

# Explaining the Joke

## Drums - outline

Roelof Ruis

$\text{d} = 65$

**C**

$\text{A} \text{d} = 120$

**p**

This section starts with a bass drum at the beginning of the measure. It is followed by a snare drum, then a continuous pattern of bass and snare drums. The tempo is indicated as d = 65. The dynamic is p.

9

This measure continues the pattern from section C, consisting of a continuous sequence of bass and snare drum strokes.

15

This measure continues the pattern from section C, consisting of a continuous sequence of bass and snare drum strokes.

26

**B**

*mf*

This section starts with a bass drum at the beginning of the measure. It is followed by a snare drum, then a continuous pattern of bass and snare drums. The dynamic is mf.

38

This measure continues the pattern from section B, consisting of a continuous sequence of bass and snare drum strokes.

46

This measure continues the pattern from section B, consisting of a continuous sequence of bass and snare drum strokes.

55

**C**

This section starts with a bass drum at the beginning of the measure. It is followed by a snare drum, then a continuous pattern of bass and snare drums.

67

**D**

**p**

This section starts with a bass drum at the beginning of the measure. It is followed by a snare drum, then a continuous pattern of bass and snare drums. The dynamic is p.

79

This measure continues the pattern from section D, consisting of a continuous sequence of bass and snare drum strokes.

92

**E**

*f*

This section starts with a bass drum at the beginning of the measure. It is followed by a snare drum, then a continuous pattern of bass and snare drums. The dynamic is f.

102

**F**

This section starts with a bass drum at the beginning of the measure. It is followed by a snare drum, then a continuous pattern of bass and snare drums. The dynamic is f.

113

This measure continues the pattern from section F, consisting of a continuous sequence of bass and snare drum strokes.

## Drums - outline

2

120

G

126

Musical score for the first section of the piece. The score consists of two staves. The top staff shows a continuous sequence of eighth-note patterns: a single note followed by a sixteenth-note followed by a quarter note, then a sixteenth-note followed by a quarter note, and so on. The bottom staff shows a similar pattern of eighth notes. Measure numbers 1 through 10 are indicated above the staves. Dynamics include *mp*, *sf*, and *p*. Articulations include crosses and dots.

132

138

H

A blank musical staff consisting of five horizontal lines and four spaces, starting with a double bar line.

151

A blank musical staff consisting of five horizontal lines and four spaces, starting with a double bar line.

164

177 J

A blank musical staff consisting of five horizontal lines and four spaces, starting with a double bar line.

190

201

A fretboard diagram for a six-string guitar. The strings are numbered 1 through 6 from left to right. The first three frets are shown. The 1st string (high E) has a 'x' at the 1st fret. The 2nd string has 'x' marks at both the 1st and 2nd frets. The 3rd string has 'x' marks at the 1st, 2nd, and 3rd frets. The 4th, 5th, and 6th strings are all open (no marks).

211 L

A blank ten-line musical staff with a double bar line at the beginning.

224

A musical staff with five horizontal lines and four spaces. It features a key signature of two sharps. The rhythm consists of eighth and sixteenth notes, with stems pointing in various directions. There are several rests, including a prominent one at the end of the measure.

233

*mf*  
ritenuto