozart — Symphony No. 38

Timpani in D e A

3

268 Viol. I **M** 1 1

290

290 1 1 2 3 4 5

Andante tacet

Finale

Presto

Viol. I 5 Viol. I *p* *f*

18 *tr* *tr* *tr* *tr* **A** 14 Fl. I *f*

48 1 1 1 9 **B** 43 Viol. I **C** *f*

113 Viol. I 19 *f* 1

140 1 1 1 2 3 4 5 6 *f* 4

160 15 Ob. I **D** 3 35 Fl. I *f*

224 **E** 4 *f* 4 1 1 1 *f*

251 1 1 **F** 17 Ob. I *p* 1

281 Viol. I 16 **G** *f*

315 *p* 5 *p*

333 1 1 1 1 1 2 3 4 5 *f*

Timpani

Timpani

3

172 2 2 2 14 Ob. I
G.P. G.P.

201 F 6 1
f

216 G 32 H
ff

255 trmn

263 8 Viol. I

277 I
f più forte - - ff

285 1 1 1-5 2

294 3 4 5 11

312 Clar. I
pp

318 K tr trmn
cresc. ff

326 4
p f

337 6 L 11
f