

# RHYTHMSICLES!

A Collection of 8 Concert Ensembles  
for Six Young Percussionists

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# Kaleidoscope

**Performance Notes:** “*Kaleidoscope*” is a rather dynamic piece and rehearsal time should be spent emphasizing this point. Take notice of the accent “breakdown” between the tom and snare drum in bars 1-4. During this section, the timpani and bass drum should maintain a steady pulse. Note the ensemble “punches” on the “and” of one in bars 6 and 8. The tambourine should be mounted for ease of playing by the timpanist (player 1). There *is* time for player 1 to pick up the tambourine if he/she wishes to play it by hand or between the fist and knee. Stress keeping good “time” through section **B**. As players enter with their part, keep dynamic balance in mind. Work toward an even dynamic balance between players 5 and 6 at the solo section of letter **D**. The flams are optional during this segment for both players. Notice the pyramid of accented sixteenth notes in bar 70 between players 1, 5 and 6. Please make a quantum leap in dynamic level at bar 75 and again in bar 77. Achieve rhythmic accuracy on the “and” of one in bar 81. Be sure the temple blocks are audible for their “walk-up” in bar 81.

If three temple blocks are not available, try various pitched wood blocks. Also, if there are no crash cymbals in the bandroom, the part may be covered by simply striking the suspended cymbal with a stick to achieve the “attack” effect. (If possible use a larger cymbal for these crash parts.) Timpani are preferred, but may be substituted with large pitched toms. The player 5 tom part may be performed with a second snare drum with the snares off.

## Set-Up

### **Player 1**

*(2) Timpani, Tambourine*

### **Player 2**

*Bass Drum*

### **Player 5**

*High Tom, Triangle*

### **Player 4**

*Crash Cymbals, Suspended Cymbal*

### **Player 6**

*Snare Drum, Cowbell*

### **Player 3**

*Wood Block, (3) Temple Blocks*

# Kaleidoscope

by Chris Crockarell

♩=112-120

Timpani

Player 1

Bass Drum

Player 2

Woodblock

Crash Cymbals

Player 4

Tom

Player 5

Snare Drum

Player 6

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

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# Kaleidoscope

pg 2

Musical score for Kaleidoscope, page 2, measures 13-18. The score is for six players. Player 1 (Bass) starts at measure 13 with a *mf* dynamic, followed by *ff* at measure 14 and *p* at measure 16. Player 2 (Percussion) has *mf* dynamics at measures 13, 14, and 18. Player 3 (Percussion) has *mf* dynamics at measures 14, 15, 16, and 17. Player 4 (Percussion) has *ff* at measure 15. Player 5 (Percussion) has *ff* at measure 15 and *p* at measure 16. Player 6 (Percussion) has *ff* at measure 15 and *pp* at measure 17. A section marker 'A' is at measure 17. Performance instructions include 'to Tambourine' at measure 17, 'to Temple Blocks' at measure 16, and 'to Triangle' at measure 16.

Musical score for Kaleidoscope, page 5, measures 19-24. The score is for six players. Player 1 (Bass) is silent. Player 2 (Percussion) has *mf* dynamics at measures 20, 22, and 24. Player 3 (Percussion) has a continuous rhythmic pattern. Player 4 (Percussion) is silent. Player 5 (Percussion) has a continuous rhythmic pattern. Player 6 (Percussion) has a *mf* dynamic starting at measure 21, with the instruction 'Cowbell' above the staff. The score ends at measure 24.

pg 5

# Marisa's Merengue

**Performance Notes:** *This ensemble should be rehearsed with a very loose "feel" in mind for the players. The basic groove for the entire piece may be worked by practicing bars 5 and 6 over and over to achieve the "merengue groove".*

*Rehearse for dynamic balance between players 1,2,3 and 4.*

*If only one cowbell is available, have the xylophone player use player 1's cowbell in bars 34 through 49.*

*Note the conga solo in section D and floor tom solo in section E, allowing proper balance for these solos to be heard.*

*The xylophone plays the melody in section F and all players are invited to sing the lyrics on this part, although it is optional for the more timid group.*

*Although this piece is marked at quarter-note 120, it may be performed slightly faster if the ensemble is capable.*

## Set-Up

### **Player 2**

*Floor Tom, Police Whistle*

### **Player 1**

*Hi-Hat, Cowbell*

### **Player 3**

*Congas*

### **Player 5**

*Xylophone, Cowbell*

### **Player 4**

*Bongos*

### **Player 6**

*Bells, Shaker*

# Marisa's Merengue

by Lalo Davila

♩ = 120

Player 1: cowbell  
Player 2: floor tom  
Player 3: congas  
Player 4: bongos  
Player 5: xylophone  
Player 6: bells

Player 1  
Player 2  
Player 3  
Player 4  
Player 5  
Player 6

A

# Marisa's Merengue

pg. 2

Musical score for Marisa's Merengue, page 2, measures 13-18. The score is for six players (Player 1 to Player 6). The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into two systems. The first system covers measures 13-18. The second system covers measures 19-24. The score includes first and second endings (1. and 2.) and a section marked 'B'. Dynamics include *f* and *mf*. Fingerings are indicated by numbers 1-5 above notes. Accents are shown above notes in measures 17 and 18. Player 1 has a complex rhythmic pattern with many beamed notes. Player 2 has a similar pattern with some rests. Player 3 has a steady eighth-note pattern. Player 4 has a steady eighth-note pattern. Player 5 has a simple bass line. Player 6 has a simple bass line.

Musical score for Marisa's Merengue, page 2, measures 19-24. The score is for six players (Player 1 to Player 6). The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into two systems. The first system covers measures 19-24. The second system covers measures 25-30. The score includes first and second endings (1. and 2.) and a section marked 'B'. Dynamics include *f* and *mf*. Fingerings are indicated by numbers 1-5 above notes. Accents are shown above notes in measures 23 and 24. Player 1 has a complex rhythmic pattern with many beamed notes. Player 2 has a similar pattern with some rests. Player 3 has a steady eighth-note pattern. Player 4 has a steady eighth-note pattern. Player 5 has a simple bass line. Player 6 has a simple bass line.

# Away in a Manger

**Performance Notes:** The first and last sections (m. 1-23 and m. 39-69) should be played very legato, almost lullaby-like. The vibe and bell parts set the eighth note pulse. All other parts should play rhythmically to this “metronome”. The middle section (m. 24-38) is more marcato and, although in 3/4, should have a march-like quality. All players must feel the eighth note pulse behind the predominant quarter note movement. Always bring out the moving eighth note parts. If a marimba is not available, play the part on a xylophone (8vb m. 1-23 and m. 43-69). If this option is used, the xylophone, vibes, and marimba parts should play 8va m. 24-42 (except that the vibe would play loco again beginning at m. 39). If a vibe is not available, the most reasonable substitute for this piece would be a second marimba (roll all half notes); however, the most accessible alternative might be an electronic keyboard using a vibe-like sound. **Bells:** The **A** and **C** sections are accompaniment and should be played delicately to match the vibe part. The **B** section is the melody and should be played stronger. **Xylophone:** Try to play smoothly to make the melody legato. This piece really treats the xylophone more like a marimba. **Vibes:** The slurs indicate pedaling (pedal down at the beginning and up at the end). Put the weight on the downbeat, not on the half note. Pedal with each beat in the middle section (m. 24-38).  $\text{\textcircled{F}}$  (m. 63) means hold the pedal down;  $\text{\textcircled{U}}$  (m. 69) means let the pedal up. **Marimba:** Always play dynamically under the xylophone melody. Play smoothly to create a legato style. **Chimes/Timpani:** Hand damp (stop the previous note with the free hand when striking the next note) m. 17-19 and m. 55-58. The timpani part would sound best on the 32” and 29” drums, but also works on the 29” and 26” drums. If for some reason the low F is not attainable, play it up an octave. In this case, the C-F tuning can be put on a 29”/26” or 26”/23” combination. **Percussion:** If two triangles are not available, use the bottom side for the “low” sound and the closed side for the “high” sound. A suspended finger cymbal struck with a triangle beater would also substitute for one of the sounds. Use yarn mallets on the suspended cymbal rolls. Running one finger across the mark tree bars just below the strings creates the desired glissando without causing an excessive amount of “afterplay”. Playing near the bottom of the bars causes too much movement. A bell tree would substitute for the mark tree. A delicate glissando on orchestra bells is another alternative.

## Set-Up

**Player 5**

*Chimes, (2) Timpani*

**Player 6**

*Percussion*

**Player 4**

*Marimba*

**Player 2**

*Vibes*

**Player 3**

*Xylophone*

**Player 1**

*Bells*



# Away In A Manger

arr. David Steinquest

$\bullet = 88$

Player 1: Bells *mf* (measures 1-4), *mp* (measures 5-6)

Player 2: Vibes *mf* (measures 1-4), *mp* (measures 5-6)

Player 3: Xylophone *mf* (measures 5-6)

Player 4: Marimba *mf* (measures 5-6)

Player 5: Chimes *mf* (measures 1-4), *mp* (measures 5-6)

Player 6: Large Triangle *mp* (measures 1-4), *p* (measures 5-6)

Player 1: (measures 7-12)

Player 2: (measures 7-12)

Player 3: (measures 7-12)

Player 4: (measures 7-12)

Player 5: (measures 7-12)

Player 6: Small Triangle (measures 7-12)

**A**

# Away In A Manger

pg 2

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

Musical score for measures 13-18. Player 1 has a melodic line with eighth notes and rests. Players 2-4 provide harmonic support with chords and moving lines. Player 5 has a steady bass line. Player 6 has a simple rhythmic accompaniment.

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

**B**

*mf*

*cresc.*

*f*

*mf*

*cresc.*

*cresc.*

*f*

*To Timpani*

*mf*

*Suspended Cymbal*

*mf*

Musical score for measures 19-24. This section includes dynamic markings: *mf*, *cresc.*, and *f*. A section marker **B** is placed above measure 24. Performance instructions include *To Timpani* and *Suspended Cymbal*. The score continues with melodic and harmonic development for all players.

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# March of the Aardvark

**Performance Notes:** *This ensemble is a lesson in the fine art of playing 12/8 meter. The fragmented composition makes it easy to isolate individual parts and help the students understand their role in the music, both rhythmically and dynamically.*

*If a slide whistle is not available for player 2, have player 1 (xylophone) play the whistle part by glissing down. To perform the glissando technique on xylophone, the player strikes the beginning note with the left hand and then immediately slides the right hand up and across the diatonic bars applying slight pressure to achieve the glissando effect. At the end of the gliss., strike the destination note with the left hand. Make sure the glissando begins and ends within the time frame written. (In this case, the left hand plays on beats 3 and 4 of bar 5. On a descending gliss., the strike notes may be played with the right hand and gliss. with the left, whichever is more comfortable for the student.*

*For player 3, either triangle or ratchet should be mounted for the quick instrument changes (or both could be mounted). Have the student place the triangle beater between the middle and ring fingers of the right hand. This allows freedom for playing the ratchet with the right hand thumb and forefinger. This technique might seem awkward at first but will soon become more manageable for the player.*

*The timpanist, (player 4), should place the suspended cymbal just to the right of the music stand and at least a foot higher than the drum head to avoid contact when striking the cymbal. Player 4 should quickly muffle both cymbal and drum on beat 4 of bar 34. For maximum forte-piano effect in bar 51, the timpanist strikes both cymbal and drum on the downbeat, and begins a piano crescendo roll on beat 2.*

*All flams are optional for player 5.*

*For ease of performing, player 6 should have the siren whistle attached to a piece of string around his or her neck. The siren whistle may be substituted by a police whistle if one is not available.*

*Make sure the accents are heard from the snare drum in section B. Emphasize the decrescendo in bars 35 through 38 allowing proper dynamic balance for the bell solo in bar 39. Strive for a continuous eighth-note flow between players in bars 49 and 50 and again in 59 through 62.*

*Have fun with it and watch out for aardvark droppings!*

## Set-Up

### **Player 1**

*Xylophone*

### **Player 2**

*Slide Whistle, Bells*

### **Player 4**

*Timpani, Suspended Cymbal*

### **Player 3**

*Triangle, Ratchet, Wood Block*

### **Player 5**

*Snare Drum*

### **Player 6**

*(2) Temple Blocks, Siren Whistle*

# March of the Aardvark

by Chris Crockarell

♩. = 124

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

xylophone *f* gliss.

slide whistle *f*

triangle *mf*

ratchet

timpani *mf*

snare drum *mf*

2 temple blocks *mf*

Detailed description: This block contains the first seven measures of the score. It features six staves for different instruments. Player 1 (xylophone) has notes in measures 5 and 6 with dynamics *f* and a glissando. Player 2 (slide whistle) has notes in measures 6 and 7 with dynamic *f*. Player 3 (triangle) has notes in measures 1, 3, 5, and 7 with dynamic *mf*. Player 4 (timpani) has notes in measures 2, 4, 6, and 7 with dynamic *mf*. Player 5 (snare drum) has notes in measures 1, 3, 5, and 7 with dynamic *mf*. Player 6 (2 temple blocks) has notes in measures 2, 4, 6, and 7 with dynamic *mf*.

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

*f* *p* *f* *p* *f*

siren whistle *f*

Detailed description: This block contains measures 8 through 14. Player 1 has notes in measures 9 and 11 with dynamics *f* and *p*. Player 2 has notes in measures 9, 11, and 13 with dynamics *f* and *p*. Player 3 has notes in measures 9, 11, and 13 with dynamics *f* and *p*. Player 4 has notes in measures 10, 12, and 14 with dynamics *f* and *p*. Player 5 has notes in measures 10, 12, and 14 with dynamics *f* and *p*. Player 6 has notes in measures 10, 12, and 14 with dynamics *f* and *p*. A siren whistle is indicated in measure 14 with dynamic *f*.

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# March of the Aardvark

pg. 2

**A**

Musical score for measures 16-20. The score is for six players. Player 1 and 2 are in treble clef with a key signature of one sharp (F#). Player 4 is in bass clef with a key signature of one sharp (F#). Players 3, 5, and 6 are in percussion staves. Measure numbers 16, 17, 18, 19, and 20 are indicated above the staves. Dynamics include *f*, *mf*, and *ff*. A 'bells' instruction is present above Player 2's staff in measure 16. Slurs and hairpins are used to indicate dynamics and phrasing.

Player 1: *f*, *mf*, *f*

Player 2: *f*, *mf*, *f*

Player 3: *mf*

Player 4: *mf*, *f*, *mf*

Player 5: *mf*, *p*, *f*, *mf*

Player 6: *mf*, *p*, *f*, *mf*

**B**

Musical score for measures 21-26. The score is for six players. Player 1 and 2 are in treble clef with a key signature of one sharp (F#). Player 4 is in bass clef with a key signature of one sharp (F#). Players 3, 5, and 6 are in percussion staves. Measure numbers 21, 22, 23, 24, 25, and 26 are indicated above the staves. Dynamics include *ff* and *f*. A 'suspended cymbal w/ timpani' instruction is present above Player 4's staff in measure 23. Slurs and hairpins are used to indicate dynamics and phrasing.

Player 1: *ff*

Player 2: *ff*

Player 3: -

Player 4: *ff*, *f*, *f*, *f*

Player 5: *ff*, *f*

Player 6: *ff*

# Dance of the Swans

## *from Swan Lake*

**Performance Notes:** “Dance of the Swans” is from the classic Tchaikovsky ballet, “Swan Lake”. The mallet parts are scored for bells, xylophone and marimba, but can be performed with a single xylophone or marimba. (The xylophone & marimba parts can be placed on (1) instrument, either xylophone or marimba). If you do have a marimba, make note of the sections marked “use dead sticking”. **Dead Sticking** means to hold the mallet against the bar upon striking it which will result in a muted or “dead” tone from the marimba. This is only a desirable effect on a marimba. If the marimba part is being played on a xylophone, soft yarn mallets should be used so a softer timbre is achieved. The bell part could also be played on or doubled with vibes. The timpani part can be played on (2) large concert toms however, some tonal warmth would be missed. If concert toms are used they should be played with relatively soft mallets. If there are no crash cymbals be sure and play parts marked “Crash Cymbals” with a stick so there is a noticeable timbre difference when using only a suspended cymbal. If you are using (2) wood blocks as opposed to (2) temple blocks, make sure they have noticeably different pitches (high & low). They should give a “clock” effect at letter “B” of the piece.

## Set-Up

**Player 2**

*(2) Timpani*

**Player 6**

*Marimba*

**Player 3**

*Triangle, Snare Drum*

**Player 5**

*Xylophone*

**Player 1**

*Sus Cym, Temple Blocks, Crash Cymbals*

**Player 4**

*Bells*

# Dance of the Swans

from *Swan Lake*

by P. I. Tchaikovsky  
arr. Chris Brooks

♩ = 88 - 92

The musical score is arranged for six players. Player 1 is the conductor. Player 2 plays Timpani. Player 3 plays Triangle. Player 4 plays Bells. Player 5 plays Xylophone. Player 6 plays Marimba or Xylophone (if Marimba, use Dead Sticking thru bar 20). The score is in 2/4 time and includes dynamic markings such as *p*, *mf*, and *mp*. A section labeled 'A' begins at measure 5. The score is divided into two systems, with measures 1-8 in the first system and measures 9-16 in the second system.

This arrangement © 1999 by Row-Loff Productions

# Dance of the Swans

pg 2

**B** (2) Temple Blocks or Wood Blocks

Player 1: 17, 18, 19, 20, 21, 22, 23, 24

Player 2: 17, 18, 19, 20, 21, 22, 23, 24

Player 3: 17, 18, 19, 20, 21, 22, 23, 24

Player 4: 17, 18, 19, 20, 21, 22, 23, 24

Player 5: 17, 18, 19, 20, 21, 22, 23, 24

Player 6: 17, 18, 19, 20, 21, 22, 23, 24

Player 1: 25, 26, 27, 28, 29, 30, 31, 32

Player 2: 25, 26, 27, 28, 29, 30, 31, 32

Player 3: 25, 26, 27, 28, 29, 30, 31, 32

Player 4: 25, 26, 27, 28, 29, 30, 31, 32

Player 5: 25, 26, 27, 28, 29, 30, 31, 32

Player 6: 25, 26, 27, 28, 29, 30, 31, 32

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# Three Amigos

**Performance Notes:** “*Three Amigos*” is titled as such because it basically features three players throughout the piece. Player 1 (snare drum w/ snares off), Player 3 (timpani), and Player 4 (snare drum), exchange solo/step-out lines in sections **B**, **D** & **F**. The intro and ending sections are a typical call & answer style, with Player 1 giving the call and the rest of the ensemble giving an answer. If concert toms are used for Player 3, they should be medium size and tuned a fourth apart as would be the timpani. The high & low cowbells can be either a medium & large cowbell or a set of agogo bells. If you have one, a headed tambourine will give a nice effect to the piece and also give the student an opportunity to learn the art of articulating that instrument.

## Set-Up

### **Player 3**

*(2) Timpani or Concert Toms*

### **Player 6**

*Police Whistle, Bass Drum*

### **Player 2**

*Tambourine*

### **Player 5**

*High & Low Cowbells*

### **Player 1**

*Snare Drum (snares off)*

### **Player 4**

*Snare Drum*

# Three Amigos

by James Campbell

♩ = 120

Snare Drum (snares off)

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

Police Whistle

Tambourine

Timpani or (2) Concert Toms

Snare Drum

High & Low Cowbells

Concert Bass Drum

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

*p*

*cresc. poco a poco*

*p*

*cresc. poco a poco*

*p*

*cresc. poco a poco*

*p*

*cresc. poco a poco*

*p*

*cresc. poco a poco*

*p*

*cresc. poco a poco*

# Three Amigos

pg 2

A

Player 1: *ff* (measures 11-15)

Player 2: *ff* (Suspended Cymbal, measures 11-15); *f* (Tambourine, measures 12-15)

Player 3: *ff* (measures 11-15)

Player 4: *ff* (measures 11-15)

Player 5: *ff* (measures 11-15)

Player 6: *ff* (measures 11-15); *f* (measures 12-15)

(x = muffle with hand)

B

Player 1: *f* (Solo - measures 20-24)

Player 2: *dim...* (measures 18-19); *p* (measures 20-24)

Player 3: *dim...* (measures 18-19); *p* (measures 20-24)

Player 4: *dim...* (measures 18-19); *p* (measures 20-24)

Player 5: *dim...* (measures 18-19); *p* (measures 20-24)

Player 6: *dim...* (measures 18-19); *p* (measures 20-24)

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# Fresh Trash

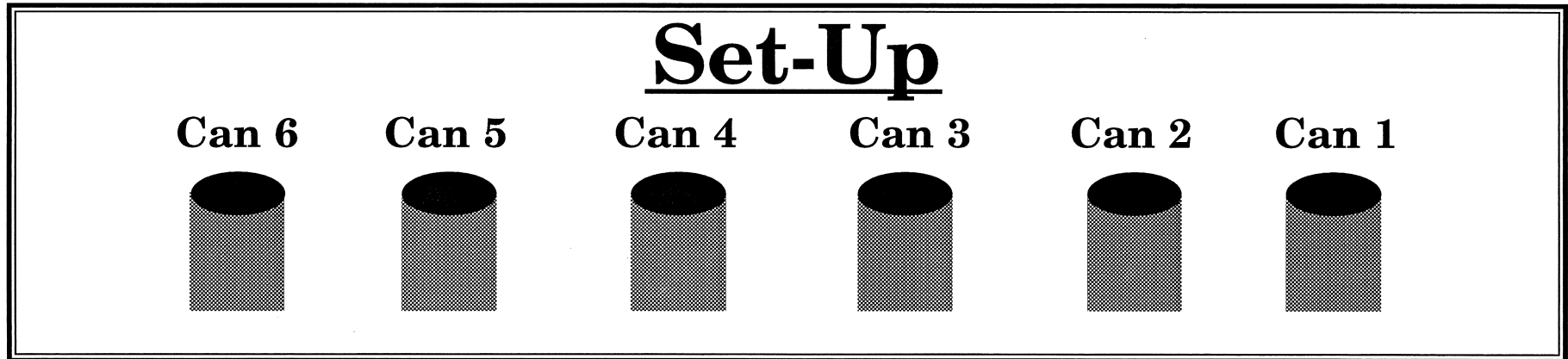
**Performance Notes:** *We know... you're asking yourself "performance notes for metal garbage cans?" Well, although they're ugly and loud, this ensemble will bring the house down at your next concert. (We feel the same way about banjos.) Each player performs on one metal garbage can that is placed in front of him/her while seated and facing the audience. (See set-up below) The cans should be played with large marching drum sticks for drawing the most sonorous tambre.*

*The players should be seated in consecutive order (1,2,3, etc..) and perhaps dressed as janitors. An added effect would be having player 1 stroll out on stage alone and start the groove in bars 1-4. Repeat this action with each player until everyone is on stage, then begin playing letter A.*

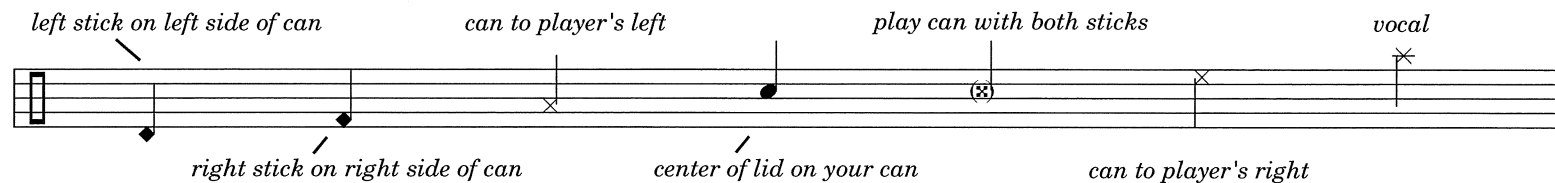
*If you just can't get enough of this musical experience.....you may lengthen the ensemble by adding a solo section at letter G. Have each player solo for 4 to 8 bars while the others continue a mezzo-forte groove playing both parts at letter G.*

*While rehearsing the crossover sections, (playing on each others cans simultaneously), great care must be taken to avoid hitting hands and fingers with the sticks.*

*Have fun with this one... the audience will. And who knows, if this piece is a big hit, try it again next year using larger sticks on banjos!*



## Can Key



# Fresh Trash

by Ed Argenziano

♩=108-124

Players 1,3,5  
*mf*

Players 2,4,6  
*mf*

7 8 9 10 11 12  
1,3,5  
*p* *gradual cresc...*

2,4,6  
*p* *gradual cresc...*

13 14 15 16 17 18  
1,3,5  
*ff* *f* *sfz*

2,4,6  
*ff* *f* *sfz*

19 20 21 22 23 24  
1,3,5  
*sfz* *p* *ff* Huh!

2,4,6  
*sfz* *p* *ff* Huh!

# Mambo Schmambo

**Performance Notes:** “Mambo Schmambo” is what we call here at Row-Loff a “drummy-drummy” ensemble, I.E. no mallet instruments. The Player 1 & Player 2 Snare Drum parts are antiphonal for much of the ensemble and should have different tunings for the best effect. The Triangle, Snare Drum/Ride Cymbal and Bass Drum parts should establish a groove for the **A** section of the ensemble. Timpani and Player 1 Snare Drum parts are the featured instruments in the **A** section. The **B** section shifts the groove to the Shaker, Wood Block/Crash Cymbal and Timpani. There are alternating “step-out” solos between the two Snare Drums, culminating into a tutti statement at the end of the phrase. The next section is a re-statement of the beginning theme but with a more sparse instrumentation. It then goes onto a traditional “clave” groove involving the entire ensemble with the group shouting “Mambo” at the ends of the phrases. For an ending we return to our original intro, building into a fortissimo tutti rhythm followed by a short Timpani step-out, leading into a “Bop Bop” final statement by the entire ensemble.

## Set-Up

### **Player 6**

*(2) Timpani*

### **Player 4**

*(2) Concert Toms*

### **Player 5**

*Bass Drum, Shaker*

### **Player 3**

*Wood Block, Triangle, Crash Cymbal*

### **Player 1**

*Snare Drum*

### **Player 2**

*Snare Drum, Ride Cymbal*

# Mambo Schmambo

by Chris Brooks

♩ = 120 - 128

Snare Drum

Player 1 *mf*

Player 2 *mf*

Player 3 Triangle *mf*  
Wood Block

Player 4 (2) Concert Toms *mf*

Player 5 Bass Drum *mf*

Player 6 Timpani *mf*

Player 1 *f*

Player 2 *f*

Player 3 *f*

Player 4 *f*

Player 5 *f*

Player 6 *f*

Player 1 *ff*

Player 2 *ff*

Player 3 *ff*

Player 4 *ff*

Player 5 *ff*

Player 6 *ff*

Ride Cymbal *mp*

Cymbal w/ stick *mp*

Triangle *mp*

A

# Mambo Schmambo

pg 2

13 14 15 16 17 18

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

*mp*

*mp*

*mf*

**B**

19 20 21 22 23 24

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

*fp*

*f*

*mf*

*ff*

*ff*

*ff*

*ff*

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