

# Drumsolutions

PROUDLY PRESENT

## *"Story of a Dutch Mill"*

Geschiedenis van  
Sint-Antoniusmolen Eerde

In opdracht van slagwerkgroep  
"De Echo der bergen" Eerde

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## ***Sint-Antoniusmolen (Eerde)***

De Sint-Antoniusmolen is een ronde stenen molen te Eerde die in 1884 gereed kwam, in 1944 grotendeels werd verwoest en sinds 2009 weer wordt opgebouwd.

De molen is een beltmolen die fungeerde als korenmolen en gebouwd is door Wilhelmus Smits, die overleed in 1897. Toen moest de reeds in vervallen staat verkerende molen openbaar worden verkocht en de koper werd de Veghelse koopman Bernardus Petrus van Dam, die de molen deed herstellen. In 1904 werd de molenberg afgegraven en in plaats daarvan een stenen bouwsel neergezet, een soort bedrijfsgebouwtje. In 1907 werden Bernardus' twee zoons de eigenaar van de molen. Zij lieten een stalen assenkruis aanbrengen en plaatsten een zuiggasmotor. In 1923 werd de molen verkocht aan Wilhelmus van Riel welke de maalderij uitbreidde en een mengvoederbedrijfje begon. Dit bedrijfje floreerde uitstekend en in 1933 werd een woonhuis naast de molen gebouwd.



## ***Tweede Wereldoorlog***

Het molenbedrijf had veel last van de bezetting. De bezetter controleerde nauwgezet de oogst en de boeren mochten niet meer houden dan voor hen noodzakelijk was. De rest werd door de bezetter ingenomen, waartoe de molen als inzamelplaats diende.

Tijdens de bevrijding trachtten de geallieerden een corridor naar Arnhem te forceren, maar de Duitsers vielen in de nacht van 17 op 18 september 1944 deze corridor aan via Schijndel en Eerde. Ze verscholen zich in de Eerdsche Bergen, vlak bij de molen, waarin de Amerikanen waren gelegerd. Dezen gebruikten de kap van de molen als observatiepost. Zo werd de molen toneel van strijd en wisselde zes maal van bezetting. De Amerikaanse Sergeant Jacob H. Wingard kwam hierbij in de molen om het leven.

Op 24 september 1944 liep de molen zware schade op bij de strijd. Drie Britse Sherman tanks werden hierbij vernietigd en één daarvan bevond zich tussen de molen en het molenaarshuis.

Dezelfde dag vonden zware gevechten plaats (the Battle of the Sanddunes) waarbij de Duitsers in de Eerdsche bergen werden verslagen. Er werd een vliegveld achter de molen op de Vlagheide aangelegd dat op 3 februari 1945 gereed was. Daar de molen in de aanvliegroute lag wilden de Engelsen hem slopen. Dit gebeurde echter niet. In 1946 werd het bovenste deel van de molen alsnog gesloopt, wat velen betreunden.

## ***Na de bevrijding***

Ondertussen was het maalbedrijf weer opgestart. In 1945 kwam een dieselmotor en werd het windbedrijf voorgoed gestaakt. In het gebouwtje werd nu ook kunstmest en brandstof verkocht.

Nadat Wilhelmus van Riel in 1968 was overleden kwam het bedrijf aan zijn kinderen.

Op 17 juni 2002 werd de molen gekocht door de Stichting Eerdse Molen.

Op 1 maart 2009 startten de wederopbouwwerkzaamheden.

Op 10 juli 2011 werd de kap van de molen geplaatst en zijn de roeden gestoken.

Naar verwachting zal de molen op 17 september 2011 weer compleet gerestaureerd zijn.

## ***Monument***

Op het bedrijfsgebouw onder de molen zijn tafels aangebracht met de namen van de omgekomen Amerikaanse en Britse soldaten en die van de omgekomen Eerdse burgers.

Vlak bij de molen bevindt zich een bevrijdingsmonument waarop deze namen eveneens terug te vinden zijn.

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*De geschiedenis uitgebeeld in 5 muzikale delen  
voor slagwerkgroep met  
bugel (flugelhorn) en trompet Bb*

Deel 1 : A village wake up

Deel 2 : Hard work on the mill

Deel 3 : Attack on the mill

Deel 4 : Honour to our fallen defenders

Deel 5 : The strength to rebuild and to continue

**Bezetting: 13 spelers**

1. Trompet
  2. Bugel
  3. Klokkenspel - shaker
  4. Xylophone - shaker - fielddrum
  5. Marimba - shaker - fielddrum
  6. Buisklokken - shaker - fielddrum - woodblock
  7. Timpani
  8. Snaredrum - whip
  9. Bongos - fielddrum
  10. Congas -fielddrum
  11. Drumset
  12. Cymbal - Shaker - Jam block - fielddrum - Triangle - Splash cymbal
  13. Bassdrum
- 
-

# Story of a Dutch mill

Duration appr.08'15"

Antoon Gruyters

$\text{♩} = 60$  A village wake up

Trumpet in B $\flat$

Flugelhorn

Glockenspiel  
Shaker

Xylophone  
Shaker  
Fieldrum

Marimba  
Shaker  
Fieldrum

Tubular Bells  
Shaker  
Fieldrum  
Woodblock

Timpani

Snaredrum  
Whip

Bongos  
Fieldrum

Congas  
Fieldrum

Drum Set

Cymbal-Shaker  
Jamblock-Field  
Triangle  
Splashcymbal

Bassdrum

A

6

B $\flat$  Tpt.

6

Flghn.

6

Glk.

Xyl.

Mrb.

T.B.

6

Timp.

6

Sdr.

Bgs.

Cgs.

6

D. S.

6

Prc.

6

Bdr.

*mf*

*mf*

*mf*

*f*

B

12

B<sup>b</sup> Tpt.

12

Flghn.

12

Glk.

Xyl.

Mrb.

T.B.

12

Timp.

12

Sdr.

Bgs.

Cgs.

12

D. S.

12

Prc.

12

Bdr.

*mf*

*f*

*ff*

*f*

17

B $\flat$  Tpt.

Flghn.

Glk.

Xyl.

Mrb.

T.B.

17

Timp. A - Bes - Es

*f*

17

Sdr.

*f*

*ff*

Bgs.

17

Cgs.

*f*

17

D. S.

17

Prc. Cymbal soft mallet

*p*

17

Bdr.

Detailed description: This is a page of a musical score for percussion instruments, numbered 8 at the top. The score covers measures 17 through 21. The instruments listed on the left are B $\flat$  Tpt., Flghn., Glk., Xyl., Mrb., T.B., Timp., Sdr., Bgs., Cgs., D. S., Prc., and Bdr. The key signature is one flat (B $\flat$ ). The time signature is not explicitly shown but appears to be 2/4. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and dynamic markings like *f* (forte), *ff* (fortissimo), and *p* (piano). The Timp. part has a specific rhythm labeled 'A - Bes - Es'. The Sdr. part features a crescendo from *f* to *ff*. The Prc. part includes a 'Cymbal soft mallet' instruction and a *p* dynamic marking. The Bdr. part has a consistent rhythmic pattern of eighth notes with rests.



C

22

B $\flat$  Tpt.

22

Flghn.

22

Glk.

*mf*

Xyl.

Mrb.

*p*

T.B.

*p*

22

Timp.

*p* *f* *mf*

22

Sdr.

*p* *f* On rim

Bgs.

*mf*

Cgs.

*p*

22

D. S.

*f* On rim - low tom

22

Prc.

*ff* *f* Shaker

22

Bdr.

*p* *f* *mf*

27 *accel.*

B $\flat$  Tpt.

Flghn.

Glk.

Xyl.

Mrb.

T.B.

Timp.

Sdr.

# Drumsolutions

**FF DRUMMEN Da's Kicken**

Bgs.

Cgs.

D. S.

Prc.

Bdr.

Fieldrum

Cymbal

*p*

*mf*

**D**  $\text{♩} = 115$  **Hard work on the mill**

This musical score is for the piece "Hard work on the mill" in D major, marked with a tempo of 115 beats per minute. The score is divided into two systems of four measures each, with a key signature change from 3/4 to 4/4 at the start of the second system. The instruments and parts include:

- B $\flat$  Tpt.:** Remains silent throughout the piece.
- Flghn.:** Remains silent throughout the piece.
- Glk.:** Plays a melodic line in the first system, then rests in the second system. Dynamics include *f*.
- Xyl.:** Plays a rhythmic pattern in the first system, then rests in the second system. Dynamics include *ff*.
- Mrb.:** Plays a rhythmic pattern in the first system, then rests in the second system. Dynamics include *ff*.
- T.B.:** Plays a rhythmic pattern in the first system, then a shaker pattern in the second system. Dynamics include *ff* and *mf*.
- Timp.:** Plays a rhythmic pattern in the first system, then rests in the second system. Dynamics include *ff*.
- Sdr.:** Plays a rhythmic pattern in the first system, then rests in the second system.
- Bgs.:** Plays a rhythmic pattern in the first system, then rests in the second system.
- Cgs.:** Plays a rhythmic pattern in the first system, then rests in the second system. Dynamics include *ff*.
- D. S.:** Plays a complex rhythmic pattern in the first system, then a pattern of low tom + snare and closed hi-hat + snare + bass in the second system. Dynamics include *ff* and *mf*.
- Pr.:** Plays a rhythmic pattern in the first system, then rests in the second system. Dynamics include *mf*.
- Bdr.:** Plays a rhythmic pattern in the first system, then rests in the second system. Dynamics include *ff* and *mf*.

Musical score for percussion instruments, measures 37 to 41. The score includes parts for B $\flat$  Tpt., Flghn., Glk., Xyl., Mrb., T.B., Timp., Sdr., Bgs., Cgs., D. S., Prc., and Bdr. The key signature is B $\flat$  major. The T.B. part features a complex rhythmic pattern with accents. The Bgs. part has a *mf* dynamic marking. The D. S. part has a complex rhythmic pattern with accents. The Prc. part has a complex rhythmic pattern with accents. The Bdr. part has a complex rhythmic pattern with accents.

42

B<sup>b</sup> Tpt.

42

Flghn.

42

Glk.

Xyl.

Mrb.

T.B.

Timp.

Sdr.

Bgs.

Cgs.

D. S.

Pr.

Bdr.

# Drumsolutions

**FF DRUMMEN Da's Kicken**

*f*

*f mf*

47

B $\flat$  Tpt.

Flghn.

Glk.

Xyl.

Mrb.

T.B.

Timp.

Sdr.

Bgs.

Cgs.

D. S.

Prc.

Bdr.

*pp*  $\triangleleft$  *f*

*f*

*mf*

*f*

*mf*

*f*

*f*

*mf*

*f*

*mf*

*f*

*mf*

E

52  
B $\flat$  Tpt.

52  
Flghn.

52  
Glk.

52  
Xyl.

52  
Mrb.

52  
T.B.

52  
Timp.

52  
Sdr.

52  
Bgs.

52  
Cgs.

52  
D. S.

52  
Prc.

52  
Bdr.

57

B $\flat$  Tpt.

Flghn.

57

Glk.

Xyl.

Mrb.

T.B.

57

Timp.

57

Sdr.

Bgs.

Cgs.

57

D. S.

57

Prc.

57

Bdr.



61

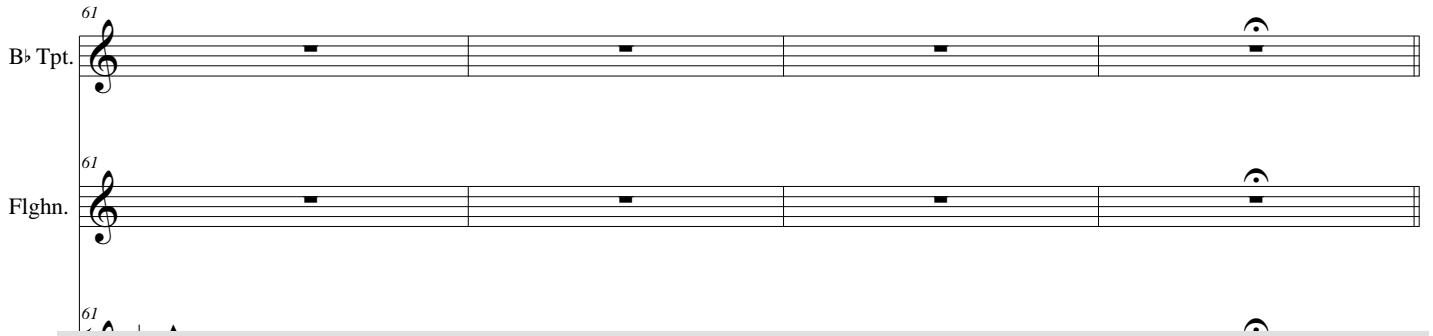
B $\flat$  Tpt.

61

Flghn.

61

Glk.



Xyl.

Mrb.

T.B.

Timp

Sdr.

Bgs.

Cgs.

D. S.

Pr.

Bdr.



**FF DRUMMEN Da's Kicken**

*f*

*ff*  $\rightrightarrows$  *mf*

**F**  $\text{♩} = 126$  **Attack on the mill**

This musical score is for a percussion ensemble and woodwinds. It is in 12/8 time with a tempo of 126 beats per minute. The score is divided into five measures. The instruments and their parts are as follows:

- B $\flat$  Tpt.:** Rests in all measures.
- Flghn.:** Rests in all measures.
- Glk.:** Rests in all measures.
- Xyl.:** Plays a rhythmic pattern of eighth notes. Measures 1-2 are marked *ff*, and measures 3-5 are marked *mf*. The pattern consists of eighth notes with accents, followed by a continuous eighth-note pattern.
- Mrb.:** Plays a rhythmic pattern of eighth notes. Measures 1-2 are marked *ff*, and measures 3-5 are marked *mf*. The pattern consists of eighth notes with accents, followed by a continuous eighth-note pattern.
- T.B.:** Plays a rhythmic pattern of eighth notes. Measures 1-2 are marked *ff*, and measures 3-5 are marked *mf*. The pattern consists of eighth notes with accents, followed by a continuous eighth-note pattern.
- Timp.:** Labeled "Muta D - F". Measures 1-2 are marked *ff*. The pattern consists of quarter notes with accents, followed by eighth notes.
- Sdr.:** Measures 1-2 are marked *ff*. Measure 5 is marked *ff* and includes a "Whip" effect.
- Bgs.:** Measures 1-2 are marked *ff*. Measure 5 is marked *ff*. The pattern consists of quarter notes with accents.
- Cgs.:** Measures 3-5 are marked *f*. The pattern consists of a continuous eighth-note pattern.
- D. S.:** Measures 1-2 are marked *ff*. The pattern consists of quarter notes with accents.
- Pr.:** Labeled "Jam block". Measures 1-2 are marked *ff*. The pattern consists of quarter notes with accents.
- Bdr.:** Measures 1-2 are marked *ff*. The pattern consists of eighth notes with accents.

70

B $\flat$  Tpt.

Flghn.

Glk.

Xyl.

Mrb.

T.B.

Timp.

70

Sdr.

Bgs.

Cgs.

70

D. S.

70

Prc.

70

Bdr.

Detailed description: This page of a musical score contains measures 70 through 74. The instruments are arranged in a standard orchestral layout. The B $\flat$  Tpt., Flghn., and Glk. parts are mostly silent, indicated by rests. The Xyl., Mrb., and T.B. parts play a continuous sixteenth-note pattern with accents. The Timp. part has a rhythmic pattern of eighth and sixteenth notes. The Sdr., Bgs., and Cgs. parts have specific rhythmic patterns, with Cgs. playing a continuous sixteenth-note pattern. The D. S., Prc., and Bdr. parts have more complex rhythmic patterns involving eighth and sixteenth notes with accents.

G

B $\flat$  Tpt. 

Flghn. 

Glk. 

Xyl. 

Mrb. 

T.B. 

Timp. 

Sdr. 

Bgs. 

Cgs. 

D. S. 

Prc. 

Bdr. 

# Drumsolutions

FF DRUMMEN Da's Kicken

80 *rit.*

B $\flat$  Tpt.

Flghn.

Glk.

Xyl.

Mrb.

T.B.

80 *mp*

80 *ff* *p*

80 *ff* *p*

80 *ff* *p*

80 *pp* *ff*

80 Whip

Sdr.

80 *pp* *ff*

Bgs.

80 *pp*

Cgs.

80 *pp* *ff*

80

D. S.

80 *pp*

80

Prc.

80

Bdr.

80 *pp* *ff*

85 **H** ♩ = 50 **Honour to our fallen defenders**

B<sup>b</sup> Tpt. 85

Flghn. 85

Glk. 85

Xyl. 85

Mrb. 85

T.B. 85  
Fielddrum Copertie  
*mf*

Timp. 85  
Muta A  
*ff*

Sdr. 85  
Snare Off Copertie  
*mf* *f*

Bgs. 85  
Fieldrum copertie  
*mf* *f*

Cgs. 85  
*pp*

D. S. 85

Pr. 85  
Fielddrum Copertie  
*mf*

Bdr. 85  
*f*

I

90

B<sup>b</sup> Tpt.

Flghn.

Glk.

Xyl.

Mrb.

T.B.

f

p

90

Timp.

p

90

Sdr.

p

p

90

Bgs.

p

90

Cgs.

90

D. S.

90

Pr.

f

mp

p

Triangle

90

Bdr.

mf

mp

p

Detailed description: This is a page of a musical score for percussion instruments, numbered 23. It features a section labeled 'I' starting at measure 90. The instruments listed on the left are B<sup>b</sup> Tpt., Flghn., Glk., Xyl., Mrb., T.B., Timp., Sdr., Bgs., Cgs., D. S., Pr., and Bdr. The Tuba (T.B.), Snare (Sdr.), Bass (Bgs.), and Triangle (Pr.) parts have complex rhythmic patterns involving triplets and sixteenth notes. The Triangle part includes a 'Triangle' symbol. Dynamics are indicated by *f*, *mf*, *mp*, and *p*. The Flghn. part has a *mf* dynamic. The Tuba, Snare, and Bass parts have a dynamic change from *f* to *p*. The Triangle part has a dynamic change from *f* to *p*. The Bdr. part has dynamics of *mf*, *mp*, and *p*. The Tpt., Glk., Xyl., Mrb., and Cgs. parts are mostly silent, indicated by rests.

95

B<sup>b</sup> Tpt.

Flghn.

95

Glk.

Xyl.

Mrb.

T.B.

95

Timp.

95

Sdr.

Bgs.

Cgs.

95

D. S.

95

Prc.

95

Bdr.



J

100

B $\flat$  Tpt.

100

Flghn.

*mf*

100

Glk.

Xyl.

Mrb.

T.B.

Timp

Sdr.

Bgs.

Cgs.

D. S.

Pr.

Bdr.

**Drumsolutions**

*FF DRUMMEN Da's Kicken*

105

B<sup>b</sup> Tpt. *ff*

Flghn. *ff*

Glk. *f*

Xyl. *f*

Mrb. *mf* *ff*

T.B.

105

Timp.

105

Sdr. *f*

Bgs.

105

Cgs. *f*

105

D. S. *f* *mp* Cymbal

105

Pr. *f*

105

Bdr. *mf*

Detailed description: This page of a musical score, numbered 26, contains percussion parts for measures 105 through 110. The instruments listed are B<sup>b</sup> Tpt., Flghn., Glk., Xyl., Mrb., T.B., Timp., Sdr., Bgs., Cgs., D. S., Pr., and Bdr. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The percussion parts feature a variety of rhythmic patterns, including eighth-note runs, triplets, and accented notes. Dynamic markings such as *ff*, *f*, *mf*, and *mp* are used throughout. A Cymbal is introduced in measure 110. The notation includes stems, beams, and various rhythmic symbols like triangles and 'x' marks.

**K**

110

B $\flat$  Tpt.

Flghn.

110

Glk.

Xyl.

Mrb.

T.B.

110

Timp.

110

Sdr.

110

Bgs.

110

Cgs.

110

D. S.

110

Prc.

110

Bdr.

*f*

*mf*

*mf*

*f*

*mf*

*ff* *mf*

*mf*

This musical score page, numbered 28, contains percussion parts for measures 114 through 117. The instruments and their parts are as follows:

- B<sup>b</sup> Tpt. (B-flat Trumpet):** Treble clef, playing a melodic line with eighth and quarter notes.
- Flghn. (Flute):** Treble clef, playing a melodic line with eighth and quarter notes.
- Glk. (Clarinet):** Treble clef, playing a melodic line with eighth and quarter notes.
- Xyl. (Xylophone):** Treble clef, playing a melodic line with eighth and quarter notes.
- Mrb. (Maracas):** Treble clef, playing a steady rhythmic pattern of eighth notes.
- T.B. (Tuba):** Treble clef, playing a rhythmic line with quarter notes.
- Timp. (Timpani):** Bass clef, playing a rhythmic line with quarter notes.
- Sdr. (Snare Drum):** Treble clef, playing a complex rhythmic pattern with accents and triplets.
- Bgs. (Bass Drum):** Treble clef, playing a rhythmic pattern with 'x' marks indicating specific drum sounds.
- Cgs. (Cymbals):** Treble clef, playing a rhythmic pattern with accents and triplets.
- D. S. (Dance Snare):** Treble clef, playing a rhythmic pattern with accents and triplets.
- Prc. (Percussion):** Treble clef, playing a rhythmic pattern with accents and triplets.
- Bdr. (Bass Drum):** Treble clef, playing a rhythmic pattern with accents.

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. Measure numbers 114, 115, 116, and 117 are indicated at the beginning of each staff.

118

B<sup>b</sup> Tpt. *p* *ff*

Flghn. *p* *ff*

Glk. *f* *p*

Xyl. *ff* *p*

Mrb. *ff* *p*

T.B. *pp*

118 Timp. *f* *pp*

118 Sdr. Snare on *f* *pp*

Bgs. *f* *p*

Cgs. *f* *pp*

118 D. S. Snare *f* *pp*

118 Prc. *f* *p*

118 Bdr. *f* *pp*

Detailed description: This page of a musical score, numbered 29, covers measures 118 to 121. It features ten staves for various percussion instruments. The B<sup>b</sup> Tpt. and Flghn. staves begin with a half note at measure 118, marked *p*, followed by a rest and a sixteenth-note triplet at measure 121, marked *ff*. The Glk., Xyl., and Mrb. staves start with a half note at measure 118, marked *f*, followed by a rest and a half note at measure 121, marked *p*. The T.B. staff has a half note at measure 118, marked *pp*, followed by a rest and a half note at measure 121, marked *pp*. The Timp. staff has a half note at measure 118, marked *f*, followed by a rest and a half note at measure 121, marked *pp*. The Sdr. staff has a half note at measure 118, marked *f*, followed by a rest and a half note at measure 121, marked *pp*. The Bgs. staff has a half note at measure 118, marked *f*, followed by a rest and a half note at measure 121, marked *p*. The Cgs. staff has a half note at measure 118, marked *f*, followed by a rest and a half note at measure 121, marked *pp*. The D. S. staff has a half note at measure 118, marked *f*, followed by a rest and a half note at measure 121, marked *pp*. The Prc. staff has a half note at measure 118, marked *f*, followed by a rest and a half note at measure 121, marked *p*. The Bdr. staff has a half note at measure 118, marked *f*, followed by a rest and a half note at measure 121, marked *pp*. The score includes dynamic markings (*f*, *p*, *ff*, *pp*) and articulation marks (accents and slurs) throughout.

122

*rit.*

B $\flat$  Tpt. *f* *mf* *mp* *p*

Flghn. *f* *mf* *mp* *p*

Glk. *f* *mp*

Xyl.

Mrb.

T.B.

Timp.

122

Sdr. *p*

Bgs.

Cgs.

122

D. S.

122

Prc.

122

Bdr. *p*

Detailed description: This is a page of a musical score for percussion instruments, numbered 30. The score is divided into two systems. The first system includes parts for B $\flat$  Tpt., Flghn., Glk., Xyl., Mrb., and T.B. The second system includes parts for Timp., Sdr., Bgs., Cgs., D. S., Prc., and Bdr. The key signature has two flats (B $\flat$  and E $\flat$ ). The time signature is not explicitly shown but appears to be 4/4. The score starts at measure 122. The B $\flat$  Tpt. and Flghn. parts have dynamic markings of *f*, *mf*, *mp*, and *p*. The Glk. part has dynamic markings of *f* and *mp*. The Sdr. part has a dynamic marking of *p*. The Bdr. part has a dynamic marking of *p*. A *rit.* (ritardando) instruction is placed above the first system. The score ends with a double bar line and repeat dots.

L

♩ = 120 The strength to rebuild and to continue

B<sup>b</sup> Tpt.  
Flghn.  
Glk.  
Xyl.  
Mrb.  
T.B.  
Timp.  
Sdr.  
Bgs.  
Cgs.  
D. S.  
Prc.  
Bdr.



**FF DRUMMEN DA'S KICKEN**

M

This musical score page, numbered 32, contains measures 131 through 135. It is marked with a tempo of 'M' (Moderato). The score is for a percussion ensemble and includes the following parts:

- B<sup>b</sup> Tpt.:** Remains silent throughout the measures.
- Flghn.:** Remains silent throughout the measures.
- Glk.:** Plays a continuous pattern of eighth notes with accents (marked with triangles) from measure 131 to 135.
- Xyl.:** Plays a continuous pattern of eighth notes with accents from measure 131 to 132, then rests in measure 133, and resumes with a melodic line in measures 134 and 135, marked *f*.
- Mrb.:** Plays a continuous pattern of eighth notes with accents from measure 131 to 132, then rests in measure 133, and resumes with a melodic line in measures 134 and 135, marked *f*.
- T.B.:** Remains silent until measure 132, then plays a melodic line with accents, marked *mp*.
- Timp.:** Plays a steady eighth-note pattern, marked *mf* in measures 131-132 and *p* in measures 133-135.
- Sdr.:** Plays a melodic line with accents, alternating between *p* and *mf* dynamics.
- Bgs.:** Plays a melodic line with accents, marked *p*.
- Cgs.:** Plays a melodic line with accents, marked *p*.
- D. S.:** Plays a continuous pattern of eighth notes with accents from measure 131 to 135.
- Prc.:** Plays a melodic line with accents, marked *p*.
- Bdr.:** Plays a melodic line with accents, marked *mf* in measures 131-132 and *p* in measures 133-135.



136

B $\flat$  Tpt.

Flghn.

136

Glk.

Xyl.

Mrb.

T.B.

136

Timp.

136

Sdr.

*mf* *p* *f*

Bgs.

Cgs.

136

D. S.

136

Prc.

136

Bdr.

N

141

B<sup>b</sup> Tpt.

Flghn.

Glk.

Xyl.

Mrb.

T.B.

141

Timp.

141

Sdr.

Bgs.

Cgs.

141

D. S.

141

Pr.

141

Bdr.

*mf*

*p*

*mf*

*mf*

Bass + snare

*ff*

*f*

Detailed description: This page of a musical score, numbered 34, contains measures 141 through 144 for a percussion ensemble. The instruments listed on the left are B<sup>b</sup> Tpt., Flghn., Glk., Xyl., Mrb., T.B., Timp., Sdr., Bgs., Cgs., D. S., Pr., and Bdr. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). Measure 141 features a complex rhythmic pattern with many accents. The snare drum (Sdr.) part is marked *p* (piano) and the bass drum (Bdr.) part is marked *f* (forte). The timpani (Timp.) part has a *mf* (mezzo-forte) dynamic. The double bass (T.B.) part also has a *mf* dynamic. The snare drum (D. S.) part is marked *ff* (fortissimo) and includes the instruction "Bass + snare". The snare drum (Pr.) part is marked *ff*. The bass drum (Bdr.) part is marked *f*. The score ends with a repeat sign in measure 144.

146

B<sup>b</sup> Tpt.

Flghn.

Glk.

Xyl.

Mrb.

T.B.

Timp.

Sdr.

Bgs.

Cgs.

D. S.

Pr.

Bdr.

# Drumsolutions

FF DRUMMEN Da's Kicken

O

151

B $\flat$  Tpt.

151

Flghn.

151

Glk. Shaker *f*

Xyl. *ff*

Mrb. *ff*

T.B. *mp*

151

Timp. *p*

151

Sdr.

Bgs. *mp*

Cgs. *mp*

151

D. S. *mp*

151

Prc. *mp*

151

Bdr. *mp*

Detailed description: This page of a musical score, numbered 36, features a section marked 'O' starting at measure 151. The score is arranged for a large percussion ensemble. The instruments listed on the left are B $\flat$  Tpt., Flghn., Glk., Xyl., Mrb., T.B., Timp., Sdr., Bgs., Cgs., D. S., Prc., and Bdr. The key signature is one sharp (F#), and the time signature is 4/4. The B $\flat$  Tpt. and Flghn. parts are silent throughout. The Glk. part begins with a rest and then plays a continuous shaker pattern marked *f*. The Xyl. and Mrb. parts play a rhythmic pattern of eighth notes, marked *ff*. The T.B. part plays a pattern of eighth notes with accents, marked *mp*. The Timp. part plays a simple eighth-note pattern, marked *p*. The Sdr. part is silent. The Bgs. and Cgs. parts play a pattern of eighth notes with accents, marked *mp*. The D. S. part plays a pattern of eighth notes with accents, marked *mp*. The Prc. part plays a pattern of eighth notes with accents, marked *mp*. The Bdr. part plays a pattern of eighth notes with accents, marked *mp*.

P

156

B $\flat$  Tpt.

156

Flghn.

156

Glk.

Xyl.

Mrb.

T.B.

*f*

156

Timp.

156

Sdr.

*pp*

Bgs.

*f*

*mf*

Cgs.

*f*

*mf*

156

D. S.

*f*

*mf*

156

Prc.

*mf*

156

Bdr.

*f*

*mf*



FF DRUMMEN Da's Kicken

FINE

This musical score page, numbered 38, contains the percussion parts for measures 161 through the end of the piece, which concludes with the word "FINE". The score is written for the following instruments:

- B $\flat$  Tpt.**: Mute throughout.
- Flghn.**: Mute throughout.
- Glk.**: Mute until measure 163, then plays a melodic line starting with a *ff* dynamic.
- Xyl.**: Plays a rhythmic pattern of eighth notes, starting with a *ff* dynamic in measure 162.
- Mrb.**: Plays a rhythmic pattern of eighth notes, starting with a *ff* dynamic in measure 162.
- T.B.**: Plays a rhythmic pattern of eighth notes with accents, starting with a *f* dynamic in measure 162 and *ff* in measure 164.
- Timp.**: Plays a rhythmic pattern of eighth notes, starting with a *ff* dynamic in measure 164.
- Sdr.**: Plays a melodic line with dynamics of *f*, *mf*, *f*, and *ff* across measures 161-164.
- Bgs.**: Plays a rhythmic pattern of eighth notes, starting with a *f* dynamic in measure 162 and *ff* in measure 164.
- Cgs.**: Plays a rhythmic pattern of eighth notes, starting with a *f* dynamic in measure 162 and *ff* in measure 164.
- D. S.**: Plays a complex rhythmic pattern with accents and dynamics of *f* and *ff*.
- Pr.**: Plays a rhythmic pattern of eighth notes, starting with a *f* dynamic in measure 162.
- Bdr.**: Plays a rhythmic pattern of eighth notes, starting with a *f* dynamic in measure 162 and *ff* in measure 164.