



Music for Percussion Ensemble

Rhythmic Concerto

Leon Camp

Grade advance (***/****)

Duration approx. 11'30"

Instrumentation

Snare Drum

Field Drum (Muffled – dof)

Bongos

Temple Blocks (5)

Timpani

Percussion 1

Vibra Slap, Tambourine, Claves, Frying Pan

Percussion 2

Whip, Triangle, Barchimes

Percussion 3

Flexatone, Cuica, Whip, Slide Whistle

Percussion 4

Hi-Hat, Tambourine(s), Glassharmonica, Shaker(s), Watergong

Percussion 5

Suspended Cymbal

Percussion 6

Gong (Tam Tam), Slide Whistle

Cymbals a2, Agogo bells, Samba Whistle

Bass Drum 1 (ad lib. Tenor Drum)

Bass Drum 2

Toelichting 1 **Rhythmic Concerto**

Mijn vierde grote werk voor uitgebreid slagwerkinstrumentarium is zeker niet het gemakkelijkste werk geworden. Het zal meer hoge eisen stellen aan zowel de uitvoerenden als de dirigent. Ik denk dan daarbij aan de vele maat- en tempowisselingen en het onderlinge samenspel. Ook is het belangrijk dat alle contrasten goed uit de verf komen.

Het werk bestaat uit 5 delen:

1: Opening Performance

Dit gedeelte dient zeer kernachtig en energiek neergezet te worden. Vooral de Timpani-speler dient vaak “gehamerd” te spelen.

2: Rhapsodic Sketches

Hierin komen verschillende “karakters” voor. Het start met een vrolijk, komisch gedeelte, wat gevolgd wordt bij F door een plechtig Temple Block “melodietje”. De afsluiting bij H is weer kernachtig.

3: Sound Sight

Het “slagen” van dit gedeelte zal afhangen van de kundigheid en interpretatie van de dirigent. Na een unisono, syncopisch fragment bij J dient er een scala van geluiden te ontstaan, waarbij de toonhoogte middels water te beïnvloeden is. Alle spelers dienen hiervoor ingezet te worden. Verder is tempo, dynamiek en duur allemaal voor rekening van de dirigent.

4: Ostinato

Een ostinaat is een zich steeds herhalend motief.

De speler op de Toms heeft de moeilijke taak om dit ostinaat zeer strak en vloeiend te spelen. De anderen omspelen dit motief. Vooral in de maatwisselingen bij O is dit voor o.a. Snare Drum, Temple Blocks, Timpani en Bass Drum 2 geen eenvoudige zaak. Het samenspel dient volstrekt “sluitend” te zijn.

5: Samba for Acrobats & Jugglers

Dit deel – wat ook apart uitvoerbaar zou kunnen zijn – dient niet te “dik” gespeeld te worden. Het Samba-ritme dient op de achtergrond te zijn, zodat de solo’s van de diverse instrumenten goed uitkomen. Bij A mogen de Samba-effecten even op de voorgrond treden. Veel expressie en uitbuiting van de voorgeschreven dynamiek is in dit deel gewenst.

Veel plezier en succes toegewenst,

Leon Camp

Toelichting 2 Rhythmic Concerto

In deel 3 (Sound Sight) van dit werk komen enkele speciale effecten voor:

- **Frying Pan**

hier is een braadpan (of iets dergelijks) bedoeld. In deze pan dient een weinig water te worden gedaan. Vervolgens wordt de pan aan de binnenzijde bespeeld met een triangel-mallet, waarbij de pan voortdurend moet worden bewogen, teneinde toonhoogte verschil te verkrijgen.

- **Glas-harmonica:**

Hierbij kunnen glazen worden gebruikt van diverse hoogte of doorsnede. Elk glas wordt gevuld met wat water. Door met de vinger rond de rand van het glas te strijken en door het glas te bewegen, wordt een bepaald geluidseffect verkregen.

- **Cymbal on Timpani:**

Hier dient een cymbaal omgekeerd op de Timpaan te worden gelegd. Op de cymbaal wordt dan met zachte stokken gerolfd, terwijl gelijktijdig met de pedaal van de Timpaan de toonhoogte wordt gewijzigd (hoger en lager)

- **Cuica:**

Beter bekend als 'foekepot': bij dit instrument kan de toonhoogte ook veranderd worden, door de spanning op het vel te verhogen of te verlagen. De ritmiek in voornoemd deel is ad libitum.

- **Watergong:**

Hier is duidelijk bedoeld dat de kleine gong eerst wordt aangeslagen...even laten klinken... en dan in het water laten zakken.



Duration approx. 11'30"

Part 1 Opening Performance

Allegro feroce

A ♩ = ± 160 martellato

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5

$\text{♩} = \text{♩}$

Rallentando.....

S.D. *pp cresc..... ff p f p*

F.D. *pp cresc..... ff p f p*

Bo. *pp cresc..... ff*

To. *pp cresc..... ff*

T.Bi. *pp cresc..... ff*

Timp. *pp cresc..... sfz pp*

Perc.1 Vibra Slap *sfz*

Perc.2 Whip *sfz sfz*

Perc.3 Flexatone *sfz*

Perc.4 *sfz*

Perc.5 *sfz With drumsticks*

Perc.6 Gong *decresc..... pp*

Cymb. *sfz sfz sfz sfz*

B.D.1 *pp ff*

B.D.2 *fff pp cresc..... ff*

9 **B** ♩ = ± 80

S.D. *f* *stringendo..*

F.D. *f* *stringendo..*

Bo. *mf* *stringendo..*

To. *mp* *stringendo..*

T.Bl. *p* *stringendo..* *mp*

Timp. *p* *stringendo..* *mp*

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5 *With soft mallets* *p* *stringendo..* *mp*

Perc.6 *p* *stringendo..* *mp*

Cymb.

B.D.1 *p* *stringendo..* *mp*

B.D.2 *p* *stringendo..* *mp*

Detailed description of the musical score: The score is for a percussion ensemble. It begins at measure 9, marked with a box 'B' and a tempo of ♩ = ± 80. The percussion parts include: S.D. (Snare Drum) and F.D. (Floor Drum) starting in measure 14 with a forte (f) dynamic and 'stringendo..' marking. Bo. (Bongos) enter in measure 11 with a mezzo-forte (mf) dynamic and 'stringendo..'. To. (Tom-toms) enter in measure 10 with a mezzo-piano (mp) dynamic and 'stringendo..'. T.Bl. (Timbales) and Timp. (Timpani) enter in measure 9 with a piano (p) dynamic and 'stringendo..', both moving to mezzo-piano (mp) by measure 11. Perc.1-4 are mallet percussion instruments that enter at various points: Perc.1 in measure 10, Perc.2 in measure 11, Perc.3 in measure 12, and Perc.4 in measure 13. Perc.5 and Perc.6 enter in measure 10 with a piano (p) dynamic and 'stringendo..', moving to mezzo-piano (mp) by measure 11. Perc.5 is marked 'With soft mallets'. Cymb. (Cymbals) are present but have no notation in this section. B.D.1 and B.D.2 (Bass Drums) enter in measure 9 with a piano (p) dynamic and 'stringendo..', moving to mezzo-piano (mp) by measure 11. The score uses various musical notations including rests, eighth notes, sixteenth notes, and beams to indicate the rhythmic patterns of the percussion instruments.

16 **C** To. di Valse *Rallentando et diminuendo* // *Morendo.....*

S.D. *ff* *pp*

F.D. *ff* *pp*

Bo. *f* *pp*

To. *f* *pp*

T.Bi. *f* *pp*

Timp. *f* *sfz*

Perc.1 *f*

Perc.2

Perc.3

Perc.4 *pp*

Perc.5 *f*

Perc.6 *f* *sfz*

Cymb. *f* *pp*

B.D.1 *f* *pp* *sfz*

B.D.2 *f* *pp* *sfz*

2. Rhapsodic Sketches

5

23 **D** $\text{♩} = \pm 76$

S.D. $\text{H } \frac{2}{2}$ *mp* *pp* *mf* *pp* *f*

F.D. $\text{H } \frac{2}{2}$ *mp* *pp* *mf* *pp* *f*

Bo. $\text{H } \frac{2}{2}$

To. $\text{H } \frac{2}{2}$ 2nd time only *mp* *pp* *mf* *pp* *f*

T.Bl. $\text{H } \frac{2}{2}$

Timp. $\text{B } \frac{2}{2}$

Perc.1 $\text{H } \frac{2}{2}$ Tambourine *mp* *mf* *f*

Perc.2 $\text{H } \frac{2}{2}$

Perc.3 $\text{H } \frac{2}{2}$

Perc.4 $\text{H } \frac{2}{2}$

Perc.5 $\text{H } \frac{2}{2}$ On Cup *mp* *mf* *f*

Perc.6 $\text{H } \frac{2}{2}$

Cymb. $\text{H } \frac{2}{2}$ 2nd time only *mp* *mf* *f*

B.D.1 $\text{H } \frac{2}{2}$ *mp* *mf* *f*

B.D.2 $\text{H } \frac{2}{2}$ *mp* *mf* *f*

29

E x = Wdbl. or on rim

S.D. *pp* *cresc.* *ff* *mf*
x = Wdbl. or on rim

F.D. *pp* *cresc.* *ff* *mf*
x = Wdbl. or on rim

Bo. *f*

To. *pp* *cresc.* *ff*

T.Bl. *ff*

Timp.

Perc.1 *f* *With Tri.*

Perc.2 *f* *Triangle*

Perc.3

Perc.4

Perc.5 *f* *Glissando from cup till edge*

Perc.6

Cymb. *f*

B.D.1 *f*

B.D.2 *f*

Detailed description of the musical score: The score is for a percussion ensemble. It begins at measure 29. S.D. and F.D. play triplets of eighth notes, marked *pp*, *cresc.*, and *ff*. They then play a series of eighth notes marked *mf*. Bo. plays a series of eighth notes marked *f*. To. plays triplets of eighth notes marked *pp*, *cresc.*, and *ff*. T.Bl. plays triplets of eighth notes marked *ff*. Timp. is silent. Perc.1 plays a series of eighth notes marked *f* with a triangle. Perc.2 plays a series of eighth notes marked *f* with a triangle. Perc.3, Perc.4, and Perc.6 are silent. Perc.5 plays a series of eighth notes marked *f* with a glissando from the cup to the edge. Cymb. plays a series of eighth notes marked *f*. B.D.1 and B.D.2 play a series of eighth notes marked *f*.

35

1. *Back to D* 2.

S.D. *f* *ff* *pp* *cresc.....* *ff* *ff*

F.D. *f* *ff* *pp* *cresc.....* *ff* *ff*

Bo. *ff* *1st time too* *pp* *ff* *pp* *ff* *f* *cresc.....* *ff*

To. *f* *ff*

T.Bl. *f* *f*

Temp. *Change to C-G*

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

Cymb. *Start* *sfz*

B.D.1 *f*

B.D.2 *f* *sfz*

40) **F** ♩. = ± 60 'Solenne' con espressione ♩ = ♩

S.D.

F.D.

Bo.

To.

T.Bl.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

Cymb.

B.D.1

B.D.2

Triangle

$\text{♩} = \text{♩}$

S.D.
mf
x = Wdbl. hit with tip
pp - cresc.

F.D.
mf
pp - cresc.

Bo.

To.
mf
pp - cresc.

T.B.I.
ff
pp - cresc.

Timp.
mf
pp - cresc.

Perc. 1
mf
pp - cresc.

Perc. 2
mf
pp - cresc.

Perc. 3

Perc. 4

Perc. 5
pp - cresc.

Pet.

Cymb.
mf
pp - cresc.

B.D. 1
mf
pp - cresc.

B.D. 2
mf
pp - cresc.

55 *Rallentando....* $\text{H} \quad \text{♩} = \pm 96$

S.D. *ppp* *ff* *p* *ff* *p* *ff* *p*

F.D. *ppp* *ff* *p* *ff* *p* *ff* *p*

Bo. *ppp* *ff* *p* *ff* *p* *ff* *p*

To. *ppp* *ff* *p - cresc.....*

T.Bl. *ppp*

Timp. *ppp* *f*

Perc.1

Perc.2

Perc.3 *sfz*

Perc.4

Perc.5 *f*

Per

Cymb. *sfz*

B.D.1 *f*

B.D.2 *f*

59

S.D. *sfp* *ff* *p* *ff* *p*

F.D. *sfp* *ff* *p* *ff* *p*

Bo. *p - cresc.....* *ff* *p - cresc.....*

To. *p - cresc.....* *ff* *p - cresc.....*

T.Bl.

Timp. *p - cresc.....* *sfp* *f* *ff*

Perc.1

Perc.2

Perc.3 *sfz* *sfz*

Perc.4

Perc.5

Perc.6

Cymb. *sfz* *sfz*

B.D.1 *p - cresc.....* *f*

B.D.2 *p - cresc.....* *f*

Detailed description of the musical score: The score is for a percussion ensemble. Measures 59-61 are shown. S.D. and F.D. play a continuous triplet pattern. Bo. and To. play a sequence of notes, with To. having a crescendo. Timp. plays a sequence of notes, with a crescendo and a final triplet. Perc.1-6 have various rhythmic patterns, including triplets and sfz markings. Cymb. has two sfz markings. B.D.1 and B.D.2 have a crescendo and a final f marking.

62

1. *Back to F* 2.

S.D. *ff* *p* *ff* *fff* *sfz*

F.D. *ff* *p* *ff* *fff* *sfz*

Bo. *ff* *fff*

To. *ff* *p - cresc.....* *ff*

T.B1. *sfz*

Timp. *f* *ff* *sfz*

Perc.1 *fff* *sfz*

Perc.2 *f* *fff* *sfz*

Perc.3 *sfz* *sfz*

Perc.4

Perc.5 *fff* *sfz*

Perc.6 *mf*

Cymb. *sfz* *sfz* *sfz* *fff* *sfz*

B.D.1 *f* *fff* *sfz*

B.D.2 *f* *fff* *sfz*

3. Sound Sight

Rubato - Misterioso

66

S.D.

F.D.

Bo.

To.

T.Bi.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.

Cymb.

B.D.1

B.D.2

Change G to F

accell. et dim.

change dynamics

Gong

sf accell. et dim.

change dynamics

Detailed description of the musical score: The score is for a percussion ensemble. It begins with a rehearsal mark 66. The instruments are S.D. (Snare Drum), F.D. (Floor Drum), Bo. (Bongos), To. (Toms), T.Bi. (Timbales), Timp. (Timpani), Perc.1-5 (Various Percussion), Perc. (Gong), Cymb. (Cymbal), B.D.1 (Bass Drum 1), and B.D.2 (Bass Drum 2). The key signature is 5/4. The tempo/mood is Rubato - Misterioso. The score includes various playing techniques and dynamics. The Timp. part has a section marked 'accell. et dim.' and 'change dynamics'. The Perc. part has a section marked 'Gong' and 'change dynamics'. The B.D.1 and B.D.2 parts have sections marked 'sf accell. et dim.' and 'change dynamics'. The score is written for a 5/4 time signature.

67  = ± 100

S.D. $\text{H } \frac{5}{4}$ *fff*

F.D. $\text{H } \frac{5}{4}$ *fff*

Bo. $\text{H } \frac{5}{4}$ *fff*

To. $\text{H } \frac{5}{4}$ *fff*

T.Bl. $\text{H } \frac{5}{4}$ *fff*

Timp. $\text{H } \frac{5}{4}$ *fff*

*Frying Pan (zie toelichting blad b),
change pitch.....*

Perc.1 $\text{H } \frac{5}{4}$ *f*

Perc.2 $\text{H } \frac{5}{4}$

Perc.3 $\text{H } \frac{5}{4}$

Perc.4 $\text{H } \frac{5}{4}$

Perc.5 $\text{H } \frac{5}{4}$

Perc.6 $\text{H } \frac{5}{4}$

Cymb. $\text{H } \frac{5}{4}$

B.D.1 $\text{H } \frac{5}{4}$ *fff*

B.D.2 $\text{H } \frac{5}{4}$ *fff*



71

S.D.

F.D.

Bo.

To.

T.Bl.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

Cymb.

B.D.1

B.D.2

cell. et dim.



Rubato: Free in Tempo and Duration - Misterioso
 (zie toelichting blad B)

75

S.D.

F.D.

Bo.

To.

T.BI.

Base - play with cymbal on timpani/glissandos with pedal/change dynamics

Timp.

Perc.1

Frying Pan

Perc.2

Perc.3

Culca fill in sounds - change tempo/dynamics/pitch

Perc.4

Glassharmonica

Base - play with soft mallets - change dynamics

Susp. Cymb.

Perc.5

Base - play softly - change dynamics

Gong

Perc.6

Cymb.

B.D.1

B.D.2

76 L D.S. et poi Coda

S.D. 5/4

F.D. 5/4

Bo. 5/4

To. 5/4

T.Bi. 5/4

Timp. *base stops* *cresc.* *stop abruptly* 5/4

Perc.1 *Frying Pan* *cresc.* *stop abruptly* 5/4

Perc.2 5/4

Perc.3 *Catana* *cresc.* *stop abruptly* 5/4

Perc.4 *Glassharmonica* *cresc.* *stop abruptly* *Watergong* *sfz* 5/4

Perc.5 *base stops* *cresc.* *stop abruptly* 5/4

Perc.6 *base stops* *cresc.* *stop abruptly* 5/4

Cymb. 5/4

B.D.1 5/4

B.D.2 5/4

4. Ostinato



♩ = ± 82

77

S.D. *fff* *sfz*

F.D. *fff* Part 4 Field Drum Tacet

Bo. *fff*

To. *fff*

T.Bl. *fff*

Timp. *fff* *sfz*

Perc.1

Perc.2

Perc.3 Part 4 Percussion 3 Tacet

Perc.4 Part 4 Percussion 4 Tacet

Perc.5

Perc.6

Cymb. Part 4 Bass Drum 1 Tacet

B.D.1 *fff*

B.D.2 *fff* *sfz*

N

82

S.D. *sfz* *sfz* *sfz* *fp* *ff* *sfzp* *ff* *sfzp*

F.D.

Bo. *sfz* *sfz* *sfz* *mf*

To. *f*

T.Bl.

Timp. *sfz* *sfz* *sfz*

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

Cymb.

B.D.1

B.D.2 *sfz* *sfz* *sfz* *mf*

87

S.D. *ff sfzp* *ff sfzp* *f* *sfzp*

F.D.

Bo. *mf* *ff*

To.

T.Bl.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5 *S.C. with drumstick* *mf*

Perc.6

Cymb. *Play like closed Hi-Hat* *f*

B.D.1

B.D.2 *mf* *f*

1.

3

91

S.D. *f* *sfzp*

F.D.

Bo. *ff* *sfzp*

To.

T.Bl.

Timp. *mf*

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Per

Cymb.

B.D.1

B.D.2 *mf* *f*

2. $\text{♩} = \text{♩}$

96

S.D. *mf*

F.D.

Bo. *ff sfzp* *ff* *sfzp* *ff*

To.

T.Bl.

Timp. *mf*

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Per

Cymb.

B.D.1

B.D.2 *mf*

P

101

S.D. $\text{H } \frac{4}{4}$

F.D. $\text{H } \frac{4}{4}$

Bo. $\text{H } \frac{4}{4}$

To. $\text{H } \frac{4}{4}$ *ff*

T.Bl. $\text{H } \frac{4}{4}$ *ff* 3

Timp. $\text{H } \frac{4}{4}$

Perc.1 $\text{H } \frac{4}{4}$

Perc.2 $\text{H } \frac{4}{4}$

Perc.3 $\text{H } \frac{4}{4}$

Perc.4 $\text{H } \frac{4}{4}$

Perc.5 $\text{H } \frac{4}{4}$

Perc.6 $\text{H } \frac{4}{4}$

Cymb. $\text{H } \frac{4}{4}$

B.D.1 $\text{H } \frac{4}{4}$

B.D.2 $\text{H } \frac{4}{4}$

The musical score is for a percussion section, page 23, rehearsal mark 101. It is in 4/4 time. The instruments listed are S.D. (Snare Drum), F.D. (Floor Drum), Bo. (Bongos), To. (Tom), T.Bl. (Tenor Bass Drum), Timp. (Timpani), Perc.1-6 (Various Percussion), Cymb. (Cymbal), and B.D.1-2 (Bass Drum). The To. and T.Bl. parts have melodic lines with accents (^) and fortissimo (ff) markings. The Timp. part has a simple rhythmic pattern. The other percussion parts are mostly silent or have simple rhythmic patterns.

105

Q

S.D.

F.D.

Bo.

To.

T.Bi.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

Cymb.

B.D.1

B.D.2

sfz

p

sfz

sfz

mf

The musical score for measures 105-107 is as follows:

- Measure 105:** To. and T.Bi. play a complex rhythmic pattern. To. has accents (^) on the first, third, and fifth notes. T.Bi. has accents (^) on the first, third, and fifth notes.
- Measure 106:** To. and T.Bi. play a similar rhythmic pattern. To. has accents (^) on the first, third, and fifth notes. T.Bi. has accents (^) on the first, third, and fifth notes.
- Measure 107:** S.D. and Bo. play a new rhythmic pattern. S.D. has a dynamic *sfz* and Bo. has a dynamic *p*. Timp. plays a new rhythmic pattern with a dynamic *sfz*. Perc.1-6 and Cymb. are silent. B.D.1 and B.D.2 are silent. B.D.2 has a dynamic *mf*.

109

S.D. *ff* *sfz sfz sfz* *p* *ff* *sfz sfz sfz*

F.D.

Bo. *sfz* *sfz sfz sfz* *sfz* *sfz sfz sfz*

To. *sfz* *sfz sfz sfz* *sfz* *sfz sfz*

T.Bi. *sfz* *sfz sfz sfz* *sfz*

Timp. *sfz* *sfz sfz sfz*

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5 *p* - *cresc.*.....
With soft mallets

Pci

Cymb.

B.D.1

B.D.2

113 **R**

S.D.

F.D.

Bo.

To.

T.Bi.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Per.

Cymb.

B.D.1

B.D.2

mf

mp

sfp

117 S

The musical score for measures 117-120 features a complex percussion arrangement. The S.D. (Snare Drum) and Bo. (Bongos) parts play a continuous sixteenth-note pattern marked *ff* (fortissimo). The To. (Tom-toms) and T.Bl. (Timbales) parts play a similar pattern, also marked *ff*. The Timp. (Timpani) part has a melodic line in the right hand and a bass line in the left hand. The Perc. 1-6 parts are played on various percussion instruments, with some parts having a melodic line in the right hand and a bass line in the left hand. The Cymb. (Cymbals) part has a melodic line in the right hand and a bass line in the left hand. The B.D. 1 (Bass Drum 1) and B.D. 2 (Bass Drum 2) parts have a melodic line in the right hand and a bass line in the left hand. The B.D. 2 part is marked *ff*. The score is written in 4/4 time, with a key signature of one flat (B-flat). The measures are numbered 117, 118, 119, and 120. The first measure (117) contains a rehearsal mark S. The score is written for a large percussion ensemble, including S.D., F.D., Bo., To., T.Bl., Timp., Perc. 1-6, Cymb., B.D. 1, and B.D. 2.

S.D. *ff*

F.D.

Bo. *ff*

To. *ff*

T.Bl.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Cymb.

B.D. 1

B.D. 2 *ff*

122 **T**

S.D. *ff*

F.D.

Bo.

To.

T.Bi. *ff*

Timp. *ff*

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

Cymb.

B.D.1

B.D.2

Detailed description of the musical score: The score is for a percussion ensemble. Measures 122 and 123 are in 4/4 time. In measure 122, S.D., T.Bi., and Timp. play a sixteenth-note pattern (quarter, eighth, eighth, quarter, eighth, eighth, quarter) with a forte (ff) dynamic. F.D., Bo., To., Perc.1-6, Cymb., B.D.1, and B.D.2 are silent. Measure 124 is a 7-measure rest for all instruments. Measures 125 and 126 are in 4/4 time. S.D., Bo., and Timp. continue the sixteenth-note pattern. F.D., To., T.Bi., Perc.1-6, Cymb., B.D.1, and B.D.2 are silent. Measure 126 ends with a double bar line.

127

S.D. *fff*

F.D.

Bo. *ff*

To. *ff*

T.Bl. *ff*

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

Cymb.

B.D.1

B.D.2 *fff*

This musical score page, numbered 29, covers measures 127 through 130. It is written for a percussion ensemble in 4/4 time. The instruments and their parts are as follows:

- S.D. (Snare Drum):** Measures 127-128 feature a continuous sixteenth-note roll marked *fff*. In measures 129-130, it plays a pattern of quarter notes and rests, with accents (^) on the first and third beats of each measure.
- F.D. (Floor Drum):** Remains silent throughout the measures.
- Bo. (Bongos):** Measures 127-128 feature a continuous sixteenth-note roll marked *ff*. In measures 129-130, it plays a pattern of quarter notes and rests, with accents (^) on the first and third beats of each measure.
- To. (Tom-toms):** Measures 127-128 feature a continuous sixteenth-note roll marked *ff*. In measures 129-130, it plays a pattern of quarter notes and rests, with accents (^) on the first and third beats of each measure.
- T.Bl. (Tenor Bells):** Measures 127-128 feature a continuous sixteenth-note roll marked *ff*. In measures 129-130, it plays a pattern of quarter notes and rests, with accents (^) on the first and third beats of each measure.
- Timp. (Timpani):** Measures 127-128 feature a pattern of eighth and sixteenth notes. In measures 129-130, it plays a pattern of quarter notes and rests, with accents (^) on the first and third beats of each measure.
- Perc.1 through Perc.6:** These instruments are silent throughout the measures.
- Cymb.** Remains silent throughout the measures.
- B.D.1 (Bass Drum 1):** Remains silent throughout the measures.
- B.D.2 (Bass Drum 2):** Measures 127-128 feature a continuous sixteenth-note roll marked *fff*. In measures 129-130, it plays a pattern of quarter notes and rests, with accents (^) on the first and third beats of each measure.

131 U

S.D. *pp* - crescendo e accelerando..... *fff*

F.D.

Bo. *pp* - crescendo e accelerando..... *fff*

To. *pp* - crescendo e accelerando..... *fff*

T.Bl. *pp* - crescendo e accelerando..... *fff*

Timp. *pp* - crescendo e accelerando..... *fff*

Perc.1 Vibra Slap *sfz*

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

Cymb.

B.D.1

B.D.2 *pp* - crescendo e accelerando..... *fff*

5. Samba for Acrobats & Jugglers

Tempo di Samba

stickshot

133 **V**

S.D. $\text{H } \frac{2}{2}$ f *stickshot*

F.D. $\text{H } \frac{2}{2}$ f *stickshot*

Bo. $\text{H } \frac{2}{2}$ f

To. $\text{H } \frac{2}{2}$ p f p

T.B1. $\text{H } \frac{2}{2}$ f p

Timp. $\text{B } \frac{2}{2}$ f *gliss.* p

Perc.1 $\text{H } \frac{2}{2}$

Part 5 Percussion 2 Tacet

Perc.2 $\text{H } \frac{2}{2}$

Perc.3 $\text{H } \frac{2}{2}$ Slide Whistle *gliss.* f p

Perc.4 $\text{H } \frac{2}{2}$

Perc.5 $\text{H } \frac{2}{2}$ *on cup*

Part 5 Percussion 6 Tacet

Perc.6 $\text{H } \frac{2}{2}$

Cymb. $\text{H } \frac{2}{2}$ *cymb. a2* sfz sfz

B.D.1 $\text{H } \frac{2}{2}$ mf f p f p

B.D.2 $\text{H } \frac{2}{2}$ p mf f p f p

139

S.D. *mp*

F.D.

Bo. *f* *decresc....*

To. *mf* *f* *decresc....*

T.BI. *f*

Timp. *gliss.* *f* *decresc*

Perc.1 *Claves* *f* *decresc*

Perc.2

Perc.3 *gliss.* *f*

Perc.4 *f* *decresc....*

Perc.5

Perc.6

Cymb. *closed hi-hat eff.* *f* *decresc...*

B.D.1 *f* *f* *decresc...*

B.D.2 *p* *f* *f* *decresc...*

Tamboo line(s) and (or) Shaker(s)

145 **W**

S.D. *cresc...* *f* *sfp* *f*

F.D. *f*

Bo. *mp* *f*

To. *mp* *f*

T.Bi. *2x only* *mp* *cresc...* *f*

Timp. *mp*

Perc.1 *mp*

Perc.2

Perc.3

Perc.4 *mr*

Perc.5

Perc.6

Cymb.

B.D.1 *mp*

B.D.2 *mp*

151

S.D.

F.D.

Bo.

To.

T.Bi.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Cymb.

B.D. 1

B.D. 2

156

157

S.D. *f* *mp*

F.D. *f* *mp*

Bo. *mp*

To. *mp*

T.Bi. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2

Perc. 3

Perc. 4 *mp*

Perc. 5

Pet

Cymb. *mp*

B.D. 1 *mp*

B.D. 2 *mp*

163

1. 2. Y

S.D. *ff mp ff sfz sfz*

F.D. *ff ff sfz sfz*

Bo. *f f ff*

To. *f f ff*

T.Bi. *start mp f*

Timp. *f f*

Perc.1 *p f*

Perc.2

Perc.3

Perc.4 *f p f*

Perc.5 *p f*

Perc.6

Cymb. *f f p f*

B.D.1 *f f p mf*

B.D.2 *f f sfz f mf f*

169

1. 2.

S.D. *p cresc... f p cresc... f f*

F.D. *p cresc... f p cresc... f f*

Bo. *mf cresc... ff*

To. *mp cresc...*

T.Bi. *mp cresc... ff f*

Timp. *p cresc... f ff f*

Perc.1 *p f p cresc... f f*

Perc.2

Perc.3

Perc.4 *p f p cresc... f f*

Perc.5 *cresc... f p cresc... f f*

Perc.6

Cymb. *p f p cresc... f p cresc... f f*

B.D.1 *p mf p cresc. f p cresc. ff f*

B.D.2 *mf p cresc. f p cresc. ff f*

175

S.D. *ff* *mf*

F.D. *ff* *mf*

Bo. *ff* *mf*

To. *ff*

T.B1. *ff*

Timp. *ff*

Perc.1 *ff*

Perc.2

Perc.3

Perc.4 *mf*

Perc.5

Perc.

Cymb. *ff* *mf*

B.D.1 *ff* *mf*

B.D.2 *ff* *mf*

Detailed description: This is a musical score for a percussion ensemble, spanning measures 175 to 180. The score is written for 11 parts: S.D., F.D., Bo., To., T.B1., Timp., Perc.1, Perc.2, Perc.3, Perc.4, Perc.5, Perc., Cymb., B.D.1, and B.D.2. The notation is in 4/4 time. Measures 175 and 176 are marked with a 'Z' symbol above the staff. Dynamics are indicated by *ff* (fortissimo) and *mf* (mezzo-forte). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Percussion-specific notation like 'x' for cymbals and 'o' for tom-toms is used. The Perc.4 part features a series of 'x' marks with accents (^) above them, indicating cymbal rolls. The Perc.5 part has a series of 'o' marks with accents (^) above them, indicating tom-tom rolls. The Cymb. part has a series of 'x' marks with accents (^) above them, indicating cymbal rolls. The B.D.1 and B.D.2 parts have a series of 'o' marks with accents (^) above them, indicating tom-tom rolls.

181

S.D. *f* *mf* *sfz* *mf*

F.D. *f* *mf* *sfz*

Bo. *f* *sfz* *sfz* *sfz*

To. *3* *3* *3* *3*

T.Bl.

Timp. *sfz* *mf*

Perc.1 *sfz* *mf*

Perc.2

Perc.3

Perc.4 *sfz* *mf*

Perc.5

Perc.6

Cymb. *sfz* *mf*

B.D.1 *sfz* *mf*

B.D.2 *sfz* *mf*

Detailed description: This is a musical score for a percussion ensemble, spanning measures 181 to 186. The score is written for ten parts: S.D. (Snare Drum), F.D. (Floor Drum), Bo. (Bongos), To. (Toms), T.Bl. (Timbales), Timp. (Timpani), Perc.1-6 (Various Percussion), Cymb. (Cymbal), B.D.1 (Bass Drum 1), and B.D.2 (Bass Drum 2). The notation includes various rhythmic patterns, rests, and dynamic markings. S.D., F.D., and Bo. start with a forte (*f*) dynamic in measure 181. Timp. enters in measure 182 with a sforzando (*sfz*) dynamic. Perc.1 and Perc.4 also have *sfz* markings in measure 185. The score concludes with a decrescendo in measures 185 and 186, indicated by hairpins and the *mf* (mezzo-forte) dynamic.

187

S.D.

F.D.

Bo.

To.

T.Bi.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.

Cymb.

B.D.1

B.D.2

This musical score page, numbered 40, contains measures 187 through 192. The percussion section includes the following parts: S.D. (Snare Drum), F.D. (Floor Drum), Bo. (Bongos), To. (Tambourine), T.Bi. (Tom-tom), Timp. (Timpani), Perc.1 through Perc.5, Perc. (Percussion), Cymb. (Cymbal), B.D.1 (Bass Drum 1), and B.D.2 (Bass Drum 2). The score is written in 2/4 time. Measures 187-192 show a complex rhythmic arrangement. S.D. and F.D. have dynamics of *mf* and *f*. Bo. has dynamics of *f* and *mf*. To. features triplet markings (3) and accents (^). T.Bi. is mostly silent. Timp. has a melodic line. Perc.1 has a rhythmic pattern. Perc.2, Perc.3, and Perc.5 have rests. Perc.4 has a rhythmic pattern with accents (^). Perc. has a rhythmic pattern. Cymb. has a rhythmic pattern. B.D.1 and B.D.2 have rhythmic patterns.

193

S.D. *ff*

F.D. *ff*

Bo. *f* *mf*

To. *ff* *mf* *p*

T.Bi. *p*

Timp. *f* *gliss.* *f*

Perc.1 *f*

Perc.2

Perc.3 *gliss.* *p* *f*

Perc.4

Perc.5

Perc.6

Cymb. *f*

B.D.1 *f* *p* *f*

B.D.2 *f* *p* *p* *f*

Slide Whistle *gliss.*

198 **A1**

1. 2.

S.D.

F.D.

Bo. *ad lib. timbales (use rimshots!) variations allowed*
ff

To.

T.Bl.

Timp.

Perc.1 *f*

Perc.2

Perc.3 *cuica*
f

Perc.4 *f*

Perc.5

Perc.6

Cymb. *f* *gogo bell + samba whistle*

B.D.1 *f*

B.D.2 *f*

204 **B1** *soloist ad lib.* tutti *soloist ad lib.*

S.D. *ff* *ff*

F.D. *ff* *soloist ad lib.* *p* *ff* tutti

Bo. *ff*

To. *ff*

T.B1. *ff*

Timp. *ff*

Perc.1 *ff*

Perc.2

Perc.3 *f*

Perc.4 *ff*

Perc.5

Perc.6

Cymb. *f*

B.D.1 *ff*

B.D.2 *ff*

Detailed description of the musical score: The score is for page 43, measures 204 to 209. It is written for a large ensemble. The staves are arranged vertically. The top staff is S.D. (Soprano Drum), followed by F.D. (First Drum), Bo. (Bassoon), To. (Trumpet), T.B1. (Tenor Bassoon 1), Timp. (Timpani), Perc.1-6 (Percussion 1-6), Cymb. (Cymbal), B.D.1 (Bass Drum 1), and B.D.2 (Bass Drum 2). The score includes various musical notations such as triplets, accents, and dynamic markings. Performance instructions like 'soloist ad lib.' and 'tutti' are placed above certain staves. The percussion section includes a variety of instruments, with some having specific rhythmic patterns. The woodwinds and brass sections have specific melodic and harmonic parts. The drums provide a strong rhythmic foundation.

210 tutti

CI

S.D. *f* *sfp* *f* *sfp*

F.D. *ff* *f* *sfp* *f* *sfp*

Bo. bongos *mf* *f*

To. *mf* *f*

T.Bl.

Timp. *mf*

Perc.1 *mf*

Perc.2

Perc.3

Perc.4 *mf*

Perc.5

Perc.6

Cymb. *mf*

B.D.1 *mf*

B.D.2 *mf*

The musical score for the percussion section on page 44 features a variety of instruments and dynamic markings. The S.D. and F.D. parts are marked with *f*, *sfp*, and *ff*. The Bongos and Tom-toms (To.) are marked with *mf* and *f*. The Timpani (Timp.) and several other percussion parts (Perc.1, Perc.4, Cymb., B.D.1, B.D.2) are marked with *mf*. The score includes a double bar line with a 'CI' rehearsal mark. The percussion parts are arranged in a multi-measure rest structure, with some parts having specific rhythmic patterns marked with 'x'.

216

S.D. *f*

F.D. *f*

Bo.

To.

T.Bi. *f*

Timp. *f*

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

Cymb.

B.D.1

B.D.2

1.

2.

[illegible]

228 D1

S.D. *mp* *cresc...* *f* *sfp* *f*

F.D. *f*

Bo. *mp* *f*

To. *mp*

T.B1. *mp* *cresc...*

Timp. *mp*

Perc.1 *mp*

Perc.2

Perc.3

Perc.4 *mp*

Perc.5

Perc.6

Cymb.

B.D.1 *mp*

B.D.2 *mp*

E1

234

S.D. *mp* *cresc...* *f*
 F.D. *sfz*
 Bo. *sfz* *mp*
 To. *sfz* *mp*
 T.Bi. *mp* *cresc...* *f*
 Timp. *sfz* *mp*
 Perc.1 *sfz* *mp*
 Perc.2
 Perc.3
 Perc.4 *sfz* *mp*
 Perc.5
 Perc.6
 Cymb. *sfz* *mp*
 B.D.1 *sfz* *mp*
 B.D.2 *sfz* *mp*

240

S.D. *fp* $\leq$ *f*

F.D. *f*

Bo. *mp*

To. *f*

T.Bl.

Timp. *mp*

Perc.1 *mp*

Perc.2

Perc.3

Perc.4 *mp*

Perc.5

Perc.6

Cymb. *mp*

B.D.1 *mp*

B.D.2 *mp*

246 F1

S.D. *ff*

F.D. *ff*

Bo. *f* *ff* ad lib. timbales (use rimshots!)

To. *ff*

T.B1. *f*

Timp.

Perc.1 *f*

Perc.2

Perc.3 *f* cuica

Perc.4 *f*

Perc.5 *f*

Perc.6

Cymb. *f* agogo bell + samba whistle

B.D.1 *f*

B.D.2 *f sfz f*

252

This musical score is for the piece "The Rose Tree" and is arranged for a large ensemble. The score is divided into two systems, each containing five staves. The instruments are listed on the left of each staff:

- System 1:**
 - S.D. (Soprano Drum):** Features a melodic line in the first measure, followed by rests, and a final melodic phrase in the fourth measure marked *ff*.
 - F.D. (First Drum):** Similar to S.D., with a melodic line in the first measure, rests, and a final melodic phrase in the fourth measure marked *ff*.
 - Bo. (Bassoon):** Plays a continuous melodic line across all measures, marked *ff* in the fourth measure.
 - To. (Trombone):** Plays a melodic line in the first measure, followed by rests, and a final melodic phrase in the fourth measure marked *ff*.
 - T.Bi. (Tuba):** Plays a melodic line in the first measure, followed by rests, and a final melodic phrase in the fourth measure marked *ff*.
 - Timp. (Timpani):** Plays a melodic line in the first measure, followed by rests, and a final melodic phrase in the fourth measure marked *ff*.
- System 2:**
 - Perc. 1 (Percussion 1):** Plays a melodic line in the first measure, followed by rests, and a final melodic phrase in the fourth measure marked *ff*.
 - Perc. 2 (Percussion 2):** Plays a melodic line in the first measure, followed by rests, and a final melodic phrase in the fourth measure marked *ff*.
 - Perc. 3 (Percussion 3):** Plays a melodic line in the first measure, followed by rests, and a final melodic phrase in the fourth measure marked *ff*.
 - Perc. 4 (Percussion 4):** Plays a melodic line in the first measure, followed by rests, and a final melodic phrase in the fourth measure marked *ff*.
 - Perc. 5 (Percussion 5):** Plays a melodic line in the first measure, followed by rests, and a final melodic phrase in the fourth measure marked *ff*.
 - Cymb. (Cymbal):** Plays a melodic line in the first measure, followed by rests, and a final melodic phrase in the fourth measure marked *ff*.
 - B.D. 1 (Bass Drum 1):** Plays a melodic line in the first measure, followed by rests, and a final melodic phrase in the fourth measure marked *ff*.
 - B.D. 2 (Bass Drum 2):** Plays a melodic line in the first measure, followed by rests, and a final melodic phrase in the fourth measure marked *ff*.

The score is written in 4/4 time and includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo).

Fine

[illegible]