

# APrecipice Ln Time

David Rosenboom 1966

dedicated to

Ornette Coleman  
with reference to  
Archie Shepp

revised partially 1968 and partially 1983

formerly titled

"The Thud, Thud, Thud of Suffocating Blackness"

commissioned by and written for

G. Allan O'Connor and William Youhass

ensemble:

Two percussionists with doubled piano-celeste,  
alto saxophone and cello parts plus sound rotator

first performance:  
(Urbana, Illinois, 1967)

G. Allan O'Connor and William Youhass, percussionists;  
Lee Duckles, cello; James Cuomo, alto saxophone;  
Neely Bruce, piano-celeste; Donald Andrews, sound  
rotator; James Beauchamp, recordist

# INSTRUCTIONS FOR PERFORMANCE

This score is to be realized by two Percussionists with rather large instrument setups and performers of alto saxophone, piano-celeste, cello and sound rotation parts. The latter three instrumental performers also have "doubles" indicated during two sections of the score, one beginning at 2'15" and continuing until 4'18" and a second beginning at 8'05" and continuing until the end of the piece at 12'00". These "double" parts may be realized in several ways. They may be prerecorded and played back through loudspeakers during a performance. In this case a group of loudspeakers should be used which is sufficient to create a continuous ring of perceived sound origination points surrounding the audience. When the "double" parts are prerecorded the results should be mixed into at least a stereo sound space, though a quadraphonic or larger space may also be used. In any case, notations for the live, dynamic rotation of this sound space are included in the score. This will involve an additional performer with suitable sound rotating equipment.

Another realization of the "double" parts may involve a second group of alto saxophone, piano-celeste and cello performers. In this version the physical location of the "double" group should be remote from the location of the primary performing group. Their sounds should be amplified with microphones and loudspeakers and should be made to appear to rotate in the manner outlined above.

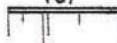
A third realization of these "double" parts may involve first prerecording the sounds as in the first version. Then this source recording could be converted to digital sound data in a suitable computer music system and "resynthesized" so as to match the original instrumental sound as closely as possible. The idea of this approach is to obtain a sound that appears to be like the instrumental but has a quality which sets it apart from the original in some mystifying but extremely subtle sense, due to the inability of the "resynthesis" process to exactly duplicate the instrumental qualities. This result should also be made to rotate in the manner outlined above.

This composition involves the construction of a large, complex temporal sculpture which forms the structural scaffolding of the piece. Once erected, this scaffolding forms a framework on which are hung numerous stylized musical gestures. These gestures are notated with varying degrees of freedom for the performers interpretation, forming a meeting ground between the highly structured and improvisational aspects of the work.

Roughly seven degrees of freedom are allowed in the various notational forms. The following are examples.

1. Figures with the smallest degrees of freedom are notated in the traditional Western style.

2. The length of the figure is precise but the placement of the notes within the figure is suggested by proportional spacing. The note lengths will vary to accommodate their placement. There are no silences.



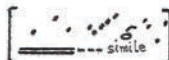
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## INSTRUCTIONS FOR PERFORMANCE

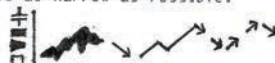
3. The length of the figure is also suggested by proportional spacing. Other factors are as in 3. above.



4. A group of notes of specified value are placed within a figure of suggested length. Note lengths are fixed but silences may be included in the interpretation.



5. Only a mapping of instruments, timbres and dynamics is given. This generally occurs in the percussion parts and should be thought of as one continuous sound, but made up of composite units or new attacks. An example would be a fast running stream of short notes. No silences are allowed within a gesture, except where the graphic shape or line is broken. A special case of this occurs in the percussion parts where lines with arrow heads are used. These indicate a fast stream of notes which moves across the instrument map indicated. The sound is continuous, but breaks when the arrow stops. Each arrow or line is a single gesture, though there may be many of these following each other quickly. Arrows are further distinguished from moving clusters, described below, in that the pitch width of the moving sounds is to be as narrow as possible.



6. A graphic shape is used to give suggestions of pitch area or timbre modulation. These may involve moving clusters of sounds as well. They should be thought of as continuous and containing many variations and fluctuations. Dynamics are indicated separately.



There are special notations for the rotation of the sound field of the "double" instrumental parts. These are intended to achieve the effect of different directions and rates of movement of this sound field through 360 degrees around the perimeter of the audience space. Ideally, this should be accomplished by a live performer who can react musically to the progress through the score of the live musicians.

The sound rotator notations are as follows.

- H home position - sound field should merge somewhat with the primary instrumental group when in the home position
- H̄ not home position - the position most opposite, far or remote from the home position
- R ↻ rotate clockwise, as viewed from above the audience
- L ↻ rotate counter clockwise

# INSTRUCTIONS FOR PERFORMANCE

 spin the sound clockwise continuously around the space

 spin the sound counterclockwise continuously around the space

The lengths and forms of the curved arrows will indicate the general rate or velocity of sound movement.

The essence of the score from the performing point of view lies in the time structures and the individual musical gestures. Great care should be exercised in shaping the gestures contained on each page. The score proceeds according to clock time. Each page represents 20-seconds of music, 36 pages resulting in a 12-minute performance; not counting sound decay time at the end. These lengths should be adhered to precisely and all musical gestures made to fit within them.

Each performer will have exact tempo markings associated with his/her part. These may or may not be the same as those for other players. They should be used to determine the precise values of individual note lengths and the speed with which individual musical gestures are executed. They also give an indication of the general pacing and rate of movement for each individual part. The 20-second time block for each page of score remains fixed, however. Silences may be inserted at appropriate places inbetween individual gestures, as suggested by the notation, in order to make the musical events fit the 20-second page length.

Vertical, dashed lines in the score indicate coordination landmarks. These are events which represent points of ensemble synchrony or important cues in the music. Small symbols associated with these lines indicate which instrumental parts are involved in these synchrony points. In some cases the notation, "The Tune", is indicated. In these cases the player with this indication may be considered the leader for that particular event.

If a conductor is used he/she should indicate the passage of time, the beginnings and endings of individual 20-second score pages, the entrances and exits of parts, general dynamics, matters of balance and may direct special attention to the special, synchronous coordination events.

Clusters in the piano-celeste part are indicated by black squares. The player should play all the notes that exist between the highest and lowest indicated pitches. Their duration is indicated by proportional spacings.

There are two kinds of distorted sounds written for the alto saxophone. The first, indicated by note stems without heads, is a sound of indefinite pitch, produced in the approximate pitch area indicated, spanning a narrow pitch bandwidth of only a half-step or so and is executed with definite rhythm. The second, notated with black graph-like areas, is to be realized as one continuous, broad spectrum sound that slides and moves as indicated. It may vary in pitch width and timbre. Double stops may be introduced here.

The following is a list of the instruments needed to perform the percussion parts.

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# INSTRUCTIONS FOR PERFORMANCE

## PERCUSSION 1:

1 medium sized triangle, notated: 


2 anvils, high and low, notated: 


4 suspended cymbals, notated: 

A scale of sizes ranging from approximately 8" to 24" should be established. The cymbals should then be alternated between the two percussion parts so that there will be no duplications of cymbal sizes between players.


5 cup eongs, notated: 

Pitches: 

2 tam tams, small and large, notated: 

1 tamborine, notated: 

1 snare drum, notated: 

1 high hat, (always played with the foot unless otherwise notated), notated: 

x an array of bells of sarna, mounted, notated: 

3 cow bells, high, medium, and low, notated: 

3 or 4 wood blocks of different sizes, notated: 

6 temple blocks, notated: 

1 marimba, notated: 

1 timpani, medium size, notated: 


1 set of graduated drums, (1 small bass drum, 1 timbali, 2 bongos, 3 toy drums), notated: Note: occasionally the bass drum is signified by, B.D.



 , B.D.

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# INSTRUCTIONS FOR PERFORMANCE

1 rack of very high, light metal sounds. This rack should be strung with as many instruments as possible, (sleigh bells, other bells, metal tubes, chains, wind chimes, antique cymbals, small cowbells, etc.). The rack should be constructed in a manner such that it will continue to sound for some time after being activated, usually by shaking. For instance, it could be suspended from a bar on rubber straps. The symbol for the rack is: 

Two notations for activating it are used,  for shaking and, , indicating striking the suspended instruments with sticks.

## PERCUSSION 2


4 suspended cymbals, notated: 

4 small songs ranging in size from 7" to 16", notated: 


1 very large tam tam, (the largest used in the piece), notated: 

1 guiro, notated: 

1 slap stick, notated: 


1 set of castagnets mounted so that they can be played with sticks, notated: 


1 snare drum, notated: 

1 high hat, notated: 

The high hat is always played with the foot unless otherwise notated.

6 antique cymbals, notated:  Pitches used: 

5 triangles, very small to very large, notated: 

7 almslocken, notated: 

Almslocken pitches should be chosen such that the dominant pitch of a


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# INSTRUCTIONS FOR PERFORMANCE


given instrument lies between notes of the tempered scale, thus:


1 xylophone, notated: 




1 vibraphone, notated: 

The vibraphone motor should always be running.

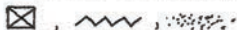
1 marimba, notated: 

2 tampani, notated: 

1 set of graduated drums, (one very small and one very large bass drum, timbals, bongos, and toy drums), notated: 

Note: bass drums are sometimes referred to as, B.D. B.D.

1 rack of light wooden sounds, (suspended claves, wood and shell wind chimes, sticks, temple blocks, wood blocks, rattles, maraccas, etc.) The rack should be constructed as for Percussion 1. Notation is also as for Percussion 1.



All pitched percussion instruments other than keyboard ones are notated in the score with numbers, low to high, rather than with a music staff.



# Percussion 1

8  
fff

♩ = 95

fff

fff --etc. continue

♩ = 95

"The Tune"  
(all)

all ffff

## Alto Sax

8va

fff

(10)  
molto

8va

fff

0'00"

♩ = 95

## Celeste

## Piano

♩ = 95

fff

## Cello

fff

fff

fff

## Sound Rotator

## Percussion 2

♩ = 95

fff

fff

fff --etc. continue

pp sub.

c. resc.

0'20"

Handwritten musical score for "The Wind" by Gustav Mahler. The score is written on multiple staves, including a vocal line and piano accompaniment. The key signature is D major (two sharps). The tempo is marked "Allegretto". The score includes various dynamic markings such as *ffff*, *simile*, *ff*, *mf*, *f*, and *fff*. There are also performance instructions like "gliss" (glissando) and "3rd" (third). The notation includes complex rhythmic patterns, accidentals, and a large bracketed section indicating a repeat or a specific performance technique. The score is written in ink on aged paper.

Musical score for the first system. It begins with a piano introduction marked with a large 'f' and a 22-measure rest. The main melody starts with a 'Tune' section, followed by a series of notes with dynamics like *p*, *f*, and *tr*. Percussion parts include 'Toy Drum' and 'Bongos' with specific rhythmic patterns and dynamics like *mf* and *p*.

0'40"

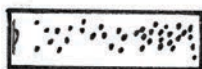
Musical score for the second system. It continues the melody from the first system, featuring more complex rhythmic patterns and dynamics like *mp*, *p*, *f*, and *tr*. A section marked '6' and '8' is shown. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff*, *mf*, and *p*.

Musical score for the third system. It features a section titled 'The Tune' with a large 'f' and a 18-measure rest. The main melody continues with various dynamics and musical notations. A section marked 'largest L.V.' is shown. The score includes various musical notations such as slurs, accents, and dynamic markings like *mp*, *f*, and *p*. Percussion parts include 'Toy Dr.' and 'Timbales' with specific rhythmic patterns and dynamics like *mp* and *f*.



(choke)

*p* *mf* *p* *mf* (choke)



23

*mp*

*pp*

Snare sticks on edge

1'00"

*p* *mf* *sub. p*

gliss.

*pp* strike instrument *p*

"The Tune"

*mf* *p* *mf* *f* *p* *mf* *mp* *f* *mf* *p*

3/4

slow - fast

vattan

(choke)

*mp*

*mp*

#1

*mp*

#2

*mf*

Musical score for the first system. The piano introduction begins with a series of chords and single notes, marked with dynamics *p*, *mf*, *f*, and *mp*. The score includes a section for "Tog Drum" with a rhythmic pattern of 9 notes, and a section for "(13)" notes. A "single pites" section is also indicated. The score is written on a grand staff with a treble and bass clef.

1'20"

Musical score for the second system. The piano introduction continues with various dynamics and percussion. The score includes a section for "Slow Glass" with a wavy line indicating a slow, sustained sound. A section for "Tog Drum" with a rhythmic pattern of 8 notes is also present. The score is written on a grand staff with a treble and bass clef.

Musical score for the third system. The piano introduction continues with various dynamics and percussion. The score includes a section for "Tom Tom" with a rhythmic pattern of 5 notes. A section for "B.D." (Bass Drum) is also indicated. The score is written on a grand staff with a treble and bass clef.

"Tune" (24)

f mp

$\flat \sharp 2$   $\sharp 1$   $\flat \sharp 3$   $\flat \sharp 4$   $\flat \sharp 3$

$\sharp 1$   $\sharp 2$   $\sharp 2$   $\sharp 1$   $\sharp 2$

mf all L.V. ~

$\sharp 190$  42"

ff mf p mp (5) (5) (15) f

"Tune"

1'40"

6 6

p

mf

p (24)

p ca. 2.5"

pp ca. 3"

mp (20)

"Tune"

ff

pp (24)

p (12)

Timbale sfz

ff





Handwritten musical score for "The Great Wall" by John Cage. The score is written on multiple staves, including a large staff at the top and several smaller staves below. The notation includes various musical symbols, dynamic markings (e.g., *f*, *mf*, *mp*), and performance instructions (e.g., *gliss*, *smile*, *R slow*). The score is divided into sections by vertical dashed lines. The bottom section includes a tempo marking of 158 and a time signature of 3:2. The score is written in a mix of uppercase and lowercase letters, with some words in italics. The overall style is that of a handwritten manuscript.

2'20"

2'24"

158

3:2

*LURH*

*R slow*

*H*

*LURH*

Handwritten musical score for a piece titled "2'40\". The score is written on three systems of staves, with a vertical dashed line separating the first and second systems. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1 (Left):** Features a treble clef staff with a series of notes and a dynamic marking of *ff*. Below the staff, there is a handwritten note "L Spin moderate" followed by a series of wavy lines and the letter "H".

**System 2 (Middle):** Features a treble clef staff with a series of notes and a dynamic marking of *f*. Below the staff, there is a handwritten note "non pitched" followed by the letter "H".

**System 3 (Right):** Features a treble clef staff with a series of notes and a dynamic marking of *ff*. Below the staff, there is a handwritten note "L Spin slowly" followed by a series of wavy lines and the letter "H".

**System 4 (Bottom):** Features a treble clef staff with a series of notes and a dynamic marking of *ff*. Below the staff, there is a handwritten note "(10)" followed by the letter "H".

**System 5 (Far Right):** Features a treble clef staff with a series of notes and a dynamic marking of *ff*. Below the staff, there is a handwritten note "post. ord." followed by the letter "H".

**System 6 (Far Right):** Features a treble clef staff with a series of notes and a dynamic marking of *ff*. Below the staff, there is a handwritten note "to" followed by the letter "H".





Handwritten musical score on page 11, featuring multiple staves and various musical notations.

**Top Staff:** Contains handwritten notes and symbols, including a vertical sequence of symbols on the left (triangle, square, circle, etc.) and a series of notes with dynamic markings like *mf* and *f*. A glissando marking (*gliss.*) is present.

**Middle Section:** Features a complex musical passage with multiple staves. Key markings include:

- mp* (mezzo-piano) and *ff* (fortissimo) dynamics.
- Tempo marking: *Tempo (Allegro)*.
- Measure numbers: 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



3'40"

*"Tune"*  
*ff* *f*

*Timbale*  
*mp*

*mf* *mf* *f* *mf* *f*

*8'58"*

*mf* *fff* *mf*

*medium to* *very fast aleatoric*

*mf* *simile*

*(17)* *Pd. ....*

*L* *L* *L* *R* *H* *R* *L* *R*





4' 20"

pp

p

Keep shaking very softly

pppp

4'40"

4'40"

4'48"

with moto

expressively

"Tone"

strike instrument body

ponticello

gliss

etc.

somebody pitch

ord.

(12)

6

--simile

(11)

mp

continue

PPPP

simile



♩ = 79

5' 06" "Tune" muted  
*p* expressively, plaintively  
3:2  
*ff* subito  
*p* subito

5' 00"

*mp*  
*p*  
*mp*  
follow  
*p* gliss  
"Tune" lyrically  
*p*  
col legno  
*pp*  
mote off

largest  
*mp*  
smaller  
*mp*  
continue  
PPPP

*mp*  
*mp*  
*mp*  
3:2  
#1 #2 #3 #5  
*mp*  
#4  
*mf*  
subito *ff* (5)  
#1  
*pp*



5'20"



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

*p* (smaller) *mp* *f* *p* *mp* *simile* *mp* *simile* *mp* *simile* *mf*

☒ continue  
 pppp

*"Tune" (for Archie Shepp)*

mf *mute out* f

5' 40"

*f*

*mf* *simile* *like a bass player - quasi pizz.*

5' 42"

*mf*

*f*

*stop*



[illegible]

6'20"

20

Handwritten musical notation and symbols at the top of the page, including a vertical sequence of symbols on the left and a series of notes with dynamic markings *mf*, *mp* (larger), and *f*.

Below these, a musical staff features a series of vertical lines of varying heights, with a *mf* dynamic marking and a crescendo hairpin. To the right, a *Tag drum* is indicated with a note and a *ppp* dynamic marking, followed by a wavy line representing a sound effect.

Further right, a musical staff shows a note with a pitch bend symbol and a *pp* dynamic marking, with the text "etc." written above it.

6'40"

Musical notation for a section starting at 6'40". The notation includes a series of notes with dynamic markings *mf*, *f*, *mp*, and *p*. A handwritten instruction reads: "mute lower strings by placing objects on them, (magazines, books, strips of wood, etc.)".

Musical notation for a section starting at 6'40". The notation includes a series of notes with dynamic markings *mf* and *p*. A handwritten instruction reads: "hit dead things, such as framework, sides of drums, etc.". The section concludes with a *P* dynamic marking.





Handwritten musical score for guitar, featuring a complex melodic line with various dynamics (pp, mp, f) and techniques (gliss, vibrato). The score includes a guitar icon, a treble clef, and a bass clef. A large bracket labeled (16) spans a section of the melody. The notation is dense and expressive, with many accidentals and slurs.



Handwritten musical score for a percussion ensemble, featuring various instruments and dynamic markings.

**Top Staff:** Includes a vertical sequence of symbols on the left (triangle, diamond, square, circle, etc.) and a series of notes with dynamic markings *p*, *mp*, and *f*. A *Tag Dr.* (tag drum) part is indicated with a *tr* (trill) and a crescendo from *p* to *f*.

**Middle Section:** Features a large melodic line starting at 8'05" with a crescendo from *p* to *mf*. Below this, a *Portato* section is marked *mf* and *simile*. A *gliss.* (glissando) is marked *f* at 8'12".

**Bottom Section:** Includes a *simile* section and a *sffz* (sforzando) marking. A horizontal line with *H*, *R*, and *H* (likely representing different percussion instruments) spans the bottom.

Handwritten musical score for a percussion ensemble, featuring various instruments and dynamic markings.

**Top Staff:** Includes a vertical sequence of symbols on the left (triangle, diamond, square, circle, etc.) and a series of notes with dynamic markings *p*, *mp*, and *f*. A *Tag Dr.* (tag drum) part is indicated with a *tr* (trill) and a crescendo from *p* to *f*.

**Middle Section:** Features a large melodic line starting at 8'05" with a crescendo from *p* to *mf*. Below this, a *Portato* section is marked *mf* and *simile*. A *gliss.* (glissando) is marked *f* at 8'12".

**Bottom Section:** Includes a *simile* section and a *sffz* (sforzando) marking. A horizontal line with *H*, *R*, and *H* (likely representing different percussion instruments) spans the bottom.







9'07"

all

ff

9'18"

all

ff

simile

9'00"

all

f

sfz

(8)

9'07"

L Spin slowly

all

f

Cresc.

28

The image shows a page of a musical score, likely for a piano. The score is written on multiple staves. At the top, there is a vertical staff with a series of symbols (triangles, squares, circles) and a treble clef. Below this, there are several staves with musical notation. The notation includes notes, rests, and various musical symbols. Dynamics such as *ff* (fortissimo), *f* (forte), and *sfz* (sforzando) are indicated. There are also performance instructions like *all* (allargando) and *cresc.* (crescendo). The score is divided into measures by a vertical dashed line. Time markers are present: 9'00", 9'07", and 9'18". At the bottom, there is a section labeled "L Spin slowly" with a wavy line indicating a slow spin. The page number 28 is at the bottom center.



mp  
 gliss  
 tr  
 arms  
 p  
 Let ring as long as possible  
 gliss  
 p  
 f  
 mp

♩ = 86  
 9' 36"  
 gliss  
 pp  
 mf  
 make distorted sounds at bridge  
 L Spin moderate

H R L H  
 "The Tune"  
 mp  
 B.D.





all gliss.

mp subito

♩ = 86

(6)

10'00"

all gliss.

mp subito

all gliss.

mp subito

gliss

mp subito

mp subito

mp subito

cluster gliss

mf

♩ = 86

ff

ff (6)

♩ = 86

tr

♩ = 86

ff > mf

H R spin moderate      accelerato      H L spin fast      decelerate      H

10'18"

all gliss.

mp subito

♩ = 86

(6)

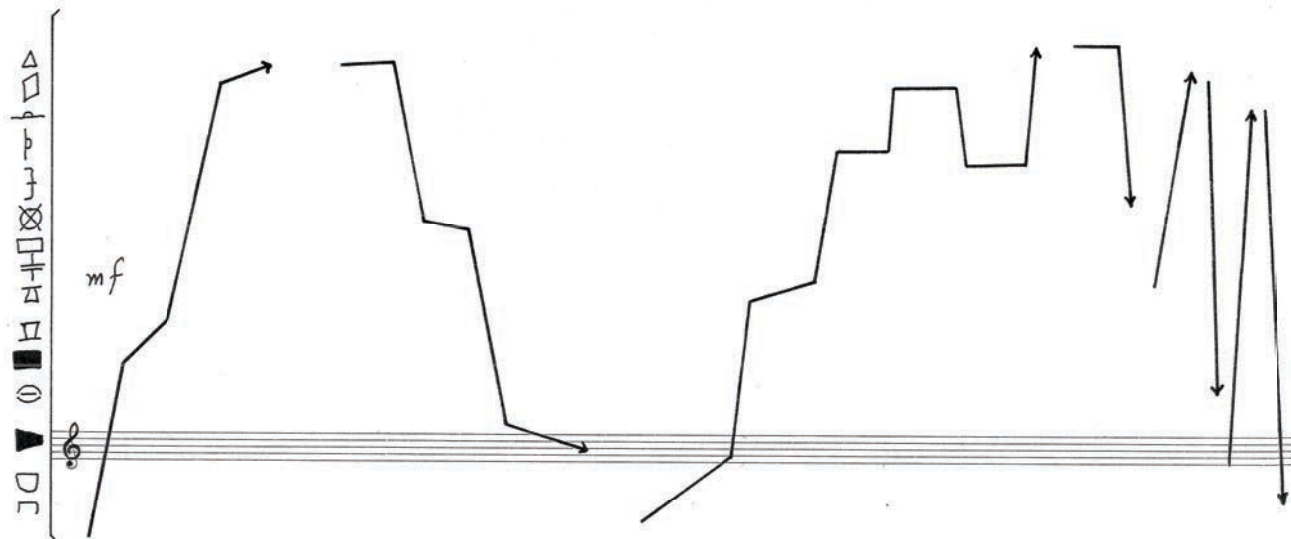
C

C

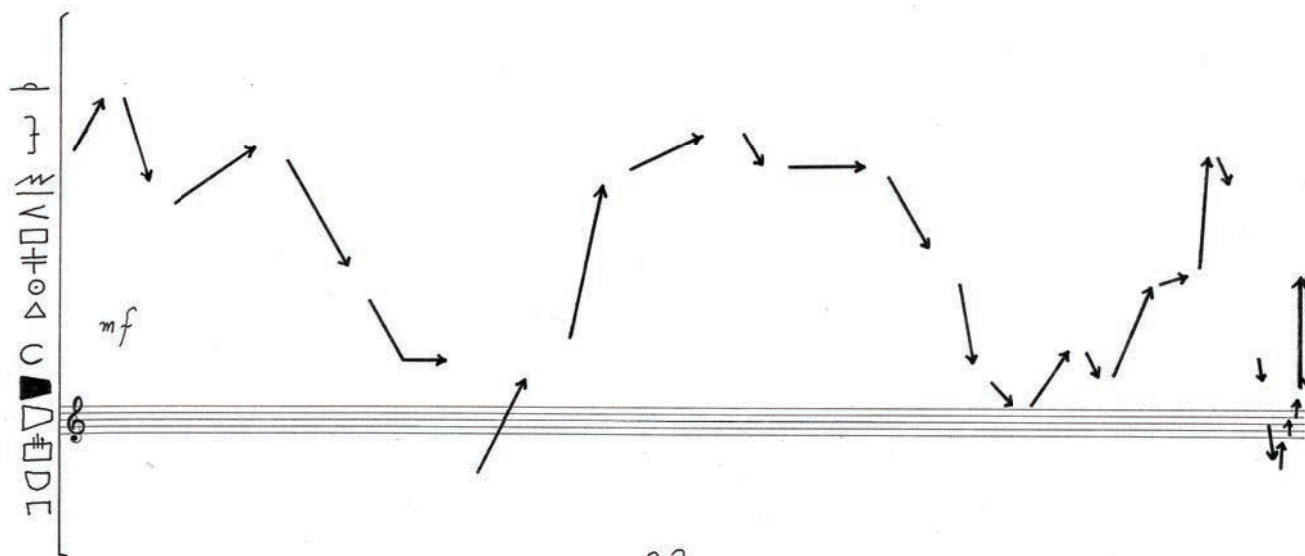
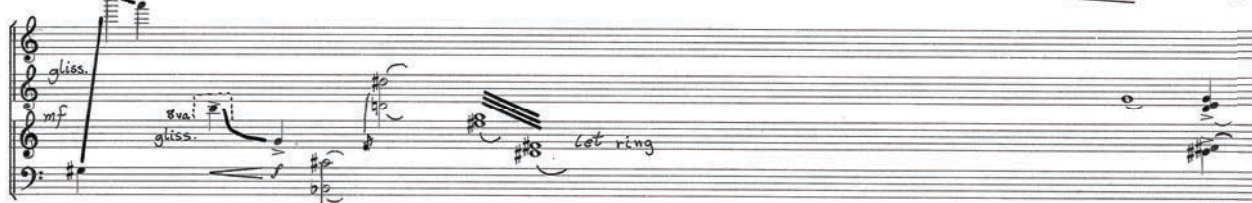
mf



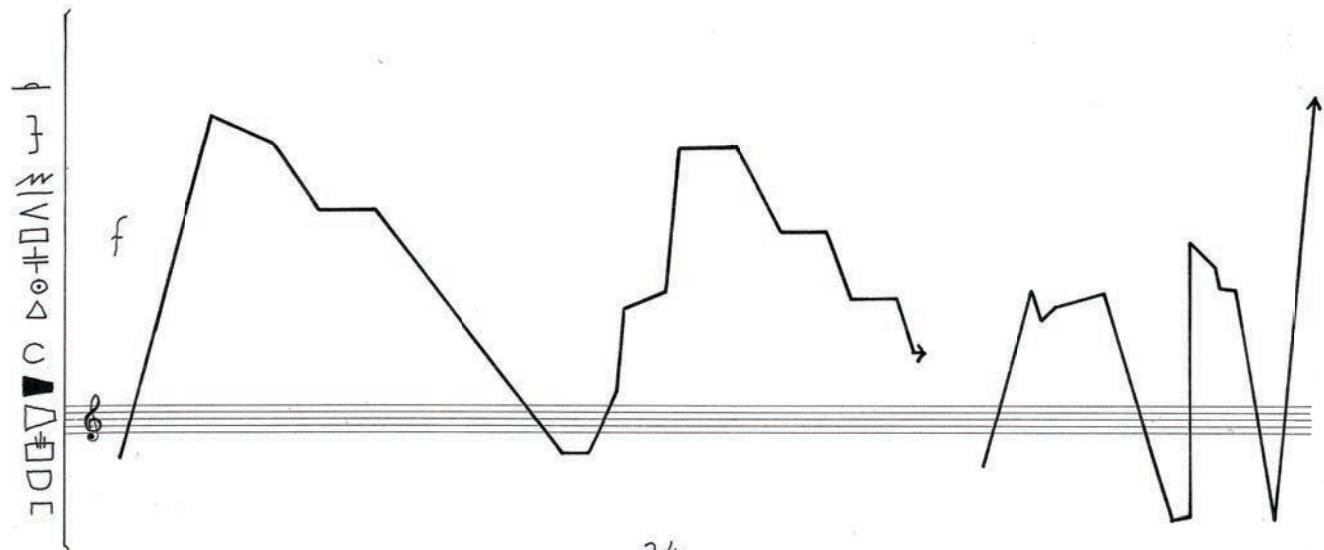
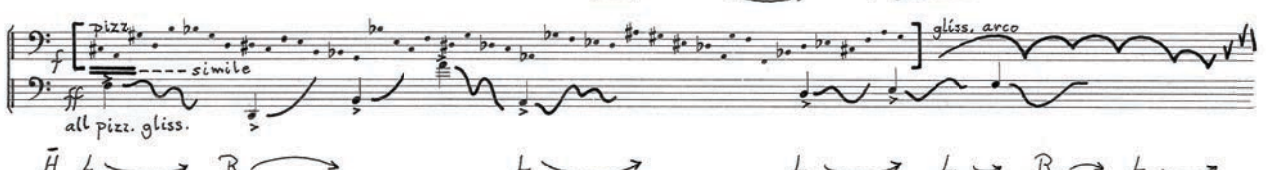
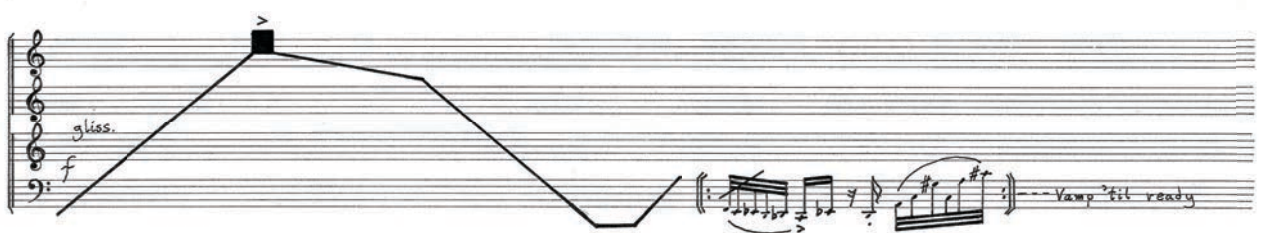
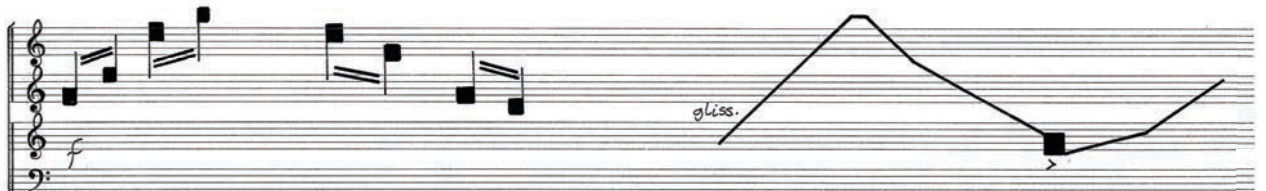
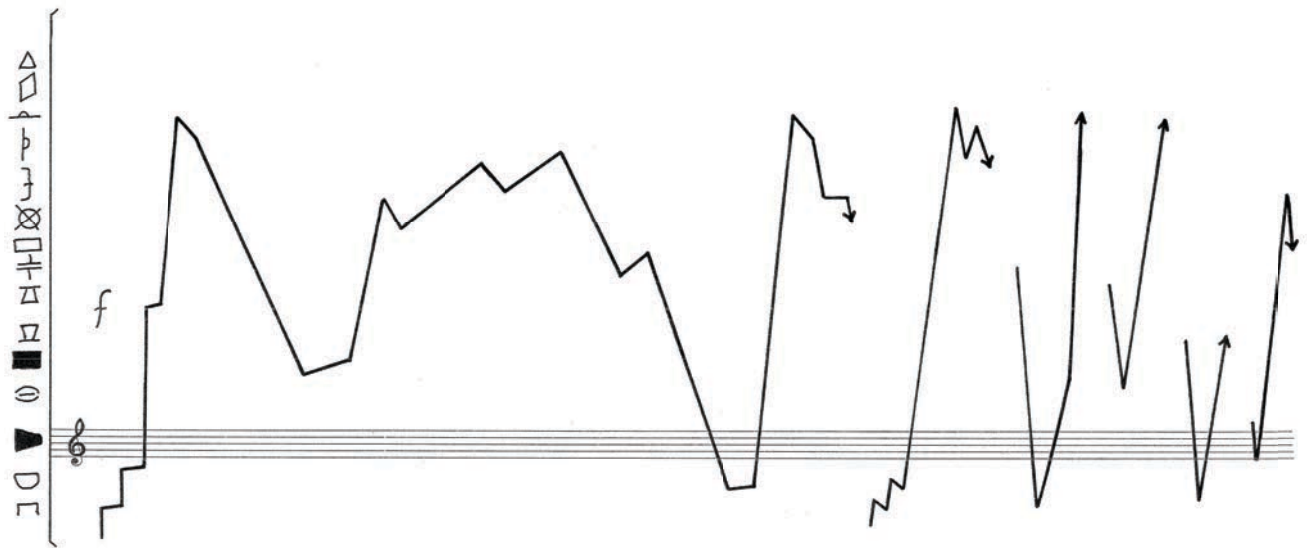




10'40"







△ ▽ ⊠ ⊞ ⊕ ⊖ ⊗ ⊘ ⊙ ⊚ ⊛ ⊜ ⊝ ⊞ ⊟ ⊠ ⊡ ⊢ ⊣ ⊤ ⊥ ⊦ ⊧ ⊨ ⊩ ⊪ ⊫ ⊬ ⊭ ⊮ ⊯ ⊰ ⊱ ⊲ ⊳ ⊴ ⊵ ⊶ ⊷ ⊸ ⊹ ⊺ ⊻ ⊼ ⊽ ⊾ ⊿ ⊺ ⊻ ⊼ ⊽ ⊾ ⊿

Staff 1: Musical staff with dynamic markings *f* and *ff*. Slurs indicate phrasing. A *cresc.* marking is present.

Staff 2: Musical staff with *Logato* and *simile* markings. Includes *cresc.* and *ff* markings.

Staff 3: Musical staff with *continuous gliss.* and *Ped.* markings. Includes *f*, *cresc.*, and *ff* markings.

11'20"

Staff 4: Musical staff with *gliss.* and *guitar pick on string windings* markings. Includes *f*, *cresc.*, and *ff* markings.

Staff 5: Musical staff with *arco* and *R spin very slowly* markings. Includes *f*, *cresc.*, *gliss.*, and *ff* markings.

△ ▽ ⊠ ⊞ ⊕ ⊖ ⊗ ⊘ ⊙ ⊚ ⊛ ⊜ ⊝ ⊞ ⊟ ⊠ ⊡ ⊢ ⊣ ⊤ ⊥ ⊦ ⊧ ⊨ ⊩ ⊪ ⊫ ⊬ ⊭ ⊮ ⊯ ⊰ ⊱ ⊲ ⊳ ⊴ ⊵ ⊶ ⊷ ⊸ ⊹ ⊺ ⊻ ⊼ ⊽ ⊾ ⊿ ⊺ ⊻ ⊼ ⊽ ⊾ ⊿

Staff 6: Musical staff with dynamic markings *f* and *ff*. Slurs indicate phrasing. A *cresc.* marking is present.



ff

cresc.

fff

Let everything ring

ff

cresc.

fff

simile

ff

gliss.

cresc.

fff

Let everything ring with pedals down at end

Ped.

11'40"

12'00"

ff

gliss.

cresc.

fff

Let everything ring with pedals down at end

Ped.

staccato with gliss.

simile

gliss.

cresc.

fff

spin

moderate

accelerate

fast

ff

cresc.

fff

Let everything ring