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.

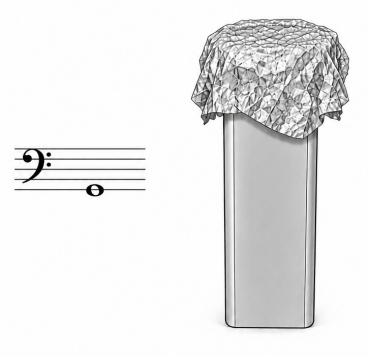
Aluminium foil, bows, kazoo, rattan shafts and resonator tubes gradually extend and transform its identity.
As in Gaudí’s architecture, contrasting materials and techniques become part of a single evolving form, in which the constructed and the organic, the playful, the grotesque and the subtly uncanny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



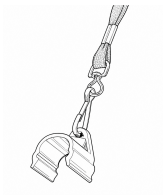
Attach aluminium foil (e.g. using some kind of adhesive tape on the sides that are not obstructed by the adjacent resonator tubes) on the G resonator tube (not on the bar). Secure it in such a way that the adjacent resonator tubes are affected as little as possible—or ideally not at all

Required Equipment



Aluminium Foil





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



2 bows
(preferably bass bows)



pair of soft **rattan** mallets



pair of medium **rattan** mallets



pair of hard **rattan** mallets



medium soft bass drum mallet

PLAYING TECHNIQUES

Gradations / degrees of muting



open





lightly damped



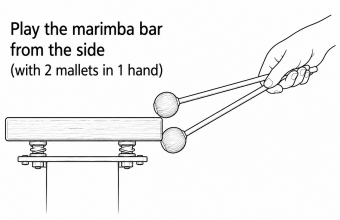


dampened

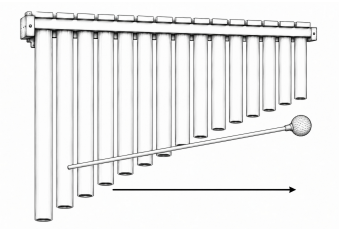




fully damped



rolls at letter ‘I’

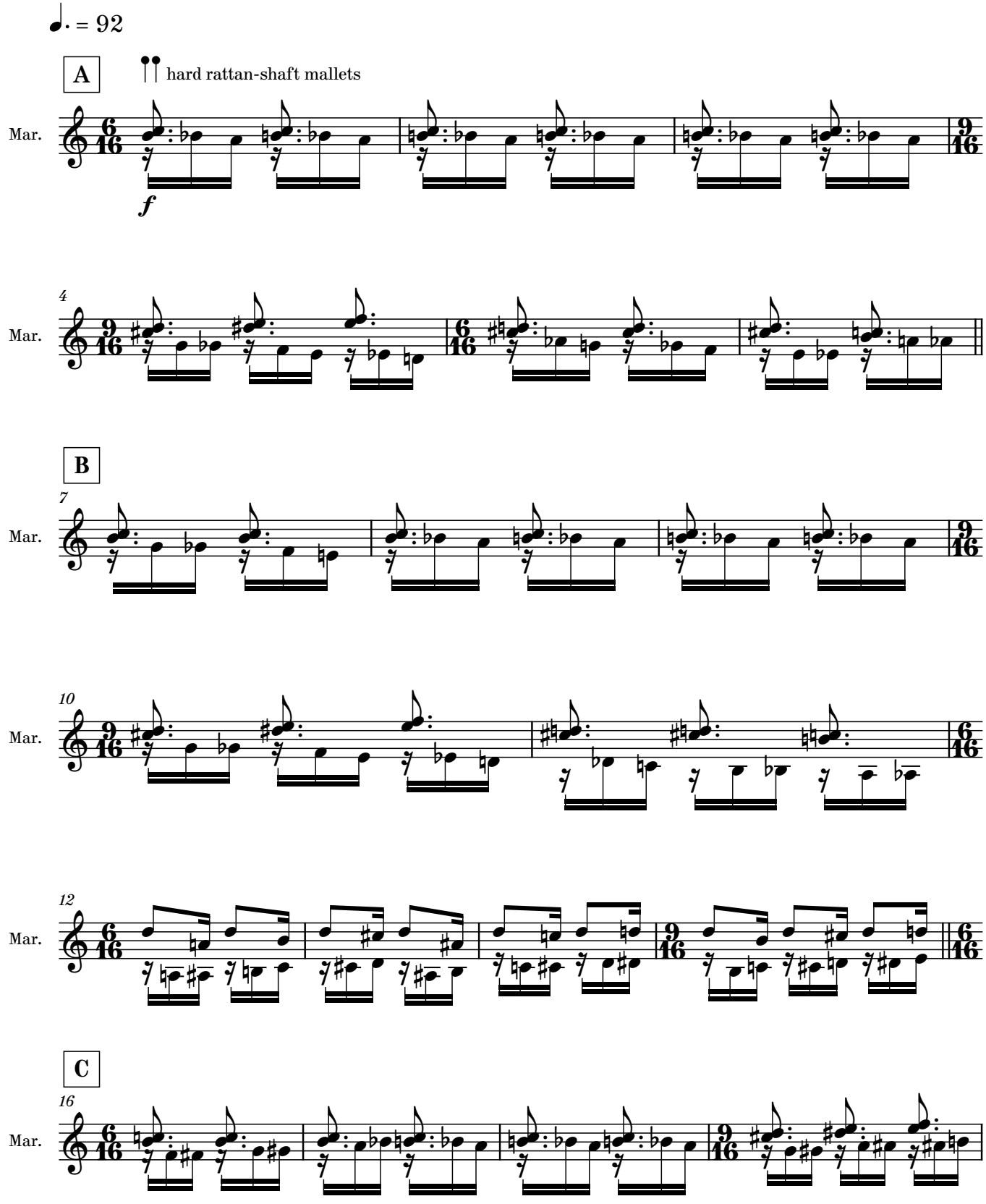


scrape rattan shaft
along resonator tubes

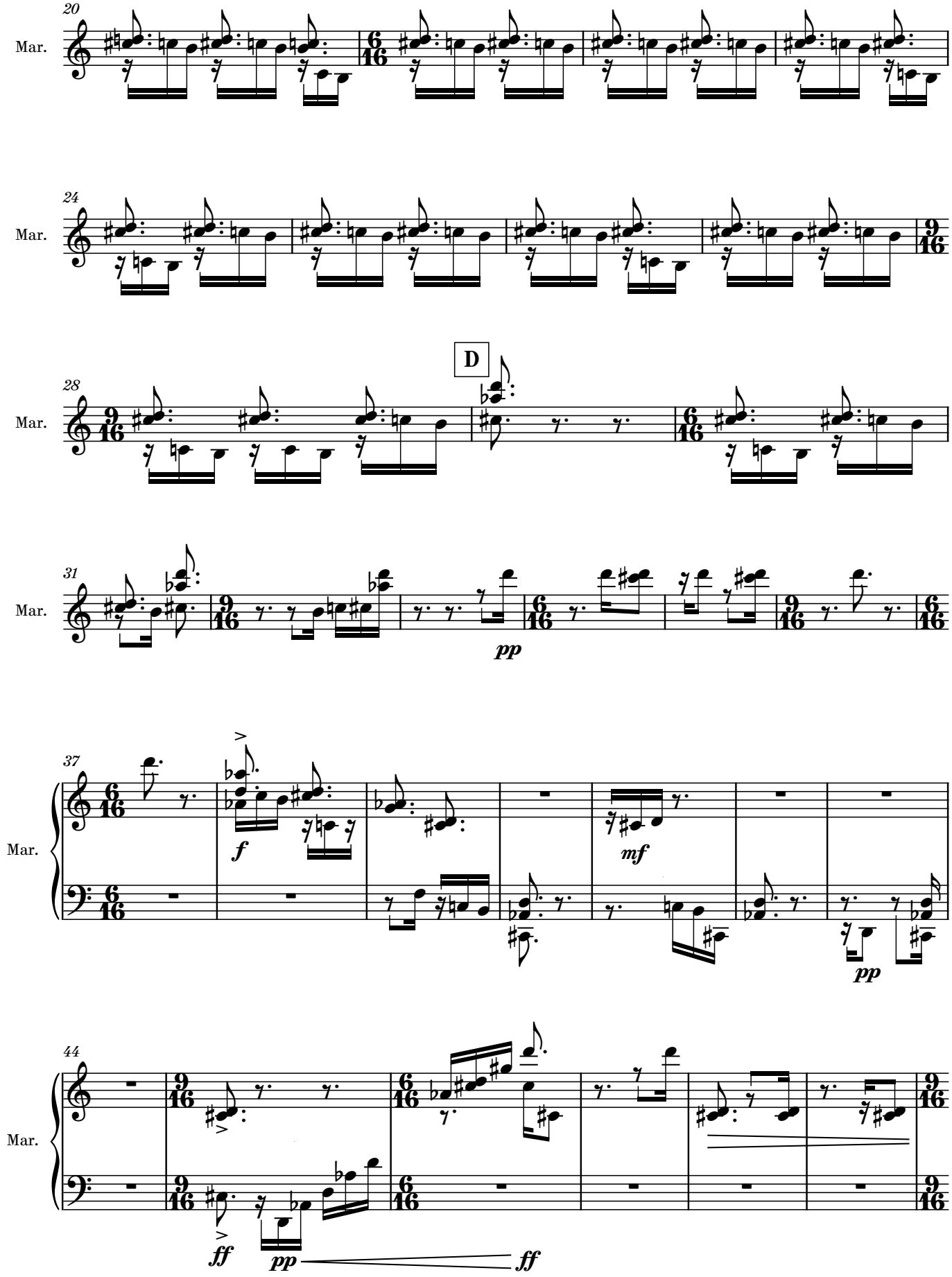
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La cabalgata del diablo

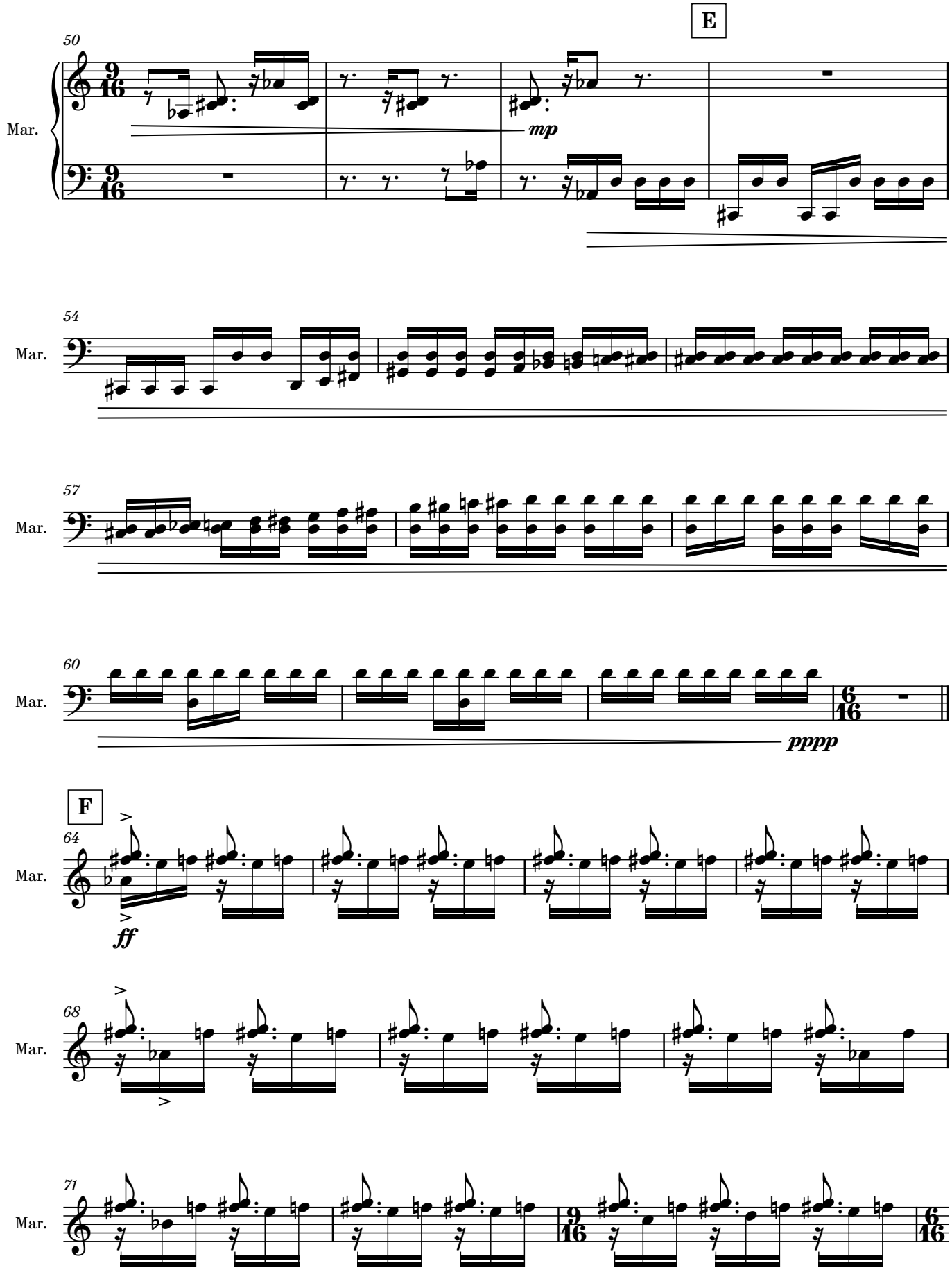
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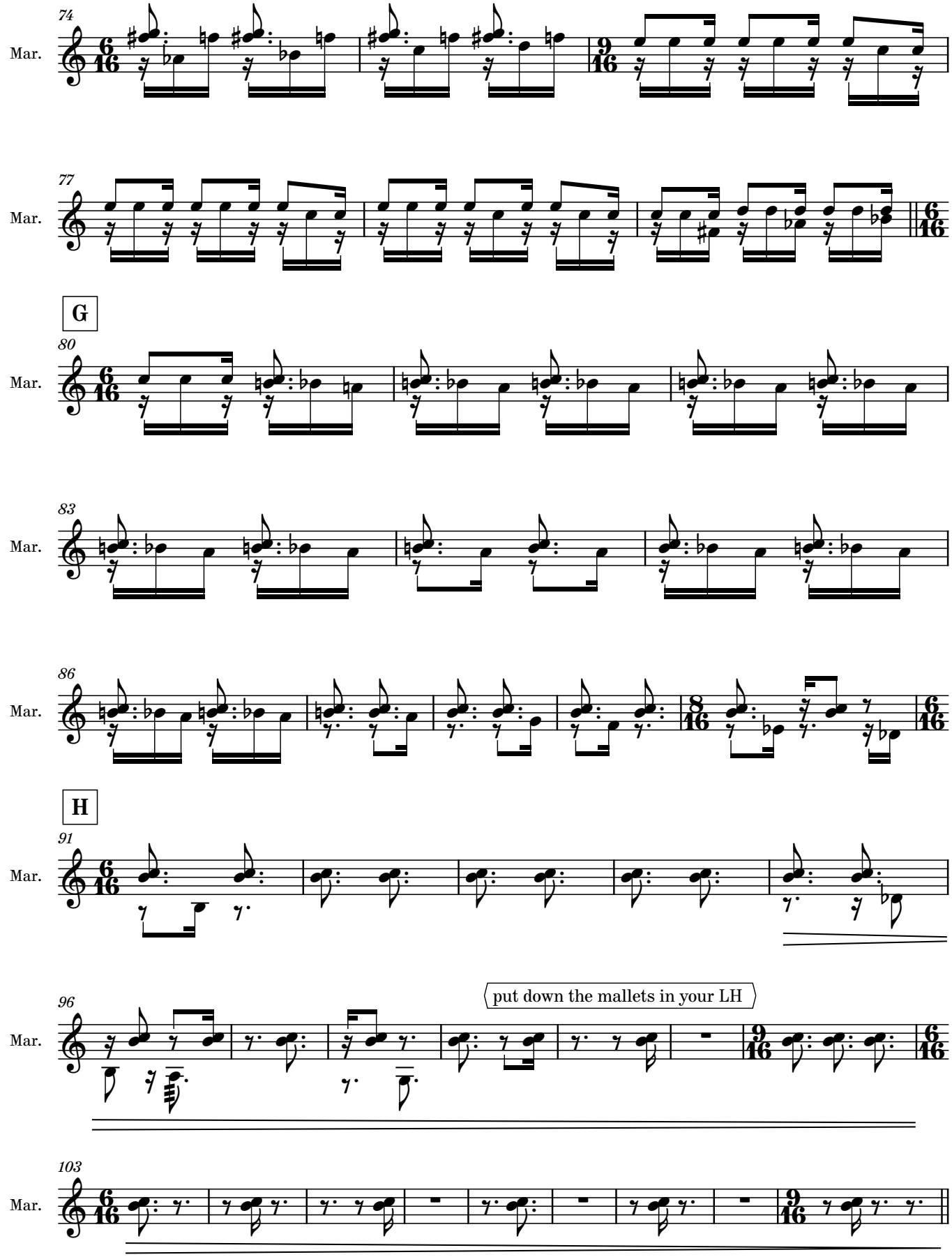
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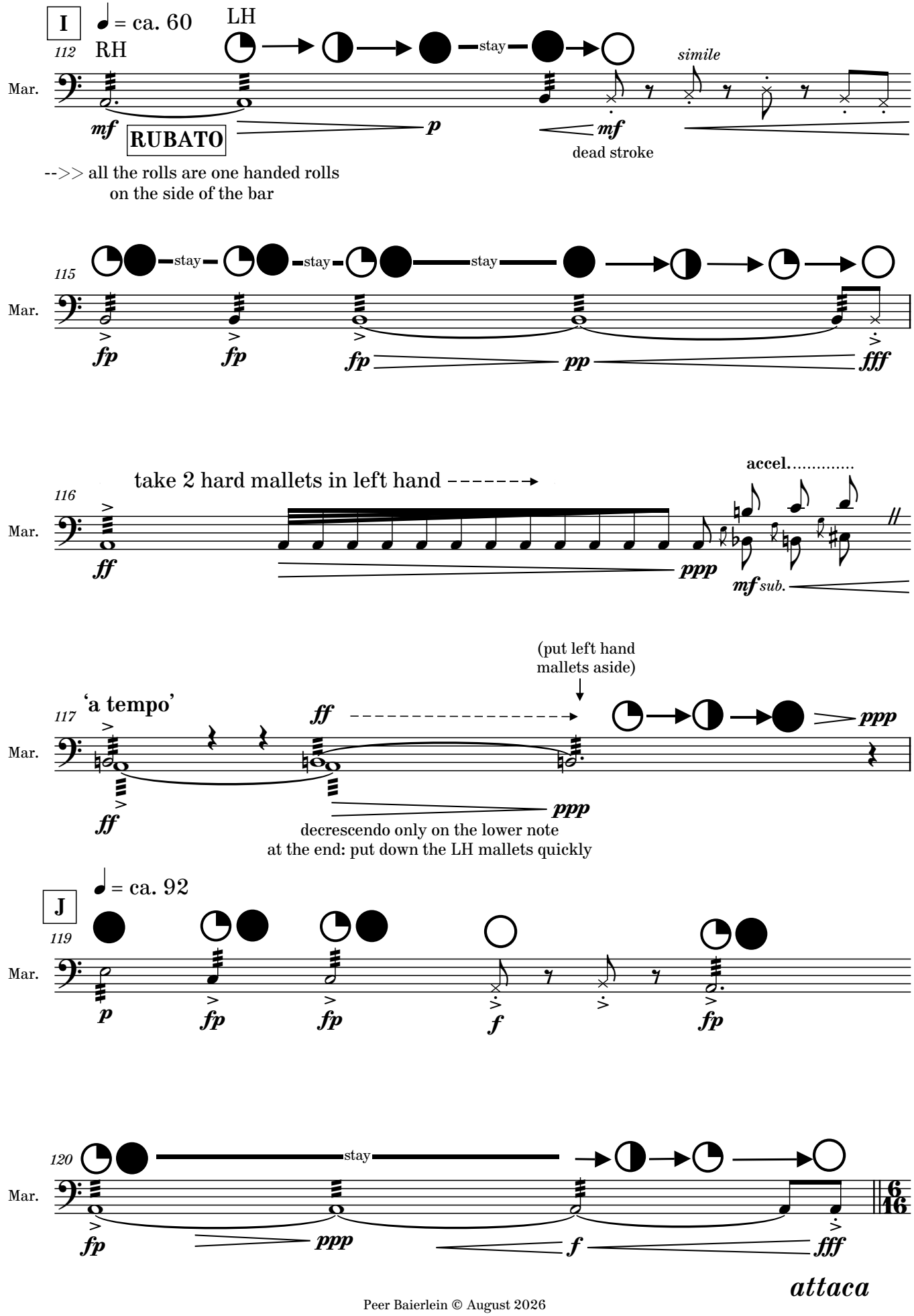
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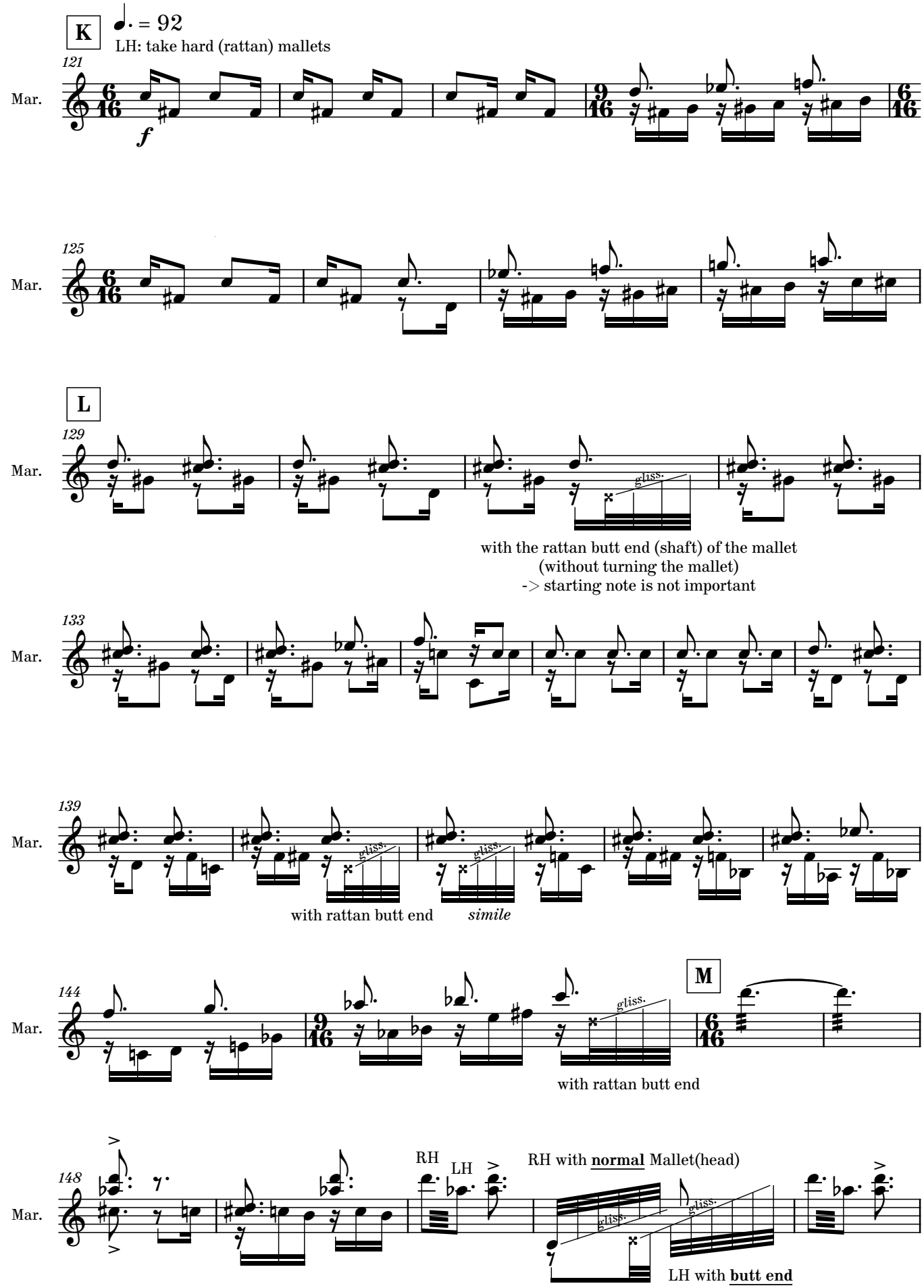
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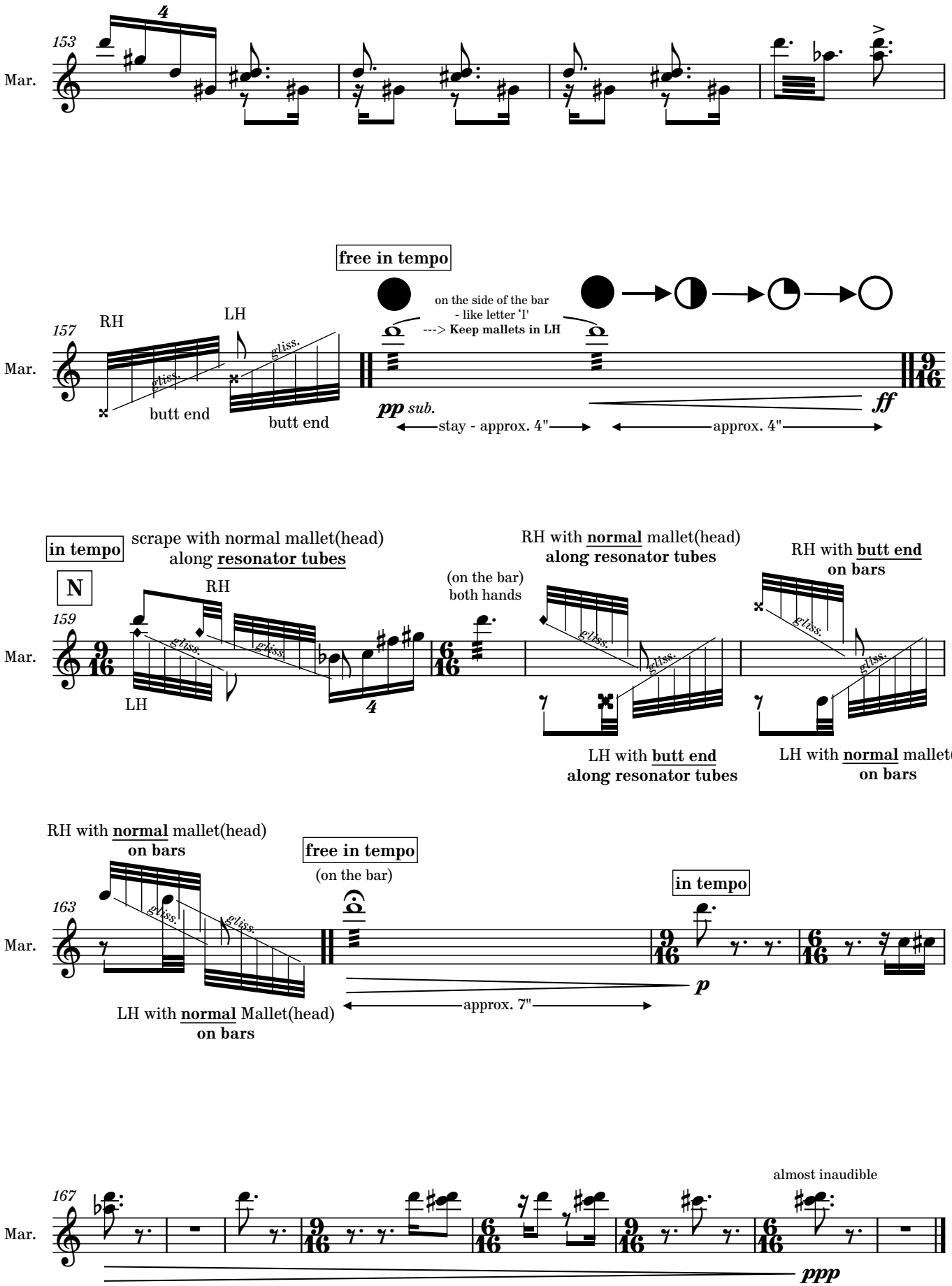
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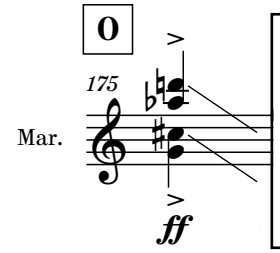


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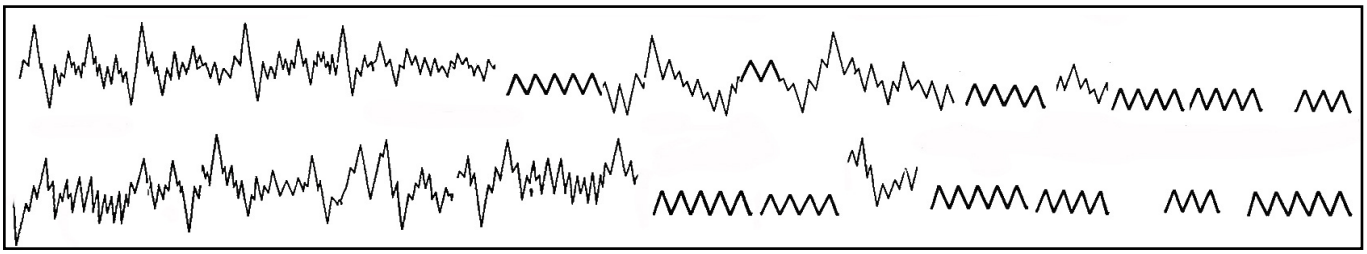
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loud and wild improvisation



- 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

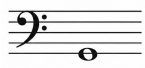
motive 1 **combination motive 1 & 2** **motive 2**



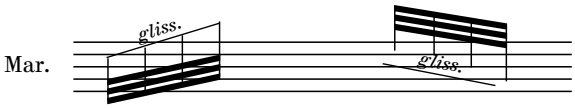
approx. ~ 30"

MOTIVE 1

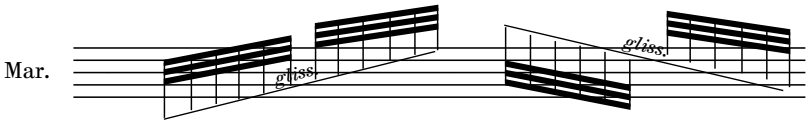
During the glissandi, it is essential to **avoid** striking the G with the mallet heads; however, the G may be struck with the rattan butt ends without concern.



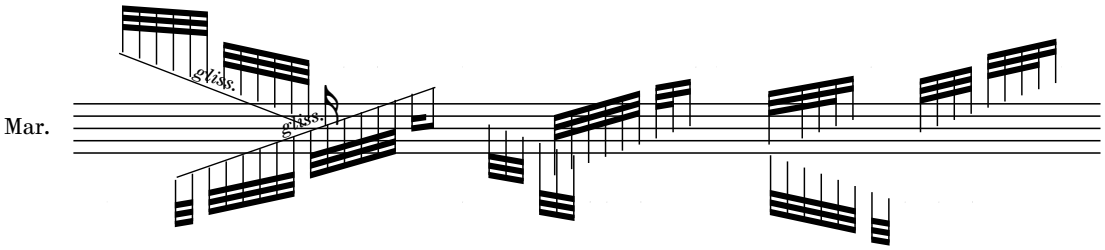
short glissandi - up or down - slow or fast



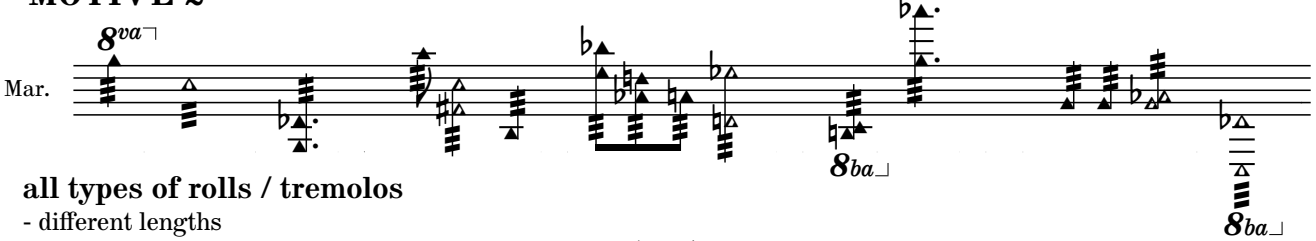
long glissandi up or down - slow or fast



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



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)**

P

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

176

Mar.

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

Q

♩ = ca. 60

RH: roll on the side of the bar

177

Mar.

stay

f LH: extra accent on the same bar

180

Mar.

(RH: - keep the hard mallets)

f *ppp*

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

ppp *f* stay forte

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

183

Mar.

accent as strong as possible.

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)

ff *pp* *n* *p*

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approx. 30 - 45"

S

FIRST:

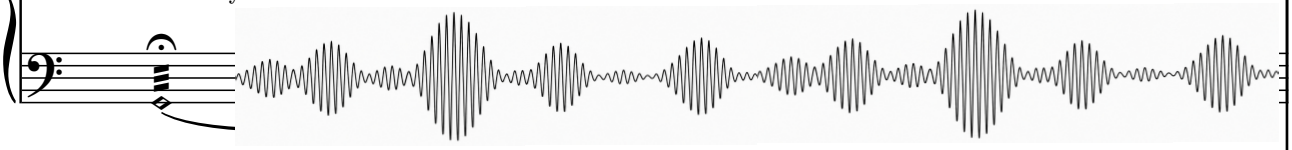
with the right hand:
- position the bows so they are quickly accessible
- **!!! put the KAZOO in your mouth !!!**

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



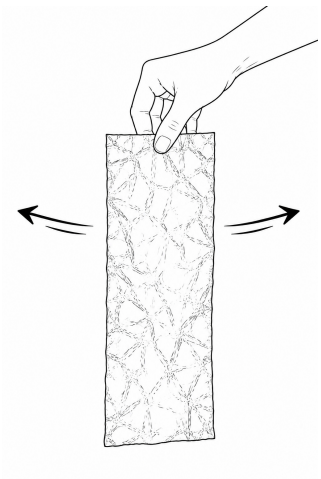
Mar.

- 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.



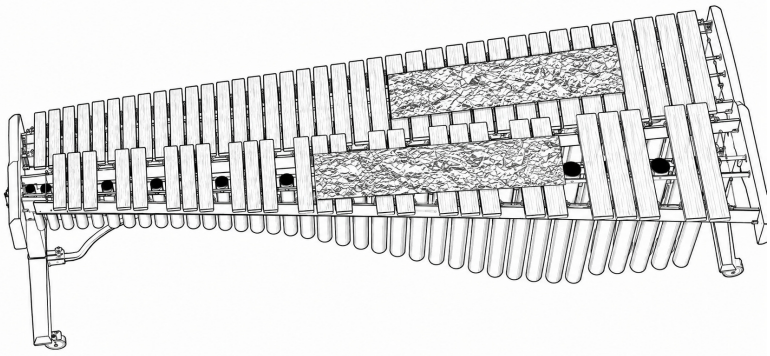
important:

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

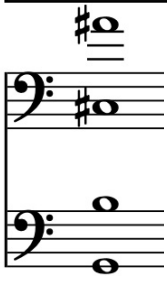
The result should be a kind of duet between the left-hand roll with constantly changing dynamics and the right hand noisily placing the aluminium foil on the designated bars.

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:

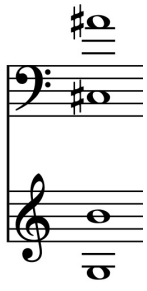


accidental bars between c♯ and a♯'

natural bars between G and b

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

put the alu-foil on:



accidental bars between c♯ and a♯'

natural bars between g and b'

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

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T

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

take first bass bow in RH

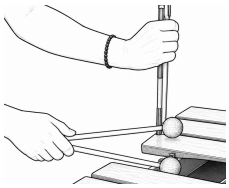
Mar.

ff

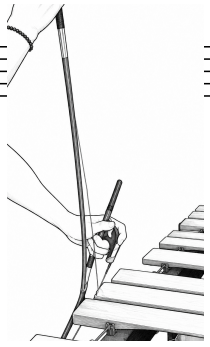
p

smooth transition between roll in LH and bowed note in RH

mp



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

n

mp

U

191

♩ = 60

rubato

-->> the text should be sung through the kazoo at the correct pitches, as clearly as possible

-->> naturally it won't be fully intelligible / audible

vocal range: Soprano

Kaz.S.

mp

KAZOO

The straight line be - longs to

vocal range: Alto & Tenor

Kaz. A. & T.

mp

The straight line be - longs to

vocal range: Bass

Kaz.B.

mp

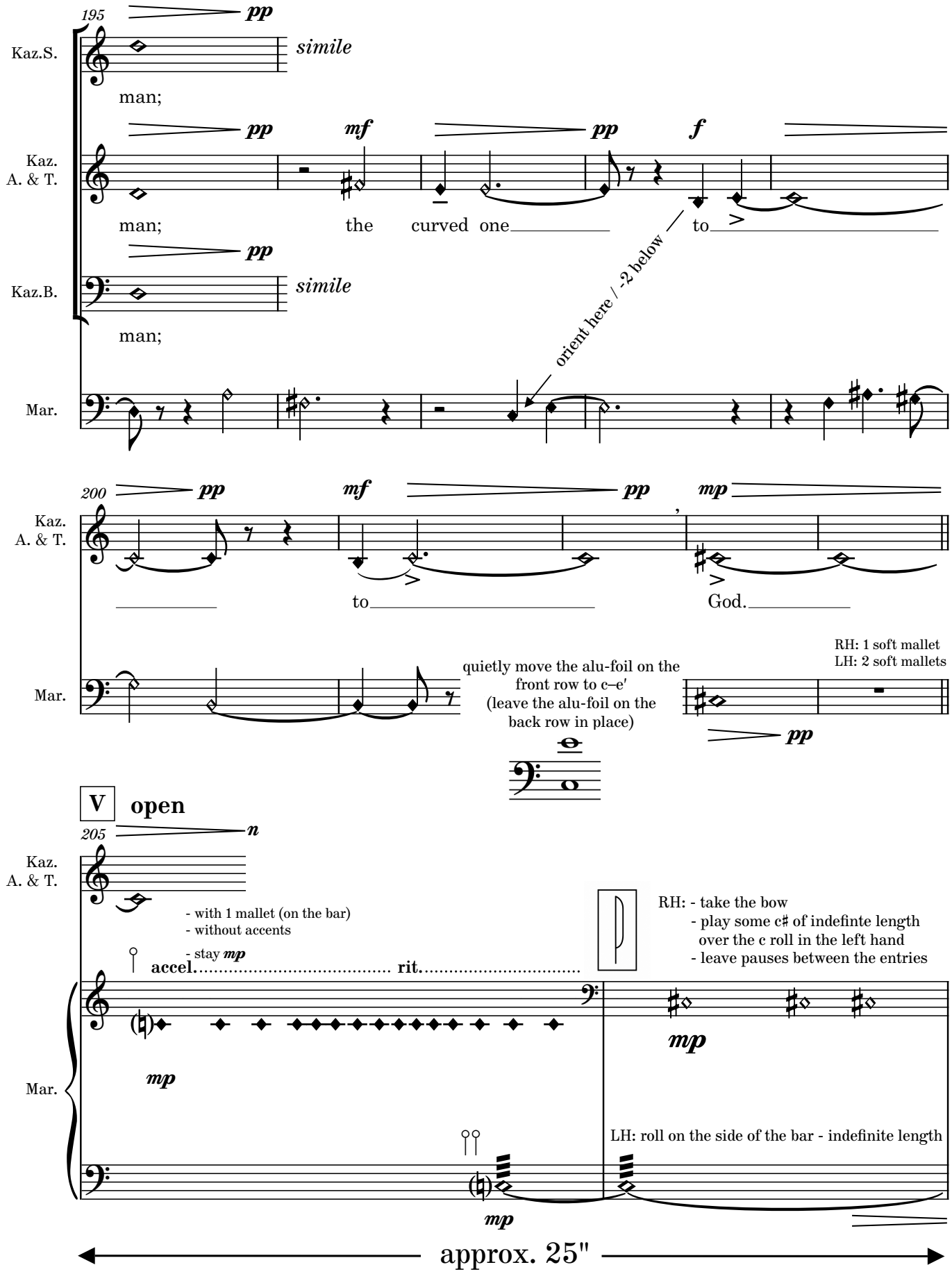
The straight line be - longs to

if the player is S, A or T, play as written

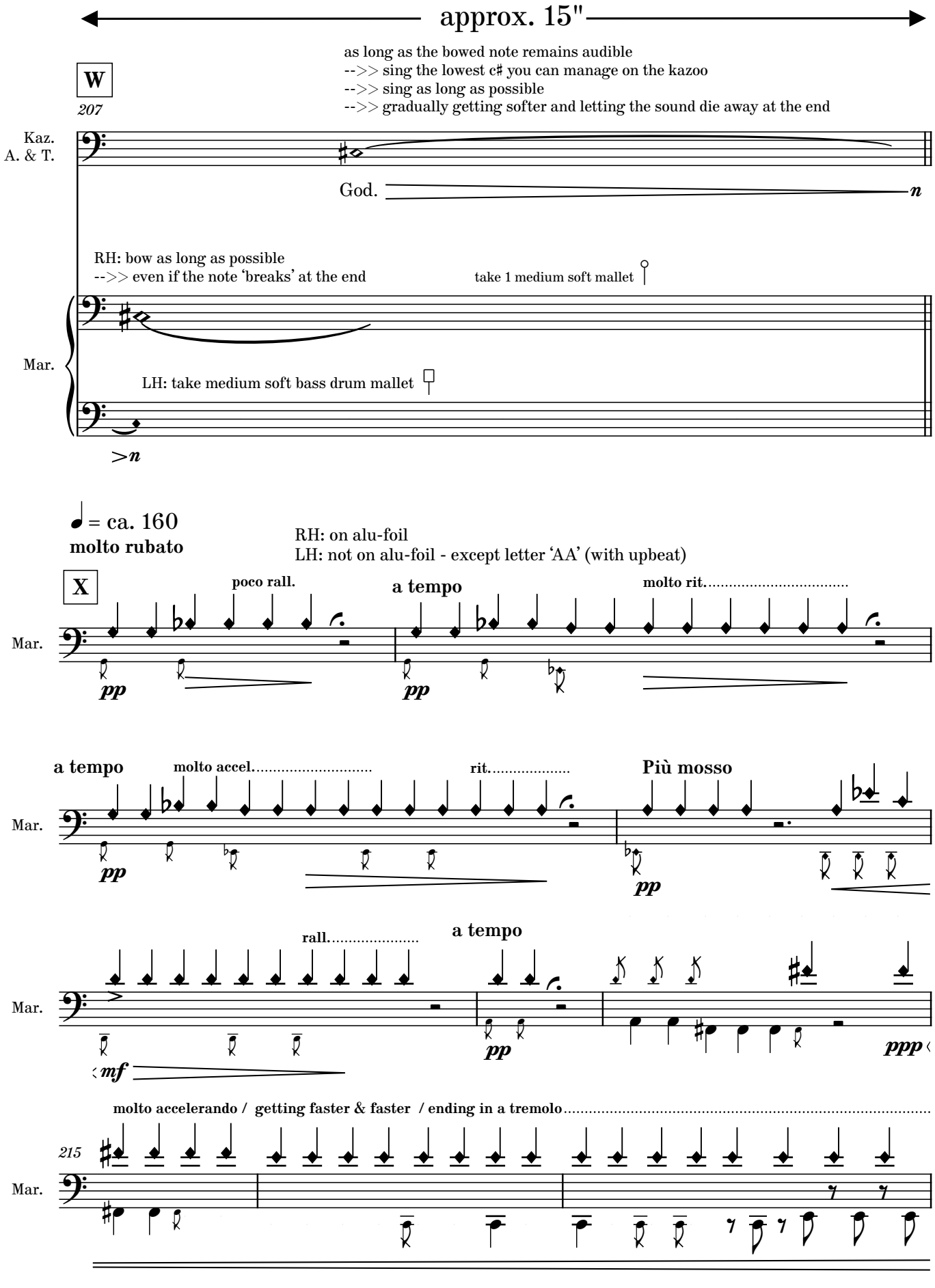
!!! **if the player is B, play 1 octave higher** !!!

Mar.

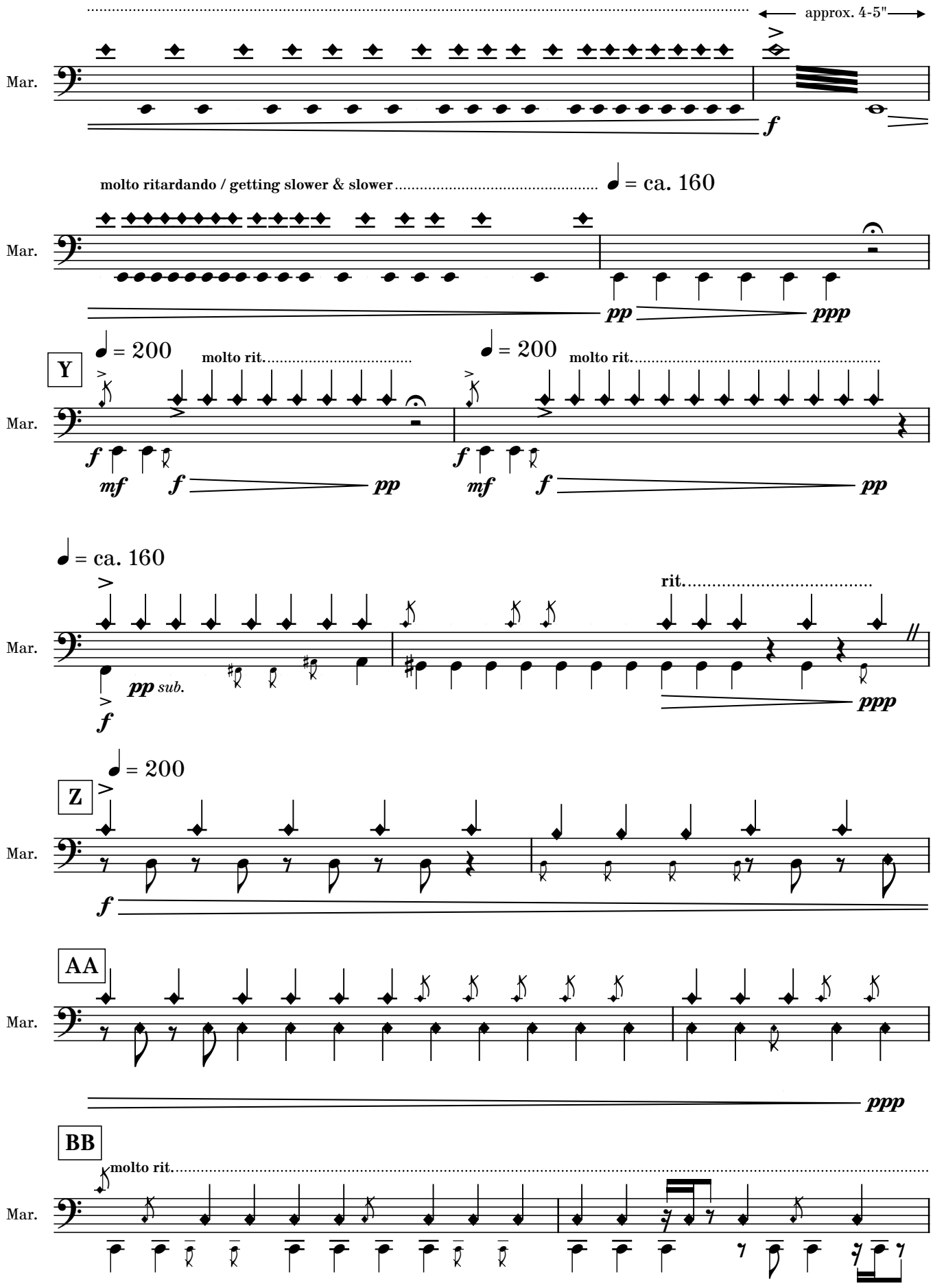
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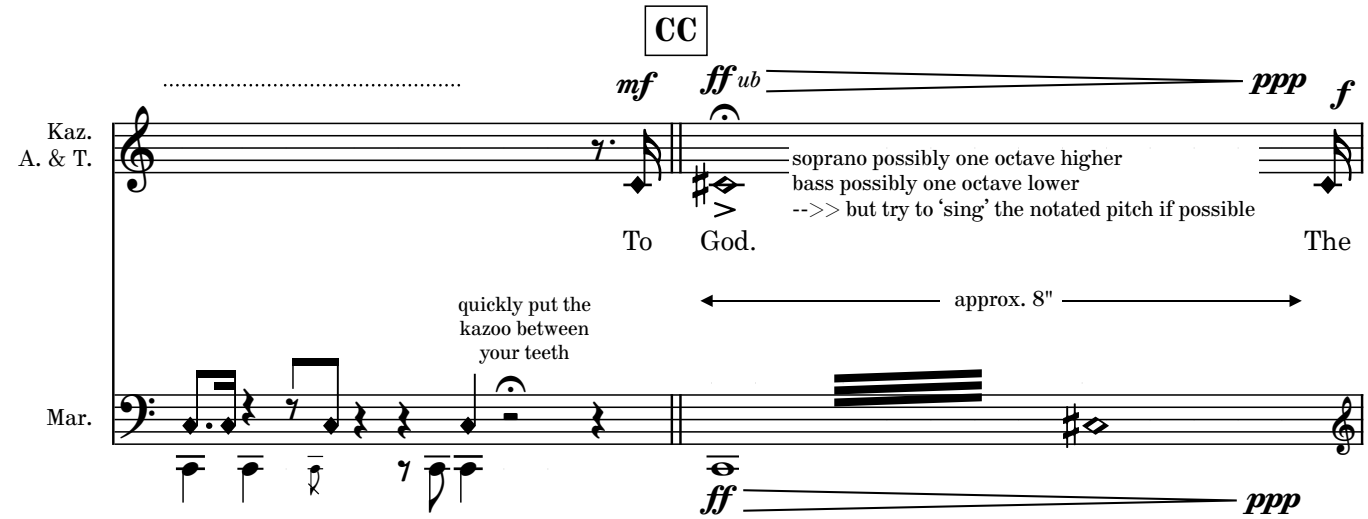
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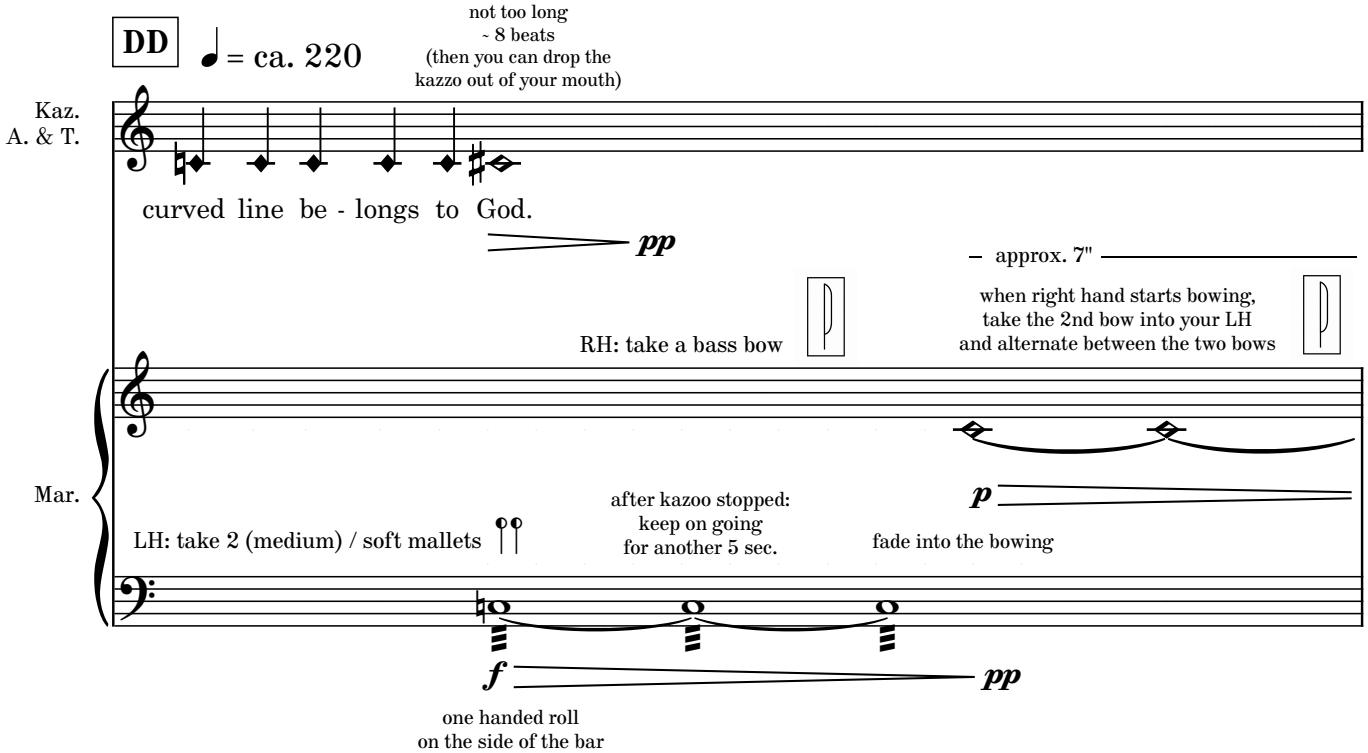


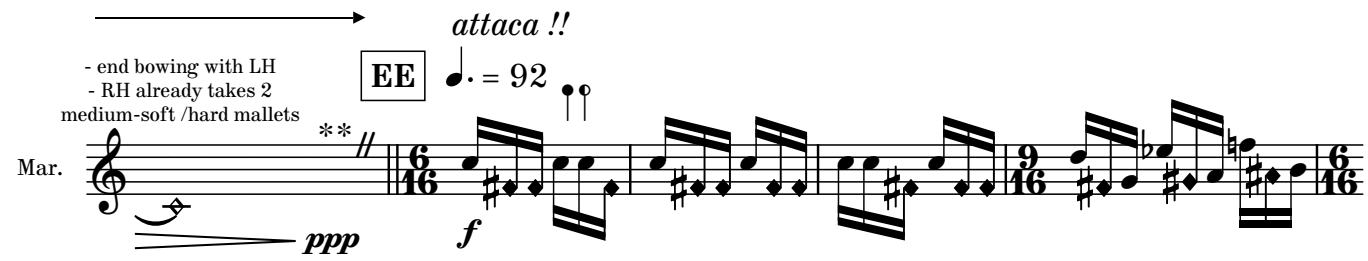
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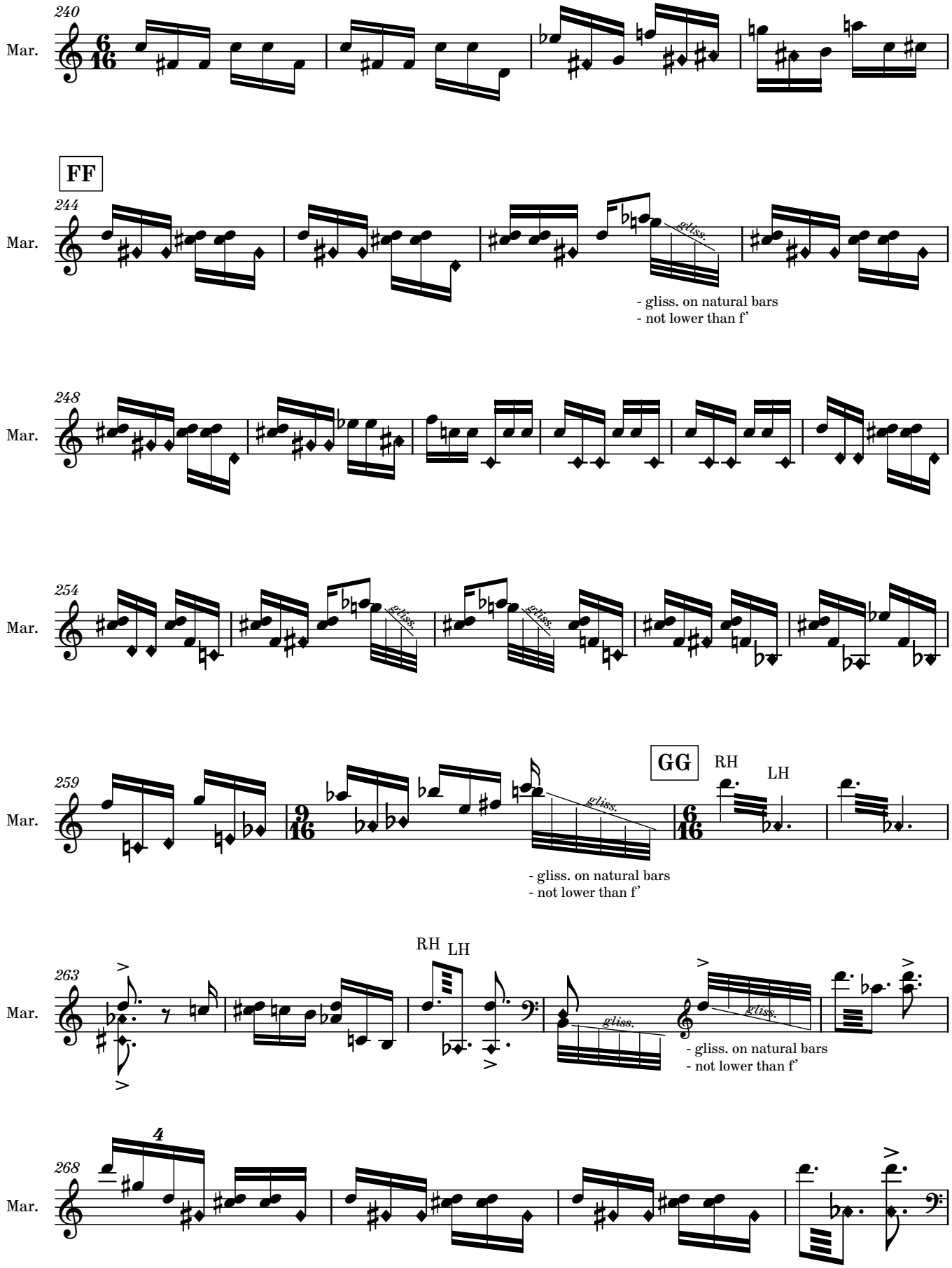




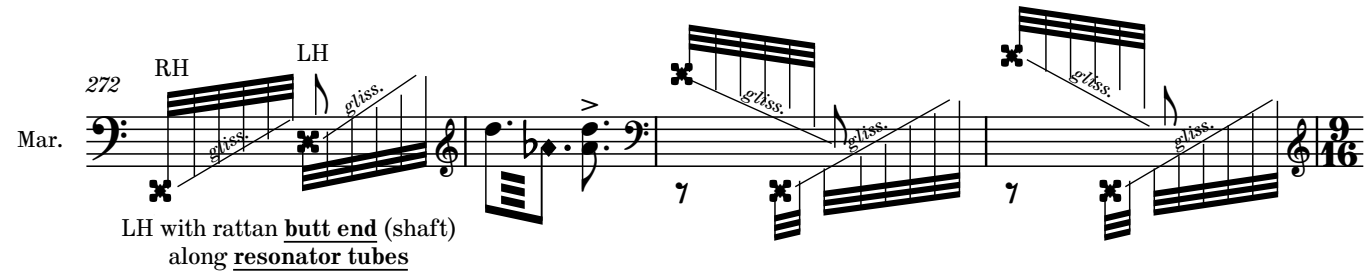


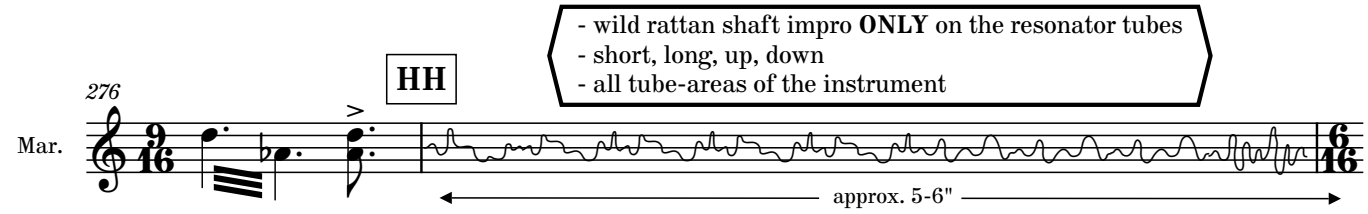
** take two medium-soft / hard mallets in your LH as quickly as possible during the caesura. Keep the caesura as short as possible.

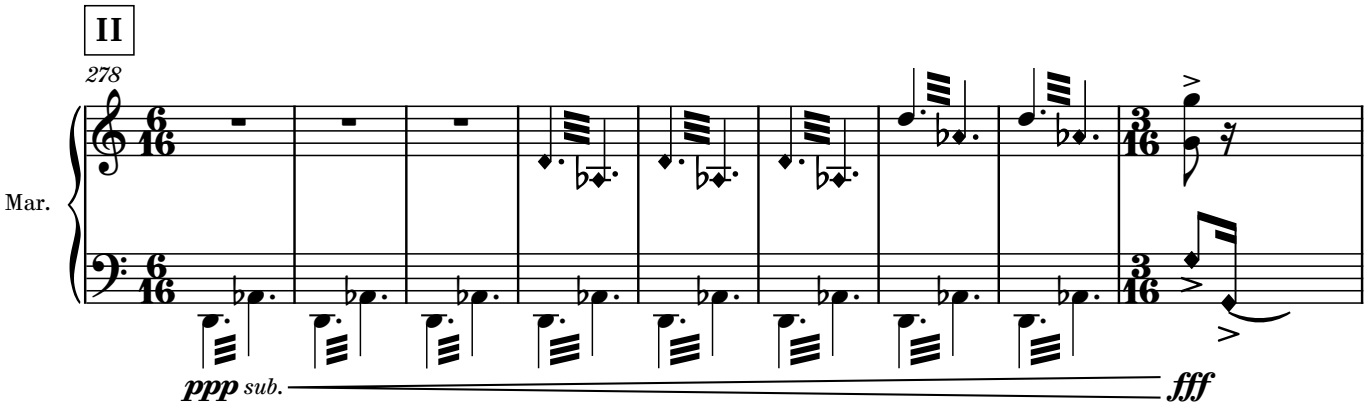
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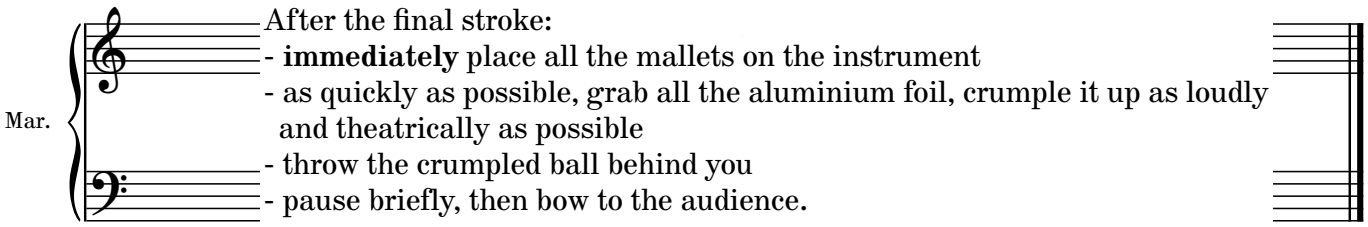


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