

On Space (2000/2005)

For Percussion Sextet and Computer-Generated Surround Sounds

Juan Pampin

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Instruments

Wood

<i>Instrument</i>	<i>Number</i>	<i>Type</i>	<i>Percussionist</i>
Marimba [Mar]	#1	5 octaves	I
	#2	4 octaves	V
Xylophone [Xyl]			III
Log Drum [L.Dr] (two tones per drum)	#1	Very Low	VI
	#2	Low	II
	#3	Med Low	IV
	#4	Med	I
	#5	Med High	III
	#6	High	V
Temple Blocks [T.Blk]	#1	Low (5)	VI
	#2	Med (5)	IV
	#3	High (5) (groups should overlap)	II
Maracas	#1	Low (2)	IV
	#2	High (2)	I
Rain Stick	#1	(similar size, long stick)	V
	#2		II
Bamboo Chimes	#1	(similar sound)	VI
	#2		III
Güeros [Gue]	#1	(six different sounds, arranged from low to high or by size)	II
	#2		V
	#3		IV
	#4		I
	#5		VI
	#6		III

Metal

<i>Instrument</i>	<i>Number</i>	<i>Type</i>	<i>Percussionist</i>
Vibraphone [Vib]	#1	(standard 3 octave range)	II
	#2		IV
Glockenspiel [Glk]			VI

Crotales [Crt]	#1	Low (F6-F7) Med (A6-A7) High (F7-F8) (3 sets of 1 octave each)	I
	#2		V
	#3		III
Gongs [Gng] (gongs tahilandais)	#1	Bb1 G#2 D3 F#3 A3 C4	III
	#2		V
	#3		I
	#4		II
	#5		VI
	#6		IV
Tubular Bells (Chimes) [Tbl]	#1	C4, F#4 D4, G4 E4, Ab4 (3 sets of 2 chimes each)	V
	#2		III
	#3		I
Almglocken (Cowbells) [Cbl]	#1	F3, Eb4, G4, Bb4 A#3, F4, G#4, B4 C#4, F#4, A4, C5 (3 sets of 4 alpine cowbells each)	I
	#2		V
	#3		III
Tam Tams [Tam]	#1	(the 3 lower ones, in order)	VI
	#2		IV
	#3		II
Triangle [Trg]	#1	10" 8" 6"	IV
	#2		VI
	#3		II
Crash Cymbals [Cym]	#1	(in size order from large to small)	VI
	#2		II
	#3		IV
Ride Cymbals [Cym]	#1	(in size order from large to small)	II
	#2		V
	#3		VI
	#4		III
	#5		IV
	#6		I
Swish/China Cymbals [Cym]	#1	(in size order from large to small)	V
	#2		III
	#3		I

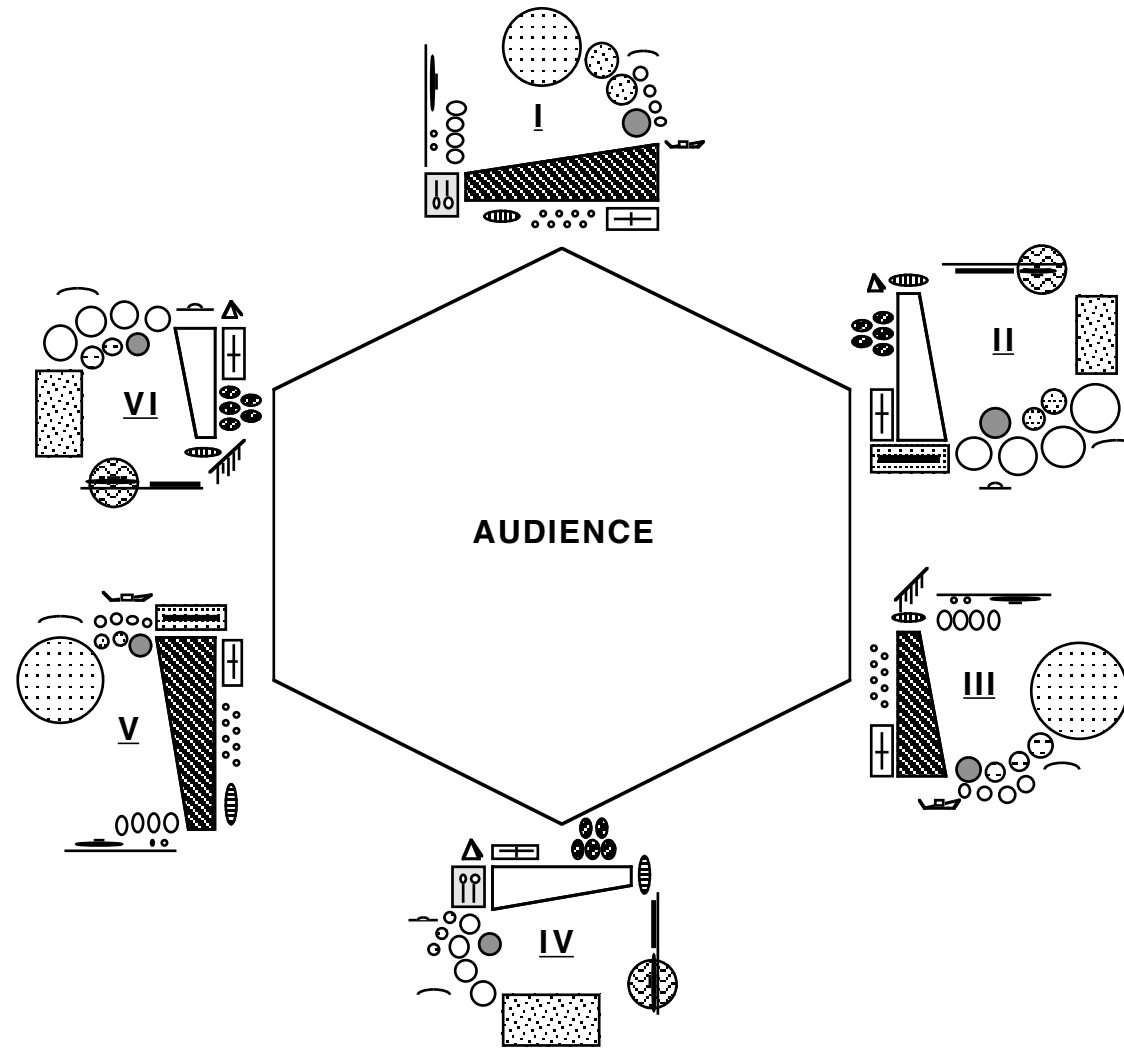
Skins

<i>Instrument</i>	<i>Number</i>	<i>Type</i>	<i>Percussionist</i>
Timpani [Timp]	#1	25"	I
	#2	28"	III
	#3	30"	V
Roto Toms [Roto]	#1	18", 16"	I
	#2	10", 8", 6"	IV
Tom Toms [Toms]	#1	Very Low (4)	II
	#2	Low (4)	VI
	#3	Med Low (4)	IV
	#4	Med (4)	III
	#5	Med High (4)	I
	#6	High (groups should overlap)	V
Snare Drums [S.Dr] (may use different type of drums)	#1	(six different but homogeneous sounds ordered from low to high)	I
	#2		III
	#3		V
	#4		VI
	#5		II
	#6		IV
Bass Drums [B.Dr]	#1	(the 3 lower ones, in order)	IV
	#2		VI
	#3		II
Bongos		(2)	V
Congas		(2)	II
Chinese Drums [Ch.Dr]	#1	3 lower ones	III
	#2	2 Higher ones	VI

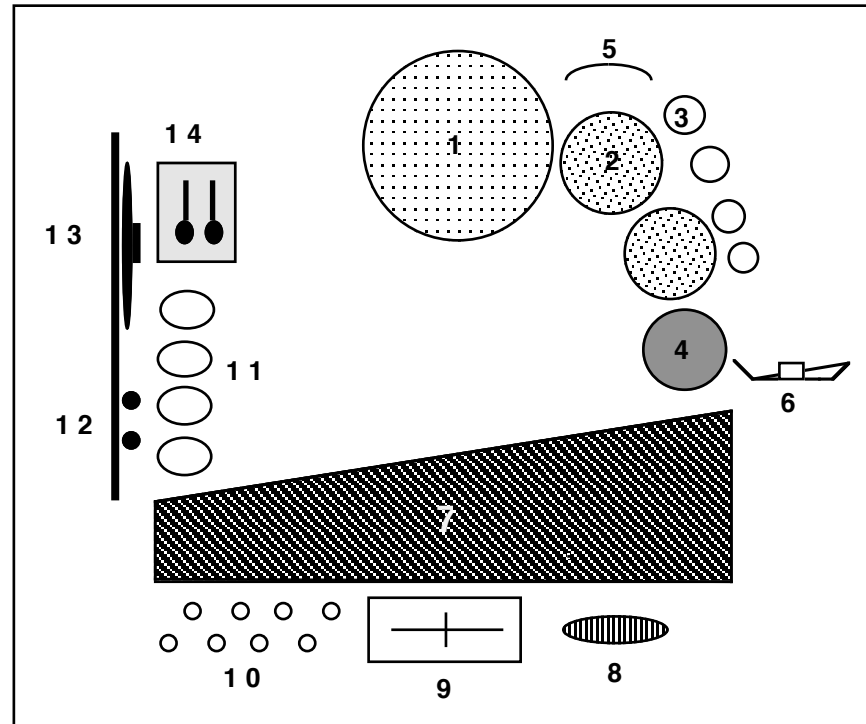
Extras

<i>Instrument</i>	<i>Number</i>	<i>Type</i>	<i>Percussionist</i>
Kalimba [Kal]		Quite big, with a flat base to be played on Timp's head. Tuning: D3, A3, C#4, E4, F#4, G#4, A4+ (1/4 tone up), B4, C5, C#5, D5, D#5	I
Bowl	#1	G5-(slightly b) C#6 or D#6+(slightly #)	V
	#2		III
Metallic Bar	#1	3 bars of different (but similar) length and quite stiff metal. One tip is immersed in water.	II
	#2		IV
	#3		VI

Instrumental Setup

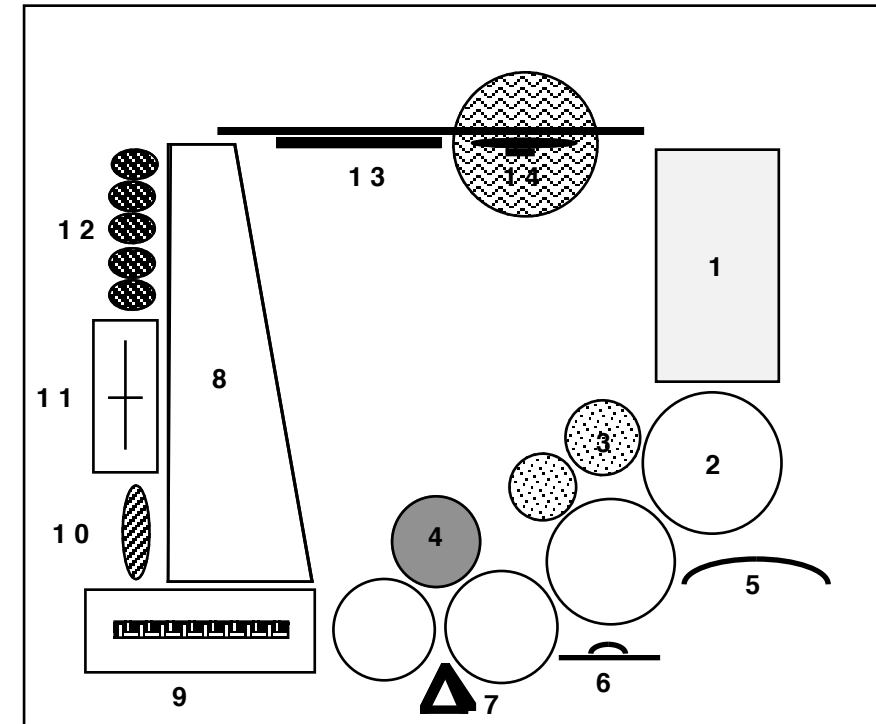


Percussion I



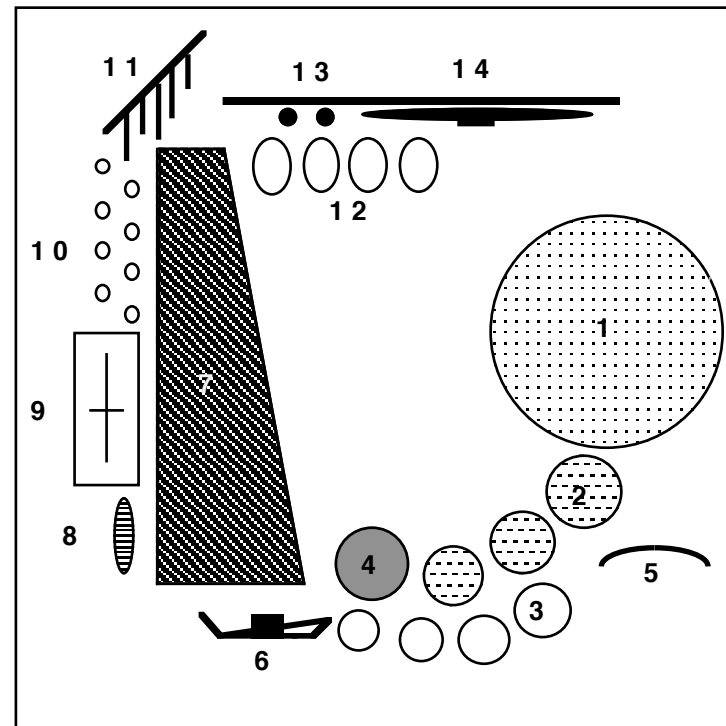
- 1 - Timpani (#3)
- 2 - Roto-Toms (#1)
- 3 - Tom Toms (#5)
- 4 - Snare Dr. (#1)
- 5 - Ride Cym (#6)
- 6 - Swish/China Cym (#3)
- 7 - Marimba (5 octaves)
- 8 - Güero (#4) 14 - Maracas (hi)
- 9 - Log Drum (#4)
- 10 - Crotales (#2)
- 13 - Gong (#3)
- 12 - Chimes (#3)
- 11 - Almglocken (#5)
- Acc: Kalimba (played on timp.)

Percussion II



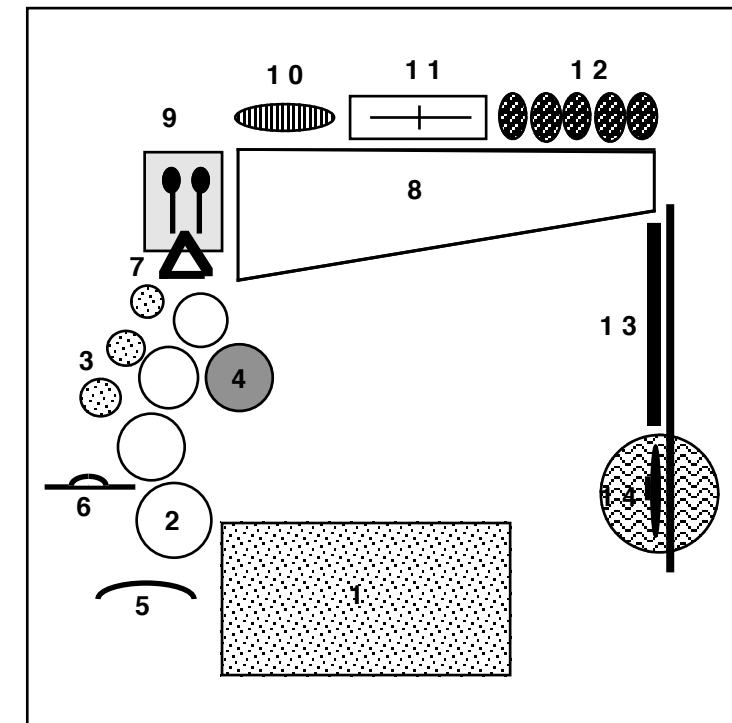
- 1 - Bass Dr. (#3)
- 2 - Tom Toms (#1)
- 3 - Congas
- 4 - Snare Dr. (#5)
- 5 - Ride Cym (#1)
- 6 - Crash Cym (#2)
- 7 - Triangle (#3)
- 8 - Vibraphone
- 9 - Rain Stick (#2)
- 10 - Güero (#1)
- 11 - Log Dr. (#2)
- 12 - Temple Blocks (#3)
- 13 - Tam-Tam (#3)
- 14 - Gong (#4)
- Acc: Metallic Bar,
Small basin with water
to immerse Gong
and tip of the bar.

Percussion III



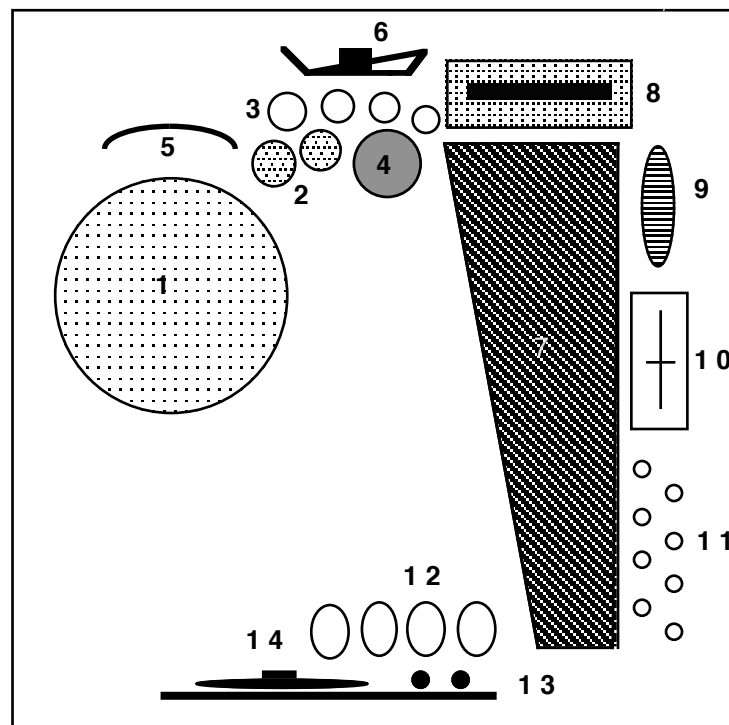
- 1 - Timpani (#2)
 - 2 - Chinese Dr. (#1)
 - 3 - Tom Toms (#4)
 - 4 - Snare Dr. (#2)
 - 5 - Ride Cym (#4)
 - 6 - Swish/China Cym (#2)
 - 7 - Xylophone
 - 8 - Güero (#6)
 - 9 - Log Dr. (#5)
 - 10 - Crotales (#1)
 - 11 - Bamboo Wind Chimes (#2)
 - 12 - Almglocken (#3)
 - 13 - Chimes (#2)
 - 14 - Gong (#1)
- Acc: Tibetan bowl (#1),
Crash Cym 16"
played w/bow on Timp.

Percussion IV



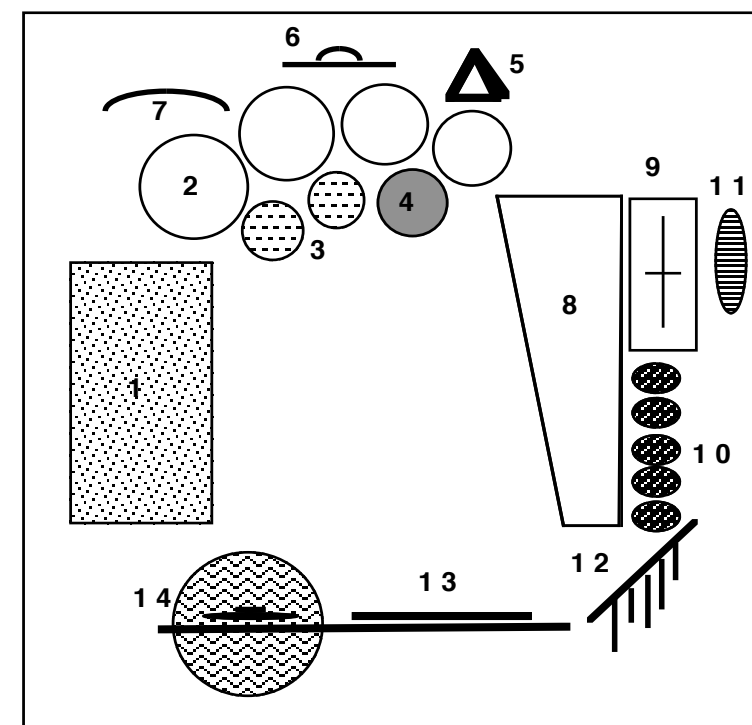
- 1 - Bass Dr. (#1)
 - 2 - Tom Toms (#3)
 - 3 - Roto Toms (#2)
 - 4 - Snare Dr. (#6)
 - 5 - Ride Cym (#5)
 - 6 - Crash Cym (#3)
 - 7 - Triangle (#1)
 - 8 - Vibraphone
 - 9 - Maracas (10)
 - 10 - Güero (#3)
 - 11 - Log Dr. (#3)
 - 12 - Temple Blocks (#2)
 - 13 - Tam-Tam (#2)
- Acc: Metallic Bar,
Small basin with
water to immerse
Gong and tip of the bar.

Percussion V



- 1 - Timpani (#1)
- 2 - Bongos
- 3 - Tom Toms (#6)
- 4 - Snare Dr. (#3)
- 5 - Ride Cym (#2)
- 6 - Swish/China Cym (#1)
- 7 - Marimba (4 octaves)
- 8 - Rain Stick (#1)
- 9 - Güero (#2)
- 10 - Log Dr. (#6)
- 11 - Crotales (#3)
- 12 - Almglocken (#2)
- 13 - Chimes (#1)
- 14 - Gong (#2)













Percussion VI







- 1 - Bass Dr. (#2)
 - 2 - Tom Toms (#2)
 - 3 - Chinese Dr. (#2)
 - 4 - Snare Dr. (#4)
 - 5 - Triangle (#2)
 - 6 - Crash Cym (#1)
 - 7 - Ride Cym (#3)
 - 8 - Glockenspiel
 - 9 - Log Dr. (#1)
 - 10 - Temple Blocks (#1)
 - 11 - Güero (#5)
 - 12 - Bamboo Wind Ch. (#1)
 - 13 - Tam-Tam (#1)
 - 14 - Gong (#5)
- Acc: Metallic Bar,
 Small basin with
 water to immerse
 Gong and tip of the bar.

Notation Symbols

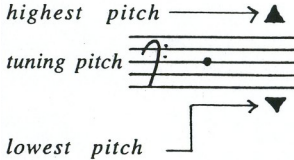
Mallets

Hard 	Bass Drum Beater 
Medium Hard 	Superball 
Soft 	Gong/Tam-Tam Mallet 
Triangle Beater 	Brush 
Snare Drum Stick 	Play with Hands 
Soft Timpani Mallet 	Play with handle 



Kalimba

Notes written as: 	sound: 
Modulate pitch with Timp (pedal) 	Slap 



Timpani

Pedal 	Playing Positions edge → E normal → N center → C
--	---



Bowl

Rub in circles with wooden stick 	Strike on edge 
---	---



Vibraphone

Dead Stroke 	Bend pitch with rubber mallet 
---	---



Rain Stick

Turn and change side (continuous sound) 	Shake and turn 
--	---



Snare Drums

Rim Shot 	Rub surface following design 
---	---







Bamboo Wind Chimes

Block with hands (sharp attack) 	Roll chimes and leave sounding 
--	---

Güero

Quick and short rub (pizz.) 	Rub following the design 
--	---

Extras

Gong/Bar in water <i>out</i> 	Cymbal bowed on Timp (pedal) 
Continuous Roll 	From/to niente 
Rub instrument's surface 	Rub instrument's surface in circles 

Technical Requirements

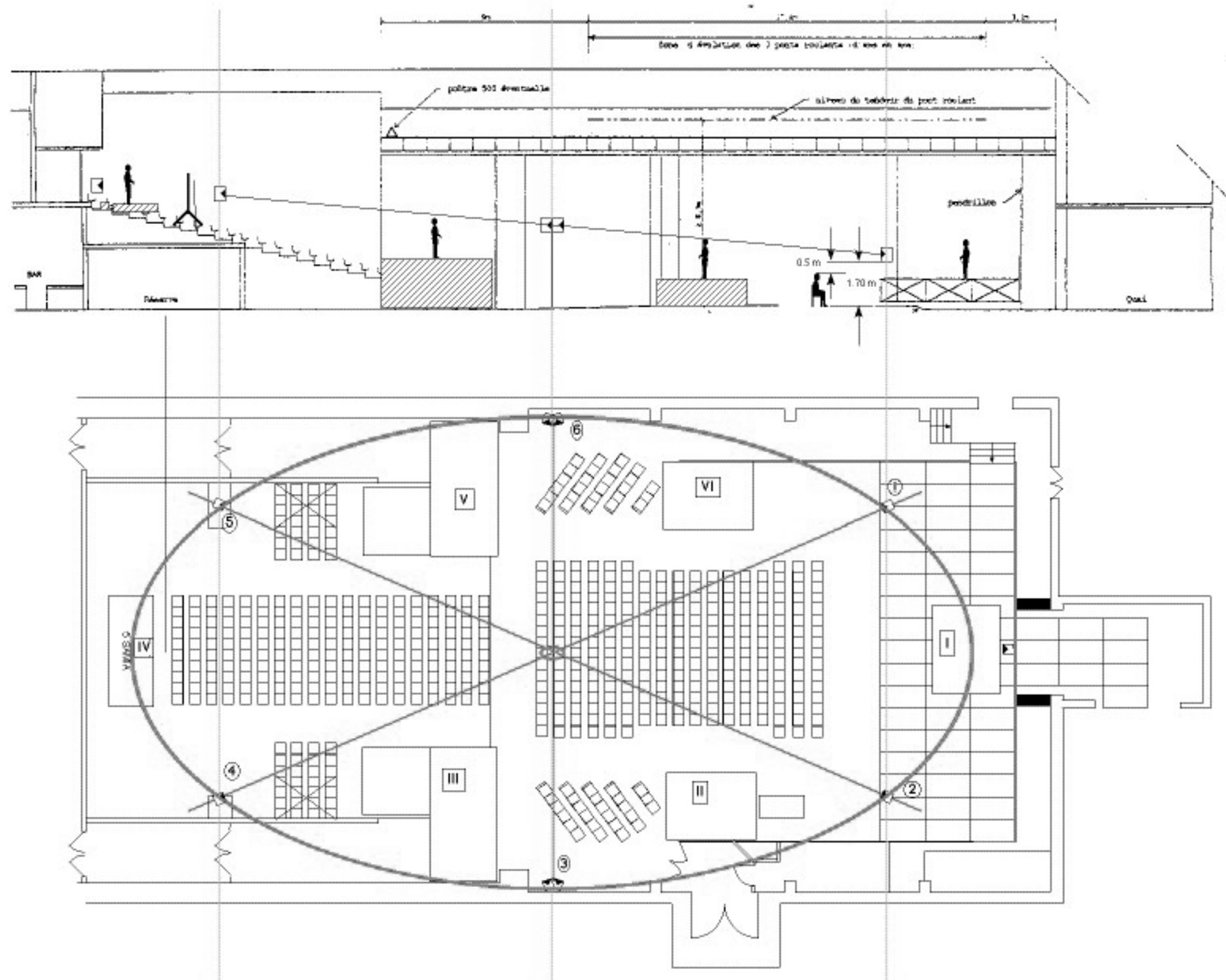
On Space can be played with different numbers of loudspeakers. The minimal rig includes six loudspeakers situated in between the six percussion players (see graphic). This was the setup used for the premiere of the piece, a multi-track tape player was used for the playback of the electronic sounds (ADAT XT20). A second rig of six loudspeakers can be installed on top of the first one for full 3D sound. This version requires twelve audio channels for the electronic sounds (using two synchronized ADATs or computer direct from disk playback).

The loudspeakers must be set in a perfect circle: at a constant radius from the center of the hall, and with equal angles between them. If this is not possible due to the characteristics of the hall, digital delays should be used to compensate for the distortion of the circular rig (for the premiere of the piece the two lateral speakers, 3 and 6 on the graphic, were delayed). On the tape, different test tones with pink noise are provided for loudspeaker calibration.

The players synchronize with the electronic part through two independent click tracks. Odd percussion numbers listen to click track one and even percussion numbers to click track two. This allows for perfect timing of all the players with the electronic sounds and for multiple tempi. The players should use special headphones to ensure that the clicks are silent for the audience (for the premiere of the piece, a wireless click track monitor system was used).

Small percussion instruments should be amplified using close-up microphones. This includes the kalimba, bowls, bowed cymbals, gongs and bars in water, etc. The rest of the set could also be amplified depending on the acoustics of the hall to have a better balance and blending with the electronic sounds (all instruments were amplified for the premiere). Care should be taken to keep the correct imaging of the ensemble after amplification (the location of the players should be preserved).

Concert Layout



N1 $\bullet = 60$

On Space

Juan Pampin

Tape Starts Alone (clicks only)

Very flexible, use clicks just as reference

The score is written for a percussion ensemble with six players (I-VI) and a Pedal. The music is in 4/4 time, with a tempo of 60 bpm. The score is divided into four measures. The first measure is marked 'Tape Starts Alone (clicks only)'. The second measure is marked 'Very flexible, use clicks just as reference'. The first player (I) has a melodic line starting with a piano (*p*) dynamic, moving to mezzo-piano (*mp*) and then mezzo-forte (*mf*). The Pedal part has a D3 pedal point and a zigzag line with 3:2 and 5:4 ratios. The other players (II-VI) have empty staves.

6

Kal on Timp

I

Ped.

II

III

IV

V

VI

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

like droplets

Emerging

3

Detailed description: This is a page of a musical score for percussion instruments. The page is numbered '2' at the top left. The first system contains the notation for 'Kal on Timp' (Kettle Drum) and 'Ped.' (Pedal). The 'Kal on Timp' part starts at measure 6 and features a melodic line with dynamic markings: *f*, *mf*, *p*, *f*, *pp*, *p*, *mf*, *f*, *p*, and *mf*. Performance instructions include 'like droplets' and 'Emerging'. There are also accents (>) and a triplet of eighth notes. The 'Ped.' part is represented by a continuous line graph showing the pedal's position over time. Systems II through VI are empty staves, each consisting of two five-line staves with a 4/4 time signature and a common key signature. The page number '6' is written above the first measure of each system.

15 *subito* Violent! Dry! far away

Kal on Timp I *mf* *p* *f* *ff* *mp* *ff* *pp* *mf* *p*

Ped. damp Timp

Bowl III (*p*)

IV

V

VI

21 *noisy, metallic*

Kal on Timp I *f (sempre)* *ff p sub.* *ff* *fff* *f (sempre)*

Ped. (simile)

21

II

21 *keep rubbing bowl . . .* *increase pressure little by little* *keep bowl singing...*

Bowl III *(p)* *(mf)*

21

IV

21 *start rubbing bowl lightly...* *high pitch should gradually appear...* *keep bowl singing...*

Bowl V *ppp* *(pp)*

21

VI

Kal on Timp I

Machine like!

ff mf p fff

damp Timp

sfz ff

II

Bowl III

increase pressure (noises may occur)

more pressure (noisy)

on bowl's edge (play facing I)

(f) (ff) l.s.

IV

Bowl V

always in background, as continuous as possible

keep rubbing bowl . . .

(pp) (p)

VI

33

Kal on Timp I

f *p* *mf* *ff* *ff* *p* *f* *p* *f* *p* *ff* *p sub.* *pp*

p *ff* damp Timp

Ped.

II

33 Bowl III

start rubbing bowl lightly again... keep bowl singing... always in background, as continuous as possible

pp (*p*)

IV

33 Bowl V

increase pressure little by little keep bowl singing... increase pressure (noises may occur)

(*p*) (*mf*)

VI

N5

39

Kal on Timp

I

p *f sub.* *fff* *p* *p* *mp* *mf*

Emerging gradually

Ped.

3:2 5:4

39

II

39

Bowl III

(get closer to the gong)

get beater

Gong

Center

(p) *l.s.* *p* *l.s.* get Bowl

39

IV

39

Bowl V

more pressure (noisy)

on bowl's edge (play facing I)

start rubbing bowl lightly again...

(f) *(ff)* *l.s.* *mp* *pp*

39

VI

Kal on Timp I

45 *f mf* *p* *f* *ff sub.* *fff* *mf* *f p* *ff p sub.* *ppp*

sharp and aggressive

5 5 5 6 3

Ped.

II

Bowl III

45 start rubbing bowl lightly again... keep bowl singing... increase pressure little by little increase pressure (noises may occur) get beater

pp (*p*) (*mf*) (*f*) l.s.

IV

Bowl V

45 keep bowl singing... increase pressure little by little increase pressure (noises may occur) get beater

(*p*) (*mf*) (*f*) l.s.

VI

10 N6

sharp and metallic

Kal on Timp
I
sfz sub. *fff* *f (sempre)* *ff p sub.* *ff* *ff* *ff p* *ff mf*

Gong (in water)
II
subito ff *mf* *ff* *mf*

Gong
III
f *f* *ff*

Cym on Timp (bow)

Ped. (about 1 cycle per second) simile until sound extinction (about 1 cycle per second)

Gong (in water)
IV
subito ff *p* *pp* *ff*

Gong
V
f *mf* *mp*

Cym on Timp (bow)

Crotales Bow 15^{ma}

Ped. (fast)

Gong (in water)
VI
subito ff *pp* *p* *ff*

56 N7

Kal on Timp
 I
 Ped.

Gong (in water)
 II
 out
 in

III
 Cym on Timp
 Ped.

Gong (in water)
 IV
 Ped.

V
 Cym on Timp
 Ped.
 Crotales
 15^{ma}
 long bow

Gong (in water)
 VI
 out
 in

fff *p* *mf* *f* *ff* *p*

ff *p*

f

pp *f* *p* *pp*

mf *p* *f*

f *p* *ff*

simile until sound extinction

(about 7 cycles in 4 seconds)

7:4

N.M.

7 6 5

5 6 7

5 5

7 6 5 6 7

5 6 7

63

Kal on Timp
I
p *f sub.* *ff* *ff* *fff* *f* *f sempre*

Ped.
N.M.

63
Gong (in water)
II
ff *pp*

63
Cym on Timp
III
mp *ff*

Ped.

63
Gong (in water)
IV
ff *p* *f* *pp*

out
in

63
Crotales
V
mp *f* *p*

Cym on Timp quick bow
Ped.
Crotales (bow) *15^{ma}*

63
Gong (in water)
VI
pp *f*

out
in

70 **Kal on Timp** I *ff* *p sub.* *ff* *ff* *p sub.* *ff* *p* *f* *sfz* *p* **N8**

Ped.

70 **Gong** (in water) II *f (sempre)*

out

in

70 **Cym on Timp** III *f* (bow)

Ped. (measured pedal, 1 cycle per second)

70 **Gong** (in water) IV *mf sempre*

out

in

70 **Cym on Timp** V *f* quick bow

Ped.

Crotales (bow) *15^{ma}* *p*

7:6

70 **Gong** (in water) VI *p (sempre)* *ff*

out

in

80

Kal on Timp
I
p *f*
Ped. *f* *p*
N.M. N.M. N.M.

II
Tam
mf
slow bow on Tam's edge
Crash Cym. fast bow *f* *l.s.*
Tam (bow) *mf* *l.s.*

III
Cym on Timp
mf
Ped. (*rit.*)
(bow) *l.s.*
Cbl

IV
Gong (in water)
p
Ped. *p* *f* *mf*
out in

V
Cym on Timp
p
Ped. *p*
Cbl

VI
Gong (in water)
p
Ped. *p* *f* *p*
out in

7:4 5:4

85

Kal on Timp
I
Ped.

Crash Cym.
II
Cym on Timp
Cbl
Ped.

Gong (in water)
IV
out
in

Gong
V
Ped.

Gong
VI
out
in

Touch lightly w/finger to get high harmonic
f *p* *f* *p* *f* *p* (*sempre*)

f *mf* *f*

p *f* *f* *pp* *p*

mf *f* *p* *p*

ff *p* *p*

5 7 3

(bow) *l.s.* (bow) (*simile*) *l.s.*

Cym on Timp Bow *l.s.* Cbl

slow bow (low tone) *l.s.* Cbl

hang gong in rack and get beater

N10

91 **Kal on Timp**
 I *f* *p* *mp* *mf* *get beater*
 Ped.

91 **Gong**
 II *f* *mf* *f* *mf*
 Center
 Tam
 Bow
 Crash Cym. (bow) *f*
 -----> increase bow pressure (noisy) *mf* *f*
 L.S.

91 **Gong**
 III *p* (sempre)
 Center
 Cbl
 5:4
 7:4
 7:4
 3:2

91 **Gong (in water)**
 IV *ff* *p* *mf* *pp* *mf* *p* *p* *mp* *hang gong in rack and get beater*
 out
 in

91 **Gong**
 V *f* *p* (sempre) *p*
 Center
 Cbl
 7:4
 3
 3
 3:2
 5:4

91 **Gong**
 VI *f* *mf* *f* *mf* *ff*
 Center
 Tam
 Bow
 Crash Cym. *f*
 Bow
 -----> increase bow pressure (noisy) *mf* *ff*
 L.S.

NW $\text{♩} = 72$

I
Gong 101 near edge *fff*
Cbl *mf* *fff* Edge *sfz* *ff* *f* *ff*
Tbl. I 6:4 5

II
B. Drum 101 *fff* *mp* *fff* *pp*
Tam damp! L.s. Vib.

III
Gong 101 near edge *fff* *p* *fff* Edge *sfz* *f* *f* *ff* *mf*
Cbl 3 7:4 6 Tbl. I 6:4 5 5 5

IV
Gong 101 Center *fff* *pp*
B. Drum damp! L.s. *f* *fff* *sfz* *sfz* Vib.

V
Gong 101 near edge *fff* *f* *fff* *mf* *mf* *mf* *f*
Cbl 7 Edge Tbl. I 6:4 5 5 5

VI
B. Drum 101 *fff* *mf* *fff* *sfz*
Tam damp! L.s. Vib.

This page of a musical score contains eight staves, each with a grand staff (treble and bass clefs). The staves are labeled as follows:

- Cbl I:** Clarinet I. Features sixteenth-note passages with fingerings 5, 5, 5, 5, 6, and 7. Dynamics include *mf*, *mf*, *ff*, *f*, *mf*, and *f*.
- Vib. II:** Vibraphone II. Includes a *pp* dynamic and a *L. Dr.* (Left Drum) section with a *p* to *ff* dynamic range. A *6:4* ratio is indicated.
- B. Drum:** Bass Drum. Features *sfz* (sforzando) markings and a *p* to *ff* dynamic range.
- Cbl III:** Clarinet III. Features sixteenth-note passages with fingerings 5, 5, 5, 6, and 7. Dynamics include *f*, *f*, *ff*, *f*, *mf*, and *mf*.
- Vib. IV:** Vibraphone IV. Includes a *ppp (sempre)* dynamic marking.
- B. Drum:** Bass Drum. Features a *sfz* marking.
- Cbl V:** Clarinet V. Features sixteenth-note passages with fingerings 5, 5, 5, 5, 6, and 7. Dynamics include *ff*, *ff*, *ff*, *f*, *mf*, and *ff*.
- B. Drum VI:** Bass Drum. Features *sfz* markings.

7 6

 112 **W1** ♩ = 84

I
 Mar.   Cbl 
 mf mf mf mf
 pp (sempre) p pp

II
 Congas  (leave mallets) (w/V)
 f mf p f ff mf p
 B. Drum  f ff damp (w/V)

III
 Cbl 
 mf mf mf mf
 mf mf

IV
 Vib.  ppp pp pp
 L. Dr.  ff p p p p p

V
 Bongos  (leave mallets) (w/II)
 Timp (tune timp to lowest note) f mf p mf ff mf p f ff damp (w/II)

VI
 B. Drum   sffz p p p p p (sempre)

144 (w/IV) **ff** *p* < *mf* *p* **ff** *p* *f* *mf* *sfz* **W7** $\text{♩} = 72$ **Mar.** *f* *pp* **L. Dr.** *p*

144 *pp* **Vib.** *mf* *p* *mf* *f* *mf* **Congas** **L. Dr.** *p*

144 *f* *ff* *f* **Cbl** *mp* *ff* *p*

144 **Roto.** *p* < *mf* *p* *ff* **Vib.** *pp* **L. Dr.** *p*

144 **B. Drum** *ff* *p* *f* *mf* *ff* *p*

144 **Mar.** *pp* *pp* **Cbl** *f* **Bongos** *f* *mf* *p* *f* *p* *mf* **L. Dr.** *p*

144 **L. Dr.** *p* *p* *mp* *ff* *p*

144 **Glk.** *f* **D.S.** *f* **D.S.**

Roto. [I]
Toms [I]
Timp. [I]

mf (*sempre*)

p *ff*

Vib. [II]
B. Drum [II]

f *p* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

mf (*sempre*)

Xyl. [III]
L. Dr. [III]

mf *mf* *f* *mf* *mf* *p* *mf* *mf*

p *mp* *p* *p* *p* *p*

Roto. [IV]
Toms [IV]
B. Drum [IV]

mf (*sempre*)

p *f*

Mar. [V]
Bongos [V]
Toms [V]
Timp. [V]

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *p* *f*

sfz *p* *mf* (*sempre*)

Glk. [VI]
L. Dr. [VI]

mf *mf* *mf* *mf* *mf*

p *p* *p* *p*

This page of a musical score, numbered 34, contains parts for eight different percussion instruments. The instruments are arranged in four systems, each with a mallet part (top staff) and a tam part (bottom staff). The instruments are: Crt. I, Tblk II, Tam II, Crt. III, Tblk IV, Tam IV, Gong V, and Tblk VI, Tam VI. The score is divided into four measures, each with a different time signature: 2/4, 3/4, 2/4, and 4/4. The music features complex rhythmic patterns, often marked with '7' and '15^{ma}' (15-measure) brackets. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo), with accents and sforzando (*sfz*) markings. Performance instructions include 'flip mallets' (indicated by a box with two mallets and an arrow), 'around edge' (indicated by a box with a mallet and a curved arrow), and 'L.S.' (Larghetto). The Gong part (V) includes a 'Gong' instruction with a box containing two mallets and a curved arrow. The score is written in a standard musical notation style with a treble clef for the mallet parts and a bass clef for the tam parts.

179

Crt. I

Mar. I

f p *f p* *f p* *f p* *f p* (simile)

II Tam

l.s.

B. Drum

Crt. III

Xyl. III

fffz *f p* *f p* *f p* *f p* *f p* (simile)

IV B. Drum

ff p *mf*

Crt. V

Mar. V

ff p *f p* *f p* *f p* *f p* *f p* (simile)

VI Tam

l.s.

B. Drum

fffz *f*

Crt. I
Mar.

182
p *fp* *fp* *fp* (*simile*)

II
B. Drum

ff

Crt. III
Xyl.

182
ff p *fp* *fp* *fp* (*simile*)

IV
B. Drum

ff

Tblk
Vib.

Crt. V
Mar.

182
fp *fp* *fp* (*simile*)

VI
B. Drum

mf *ff*

188

Crt. I

Mar.

188 *f p f p f p (simile)*

B. Drum

fff

p

Crt. III

ff

Timp

f

Tblk IV

Vib.

188 *f p f p (simile)*

V Timp

N e

f

Tblk VI

Glk

f p f p f p (simile)

Detailed description of the musical score: This page contains measures 188 through 191 of a musical score. The score is divided into several systems. The first system includes the Clarinet I (Crt. I) and Maracas (Mar.) parts. The Clarinet I part has a melodic line with accents and slurs. The Maracas part has a rhythmic pattern of eighth notes with slurs and dynamic markings of *f p* and *(simile)*. The second system includes the Bass Drum (B. Drum) part, which has a sustained note with a dynamic marking of *fff* in the first measure and *p* in the third measure. The third system includes the Clarinet III (Crt. III) and Timpani (Timp) parts. The Clarinet III part has a melodic line with a dynamic marking of *ff*. The Timpani part has a sustained note with a dynamic marking of *f*. The fourth system includes the Trombone IV (Tblk IV) and Vibraphone (Vib.) parts. The Trombone IV part has a melodic line with accents and slurs. The Vibraphone part has a rhythmic pattern of eighth notes with slurs and dynamic markings of *f p* and *(simile)*. The fifth system includes the Timpani V (V Timp) part, which has a sustained note with a dynamic marking of *f*. The sixth system includes the Trombone VI (Tblk VI) and Glockenspiel (Glk) parts. The Trombone VI part has a melodic line with accents and slurs. The Glockenspiel part has a rhythmic pattern of eighth notes with slurs and dynamic markings of *f p* and *(simile)*. There are also some performance instructions like 'Timp' and 'N' with arrows indicating dynamics or notes.

E5

191

Crt. I

Mar. I

191

f p *f p* *f p* (simile)

Tblk

Continuing I

B. Drum

fff

Vib.

f p *f p* *f p* (simile)

III

Timp

e

N

f

191

Tblk

IV

Vib.

f p *f p* *f p* (simile)

191

V

Timp

e

N

e

mf *f*

191

Tblk

VI

Glk

ff p *f p* (simile)

40 E6 E7

194 (2+3) (3+2) (3+2)

I Timp

N e N (simile) f f f

Tblk II

Vib. *f p f p f p (simile)*

194 (2+3) (1+4) (2+2+1)

III Timp

e N e (simile) f ff f

Tblk IV

Vib. *f p f p (simile)*

194 (4+1) (2+3) (4+1)

V Timp

e N e f ff

Tblk VI

Glk

E8

197 (2+3) (3+2) (2+3)

I
Timp

f *ff* *ff*

Tblk

II
Vib.

6 *f p f p f p (simile)*

197 (3+2) (1+3+1) (1+4)

III
Timp

f *f*

Tblk

IV
Vib.

6 *f p f p f p (simile)*

197 (3+2) (1+3+1) (3+2)

V
Timp

f *f*

Tblk

VI
Glk

5 *ff p f p f p (simile)*

E9

E10

200 (2+3) (1+3+1) (2+3)

I
Timp

ff *f*

Tblk

II
Vib.

f p *f p* *f p* (simile) *f p* *f p* *f p* (simile)

200 (4+1) (1+3+1) (2+3)

III
Timp

S Dr.

f *f*

Tblk

IV
Vib.

f p *f p* *f p* (simile) *f p* (simile)

200 (2+3) (1+3+1) (2+3)

V
Timp

f *f*

Tblk

VI
Glk.

ff p *f p* *f p* (simile) *ff p* *f p* *f p* (simile)

E11

203 (3+2) (1+3+1) (2+3)

I
Timp

f *ff*

Tblk

II

Vib.

f p *f p* (simile)

203 (3+2) (1+3+1) (2+3)

III
S Dr.

ff

Tblk

IV

Vib.

f p *f p* (simile)

203 (3+2) (1+3+1) (2+3)

V
Timp

f *fff*

Tblk

VI

Glk

fff p *f p* (simile)

206 (2 + 2)

I S Dr.

f *sfz*

Tblk II Vib.

f p f p (simile)

ff

206 (2 + 2)

III S Dr.

R.S.

sfz *f*

Tblk IV Vib.

f p f p (simile)

f p f p (simile)

206 (2 + 2)

V S Dr.

ff

Tblk VI Glk

(2 + 2)

II

S Dr.

ff *fff*

E14

209

(2 + 2)

I

S Dr.

f

209

(2 + 2)

II

S Dr.

R.S.

sfz

209

(2 + 2)

III

S Dr.

ff

209

Tblk

IV

Vib.

f p pp f p ppp f p

209

(2 + 2)

V

S Dr.

fff

209

(2 + 2)

VI

S Dr.

fff

E15

E16

E17

212

(2 + 2)

(2 + 2)

I S Dr.

212

fff *fff mf* *f*

II S Dr.

212

fff *fff mf* *f*

III S Dr.

212

fff mf *fff mf* *p* *f*

Tblk IV Vib.

212

mf subito *fff mf* *fff (sempre)* *fff mf*

V S Dr.

212

fff mf *pp* *mf*

VI S Dr.

212

sfz *fff mf* *fff (sempre)* *fff mf*

E18

E19

219

(2 + 2)

Cym |

f

219

(2 + 2)

S Dr.

R.S.

ff

219

Cym |

f

219

(2 + 2)

R.S.

S Dr.

ff

mf

219

(2 + 2)

Cym |

mp

219

(2 + 2)

S Dr.

pp

f

219

(2 + 2)

S Dr.

pp

f

p

48

E20

L. Dr. I

225

ff *f* *p*

7:6 5:3

L. Dr. II

225

ff *f*

5:3

S Dr.

L. Dr. III

225

ff *f*

5:3

Cym I

IV

225

S Dr.

Cym V

225

L. Dr.


VI S Dr.

225


L. Dr.

f *pp*


E21

229  Cym I *f*



I

229  L. Dr. I *f*


II S Dr. *f*

229  L. Dr. I *mf* 5:3 5:3


III

229  L. Dr. I *mp*  Cym I *f*

IV

229  L. Dr. I *f*

V



229  Cym I *f*

VI

Detailed description of the musical score: The score consists of six staves, each with two drum lines. Part I (Cym I) starts with a sustained note at *f*, then a series of eighth notes at *ff* with a 7:6 ratio. Part II (S Dr.) has a sustained note at *f* and eighth notes at *f*. Part III (L. Dr. I) has eighth notes at *mf* with 5:3 ratios. Part IV (L. Dr. I) has eighth notes at *mp* and a sustained note at *f* for Cym I. Part V (L. Dr. I) has eighth notes at *f* with a 5:3 ratio and a sustained note at *f* for Cym I. Part VI (Cym I) has a sustained note at *f*.



50

E22

I L. Dr. [ Cym |  L. Dr. [




233 *f* *pp*

7:6 3 3

II L. Dr. [ Cym |  L. Dr. [



233 *f* *p*

5:4

III Cym [ L. Dr. [ L. Dr. [ Cym |



233 *f* *mp* (3 + 2)

7:4

IV L. Dr. [ L. Dr. [ Maracas |



233 *mf* (3 + 2) *f*

5:4

V L. Dr. [ L. Dr. [ Cym |

233 *f* *f*

7:4

VI L. Dr. [ L. Dr. [ Cym |

233 *ff* *f*

3 3

239

I

Maracas

pp *f* *pp* *fff*

5:4

L. Dr.

239

Cym II

pp *f* *fff*

7:6

L. Dr.

239

Cym III

f *f*

L. Dr.

239

IV

mf *pp*

7:6

irregular trill

L. Dr.

Maracas

239

V

p *p* *f* *p*

Rain Stick

Turn

Shake

239

L. Dr. VI

pp *f p* *f* *p*

5:3

Bamboo Ch.

Keep chimes rolling

Keep chimes rolling

I L. Dr.

246 *sfz* Toms *ff* Maracas *ff* irregular trill *p* *ff* Rit. *p* Rub S Dr. Head (leave maraca I and get superball) S Dr.

II

246 Rain Stick Turn Slowly Shake Turn Slowly (get superball) S Dr. Rub S Dr. Head Toms *sfz*

III Bamboo Ch.

246 Keep chimes rolling *fff* *ff* *fff* *mf* Ls. S Dr. Rub S Dr. Head Toms *f* *f* *f* *f*

IV Maracas

246 *ff* *f* *ff* Sharp! Roto Toms *ff* *mf* *f* *mf* *ff*

V

246 Shake (leave stick) S Dr. Rub S Dr. Head Bongos Toms *f (sub)* *f* *f* *ff* *ff* *ff* *mf*

VI Ch. Dr. Toms

246 *ff* *f* *f* *f* *f* *ff* Guero

257

I

Musical score for part I, consisting of two staves. The top staff has a treble clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. The score is divided into measures by vertical bar lines. The first five measures are empty. The sixth measure is marked with a 'Guero' dynamic and a 'mp' (mezzo-piano) dynamic. The seventh measure is marked with 'Accel.' and a 'ff' (fortissimo) dynamic. The eighth measure is marked with 'Rit.' and a 'mp' dynamic. The final measure is empty.

257

II

Musical score for part II, consisting of two staves. The top staff has a treble clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. The first five measures are empty. The sixth measure is marked with a 'Guero' dynamic and a 'p' (piano) dynamic. The seventh measure is marked with 'Accel.' and a 'ff' dynamic. The eighth measure is marked with 'Rit.' and a 'p' dynamic. The final measure is empty.

257

III

Musical score for part III, consisting of two staves. The top staff has a treble clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. The first five measures are empty. The sixth measure is marked with a 'Guero' dynamic and a 'pp' (pianissimo) dynamic. The seventh measure is marked with 'Accel.' and a 'ff' dynamic. The eighth measure is marked with 'Rit.' and a 'pp' dynamic. The final measure is empty.

257

IV

Musical score for part IV, consisting of two staves. The top staff has a treble clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. The first five measures are empty. The sixth measure is marked with a 'Guero' dynamic and a 'ppp' (pianississimo) dynamic. The seventh measure is marked with 'Accel.' and a 'ff' dynamic. The eighth measure is marked with 'Rit.' and a 'ppp' dynamic. The final measure is empty.

257

V

Guero

Musical score for part V, consisting of two staves. The top staff has a treble clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. The first five measures are empty. The sixth measure is marked with 'Accel.' and a 'ff' dynamic. The seventh measure is marked with 'Rit.' and a '0' dynamic. The final measure is empty.

257

VI

Guero

Musical score for part VI, consisting of two staves. The top staff has a treble clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. The first five measures are empty. The sixth measure is marked with 'Rit.' and a 'ff' dynamic. The seventh measure is marked with a '0' dynamic. The final measure is empty.

264

Accel. Rit.
p — *f* — *p*

Rit.
ff — *p*

I

264

Accel. Rit.
p — *f* — *p*

Accel. Rit.
p — *ff* — \emptyset

II

264

Accel. Rit.
p — *f* — *p*

Accel. Rit.
p — *f* — *p*

III

264

Accel. Rit.
p — *f* — *p*

Rit.
ff — *ppp*

IV

264

Accel. Rit.
p — *f* — *p*

Rit.
ff — *ppp*

V

264

Accel. Rit.
p — *f* — *p*

Rit.
ff — *mp*

VI

Guero L. Dr. I

♩ = 60
(2+3) (w/III)

270

f p (sempre)

(3+2) (2+3) (3+2)

Guero L. Dr. II

♩ = 84
(as 6) (w/V)

270

f p (sempre)

(4+2) (2+4) (4+2)

Guero L. Dr. III

♩ = 60
(3+2) (w/I)

270

f p (sempre)

(2+3) (3+2) (2+3)

Guero L. Dr. IV

♩ = 84
(3+4) (w/VI)

270

f p (sempre)

(4+3) (3+4) (4+3)

Guero L. Dr. V

♩ = 60
(as 6) (w/II)

270

f p (sempre)

(2+4) (4+2) (2+4)

Guero L. Dr. VI

♩ = 84
(4+3) (w/IV)

270

f p (sempre)

(3+4) (4+3) (3+4)

S2

The musical score consists of six systems, each for a different guero lute (I through VI). Each system includes a staff with a treble clef and a bass clef. The notation features rhythmic patterns of eighth and sixteenth notes, often grouped with slurs and marked with rhythmic values such as (2+3), (3+2), (2+4), (4+2), (3+4), and (4+3). Fret numbers (7, 6, 5) are indicated below the notes. The score is divided into four measures per system, with vertical dashed lines indicating measure boundaries. The first measure of each system is marked with the number 274. The overall structure is consistent across all six gueros, with variations in the specific rhythmic patterns and fret numbers used.

The musical score consists of six staves, each for a guero player (I-VI). Each staff begins with a measure number '278' and a dynamic marking 'p'. The score is divided into three measures by vertical dashed lines. Above each staff, rhythmic patterns are indicated by numbers in parentheses: (2+3), (3+2), (2+3), (2+4), (4+2), (2+4), (3+2), (2+3), (3+2), (3+4), (4+3), (3+4), (3+4), (2+4), (2+4), (4+3), (3+4), (4+3). The guero players are labeled 'Guero L. Dr.' and 'I' through 'VI'. The lyrics 'Cres - cen - do -- poco -- a -- poco --->' are written below the staves, with the first measure of the lyrics appearing in the second measure of the score.

Guero L. Dr. I

(3+2) > 281

Cres - cen - do -- molto -->

fff (sempre)

Repeat 5 times, diminuendo from *fff* to *p* as: *fff*, *ff*, *f*, *mf*, *p*

Guero L. Dr. II

(4+2) > 281

Cres - cen - do -- molto -->

fff (sempre)

Repeat 5 times, diminuendo from *fff* to *p* as: *fff*, *ff*, *f*, *mf*, *p*

Guero L. Dr. III

(2+3) > 281

Cres - cen - do -- molto -->

fff (sempre)

Repeat 5 times, diminuendo from *fff* to *p* as: *fff*, *ff*, *f*, *mf*, *p*

Guero L. Dr. IV

(4+3) > 281

Cres - cen - do -- molto -->

fff (sempre)

Repeat 5 times, diminuendo from *fff* to *p* as: *fff*, *ff*, *f*, *mf*, *p*

Guero L. Dr. V

(2+4) > 281

Cres - cen - do -- molto -->

fff (sempre)

Repeat 5 times, diminuendo from *fff* to *p* as: *fff*, *ff*, *f*, *mf*, *p*

Guero L. Dr. VI

(3+4) > 281

Cres - cen - do -- molto -->

fff (sempre)

Repeat 5 times, diminuendo from *fff* to *p* as: *fff*, *ff*, *f*, *mf*, *p*

The image shows a musical score for six gueros, labeled I through VI. Each guero part is written on a single staff with a treble clef and a common time signature. The score is divided into three measures. Each measure contains a series of eighth notes, often grouped into complex rhythmic patterns indicated by brackets and numbers above the notes. For example, Guero I has patterns of (3+2) and (2+3) eighth notes. Guero II has (4+2) and (2+4) patterns. Guero III has (2+3) and (3+2) patterns. Guero IV has (4+3) and (3+4) patterns. Guero V has (2+4) and (4+2) patterns. Guero VI has (3+4) and (4+3) patterns. The first measure of each guero part begins with a '281' marking and a 'Cres - cen - do -- molto -->' instruction. The second measure starts with a 'fff (sempre)' dynamic marking. The third measure is a repeat of the first measure, with a dynamic marking above it that reads 'Repeat 5 times, diminuendo from fff to p as: fff, ff, f, mf, p'. The gueros are arranged vertically, with Guero I at the top and Guero VI at the bottom.

Guero L. Dr. I

284

(2+3) >

(3+2)

(2+3)

p *pppp*

Guero L. Dr. II

284

(2+4)

(4+2)

p *ppp*

Guero L. Dr. III

284

(3+2) >

(2+3)

(3+2)

p *pppp*

Guero L. Dr. IV

284

(3+4)

(4+3)

p *ppp*

Guero L. Dr. V

284

(4+2)

(2+4)

p *ppp*

Guero L. Dr. VI

284

(4+3)

(3+4)

(4+3)

p *pppp*

Detailed description: This page contains six staves of musical notation for guero players, labeled I through VI. Each staff begins with a measure number '284' and a dynamic marking '*p*'. The notation includes various rhythmic patterns with accents (>) and slurs. Above the notes, there are groupings of notes with numbers in parentheses, such as (2+3), (3+2), (2+4), (4+2), (3+4), and (4+3). At the end of each staff, there is a dynamic marking: *pppp* for staves I, III, and VI, and *ppp* for staves II, IV, and V. The staves are arranged vertically, with I at the top and VI at the bottom. Each staff has a grand staff format with a treble clef and a bass clef.

S6

293

Roto Low I

(1) (2) (3) (1) (2) (3) (6) (1) (2) (3) (1) (2) (3)

ff *mf* *p* *f* *mf* *p* *f* *f* *mf* *p* *mf* *p*

Tuning

293

II B. Drum

(5+2) (4+3) (2+5)

Violent!

(6) (6) (6)

sfz pp *f pp* *f pp*

293

III S. Dr.

Rub S. Dr. surface following design (always react to B. dr. VI)

FAST → SLOW (*simile*)

mp (*sempre*) Keep always the same pressure

293

IV B. Drum

(6) (4+3) (3+4) (6)

Violent!

sfz *f pp* *f pp* *f* *f pp*

293

V S. Dr.

Rub S. Dr. surface following design (always react to Roto I)

FAST → SLOW! (*simile*)

mp (*sempre*) Keep always the same pressure

293

VI B. Drum

(2+5)

Violent!

sfz *f* *f* *f pp* *f pp* *p*

S7

Crt. 15

S8

quiet and distant

Roto Low I

300

damp!

(1) (2) (3) (1) (sempre)

ff *ff* *f* *mf* *p* *ppp*

Tuning

p (sempre)

II B. Drum

300

damp!

(3) (3) (4) (4) (5) (5) (6) (6)

ff *p* *ff* *p* *f* *pp* *mf* *ppp* *p*

III

300

Timp.

N c

Tbl. [x]

Play always on the Tbl. side, quite noisy

(2 + 3) Gng Edge

pp *p*

IV B. Drum

300

damp!

(4 + 3) (3 + 4) (3 + 4)

Vib. Bow

Bow

ff *pp* *f* *p* *mf* *p*

V

300

Timp.

N c

Gng Edge

Edge

Tbl. [x]

Play always on the Tbl. side, quite noisy

pp *p*

VI B. Drum

300

damp!

(3) (3) (4) (4) (5) (5) (6)

ff *ff* *p* *f* *pp* *mf* *ppp* *p*

This musical score page contains six parts for percussion instruments, labeled I through VI. Each part is written on a grand staff (treble and bass clefs).

- Part I (Crt.):** Starts at measure 3045. Features a (3+2) pattern. Includes a sixteenth-note triplet with a *p* dynamic and a *pp* dynamic. A box icon labeled "Gng Edge" is present.
- Part II (Tblk):** Starts at measure 306. Features a (3+4) pattern. Includes a box icon with two vertical lines and a *p* dynamic.
- Part III (Tbl. Gng):** Starts at measure 306. Features a (2+3) pattern. Includes a *pp* dynamic and a box icon labeled "Gng Edge".
- Part IV (Vib.):** Starts at measure 306. Features a (4+3) pattern. Includes a *p* dynamic, a *pp* dynamic, and a box icon labeled "Bar in Water".
- Part V (Tbl. Gng):** Starts at measure 306. Features an "Edge" marking and a (3+2) pattern. Includes a *pp* dynamic and a *p* dynamic.
- Part VI (Tblk):** Starts at measure 306. Features a (3+4) pattern. Includes a box icon with two vertical lines and a *p* dynamic.

Additional markings include "Play always on the Tbl. side, quite noisy" and various dynamic markings such as *p*, *pp*, and *ppp*.

Crt. I

310 (3+2) *p*

Tbl. | 6 (3+2) *pp*

Gng Edge *pp*

Crt. | *p*

Tbl. | 6 (3+2) *p*

Gng | *p*

Edge *p*

(3+2) *mf*

Tblk II

310 (4+3) *p*

(4+3) *p*

(4+3) *p*

Bar in Water *p*

(3+4) Tblk *p*

(2+3+2) Bar in Water *mp*

7 6 5

out in *p*

out in *mp*

Tbl. [Gng III

310 (3+2) Edge *pp*

(3+2) *p*

Edge *p*

p

Vib. IV

310 (4+3) *p*

Bar in Water *p*

Bow (very slow bow) *p*

(3+4) Bar in Water *p*

(3+4) *mp*

6 6

out in *p*

out in *mp*

Tbl. [Gng V

310 (3+2) Edge *pp*

(3+2) *p*

(3+2) *p*

Edge *p*

(3+2) *p*

Tblk VI

310 (4+3) *p (sempre)*

(4+3) *p*

(4+3) *p*

Bar in Water *p*

(3+4) Tblk *p*

(2+2+3) Bar in Water *mp*

6 5

out in *p*

out in *mp*

S10 (2+3)

316

I
Timp. *p* *f* *ppp* *f* *mp* *f* *ppp*
Ped. *mute Timp and tune up*

(4+3) (5+2) (2+5) (3+4)

II
Bar in Water *ff* *p* *f* *p* *mf* *pp*
out in

(2+3)

316

III
Timp. *mp* *f* *p* *f* *ppp* *f* *pp* *f* *mp* *f* *ppp*
Ped. *mute Timp and tune up*

(3+4) (4+3) (4+3)

316

IV
Bar in Water *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f* *p* *mf* *p* *f* *p*
out in

(3+2)

316

V
Timp. *p* *f* *ppp* *f* *ppp* *f* *p* *f* *mp* *f* *p* *f*
Ped. *mute Timp and tune up*

(3+4) (5+2) (4+3) (3+4)

316

VI
Bar in Water *f* *pp* *f* *p* *mp* *pp* *p* *pp*
out in

320 (2+3)

Timp. I

Ped.

mute Timp and tune up

ppp *f* *p* *f* *mp* *f* *ppp*

320

L. Dr.

(4) (2) (3) (5) (5)

No accent on slit changes

p (*sempre*)

320 (3+2)

Timp. III

Ped.

f *ppp* *f* *mp* *f* *ppp* *f*

mute Timp and tune up

320 (3+4)

Bar in Water

IV

out

in

mf *p* *mf* *p* *mf* *p* *f* *p*

L. Dr.

(2+3+2)

No accent on slit changes

p (*sempre*)

320 (2+3)

Timp. V

Ped.

ppp *f* *mp* *f* *p* *f* *ppp* *f* *mp* *f* *p* *f*

320

Bar in Water

VI

out

in

mp *pp* *p*

L. Dr.

(5) (5) (2) (5)

No accent on slit changes

p (*sempre*)

324 (3+2)

I
Timp. I
Ped. I

mute Timp and tune up

mp *f* *p* *f* *ppp* *fff*

324 (5) (5) (2) (5) (2) (3) (5)

L. Dr. I
II

324 (2+3)

III
Timp. III
Ped. III

mp *f* *p* *f* *ppp* *f* *mp* *f* *fff*

324 (4+3) (3+4) (5+2) (4+3)

L. Dr. IV
IV

324 (2+3)

V
Timp. V
Ped. V

ppp *f* *mp* *f* *fff* *p* *fff*

324 (5) (2) (3) (2) (3) (5) (5)

L. Dr. VI
VI

S12

Maracas I

328 *p* *p* *mp* *p* *mf* *f* *pp* *mf* *f* *f* *mf* *p* *f* *ff*

(3+2) (2+3)

L. Dr. II

328 (5) (3) (2) (5) (2) (3) (5) *p* \emptyset get Rain stick

Timp. III

328 *ppp* *f* *p* *f* *pp* *f* *ppp* *p* *f* *pp* *f*

Ped.

L. Dr. IV

328 (3+4) (5+2) (2+1+3) *p* \emptyset

Timp. V

328 (3+2) (3+2) *ppp* *f* *p* *mf* *ppp* *mf* *pp* *mf* *p* *mf* *ppp* *mf* *pp* *mf* get Rain stick

Ped.

L. Dr. VI

328 (3) (2) (5) (3) (2) (5) (3) (2) (5) *p* \emptyset

S13

Maracas I

(2+3) (3+2)

fff *mf* *f p* *fff* *f* *mf* *f p*

R.Stick II

(4) (2) (6) quick turn (4) (6) (4)

f

W. Ch. III

333 *l.s.* Ch. Dr (3+2) *fff* *ppp* (sempre) (2+3) (3+2)

Maracas IV

(4+3) *fff* *mf* *f p* *fff* *ppp* *f* *mf*

R.Stick V

(4) (2) (6) (2) (4) (6)

W. Ch. VI

333 *l.s.* Ch. Dr Low Tom covered w/cloth (4+3) (3+4) (4+3) *fff* *ppp* (sempre)

S14

Maracas I

337 *ff* *mf* *f pp* *f* *f* *ff* keep high maraca, get mallets *maraca Roto* *ppp* (sempre) (3+2) (2+3)

R.Stick II

337 (2) (6) (2) (4) shake (7) slow turn (4) (3)

Ch. Dr III

337 (2+3) (3+2) (2+3) (3+2)

Maracas IV

337 *mf* *f* *mf* *f* *p* (4+3) *f* *pp* *ff* keep high maraca, get mallets (3+4) *maraca Roto* *ppp* (sempre)

R.Stick V

337 (4) (2) (7) slow turn (3)

Ch. Dr Low Tom covered w/cloth VI

337 (3+4) (4+3) (3+4) (4+3)

Detailed description of the musical score: The score is for percussion instruments and is divided into six systems. System I: Maracas I. It starts at measure 337 with dynamics *ff*, *mf*, *f pp*, *f*, *f*, and *ff*. It includes instructions 'keep high maraca, get mallets' and 'maraca Roto' with a *ppp* (sempre) dynamic. Rhythmic patterns are marked with (3+2) and (2+3). System II: R.Stick II. It features notes with articulation marks and dynamics *f* and *fff*. Notes are grouped with counts (2), (6), (2), (4), (7) 'shake', and (3). System III: Ch. Dr III. It consists of a continuous rhythmic pattern of eighth notes with dynamics *mf*, *f*, *mf*, *f*, and *p*. Rhythmic patterns are marked with (2+3), (3+2), (2+3), and (3+2). System IV: Maracas IV. It starts at measure 337 with dynamics *mf*, *f*, *mf*, *f*, and *p*. It includes instructions 'keep high maraca, get mallets' and 'maraca Roto' with a *ppp* (sempre) dynamic. Dynamics *f*, *pp*, and *ff* are also present. Rhythmic patterns are marked with (4+3) and (3+4). System V: R.Stick V. It features notes with articulation marks and dynamics *fff*. Notes are grouped with counts (4), (2), (7) 'shake', and (3). System VI: Ch. Dr Low Tom covered w/cloth. It consists of a continuous rhythmic pattern of eighth notes with dynamics *mf*, *f*, *mf*, *f*, and *p*. Rhythmic patterns are marked with (3+4), (4+3), (3+4), and (4+3).

maraca Roto I
341 (3+2) (2+3) (3+2)
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
Cres - cen - do -- poco -- a -- poco --->

R.Stick II
341 (7) (3) (4) (6) (5)

Ch. Dr III
341 (2+3) (3+2) (2+3)
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
Cres - cen - do -- poco -- a -- poco --->

maraca Roto IV
341 (4+3) (3+4) (4+3)
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
Cres - cen - do -- poco -- a -- poco --->

R.Stick V
341 (4) (6) (5)

Ch. Dr Low Tom VI
341 (3+4) (4+3) (3+4)
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
Cres - cen - do -- poco -- a -- poco --->

maraca Roto I

344

(2+3) > (3+2) > (2+3) > (3+2) >

p *mf* *ff* *sfz*

R.Stick II

344

(4) (3) (2) (1)

Shake (fast and continuous)

Gradually gets more irregular and slower

fff

Ch. Dr III

344

(3+2) > (2+3) > (3+2) > (2+3) >

p *f* *ff* *sfz*

maraca Roto IV

344

(3+4) > (4+3) > (3+4) > (4+3) >

p *mf* *ff* *sfz*

R.Stick V

344

(4) (3) (2) (1)

Shake (fast and continuous)

Gradually gets more irregular and slower

fff

Ch. Dr Low Tom covered w/cloth VI

344

(4+3) > (3+4) > (4+3) > (3+4) >

p *f* *ff* *sfz*

maraca Roto I

348

(2+3) (3+2) (2+3) (3+2)

ff

Rit. —————> molto

348

f *ppp* **o**

Ch. Dr III

348

(3+2) (2+3) (3+2) (2+3)

ff

maraca Roto IV

348

(3+4) (4+3) (3+4) (4+3)

ff *p*

Rit. —————> molto

348

f *ppp* **o**

Ch. Dr Low Tom covered w/cloth VI

348

(4+3) (3+4) (4+3) (3+4)

ff

maraca
Roto I

(2+3) (3+2)

352

p *pppp*

II

352

Ch. Dr [III

(3+2)

352

p *pppp*

maraca
Roto IV

(4+3)

352

p *ppp*

V

352

Ch. Dr [VI
Low Tom
covered w/cloth

(4+3) (3+4) (4+3)

352

p *pppp*