

FULL SCORE

**Peer
Baierlein**

**LA
CABALGATA
DEL DIABLO**

for marimba solo
- 2026 -



La cabalgata del diablo

Comp.: Peer Baierlein

For Solo
Marimba

La cabalgata del diablo

The piece is conceived less as a narrative than as a sound object in a constant state of transformation.

Initially defined by clear, motoric structures, it gradually develops into an increasingly organic sound world in which playing techniques overlap, merge and transform, while established structures begin to dissolve.

A central point of reference is the statement attributed to Antoni Gaudí: “The straight line belongs to man, the curved one to God.”

The words themselves appear in the piece and at the same time reflect its underlying trajectory: from the straight to the curved, from constructed order towards something increasingly organic, unpredictable and almost alive.

A further link to Gaudí is musical. Gregorian chant and traditional Catalan song were important musical references for the architect, interests he shared with his friend Lluís Millet, founder of the Orfeó Català. A fragment of Millet’s *El Cant de la Senyera* is woven into the piece, creating another, less immediately visible connection to Gaudí’s world.

The marimba itself undergoes a similar metamorphosis.

Aluminium foil, bows, kazoo, rattan shafts and resonator tubes gradually extend and transform its identity. As in Gaudí’s architecture, contrasting materials and techniques become part of a single evolving form, in which the constructed and the organic, the playful, the grotesque and the subtly uncanny coexist.

Against this background, the title *La cabalgata del diablo* (‘The Devil’s Ride’) is not intended to suggest a literal narrative. Rather, it evokes the restless, increasingly uncontrollable energy that seems to take hold of the music, driving the initially ordered material through a succession of transformations.

At the end, the process turns back on itself: the added material is torn away, the aluminium foil is noisily crumpled up and thrown aside. What has gradually grown into a new sound body is dismantled again.

The piece thus traces an arc from **order** through **deformation** and **growth** to **dissolution**.

Instrument Preparation



Attach aluminium foil (e.g. using some kind of adhesive tape on the sides that are not obstructed by the adjacent resonator tubes) on the G resonator tube (not on the bar). Secure it in such a way that the adjacent resonator tubes are affected as little as possible—or ideally not at all

Required Equipment



Aluminium Foil



Kazoo with nick lanyard
(or: there are also special
kazoo clips available very
cheaply (2nd pic.))



2 bows
(preferably bass
bows)



2 pairs of soft
rattan mallets



2 pairs of medium
rattan mallets



2 pairs of hard
rattan mallets



medium soft
bass drum mallet

PLAYING TECHNIQUES

Gradations / degrees of muting



open



lightly damped

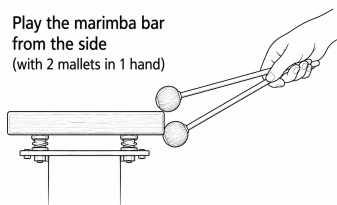


dampened

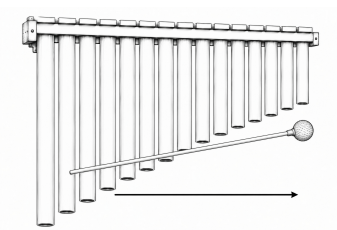


fully damped

Play the marimba bar
from the side
(with 2 mallets in 1 hand)



rolls at letter 'I'



scrape rattan shaft
along resonator tubes

$\text{♩} = 92$ **A**  hard rattan-shaft mallets

Mar. 

Mar. 

B

Mar. 

Mar. 

Mar. 

C

Mar. 

Mar. 20

Mar. 24

Mar. 28

Mar. 31

Mar. 37

Mar. 44

pp

f

mf

pp

ff

pp

ff

D

The musical score for the Marimba part of 'La cabalgata del diablo' consists of six systems of staves. The first four systems are single staves (treble clef), while the last two are grand staves (treble and bass clefs). The music is written in a key with one sharp (F#) and includes various time signatures: 6/16 and 9/16. Dynamic markings include *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). A box labeled 'D' is placed above measure 28. The piece is titled 'La cabalgata del diablo - Marimba'.

50 E

Mar.

mp

54

Mar.

57

Mar.

60

Mar.

pppp

F

64

Mar.

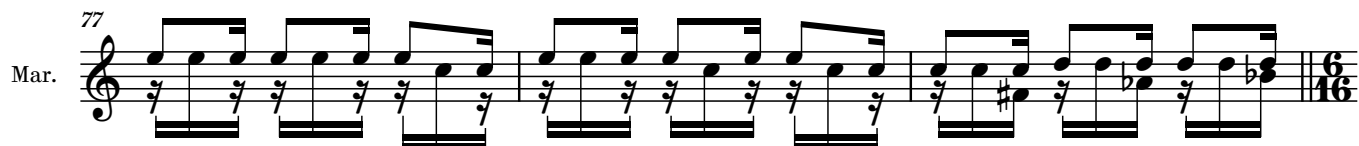
ff

68

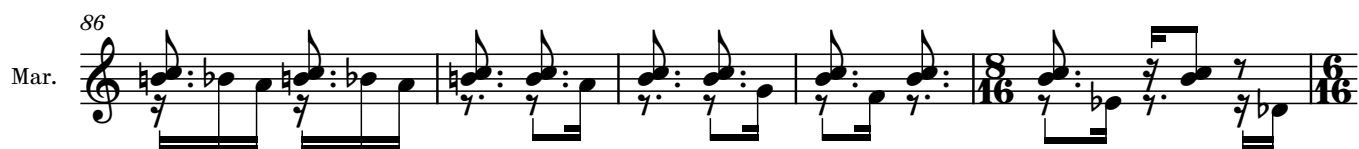
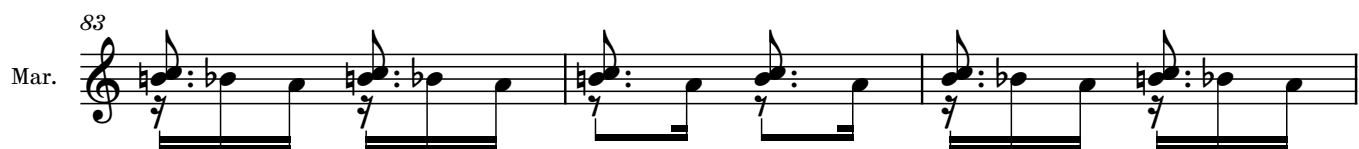
Mar.

71

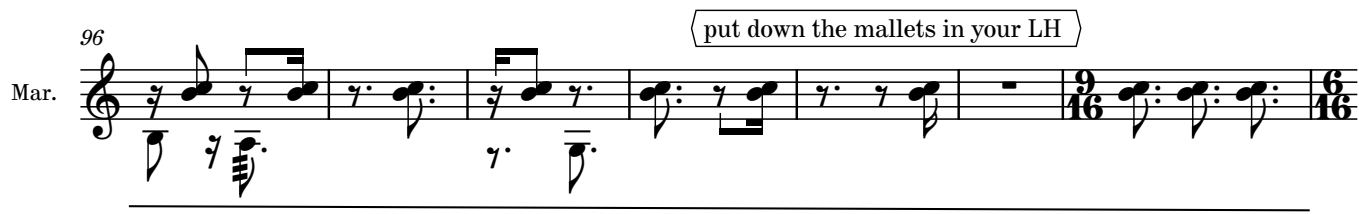
Mar.



G



H



I ♩ = ca. 60 LH
112 RH

Mar. *mf* **RUBATO** *p* *mf* dead stroke *simile*

-->> all the rolls are one handed rolls
on the side of the bar

115

Mar. *fp* *fp* *fp* *pp* *fff*

116 take 2 hard mallets in left hand ----->

Mar. *ff* *ppp* *mf sub.* *accel.....*

117 'a tempo'

Mar. *ff* *ppp* *ppp* (put left hand mallets aside)

deccrescendo only on the lower note
at the end: put down the LH mallets quickly

J ♩ = ca. 92
119

Mar. *p* *fp* *fp* *f* *fp*

120

Mar. *fp* *ppp* *f* *fff*

attaca

K ♩ = 92
LH: take hard (rattan) mallets

Mar. 121 

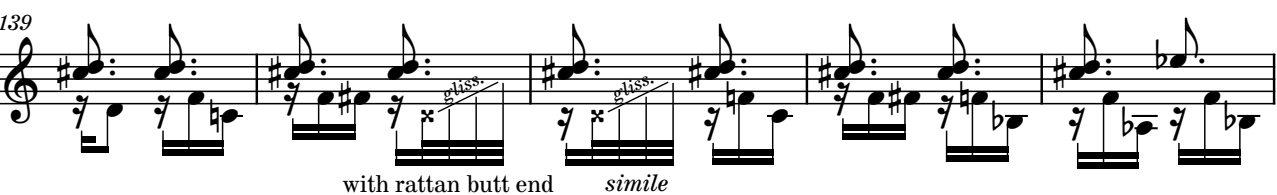
Mar. 125 

L

Mar. 129 

with the rattan butt end (shaft) of the mallet
(without turning the mallet)
-> starting note is not important

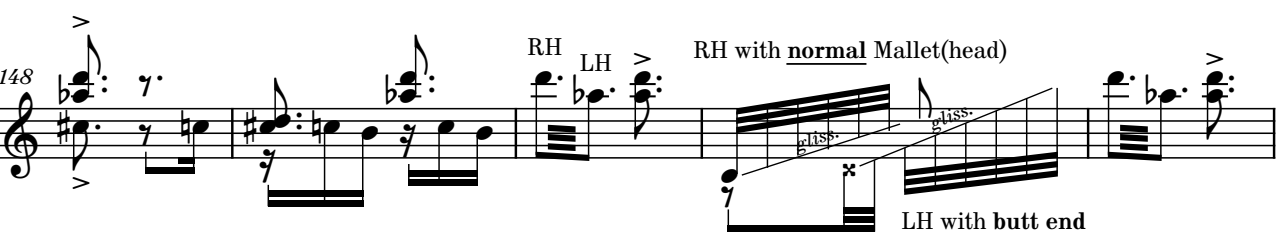
Mar. 133 

Mar. 139 

with rattan butt end *simile*

Mar. 144 

with rattan butt end

Mar. 148 

RH LH > RH with normal Mallet(head)
LH with butt end

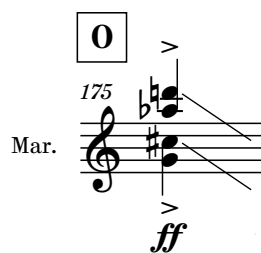
167

Mar.

almost inaudible

ppp

loud and wild improvisation



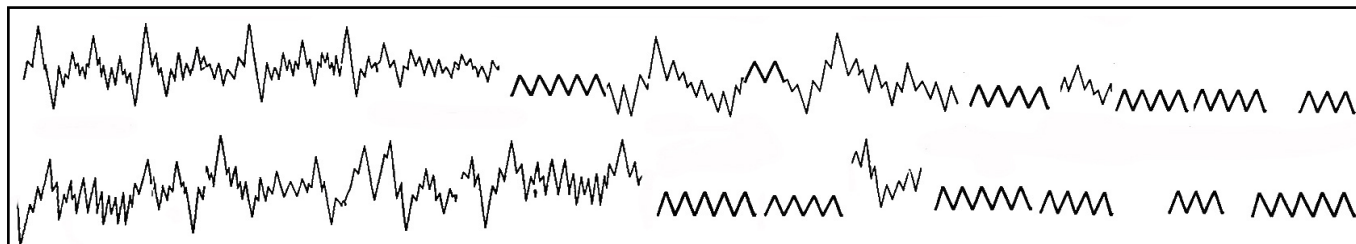
- wild improvisation -

- > Start with all types of glissandi **along the bars**, but also **along the resonator tubes**.
- > There are no rules. They can overlap, go in the same or different directions, can be played with the **head of the mallet** or the **butt end**.
- > Gradually combine the glissandi (motive 1) with rolls (motive 2) in between. Then gradually use fewer glissandi and more rolls, until only rapidly successive rolls remain.
- > Play the rolls using only the regular mallet heads, not the rattan shafts

motive 1

combination motive 1 & 2

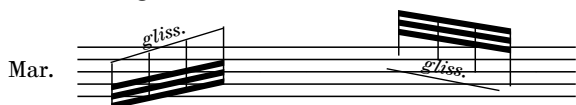
motive 2



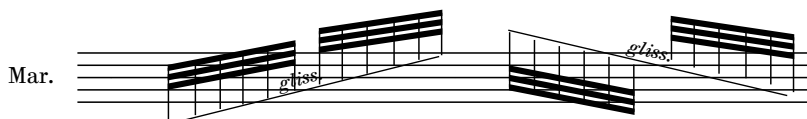
approx. ~ 30"

MOTIVE 1

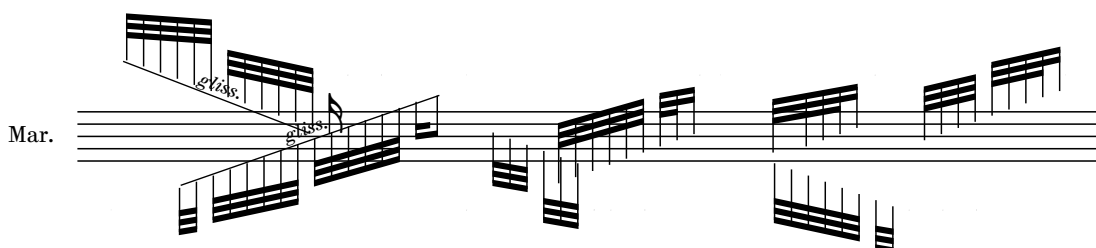
short glissandi - up or down - slow or fast



long glissandi up or down - slow or fast



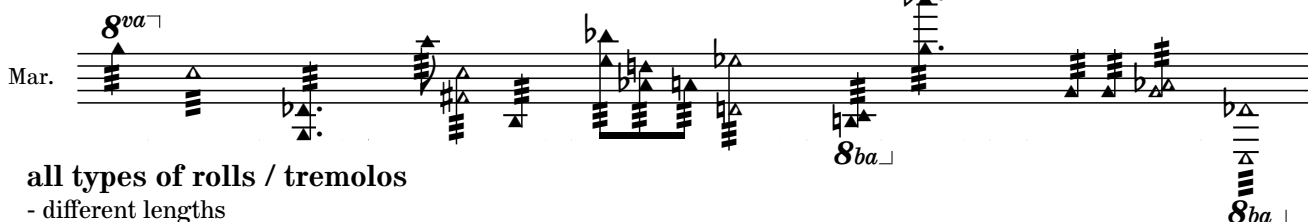
any combination is possible - there are no limits in speed, direction, crossing lines, overlapping,.....



During the glissandi, it is essential to **avoid striking the G** with the mallet heads; however, the G may be struck with the rattan butt ends without concern.



MOTIVE 2



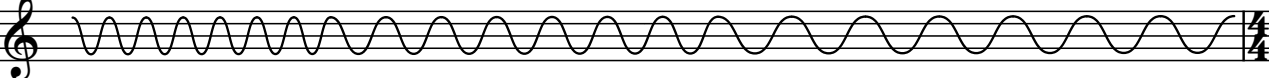
all types of rolls / tremolos

- different lengths
- across the entire range - **only** with the **normal mallet(head)**
- **rolls at any pitch / tremolos (intervals) in tritones, minor seconds or minor ninths**
- rolls can be played on the bar with both hands or on the side of the bar (letter 'I') with one hand (**but no damping - stay loud**)

- continuation of the previous section
- continue to alternate randomly between single-note rolls and tremolos (intervals), while remaining loud.

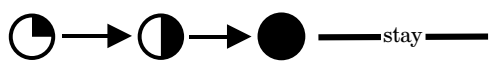
P

176 ————— gradually increase the time between successive rolls and tremolos - similar to a ritardando —————→

Mar. 

Q

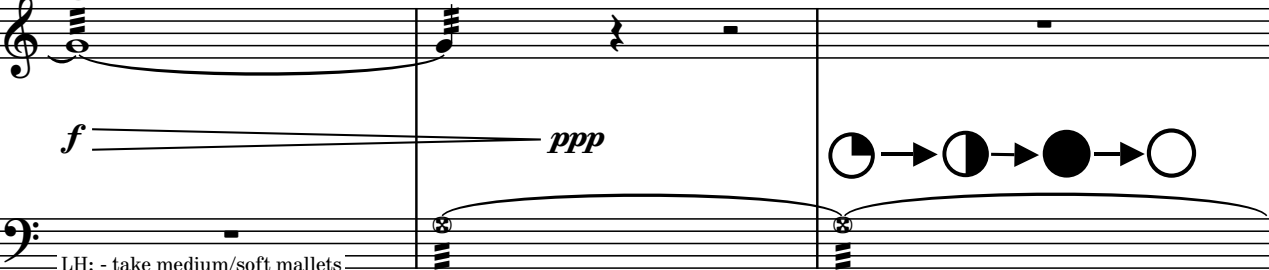
♩ = ca. 60
 RH: roll on the side
 of the bar

177 

Mar. 

f LH: extra accent on the same bar

180 (RH: - keep the hard mallets)

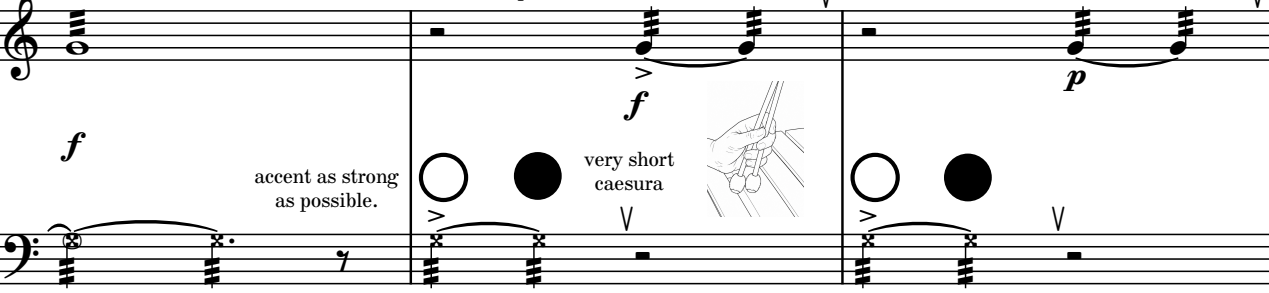
Mar. 

f **ppp** **f** stay forte

LH: - take medium/soft mallets with rattan butt end - on the side of the bar

You can dampen with the inverted mallet head in the left hand

183 accent as strong as possible.

Mar. 

f **f** **p**

accent as strong as possible.

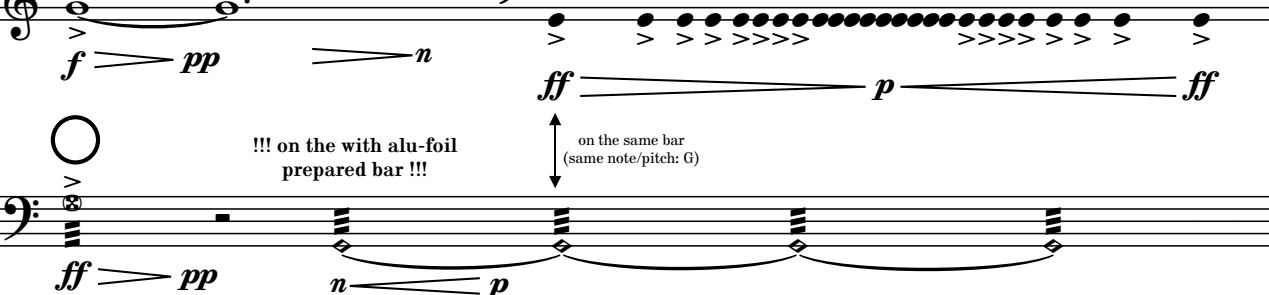
very short caesura

ppp **f** **f**

R

186  rubato / open / ad lib.

- freely, gradually accelerating to maximum speed, then gradually slowing down (with hard mallets)
- keep the accents (except during the **p**)

Mar. 

f **pp** **n** **ff** **p** **ff**

!!! on the with alu-foil prepared bar !!!

on the same bar (same note/pitch: G)

← approx. 30 - 45" →

S

FIRST:

with the right hand:

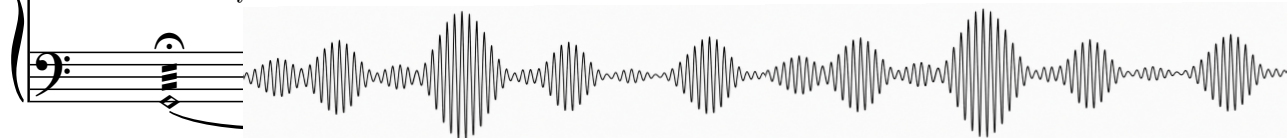
- position the bows so they are quickly accessible

- **!!! put the KAZOO in your mouth !!!**

(-->> you have to stabilize it with your teeth <<--)

Mar.

- keep playing the roll in the left hand
- with variations in dynamics



THEN:

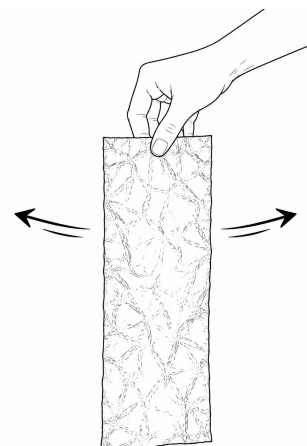
RH: take the 2 pre-prepared aluminium foils and place them on the natural bars between G and a (g and a' for bass voices) and the accidental bars between c# and a# (c#' and a#' for bass voices), using large, vigorous arm movements.

Produce as much noise as possible with the aluminium foil while placing it on the bars.

important:

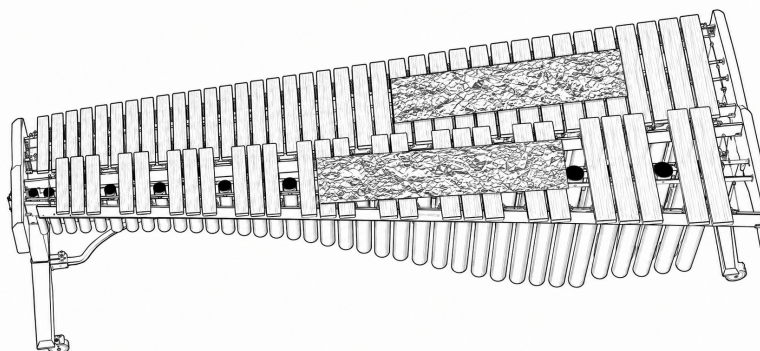
LH: Keep playing the roll with the left hand, continuously varying the dynamics.

The result should be a kind of duet between the left-hand roll with constantly changing dynamics and the right hand noisily placing the aluminium foil on the designated bars.

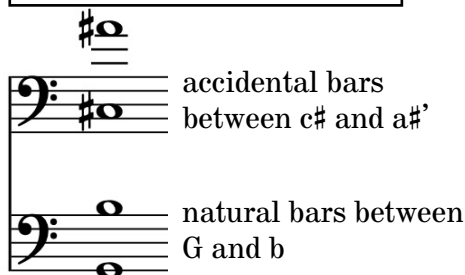


The marimba should look approximately like this at the end:

lightly secure the alu-foil at the edges of the accidental bars to keep it from slipping too much (NOT on the natural bars)

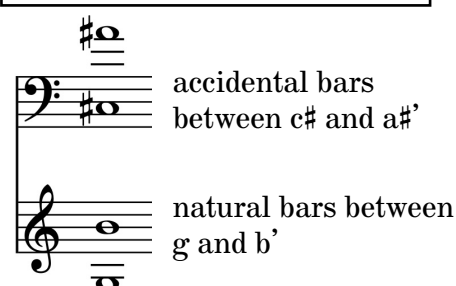


put the alu-foil on:



--->> if the player has a S, A, T voice

put the alu-foil on:



--->> if the player has a B(ass) voice

T

accel..... rit.....

take first
bass bow in RH

Mar.

smooth transition between roll
in LH and bowed note in RH

Mar.

the alu foil on the bars should produce
a metallic sizzl-sound

quickly take the second bow in LH
and alternate between the two bows
so that the G sounds like
one long, continuous note

♩ = 60
rubato**U**vocal range:
Soprano

--> the text should be sung through the kazoo at the
correct pitches, as clearly as possible
--> naturally it won't be fully intelligible / audible

191

Kaz.S.

KAZOO

vocal range:
Alto & Tenor

Kaz.
A. & T.

vocal range:
Bass

Kaz.B.

The straight line be - longs to

if the player is S, A or T, play as written
!!! if the player is B, play 1 octave higher !!!

Mar.

195 *pp* *simile*

Kaz.S. man;

Kaz. A. & T. *pp* *mf* *pp* *f*

man; the curved one to

Kaz.B. *pp* *simile*

man;

Mar. orient here / -2 below

200 *pp* *mf* *pp* *mp*

Kaz. A. & T. to God.

Mar. quietly move the alu-foil on the front row to c-e' (leave the alu-foil on the back row in place)

RH: 1 soft mallet
LH: 2 soft mallets

pp

V open

205 *n*

Kaz. A. & T.

- with 1 mallet (on the bar)
- without accents
- stay *mp*

accel..... rit.....

RH: - take the bow
- play some c# of indefinite length over the c roll in the left hand
- leave pauses between the entries

Mar. *mp*

LH: roll on the side of the bar - indefinite length

mp

approx. 25"

← approx. 15" →

W

207

as long as the bowed note remains audible

-->> sing the lowest c# you can manage on the kazoo

-->> sing as long as possible

-->> gradually getting softer and letting the sound die away at the end

Kaz.
A. & T.

God.

n

RH: bow as long as possible

-->> even if the note 'breaks' at the end

take 1 medium soft mallet



Mar.

LH: take medium soft bass drum mallet



>n

♩ = ca. 160
molto rubato

RH: on alu-foil

LH: not on alu-foil - except letter 'AA' (with upbeat)

X

poco rall.

a tempo

molto rit.....

Mar.

pp

pp

a tempo

molto accel.....

rit.....

Più mosso

Mar.

pp

pp

Mar.

<mf

pp

ppp

molto accelerando / getting faster & faster / ending in a tremolo.....

215

Mar.

Mar.

Mar.

Mar.

Mar.

Mar.

Mar.

Mar.

Mar.

Mar.

Mar.

CC

Kaz.
A. & T.

mf *ff^{ub}* *ppp* *f*

To God. The

soprano possibly one octave higher
bass possibly one octave lower
-->> but try to 'sing' the notated pitch if possible

quickly put the kazoo between your teeth

approx. 8"

Mar.

ff *ppp*

DD

$\text{♩} = \text{ca. } 220$

not too long
~ 8 beats
(then you can drop the kazoo out of your mouth)

Kaz.
A. & T.

curved line be - longs to God.

pp

approx. 7"

RH: take a bass bow

when right hand starts bowing, take the 2nd bow into your LH and alternate between the two bows

Mar.

LH: take 2 (medium) / soft mallets

after kazoo stopped: keep on going for another 5 sec.

fade into the bowing

f *pp*

one handed roll on the side of the bar

EE

attaca !!

$\text{♩} = 92$

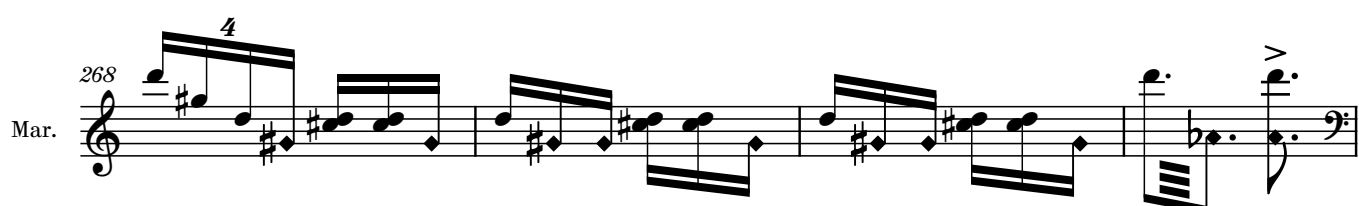
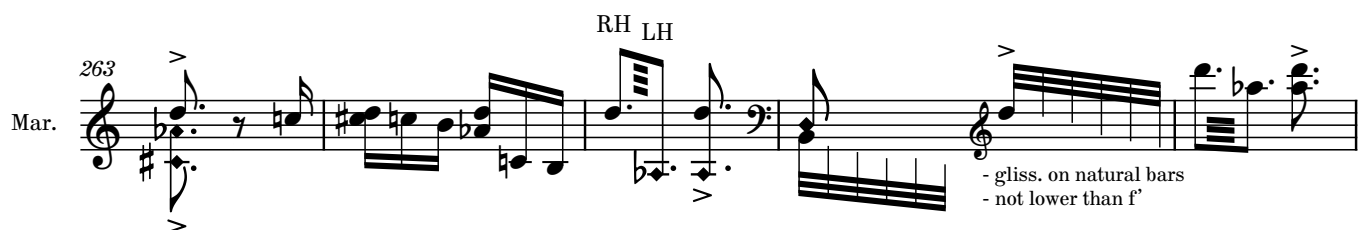
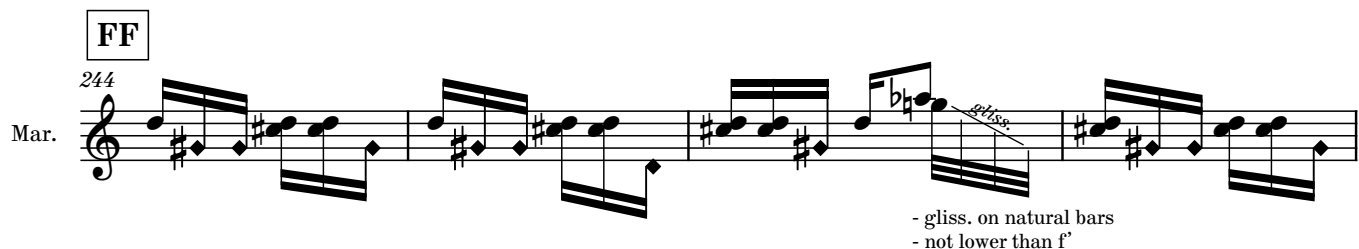
- end bowing with LH
- RH already takes 2 medium-soft / hard mallets

Mar.

ppp *f*

6/16 9/16 6/16

** take two medium-soft / hard mallets in your LH as quickly as possible during the caesura. Keep the caesura as short as possible.



Mar. 272 RH LH

gliss.

LH with rattan butt end (shaft) along resonator tubes

Mar. 276 HH

- wild rattan shaft impro **ONLY** on the resonator tubes
- short, long, up, down
- all tube-areas of the instrument

approx. 5-6"

II

Mar. 278

ppp sub. *fff*

Mar.

After the final stroke:

- **immediately** place all the mallets on the instrument
- as quickly as possible, grab all the aluminium foil, crumple it up as loudly and theatrically as possible
- throw the crumpled ball behind you
- pause briefly, then bow to the audience.

