

# UNIFIED PERCUSSION

**SNARE DRUM: PORTRAITS IN RHYTHM** (Anthony J. Cirone/Warner Brothers Music)

**MALLETS: MODERN SCHOOL FOR XYLOPHONE, MARIMBA, VIBRAPHONE** (Morris Goldberg/musical interpretations and editing by Anthony J. Cirone, published by Alfred Music)

**TIMPANI: MODERN METHOD FOR TYMPANI** (Saul Goodman, edited by Kohloff, Werdesheim and Cirone/Alfred Music or Warner-Brothers)



## YEAR A

**SNARE DRUM: Page 13, #11**, Play to the downbeat of line 9 (measure 12). Tempo as marked

**Clarification:** All quarter notes with rolls are followed by a dot and tie.

The dot is slightly hidden in some ties, but they are all dotted quarter notes.

**MALLETS: Pages 92-93, #XXXVIII**, *Vivace*. Play all.

 = 120-132  
 = 96

**TIMPANI: Page 63, #62** (three drum), *Allegro*, Play all.

## YEAR B


**SNARE DRUM: Page 28, #26**, Play from measure 2 of line 6 (measure 17) to the end. Tempo as marked

### Known Errata:

Measure 25, beat 7 should have a tie into the release like beat 1.


Measure 29, add a tie connecting the flam on the 'te' of beat 5 to the downbeat of beat 6.

**MALLETS: Page 76, #XVIII**

 = 72

Play all.

**TIMPANI: Page 60, #57** (two drum), in F & C.

 = 92

Play through measure 6 of line 5 (measure 25). Stop on the rest at the beginning of measure 26.

## YEAR C


**SNARE DRUM: Page 26, #24**

Tempo as marked

Play from measure 1 of line 3 (measure 5) to the first note of measure 2 of line 11.

**MALLETS: Page 94**

*Bach's Violin Concerto in A Minor*


 = 110-116

Play from the beginning to the first note of beat 2 in measure 2 of line 12.

### Known Errata:

1. Measure 9, last note tied to the next measure (10) is rolled.
2. In measures 21, 22, 25, and 27, the tied eighth note on the upbeat of the first count is rolled.

**TIMPANI: Page 58, #53** (two drum), *Slow March*. Play all.

 = 66

## YEAR D


**SNARE DRUM: Page 52, #48**, Play the first 8 lines.

Tempo as marked

### Known Errata:

In older editions in measure 12, the last note should be an eighth note, not a sixteenth note.


**MALLETS: Page 90, #XXXV**, *Allegretto*, Play all.

 = 80

### Known Errata:

Measure 24 should have a flat on the D, not a natural as is found in the new edition.

**TIMPANI: Page 63, #60** (three drum), *Andante*, Play the first 4 lines. Stop on the rest at the beginning of measure 18.


 = 80

## YEAR E


**SNARE DRUM: Page 45, #42**, Play the last 6 lines.

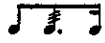
Tempo as marked

**MALLETS: Page 69, #XI**, *Allegro assai*, Play all.

 = 132

**TIMPANI: Page 60, #58** (two drum), *In G & D*, Play from measure 4 of line 3 to the end.

 = 64

Because of the tempo of this piece, it may be played with twelve beats to the measure. The roll should not be tied in the figure  (line 7, measure 1.)

Adagio ma con spirito ♩ = 132

11



1 *f*

2

3

4

5 *p*

6

7 *f* *p* *f*

8 *p* *cresc.*

9 *ff*

10 *dim.*

11

*mp*

*f*

*f* *dim.* *cresc.* *dim.*

*ff* *p* *ff* *pp*

A

Vivace Mallet

XXXVIII

A CONTINUED  
mallet

Handwritten musical notation for section A, continued, mallet. It consists of three staves of music in treble clef, featuring eighth and sixteenth notes with various accidentals.

XXXIX

Printed musical notation for section XXXIX, Moderato. It consists of nine staves of music in treble clef, featuring triplet patterns and various accidentals. The tempo marking "Moderato" is repeated at the beginning of the first, third, and fifth staves.

Andante (♩ = 80)  
Eb, Bb, G

Exercise 60

Moderato (♩ = 92)  
E, B, G

Exercise 61

A

Allegro (♩ = 96)  
Bb, F, Eb

Exercise 62

Rondo form consists of a principle theme, which is played in alternation with several subordinate themes, called, variously, "episodes" or "diversions", which are in keys other than the original. This piece, (the organization of which makes it what is technically called Third Rondo form,) proceeds as follows: principle theme in 12/8, measures 1-4; second theme, in different meter ("key"), measures 5-12; return of principle theme in original meter, measures 13-16; third theme, in indifferent meter ("key"), measures 17-24; return of principle theme, measures 25-28; return of second theme, this time in the original meter ("key"), measures 29-31; final recapitulation of principle theme, measures 32-35; and a closing coda, measures 36-37.

3rd Rondo ♩ = 160

26

The musical score consists of 12 staves of music. The first staff begins with a dynamic marking of *f* and contains several triplet markings. The second staff continues the rhythmic pattern. The third staff introduces a change in meter to 2/4 and a dynamic marking of *mf*. The fourth staff returns to the 12/8 meter with a dynamic marking of *f*. The fifth staff continues with triplet markings. The sixth staff includes a *cresc.* marking and a dynamic marking of *f*. The seventh staff features a *pp* marking and a dynamic marking of *f*. The eighth staff continues with triplet markings. The ninth staff includes a *mf* marking. The tenth staff continues with triplet markings. The eleventh staff includes a *f* marking. The twelfth staff is labeled *Coda* and includes *p*, *cresc.*, and *ff* markings.

# XVIII

(♩ = 72)

This musical score, titled XVIII, is written for a single melodic line in 2/4 time with a tempo of quarter note = 72. The key signature has one flat (B-flat). The score consists of ten staves of music, each containing complex rhythmic patterns and fingerings. The notation includes numerous triplets and sextuplets, often spanning across bar lines. Fingerings are indicated by numbers 1-5, and hand positions are marked with 'L' (left) and 'R' (right). Some measures include specific articulation or phrasing instructions such as 'RRLRRL RRLRL' and 'RLLR RLLRRL'. The piece concludes with a final cadence on the tenth staff.

Exercise 57

♩ = 92  
In F & C

*f* R RL R

*tr* *p* To G & D

*cresc. molto* *fff*

*p* To C & A

*f* A to F

Exercise 58

♩ = 64  
In G & D

*f*

*fp*

To B $\flat$  & F *f*

To E $\flat$  & B $\flat$  *f*

To F & C *f*

*fff*



26 The Sonatina is the largest two-part construction in music. The first section of the form begins with an exposition of a primary theme, moves through a "bridge-like" portion into a secondary theme in a different key, and usually concludes with a kind of coda. The second section recapitulates the opening theme in the original key, often utilizes a transitory passage as a lead-in to the secondary theme, which is, this time, also in the original key; the form may or may not employ an appended, coda-like closing. In this piece, the form has again been translated into rhythmic terms: Section I - primary theme, measures 1-5; transition, measures 6-7; secondary theme, measures 8-19; coda, measures 20-25. Section II - primary theme, measures 26-29; transition, measures 30-36; secondary theme (in original time signature,) measures 37-40; coda, measures 41-43.

Sonatina ♩ = 88

24



# BACH'S VIOLIN CONCERTO IN A MINOR

Adapted for xylophone by M. Goldenberg

Allegro moderato

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *f*. The music is written in A minor. The score includes several dynamic markings: *f* (forte) at the beginning, *mf* (mezzo-forte) on the fifth staff, *ff* (fortissimo) on the ninth staff, and *f* on the tenth and eleventh staves. There are also three circled letters marking specific sections: (A) on the fourth staff, (B) on the ninth staff, and (C) on the eleventh staff. The score concludes with a flat sign (*b*) on the final note of the eleventh staff.

♩ = 66 Slow March  
In Eb & Bb

Exercise 53

*f* R L ⊗ R L R L R L ⊗ R

L R L R L R L ⊗ R R R L R L R L R L R L R L

R L ⊗ R L L R L ⊗ R L R ⊗ L R L R ⊗ L R L R L R L R L

R L ⊗ R L R L ⊗ R L R ⊗ L R L R ⊗ L R L R L R L R L

R L R L R ⊗ L R L ⊗ R L R L

*cresc.* *ff*

♩ = 80  
In D & A

Exercise 54

*f*

*f*

It is advisable to learn this piece with twelve beats to the measure, practicing it with four beats to the measure when it has been mastered. The extreme dynamic changes in lines 9 and 10 should be slightly exaggerated.

Allegro con moto ♩ = 132

48

The musical score is written in bass clef with a 12/8 time signature. It begins with a tempo marking of 'Allegro con moto' and a quarter note equal to 132 beats per minute. The piece is numbered 48. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by letters: *f* (forte), *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). Accents are shown as > above notes. A 'cresc.' (crescendo) marking is used in the fourth staff. Triplets are indicated by a '3' above groups of three notes. The piece ends with a *p* (piano) dynamic marking.

D

XXXV

Allegretto (♩ = 86)

Musical score for XXXV, featuring eight staves of music. The piece is in 2/4 time and has a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegretto' with a quarter note equal to 86 beats per minute. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

XXXVI

Musical score for XXXVI, featuring four staves of music. The piece is in 2/4 time and has a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.



Andante (♩ = 80)  
Eb, Bb, G

### Exercise 60

Moderato (♩ = 92)  
E, B, G

### Exercise 61

Allegro (♩ = 96)  
Bb, F, Eb

### Exercise 62

The thirty-second-note rhythms are not as difficult as they may at first appear. Should any trouble arise, the problematic passages may be practiced with the foot "in eight", that is, tapping each eighth-note.

42

Largo con moto  $\text{♩} = 48$

The musical score consists of ten staves of bass clef music. The first staff begins with a dynamic marking of *f* and contains several groups of eighth-note triplets, each marked with a '3' above the notes. The second staff starts with *ff* and includes a crescendo hairpin leading to a *p* dynamic. The third staff is marked *pp* and features more triplet patterns. The fourth staff begins with *f* and includes a *p* dynamic marking. The fifth staff starts with *f* and includes a *cresc.* marking. The sixth staff begins with *f* and includes a *sfz* marking followed by a *p* dynamic. The seventh staff starts with *f* and contains numerous triplet patterns. The eighth staff continues with triplet patterns. The ninth staff features triplet patterns. The tenth staff concludes the exercise with a final triplet pattern.

X

Vivo

R R R L L R R L R

R L R

L

R R L R

L

R R

E

Allegro assai

XI

R R R

L L

L R

R L R L L R L R



### Exercise 57

$\text{♩} = 92$   
In F & C

*f* R RL R

To G & D *p*

*cresc. molto* *fff*

To C & A *p* *f* A to F

E

### Exercise 58

$\text{♩} = 64$   
In G & D

*f*

*fp*

To B $\flat$  & F *f*

To E $\flat$  & B $\flat$

To F & C *f*

*fff*