

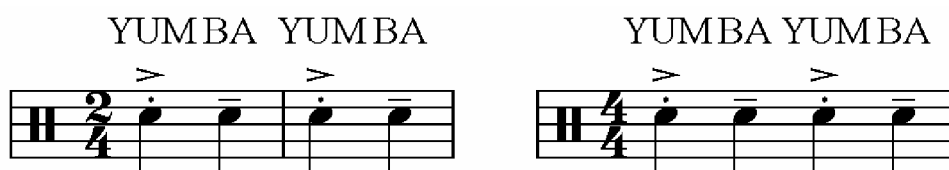
## THE RETURN OF 'GRAN YUMBA'

The RETURN OF 'GRAN YUMBA' (Big or Great yumba) is a musical piece written for percussion ensemble, having found its inspiration in the well-known "Yumba" rhythmical effect, so representative of such a characteristic musical genre as Argentine tango.

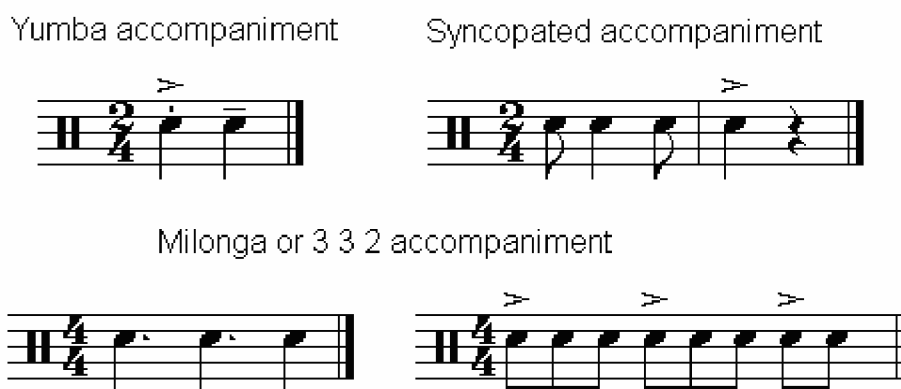
The creation of this musical resource YUMBA is sometimes attributed to an Argentine musical master, Osvaldo Pugliese (1905-1995), who is said to have used it quite frequently, to the point of having composed a renowned piece called "La Yumba" in 1947. However, it would definitely be fairer to say that its origin is, in fact, somewhat uncertain, only responding most probably to an expressive need to accentuate the musical accompaniment dictating the tango dancers' movements. It should be remembered that tango, as well as many other popular musical genres, was originally meant to be music to dance.

Throughout the years, there have been other musical masters, such as Astor Piazzolla, Horacio Salgan and still some others, who have made frequent use of "yumba" in many of their compositions, mostly for the sake of the musical aspect of the piece rather than its choreographic aspect.

The term "yumba" itself has no real meaning, neither is it at all related to any American or African indigenous language, as it might be thought. It is only its onomatopoeic sonority what makes it significant to this context. YUM represents the first tempo, pretty accentuated and staccato, while BA is the second tempo, very weak and legato.




More often than not, the accompaniment for a tango makes use of this rhythm and that of a syncopated accompaniment alternatively, or that of milonga 3 3 2, so common in Piazzolla when it has a 4-tempo beat.



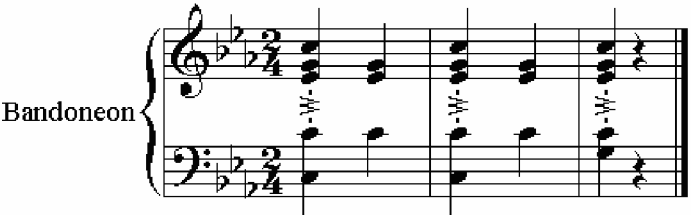
Each instrument has its peculiar way to create the rhythm of "yumba". The harmonious instruments accentuate the chords in first tempo, and in the second tempo they play one or a few musical notes in a very grave tone (in the case of the piano it could well be directly a very grave cluster of notes called "elephant's paw"), and some others make a sort of

portamento effect (guitars or contrabass) towards a new strong tempo called “el arrastre” (the drag).

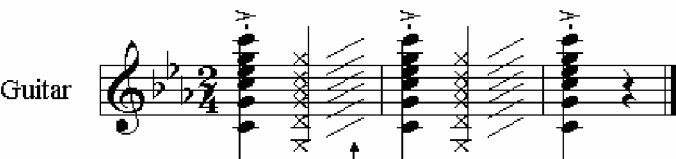
Yumba on piano



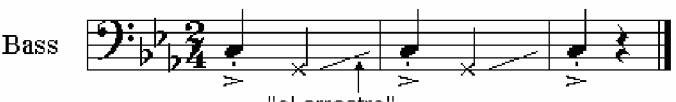
Yumba on bandoneon



Yumba on guitar



Yumba on bass



The image contains four musical staves, each representing a different instrument's part for a piece called 'Yumba'. The first staff is for Piano, showing chords in the right hand and a bass line in the left hand with '8vb' markings and a 'portamento' effect. The second staff is for Bandoneon, showing a similar chordal structure. The third staff is for Guitar, showing chords and a 'portamento' effect. The fourth staff is for Bass, showing a bass line with 'portamento' effect. The 'elephant's paw' effect is specifically noted in the piano part.

In this particular musical piece the Yumba and the “elephant’s paw” are mainly found in the Bass drum, assisted by the floor toms and the snare drums producing “el arrastre” effect with the brushes. The drum must be played with a beater in the right hand, and making a flam effect with the left hand by pressing it on top of the head in order to obtain the deadening of the first tempo, while liberating the second one to produce the “elephant’s paw” effect.

The image shows a musical score for four percussion instruments: Snare Drum, 4 Tom-toms, Drum Kit, and Bass Drum. The score is in 2/4 time. The Snare Drum part has an annotation "el arrastre" with an arrow pointing to a specific rhythmic pattern. The 4 Tom-toms part has Roman numerals III, IV, and V above it. The Drum Kit part has annotations "(yum! ba)" and "(yum!)" above it. The Bass Drum part has annotations "muted" and "elefant's paw" with arrows pointing to specific notes.

In Astor Piazzolla's compositions it is very common to find that the yumba is inverted, the stress being displaced to the second beat and the "elephant's paw" changing to the first, mainly happening between bars 219 and 234.

As from bar 220 up to bar 256 all the mallets instruments players should gesticulate an X in the air with the mallets, as long as it indicated, in a theatrical or choreographic gesture.

The name, "The return of Gran Yumba", could inspire to the audience something like the return of a "monster". If you have in mind that image while performing this piece you are in the right way!!



# The Return of "Gran Yumba"

Duration: appr. 6'30"

Carlos Passeggi

$\text{♩} = 90$       poco rit. . . . . 9 A tempo

Xylophone

Marimba 1

Marimba 2

Vibraphone

Triangle  
Cymbals  
Glockenspiel

Snare Drum

Wood blocks  
Bongo

4 Tom-toms

Drum Kit

Timpani

Tambourin  
Wood Git

Bass Drum

me

orushes  
with both hands

use medium hard timpani mallets

use brushes  
sweep with both hands

program notes

*p*      *cresc.*      *mp*

Detailed description: This is a percussion score for the piece 'The Return of Gran Yumba' by Carlos Passeggi. The score is in 2/4 time and begins with a tempo of 90 beats per minute. It features a variety of instruments including xylophone, marimbas, vibraphone, triangle, cymbals, glockenspiel, snare drum, wood blocks, bongo, 4 tom-toms, drum kit, timpani, tambourin, wood guitar, and bass drum. The score is divided into sections: a first section with a 'poco rit.' (ritardando) marking and a second section with an 'A tempo' marking. The bass drum part starts with a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking, leading to an 'mp' (mezzo-piano) dynamic. The snare drum and drum kit parts include specific performance instructions such as 'orushes with both hands', 'use medium hard timpani mallets', and 'use brushes sweep with both hands'. The score includes various musical notations such as rests, notes, and dynamic markings.

A

12

Xyl.

Mar. 1

medium hard mallets

*staccato*

*p*

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

change to sticks

rims

*p*

Timp.

Tamb.  
Gui.

guiro (wood)

*mp*

B.D.

Detailed description: This page of a musical score, labeled '2' at the top, contains a section marked 'A' in a box. The score is for a percussion ensemble and consists of 12 staves. The instruments are: Xyl. (Xylophone), Mar. 1 (Maracas 1), Mar. 2 (Maracas 2), Vib. (Vibraphone), Tri. Cym. Glock. (Triangle, Cymbal, Glockenspiel), S.D. (Snare Drum), W.Bl. Bo. (Wood Block), To. (Tom-tom), Dr. (Drum), Timp. (Timpani), Tamb. Gui. (Tambourine/Guero), and B.D. (Bass Drum). The score begins at measure 12. Mar. 1 has a dynamic marking of *p* and a *staccato* instruction. Dr. has a dynamic marking of *p* and a 'change to sticks' instruction. Tamb. Gui. has a dynamic marking of *mp* and a 'guiro (wood)' instruction. The notation includes various rhythmic patterns, rests, and articulation marks like accents and slurs.

22 26

Xyl.

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

The musical score is arranged in a vertical staff system. The instruments listed on the left are: Xyl. (Xylophone), Mar. 1 (Maracas 1), Mar 2 (Maracas 2), Vib. (Vibraphone), Tri. Cym. Glock. (Triangle, Cymbal, Glockenspiel), S.D. (Snare Drum), W.Bl. Bo. (Wood Block/Bongos), To. (Tom-toms), Dr. (Drum), Timp. (Timpani), Tamb. Gui. (Tambourine/Guero), and B.D. (Bass Drum). The score spans measures 22 to 26. The Xyl. part is mostly silent with some notes at the end. Mar. 1 has a rhythmic pattern of eighth notes. Mar 2 has a steady eighth-note accompaniment. Vib. is silent. Tri. Cym. Glock. has a melodic line starting in measure 25 with a *mp* dynamic. S.D. has a consistent pattern of eighth notes with a *v* (accent) mark. W.Bl. Bo. has a melodic line starting in measure 25 with a *mp* dynamic and the instruction 'Lo w.bl.'. To. has a melodic line with *iv* (fourth) markings. Dr. has a rhythmic pattern of eighth notes with *v* marks. Timp. is silent. Tamb. Gui. has a melodic line with *v* marks. B.D. has a melodic line with *v* marks.

30

Xyl. *staccato* **B** *hard mallets* *f*

Mar. 1

Mar. 2

Vib. *staccat*

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

Detailed description of the musical score: This page contains the percussion part of a score, starting at measure 30. The instruments are arranged vertically from top to bottom: Xyl. (Xylophone), Mar. 1 (Maracas 1), Mar. 2 (Maracas 2), Vib. (Vibraphone), Tri./Cym./Glock. (Triangle, Cymbal, Glockenspiel), S.D. (Snare Drum), W.Bl./Bo. (Wood Block/Bongos), To. (Tom-toms), Dr. (Drum set), Timp. (Timpani), Tamb./Gui. (Tambourine/Guero), and B.D. (Bass Drum). The Xyl. part features a melodic line with a *staccato* marking and a dynamic of *f*, starting at measure 30. A box labeled 'B' is placed above the Xyl. staff. The Mar. 1 and Mar. 2 parts have rhythmic patterns. The Vib. part has a *staccat* marking. The S.D., W.Bl./Bo., To., Dr., and Tamb./Gui. parts have complex rhythmic patterns with various articulations like accents and slurs. The B.D. part has a simple rhythmic pattern. The Tri./Cym./Glock. part has a few notes with slurs.

38 42

Xyl.

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

This page of a musical score, numbered 5, contains percussion parts for measures 38 and 42. The instruments listed on the left are: Xyl. (Xylophone), Mar. 1 (Maracas), Mar 2 (Maracas), Vib. (Vibraphone), Tri. Cym. Glock. (Triangle, Cymbal, Glockenspiel), S.D. (Snare Drum), W.Bl. Bo. (Wood Block/Bongos), To. (Tom-toms), Dr. (Drum set), Timp. (Timpani), Tamb. Gui. (Tambourine/Guero), and B.D. (Bass Drum). The score is written in a grand staff format with various clefs and time signatures. Measure 38 is marked at the beginning of the first staff, and measure 42 is marked at the beginning of the second staff. The notation includes various rhythmic values, accidentals, and articulation marks such as accents and slurs.

46

Xyl.

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

3

C

*f*

*f*

*f*

1 mallets

*f*

change to sticks

change to sticks

change to sticks

splash cym.

*sfz*

Detailed description: This is a page of a musical score for a percussion ensemble, numbered 6 at the top. The score begins at measure 46. The instruments listed on the left are Xyl. (Xylophone), Mar. 1 (Maracas 1), Mar 2 (Maracas 2), Vib. (Vibraphone), Tri. Cym. Glock. (Triangle, Cymbal, Glockenspiel), S.D. (Snare Drum), W.Bl. Bo. (Wood Block), To. (Tom-tom), Dr. (Drum), Timp. (Timpani), Tamb. Gui. (Tambourine/Guero), and B.D. (Bass Drum). The Xyl. part features a melodic line with a triplet of eighth notes and a dynamic marking of *f*. Mar. 1 has a simple rhythmic pattern. Mar. 2 has a steady eighth-note accompaniment. Vib. plays a melodic line with a dynamic marking of *f*. Tri. Cym. Glock. has a melodic line with a dynamic marking of *f* and a performance instruction '1 mallets'. S.D. has a melodic line with a dynamic marking of *f* and a performance instruction 'change to sticks'. W.Bl. Bo. has a rhythmic pattern. To. has a melodic line with a dynamic marking of *f* and a performance instruction 'change to sticks'. Dr. has a melodic line with a dynamic marking of *sfz* and a performance instruction 'change to sticks'. Timp. has a melodic line. Tamb. Gui. has a melodic line. B.D. has a melodic line. A rehearsal mark 'C' is placed above the Xyl. staff. The score is written in a single system with multiple staves for each instrument.

53 57

Xyl.

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

*mf* *f*

*p*

*sfz* *sfz* *sfz*

w/sticks hi bongo w/sticks

snare drum (high)

Detailed description of the musical score: The score is for a percussion ensemble. It consists of 12 staves. The first staff is for Xyl. (Xylophone) in treble clef, starting at measure 53. The second staff is for Mar. 1 (Maracas 1) in treble clef, starting at measure 57. The third staff is for Mar 2 (Maracas 2) in bass clef, starting at measure 53. The fourth staff is for Vib. (Vibraphone) in treble clef, starting at measure 53. The fifth staff is for Tri. Cym. Glock. (Triangle, Cymbal, Glockenspiel) in treble clef, starting at measure 53. The sixth staff is for S.D. (Snare Drum) in treble clef, starting at measure 53. The seventh staff is for W.Bl. Bo. (Wood Block/Bongos) in treble clef, starting at measure 53. The eighth staff is for To. (Tom-toms) in treble clef, starting at measure 53. The ninth staff is for Dr. (Drum) in treble clef, starting at measure 53. The tenth staff is for Timp. (Timpani) in bass clef, starting at measure 53. The eleventh staff is for Tamb. Gui. (Tambourine/Guero) in treble clef, starting at measure 53. The twelfth staff is for B.D. (Bass Drum) in bass clef, starting at measure 53. Dynamics include *mf*, *f*, and *p*. Performance instructions include *sfz*, *w/sticks*, and *snare drum (high)*.

60

Xyl. *ff*

Mar. 1 *ff*

Mar 2 *ff*

Vib. *ff* *mp*

Tri. Cym. Glock.

S.D. *f* ghost notes return to brushes

W.Bl. Bo.

To. *f* return to timpani mallets

Dr.

Timp.

Tamb. Gui.

B.D.

Detailed description: This page of a musical score, numbered 8, contains percussion parts for various instruments. The score is organized into systems. The first system includes Xyl. (Xylophone) and Mar. 1 (Maracas 1), both marked *ff*. The second system includes Mar 2 (Maracas 2) marked *ff* and Vib. (Vibraphone) marked *ff* and *mp*. The third system includes Tri. Cym. Glock. (Triangle, Cymbal, Glockenspiel). The fourth system includes S.D. (Snare Drum) marked *f* with 'ghost notes' and 'return to brushes' instructions, W.Bl. Bo. (Wood Block), and To. (Tom) marked *f* with 'return to timpani mallets' instructions. The fifth system includes Dr. (Drum). The sixth system includes Timp. (Timpani). The seventh system includes Tamb. Gui. (Tambourine/Guero). The eighth system includes B.D. (Bass Drum). The score features various rhythmic patterns, including sixteenth notes, eighth notes, and rests, with dynamic markings and performance instructions.

65 D 70

**Xyl.** *f*

**Mar. 1** *mp* *p*

**Mar 2** *mf*

**Vib.** *f*

**Tri. Cym. Glock.** crash cym. w/sticks

**S.D.** *p*

**W.Bl. Bo.** *p*

**To.** *mf*

**Dr.** *pp*

**Timp.**

**Tamb. Gui.** *mf*

**B.D.** *mf*

Detailed description: This is a page of a musical score for a percussion ensemble, page 9. It features 13 staves for different instruments. The Xylophone (Xyl.) part starts at measure 65 with a dynamic of *f* and includes a key signature change to D major. The Maracas (Mar. 1 and Mar. 2) parts have dynamics of *mp*, *p*, and *mf*. The Vibraphone (Vib.) part has a dynamic of *f*. The Triangle, Cymbal, and Glockenspiel (Tri. Cym. Glock.) part includes a 'crash cym.' instruction and 'w/sticks' notation. The Snare Drum (S.D.) part has a dynamic of *p*. The Wood Block (W.Bl. Bo.) part has a dynamic of *p*. The Tom-tom (To.) part has a dynamic of *mf*. The Drum (Dr.) part has a dynamic of *pp*. The Tambourine (Tamb. Gui.) and Bass Drum (B.D.) parts have a dynamic of *mf*. The score includes various musical notations such as beams, slurs, and dynamic markings.

Musical score for percussion instruments, measures 73, 74, and 78. The score includes parts for Xyl., Mar. 1, Mar. 2, Vib., Tri. Cym. Glock., S.D., W.Bl. Bo., To., Dr., Timp., Tamb. Gui., and B.D. The notation is in 2/4 time and includes various rhythmic patterns, rests, and dynamic markings such as *f* and accents (*v*).

E

80 86

Xyl.

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

*mf*

*mp*

*f*

*p*

crash c

Change one hand to glockenspiel mallet

change to soft cym mallets

*p*

90 91 **F**

Xyl. *mf*

Mar. 1

Mar 2

Vib. *mf*

Tri. Cym. Glock. *f*

S.D. *w/sticks* *mf* 3 3 3

W.Bl. Bo. low bongo

To. *p*

Dr.

Timp. *p* *mf*

Tamb. Gui. tambourine

B.D. *f*

Detailed description: This is a page of a musical score for a percussion ensemble, page 12. The score is divided into 12 staves, each for a different instrument. The first two measures are numbered 90 and 91. A rehearsal mark 'F' is placed above the Xyl. staff at the beginning of measure 91. The Xyl. part features a melodic line starting in measure 91 with a *mf* dynamic. The Mar. 1 part has a rhythmic accompaniment. The Mar. 2 part has a simple rhythmic pattern. The Vib. part has a melodic line with a *mf* dynamic. The Tri. Cym. Glock. part has a *f* dynamic. The S.D. part has a rhythmic pattern with *w/sticks* and *mf* dynamics, and triplet markings. The W.Bl. Bo. part has a rhythmic pattern with 'low bongo' markings. The To. part has a rhythmic pattern with a *p* dynamic. The Dr. part has a rhythmic pattern. The Timp. part has a rhythmic pattern with *p* and *mf* dynamics. The Tamb. Gui. part has a rhythmic pattern with 'tambourine' markings. The B.D. part has a rhythmic pattern with a *f* dynamic.

97 98 3 3 103

Xyl. *f*

Mar. 1

Mar 2

Vib. *f*

sticks

crash cym. splash *f*

Tri. Cym. Glock.

S.D. *sfz* *pp*

W.Bl. Bo. 3

To.

Dr.

Timp.

Tamb. Gui.

B.D.

104 106 *f* 3 3

Xyl.

Mar. 1

Mar 2

Vib. *f* 3 3

Tri. Cym. Glock.

S.D. *f mf* 3 3 3

W.Bl. Bo.

To.

Dr.

Timp.

Tamb. Gui.

B.D.

Detailed description: This is a page of a musical score for a percussion ensemble, numbered 14. The score is divided into 12 staves, each representing a different instrument. The instruments are: Xyl. (Xylophone), Mar. 1 (Maracas 1), Mar 2 (Maracas 2), Vib. (Vibraphone), Tri. Cym. Glock. (Triangle, Cymbal, Glockenspiel), S.D. (Snare Drum), W.Bl. Bo. (Wood Block), To. (Tom-tom), Dr. (Drum), Timp. (Timpani), Tamb. Gui. (Tambourine/Guero), and B.D. (Bass Drum). The score begins at measure 104 and continues through measure 106. The key signature has one sharp (F#). The Xylophone part features a melodic line with triplets and a dynamic marking of *f*. The Vibraphone part also has triplets and a dynamic marking of *f*. The Snare Drum part includes triplets and dynamic markings of *f* and *mf*. The Wood Block part has a rhythmic pattern. The Tom-tom part has a melodic line with dynamic markings of *v*. The Drum part has a rhythmic pattern with dynamic markings of *v*. The Timpani part has a melodic line. The Tambourine/Guero part has a rhythmic pattern. The Bass Drum part has a rhythmic pattern. The Maracas parts have rhythmic patterns. The Triangle, Cymbal, and Glockenspiel parts have rhythmic patterns. The score is written in a standard musical notation with stems, beams, and various symbols for articulation and dynamics.

110 **G** 115

Xyl. *f*

Mar. 1

Mar 2

Vib. *f*

Tri. Cym. Glock.

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

W.Bl. Bo.

To.

Dr.

Timp.

Tamb. Gui.

B.D.

Detailed description: This is a page of a musical score for a percussion ensemble, numbered 15. The score covers measures 110 to 115. The instruments listed on the left are Xyl. (Xylophone), Mar. 1 (Maracas 1), Mar 2 (Maracas 2), Vib. (Vibraphone), Tri. Cym. Glock. (Triangle, Cymbal, Glockenspiel), S.D. (Snare Drum), W.Bl. Bo. (Wood Block), To. (Tom-tom), Dr. (Drum), Timp. (Timpani), Tamb. Gui. (Tambourine/Guero), and B.D. (Bass Drum). The Xylophone part starts at measure 110 with a triplet of eighth notes (G4, A4, Bb4) and continues with a melodic line. A box labeled 'G' is placed above the first measure. The Vibraphone part features triplets and accents. The Snare Drum part has a complex rhythmic pattern with triplets and accents. The Wood Block part has a steady eighth-note accompaniment. The Tom-tom part has a melodic line with accents. The Drum part has a steady eighth-note accompaniment. The Timpani part has a steady eighth-note accompaniment. The Tambourine/Guero part has a steady eighth-note accompaniment. The Bass Drum part has a steady eighth-note accompaniment. Dynamics include *f* (forte), *sfz* (sforzando), *f*, and *mf* (mezzo-forte).

Musical score for percussion instruments, measures 116, 120, and 124. The score is written in 2/4 time and includes the following parts:

- Xyl.**: Treble clef. Measure 116: eighth notes G4, A4, B4, C5. Measure 120: eighth notes G4, A4, B4, C5. Measure 124: glissando.
- Mar. 1**: Treble and Bass clefs. Measure 116: Bass clef eighth notes G3, A3, B3, C4. Measure 120: Bass clef eighth notes G3, A3, B3, C4. Measure 124: Treble clef triplet eighth notes G4, A4, B4.
- Mar. 2**: Treble and Bass clefs. Measure 116: Bass clef eighth notes G3, A3, B3, C4. Measure 120: Bass clef eighth notes G3, A3, B3, C4. Measure 124: Bass clef triplet eighth notes G3, A3, B3.
- Vib.**: Treble clef. Measure 116: eighth notes G4, A4, B4, C5. Measure 120: eighth notes G4, A4, B4, C5. Measure 124: eighth notes G4, A4, B4, C5, glissando, *f*.
- Tri. Cym. Glock.**: Two staves. Measure 116: Triangles (Tri.) eighth notes G4, A4, B4, C5. Measure 120: Triangles (Tri.) eighth notes G4, A4, B4, C5. Measure 124: Triangles (Tri.) eighth notes G4, A4, B4, C5.
- S.D.**: Snare Drum. Measure 116: eighth notes G4, A4, B4, C5. Measure 120: eighth notes G4, A4, B4, C5. Measure 124: eighth notes G4, A4, B4, C5.
- W.Bl. Bo.**: Wood Block. Measure 116: eighth notes G4, A4, B4, C5. Measure 120: eighth notes G4, A4, B4, C5. Measure 124: eighth notes G4, A4, B4, C5.
- To.**: Tom-tom. Measure 116: eighth notes G4, A4, B4, C5. Measure 120: eighth notes G4, A4, B4, C5. Measure 124: eighth notes G4, A4, B4, C5, *p*.
- Dr.**: Drum. Measure 116: eighth notes G4, A4, B4, C5. Measure 120: eighth notes G4, A4, B4, C5. Measure 124: eighth notes G4, A4, B4, C5.
- Timp.**: Timpani. Measure 116: eighth notes G4, A4, B4, C5. Measure 120: eighth notes G4, A4, B4, C5. Measure 124: eighth notes G4, A4, B4, C5.
- Tamb. Gui.**: Tambourine. Measure 116: eighth notes G4, A4, B4, C5. Measure 120: eighth notes G4, A4, B4, C5. Measure 124: eighth notes G4, A4, B4, C5.
- B.D.**: Bass Drum. Measure 116: eighth notes G4, A4, B4, C5. Measure 120: eighth notes G4, A4, B4, C5. Measure 124: eighth notes G4, A4, B4, C5.

H

**Xyl.** *ff espress.* 121 *3* *3* *3* 125 *3*

**Mar. 1**

**Mar. 2** *f*

**Vib.** *gliss.* *gliss.*

**Tri. Cym. Glock.**

**S.D.** *sfz* *f mf* *3*

**W.Bl. Bo.**

**To.**

**Dr.** *crash* *mf*

**Timp.**

**Tamb. Gui.**

**B.D.**

127 129

Xyl.

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

The musical score is arranged in a vertical staff system. It includes the following instruments and parts:

- Xyl.**: Xylophone, featuring a melodic line with triplets and slurs.
- Mar. 1**: Maracas 1, with a rhythmic accompaniment.
- Mar 2**: Maracas 2, with a rhythmic accompaniment.
- Vib.**: Vibraphone, playing melodic lines with triplets and glissando markings.
- Tri. Cym. Glock.**: Triangle, Cymbal, and Gong, with rhythmic patterns.
- S.D.**: Snare Drum, playing rhythmic patterns with triplets.
- W.Bl. Bo.**: Wood Block, playing rhythmic patterns.
- To.**: Tom-tom, playing rhythmic patterns.
- Dr.**: Drum set, playing rhythmic patterns.
- Timp.**: Timpani, playing rhythmic patterns.
- Tamb. Gui.**: Tambourine and Guiro, playing rhythmic patterns.
- B.D.**: Bass Drum, playing rhythmic patterns.

Dynamic markings include *ff* (fortissimo) and *sfz* (sforzando). The score also features various rhythmic notations such as triplets, slurs, and glissando markings.

133

Xyl. *mf* *gliss.*

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D. *f* *mf*

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

**I**



145 **J**

Xyl. *gliss.*

Mar. 1 *ff espress.*

Mar 2 *cresc.*

Vib. *gliss.*

Tri. Cym. Glock.

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

W.Bl. Bo.

To.

Dr. *cresc*

Timp.

Tamb. Gui.

B.D. *f*

150 *gliss.* 152 *rall.*

Xyl.

Mar. 1

6 5 5 R.H. L.H. *ff*

Mar 2

3 *ff*

Vib. *gliss.* *ff* *2ed* \*

Tri. Cym. Glock.

S.D.

W.Bl. Bo.

To. *v*

Dr. *v*

Timp.

Tamb. Gui.

B.D.

Detailed description: This page of a musical score, numbered 22, contains parts for various percussion instruments. The Xylophone (Xyl.) part starts at measure 150 with glissandi and continues to measure 152 where the tempo is marked 'rall.'. The Maracas (Mar. 1) part features rhythmic patterns with fingerings 6, 5, and 5, and includes right-hand (R.H.) and left-hand (L.H.) parts with a fortissimo (*ff*) dynamic. The Vibraphone (Vib.) part includes glissandi and a fortissimo (*ff*) section with a second ending (*2ed*) marked with an asterisk. The Snare Drum (S.D.) part has a triplet of eighth notes. The Tom-tom (To.) part includes a fourth measure rest (*IV*) and a dynamic marking *v*. The Drums (Dr.) part includes a dynamic marking *v*. The Timpani (Timp.) part has a dynamic marking *v*. The Tambourine (Tamb. Gui.) and Bass Drum (B.D.) parts also feature dynamic markings *v*. The Triangles, Cymbals, and Glockenspiel (Tri. Cym. Glock.) parts are mostly silent with some rests. The Wood Block (W.Bl. Bo.) part has a few notes. The page concludes with a double bar line and repeat signs for all parts.

158 **K** ♩ = 60 Rubato

161 164

Xyl.

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

*p*

*p* *molto espress.*

*Ped.*

*Ped.*

L

166 168

Xyl.

Mar.1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

*denza molto rubato*

The musical score is arranged in a vertical stack of staves. The instruments listed on the left are: Xyl. (Xylophone), Mar.1 (Maracas 1), Mar 2 (Maracas 2), Vib. (Vibraphone), Tri./Cym./Glock. (Triangle, Cymbal, Glockenspiel), S.D. (Snare Drum), W.Bl./Bo. (Wood Block/Bongos), To. (Tom-toms), Dr. (Drum), Timp. (Timpani), Tamb./Gui. (Tambourine/Guero), and B.D. (Bass Drum). The score spans measures 166 and 168. A box labeled 'L' is positioned above measure 168. The Vib. part includes a section marked 'denza molto rubato'. The percussion parts feature various rhythmic patterns, including dotted rhythms and sustained notes.

176 179 182

Xyl.

Mar.1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

*pp*

*ppp*

This page of a musical score, numbered 25, contains percussion parts for measures 176, 179, and 182. The instruments listed on the left are Xyl., Mar.1, Mar 2, Vib., Tri./Cym./Glock., S.D., W.Bl./Bo., To., Dr., Timp., Tamb./Gui., and B.D. The Xyl. part has notes at measures 176, 179, and 182. Mar.1 and Mar 2 parts have notes at measures 176, 179, and 182. The Vib. part has a melodic line starting at measure 176. The Tri./Cym./Glock., S.D., W.Bl./Bo., To., Dr., Timp., Tamb./Gui., and B.D. parts have notes at measures 176, 179, and 182. Dynamic markings *pp* and *ppp* are present in the Mar 2 and Vib. parts.

187 **M** ♩ = 90 195

Xyl.

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

*pp*

*p*

"son)  
3

**N** *staccato*

196

Xyl.

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

204 207

Xyl.

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

This page contains a musical score for percussion instruments, numbered 28. The score is organized into systems for various instruments: Xyl., Mar. 1, Mar 2, Vib., Tri. Cym. Glock., S.D., W.Bl. Bo., To., Dr., Timp., Tamb. Gui., and B.D. The first system (measures 204-207) features the Xyl. and Mar. 1 parts. The Xyl. part has a melodic line with a fermata at the end of measure 207. The Mar. 1 part has a complex rhythmic pattern with triplets and a quintuplet. The Mar 2 part has a bass line with a fermata at the end of measure 207. The Vib. part has a sustained chord with a fermata. The other instruments (Tri. Cym. Glock., S.D., W.Bl. Bo., To., Dr., Timp., Tamb. Gui., B.D.) have rests in the first system. The second system (measures 208-211) features the Mar 2, Vib., Tri. Cym. Glock., S.D., W.Bl. Bo., To., Dr., Timp., Tamb. Gui., and B.D. parts. The Mar 2 part has a bass line with a fermata at the end of measure 211. The Vib. part has a sustained chord with a fermata. The other instruments have rests in the second system.

210 211 215

Xyl. *cresc. poco a poco* *cresc.*

Mar. 1 *cresc.*

Mar 2

Vib. *cresc.*

Tri. Cym. Glock. *soft mallets* *ppp* *poco a po*

S.D.

W.Bl. Bo.

To. take sticks

Dr.

Timp.

Tamb. Gui.

B.D.

217 O gliss. 223

Xyl. *ff* clash both hands mallets in the air making an "X"

Mar. 1 *ff* gliss. gliss. clash both hands mallets in the air

Mar 2 clash both hands

Vib. r making an "X"

Tri. Cym. Glock. *ff*

S.D. 3 3

W.Bl. Bo. 3

To. 3 3

Dr. *f*

Timp. *f*

Tamb. Gui. *mf*

B.D. *f*

224 227

Xyl.

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

This page of a musical score contains ten staves for various percussion instruments. The staves are labeled on the left as Xyl., Mar. 1, Mar 2, Vib., Tri. Cym. Glock., S.D., W.Bl. Bo., To., Dr., Timp., Tamb. Gui., and B.D. The score is divided into two systems, with measures 224 and 227 explicitly marked at the top. The notation includes various rhythmic patterns, rests, and dynamic markings such as *f* (forte) and accents (*v*). Some parts feature triplets, indicated by a '3' over the notes. The Xyl., Mar. 1, Mar 2, Vib., and Tri. Cym. Glock. staves primarily use vertical strokes with flags and accents. The S.D. staff features a complex rhythmic pattern with triplets. The W.Bl. Bo. staff has a few notes with accents. The To. staff includes notes with a '3' and a '4' above them, and a dynamic marking of *f*. The Dr. staff uses 'x' marks for snare drum hits. The Timp. staff has a bass clef and a key signature of one sharp (F#). The Tamb. Gui. and B.D. staves have complex rhythmic patterns with accents.

**P**

231

Musical score for percussion instruments. The score is divided into two systems. The first system includes Xyl., Mar. 1, Mar. 2, Vib., Tri. Cym. Glock., S.D., W.Bl. Bo., To., Dr., Timp., Tamb. Gui., and B.D. The second system includes Xyl., Mar. 1, Mar. 2, Vib., Tri. Cym. Glock., S.D., W.Bl. Bo., To., Dr., Timp., Tamb. Gui., and B.D. The score features various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *p*, and *f*. A **P** (Piano) dynamic marking is present at the top right. The score is written for a variety of percussion instruments, including xylophone, maracas, vibraphone, triangle, cymbal, glockenspiel, snare drum, wood block, tom-tom, drum set, timpani, tambourine, and bass drum.



244

Xyl. *p* *ff* *f* *3*

Mar. 1 *v* *x* *v* *3*

Mar. 2 *v* *x* *v* *gliss.* *3* *gliss.*

Vib. *v* *3* *3* *3* *3*

Tri. Cym. Glock.

S.D. *3* *3* *p*

W.Bl. Bo. *3* *3* *3* *3* *p*

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

Dr. *x* *x* *x* *x* *3* *3* *3* *3*

Timp. *v* *v* *v* *3* *3* *3* *3*

Tamb. Gui. *v* *v* *v* *v* *v* *v* *v* *v*

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

*Q*



**R**

257

Xyl.

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

*p*

*f*

*gliss.*

*p*

*f*

262

Xyl.

Mar. 1

Mar 2

Vib.

Tri.  
Cym.  
Glock.

S.D.

W.Bl.  
Bo.

To.

Dr.

Timp.

Tamb.  
Gui.

B.D.

rall.

gliss.

*sfz*

*ff*

*p*

A tempo

Fine

266 - - - - -

Xyl. *ff* *gliss.*

Mar.1

Mar 2

Vib. *ff* *gliss.*

Tri.  
Cym.  
Glock. *p* *f*

S.D. *sfz*

W.Bl.  
Bo. *sfz*

To. *ff*

Dr. *sfz*

Timp. *f* *ff*

Tamb.  
Gui. *ff*

B.D. *f* *ff* *fff*