

beyond status geometry  
for percussion

Chris Dench

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b e y o n d

s t a t u s

g e o m e t r y

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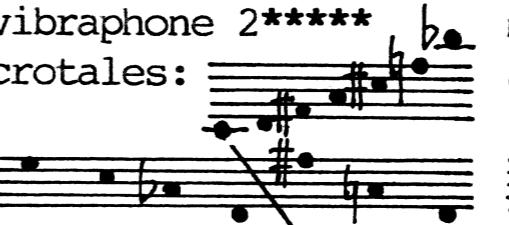
for four percussionists

duration: about 12 minutes

'Modernity is the transient, the fleeting, the contingent; it is one half of art,  
the other being the eternal and the immovable.' -Baudelaire

'Music is a secret arithmetic of the soul unknowing of the fact that it is counting.' -Leibniz

ii

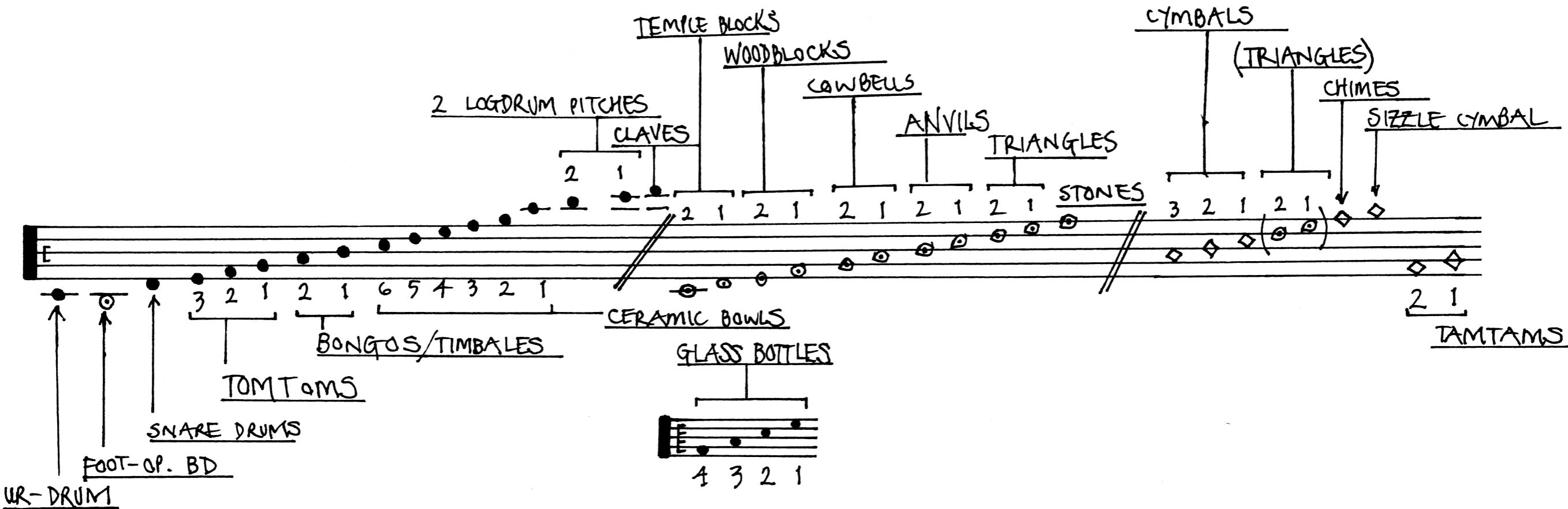
	I (=A)	II (=B)	III (=C)	IV (=D)	on plan
(always <b>high to low</b> )					
4 identical ur-drums*	ur-drum	ur-drum	ur-drum	ur-drum	3
12 tomtoms A to L	piccolo snare-drum tomtoms 1A 2E 3I	snare-drum tomtoms 1B 2F 3J	field-drum tomtoms 1C 2G 3K	small bass drum tomtoms 1D 2H 3L	4 5
24 ceramic bowls **	pair bongos 1/2: A/B 6 ceramic bowls	pair bongos 1/2: C/D 6 ceramic bowls	pair timbales 1/2: A/B 6 ceramic bowls	pair timbales 1/2: C/D 6 ceramic bowls	9 12
4 logdrums ***	logdrum, pitches A/B	logdrum, pitches C/D	logdrum, pitches E/F	logdrum, pitches G/H	14
4 claves	claves A	claves B	claves C	claves D	
8 cowbells A to H	cowbells 1A 2B	cowbells 1C 2D	cowbells 1E 2F	cowbells 1G 2H	6
8 anvils A to H ****	anvils 1C 2D	anvils 1E 2F	anvils 1G 2H	anvils 1A 2B	7
8 templeblocks A to H	templeblocks 1E 2F	templeblocks 1G 2H	templeblocks 1A 2B	templeblocks 1C 2D	6
8 woodblocks A to H	woodblocks 1G 2H	woodblocks 1A 2B	woodblocks 1C 2D	woodblocks 1E 2F	6
8 triangles A to H	triangles 1A 2E	triangles 1B 2F	triangles 1C 2G	triangles 1D 2H	8
-(hammers straight onto floor)	whistle/hammers	whistle/hammers		whistle	
4 pedal bass drums -positioned vertically (foot-operated)	pedal bass drum A	pedal bass drum B	pedal bass drum C	pedal bass drum D	5
16 glass bottles	glass bottles 1/4	glass bottles 1/4	glass bottles 1/4	glass bottles 1/4	11
12 cymbals A to H -also bowed	cymbals 1A 2E 3I	cymbals 1B 2F 3J	cymbals 1C 2G 3K	cymbals 1D 2H 3L	10
	mark tree (= brass chimes)	glass chimes	bell tree	shell chimes	15
4 sizzle cymbals	sizzle cymbal A	sizzle cymbal B	sizzle cymbal C	sizzle cymbal D	16
8 tamtams A to H	tamtams 1A 2E	tamtams 1B 2F	tamtams 1C 2G	tamtams 1D 2H	13
2 octaves of crotale (+ extra low G#)	vibraphone 1***** crotale: 	marimba 1 crotale: 	vibraphone 2***** crotale: 	marimba 2 crotale: 	2 1
tubular bells / handbells (or substitute glockenspiel for handbells)					17

- \* These 'ur-drums' must be identical; they should be low-pitched skin drums, four congas or similar would be ideal, or ethnic drums;
- \*\* normal kitchen variety mixing/cooking bowls are intended, with a hollow resonance;
- \*\*\* twin-pitched slit drums are intended, but any resonant wooden drums with (at least) two pitches are adequate;
- \*\*\*\* Wagnerian anvils are preferred, but any chunky metal, resonant, object will do -railway line cuttings, -unpitched!
- \*\*\*\*\* vibraphone pedals should be wedged down (with telephone directories, for instance), or the damper mechanisms removed completely.

Instrumental substitutions are acceptable, spring coils for triangles, other untuned sound-sources for ceramic (or kitchen) bowls, other kinds of chime, for instance. Basic categories of sound-type must be observed, however.

**NB:** instruments appear in the same place on the stave, and with the same notehead characterisation, throughout the piece, except where space or clarity does not allow it (cf **ur-drum** on top line, page 33).

Other incidental percussion -stones, coins, bows- are indicated on an ad hoc basis, as is use of vocalisation (humming) in the closing arch (III).



Performance Notes:

- 1 This score is notated at 4 centimetres to one second, regardless of prevailing metronome mark.
- 2 Throughout the piece the four players use sticks of a terraced hardness. When using the appropriate sticks for the various instruments this gradient of hardness should still be observed -unless otherwise indicated locally:

**players** A: hard                    B: medium/hard                    C: medium/soft                    D: soft

The effect should be not only of timbral variety, but also a sense of depth, and shadow. Excessively hard (or soft) sticks should perhaps be avoided except for moments of structural drama, or notable restraint. Niceties of sticking are, of course, at the discretion of the players. The predominant (non-instrument-specific) sticks are referred to throughout as "main".

- 3 During the final arch, III, a drone may be employed, fading in during the ten drum strokes immediately before the double bar.\*This drone on the lowest C of the piano, may be played on a scordatura contrabass, in which case the player could assist with coördination in the previous, metricised sections; alternatively, an electronically generated tone, or some other expedient may be employed -within the bounds of taste, naturally. The drone fades out during the closing repeated figures. The drone should be very quiet and unintrusive, a distant hum, in effect -it may also be omitted completely. \* page 66
- 4 This piece is intended to be performed without a conductor -assuming the absence of a drone-player- and it is proposed that, in each section (or bar), one particular player takes charge of governing the tempo. In a few cases cue-arrows have been given; these are suggestions.

The first arch, I, is fully metrical, and should be performed with exactitude, and only a small degree of interpretative rubato. The free second arch, II, should emphasise this rhetorical elasticity, in increasing anticipation of the third arch, III which is fully decoupled and uncoördinated, with independent music for each player, without even structural simultaneity. The repeated, looping, phrase which concludes the piece is a resting point; when all players have looped a few times, the piece should be ended by the last player to arrive at the loop.

- 5 There is a hierarchy of rhythmical life operating in the score:

- 1 large-scale rhythmical life, traditionally notated; inner life, with clockwork exactitude.
- 2 as 1, but with a little 'swing'; interpretative 'bending' of inner life.
- 3 irrationals not notated as to be performable exactly: implicit rubato.
- 4 irrational-like material, with grace-note type slash through beam: implicit rubato.
- 5 structured gracenotes: fit evenly into available time;
- 6 unstructured gracenotes: as fast as possible.

The music gradually moves from predominantly exact material to an exhaustive mix of all degrees of elasticity. In the final section, where there is no coördination at all, players should still treat the notation as specific. Each section is almost exactly four minutes long; this is a yard-stick by which the accuracy of performances of arch III may be assessed.

- 6 During arch III the players are required to **hum**. This may be with mouth open or closed depending on audibility in the hall. This humming is always on a given pitch -the last played on a tuned percussion instrument- wherever possible in the same octave, or in as adjacent an octave as possible. Begin humming immediately after onset of tuned percussion sound. No rhythmic detail is supplied for such humming -it should be so quiet as to not require contour. Each player might consider adopting a different vowel, if the voices are otherwise too similar.\*
- 7 All rolls/tremoli should be as fast as possible.
- 8 There are several ways that this work may be performed, beyond a live quartet. **Soloists** are invited to multi-track three of the four parts for playback, while performing a fourth live - there is no preferential 'foreground' part, so any of lines A to D may be selected. The scalar character of the instrumentation must still be observed, though, so if line D is selected, the 'live' line will be low pitched, with soft sticks. For this version, or a similar duet version, a click-track may well be required. A click-track may be utilised for quartet performance as well, if preferred; in all cases arch III will not be click-tracked.
- 9 Similarly, amplification may be used: the vibraphones\* may be enhanced and the speakers placed either on the far edges of the stage or actually out in the hall. Crotales may also be enhanced and the second speakers placed even further into the hall. The effect is of the sound becoming disembodied and displaced from the 'real' sound-source, thus underlining the 'beyondness' of the music. Other imaginative use of amplification and sound reinforcement are welcome, at the players' discretion.
- 10 The character of the music is primarily melodic, despite the untunedness of the instrumentation. This can be emphasised by tuning drums with a wide tessitura across the four players; another option is to actually tune the drums, chromatically over an octave, for instance. Other tuning systems are possible, subject to consultation.
- 11 Instructions which appear in brackets -(pp), (foot-op. BD)- are reminders; markings which are bracketed, such as emphases, indicate that the mark is to be understated, to be understood in a locally inflected sense. Emphases thus marked should be seen being in slight relief within a quiet texture. Which of these two meanings a bracket has should be contextually obvious.
- 12 Word cues of a quasi-subjective character which appear above **player A's** part -agitato, delicato, etc- pertain to the whole quartet, and assume that **player A** will direct rehearsal.
- 13 The ideal performance space for this piece is a very resonant hall; a church would not be inappropriate acoustically -nor irrelevant to the musical meaning. As suggested by the amplification, which functions not only acoustically but also symbolically, the character of the music invites long decay envelopes: a performance in an extremely dry acoustic would not be a good idea, and would make the amplification essential. Lots of 'afterimage', generally.
- \*1 The duration of each 'hum' should be one breath; where a second breath needs to be taken, the humming should be continued through the intake of breath. Roughness of tone, and inaccuracy of pitch are acceptable outcomes. Amplifying the humming could be effective. \*2 Ditto, marimbas.

14 There are nine levels of dynamic in this piece:

pppp - ppp - pp - p - mf - f - ff - fff - ffff

15 Always bow instruments for the full notated duration, wherever possible.

16 In III, pauses between sub-sections, to facilitate instrument change, should be as brief as possible, to avoid loss of momentum and flaccidity. The musical continuum should be, as much as for the eye as the ear, seamless -the dramatic, specified, rests are made all the more pointed, and could be marked by physical immobility, for visual effect.

17 Handbells should be shaken, and placed on a flat surface, rather than suspended and struck. The suggested alternative, glockenspiel, should not be tremoloed; if the type of handbell available precludes such shaking, they may be hung and struck, also untremoloedly.

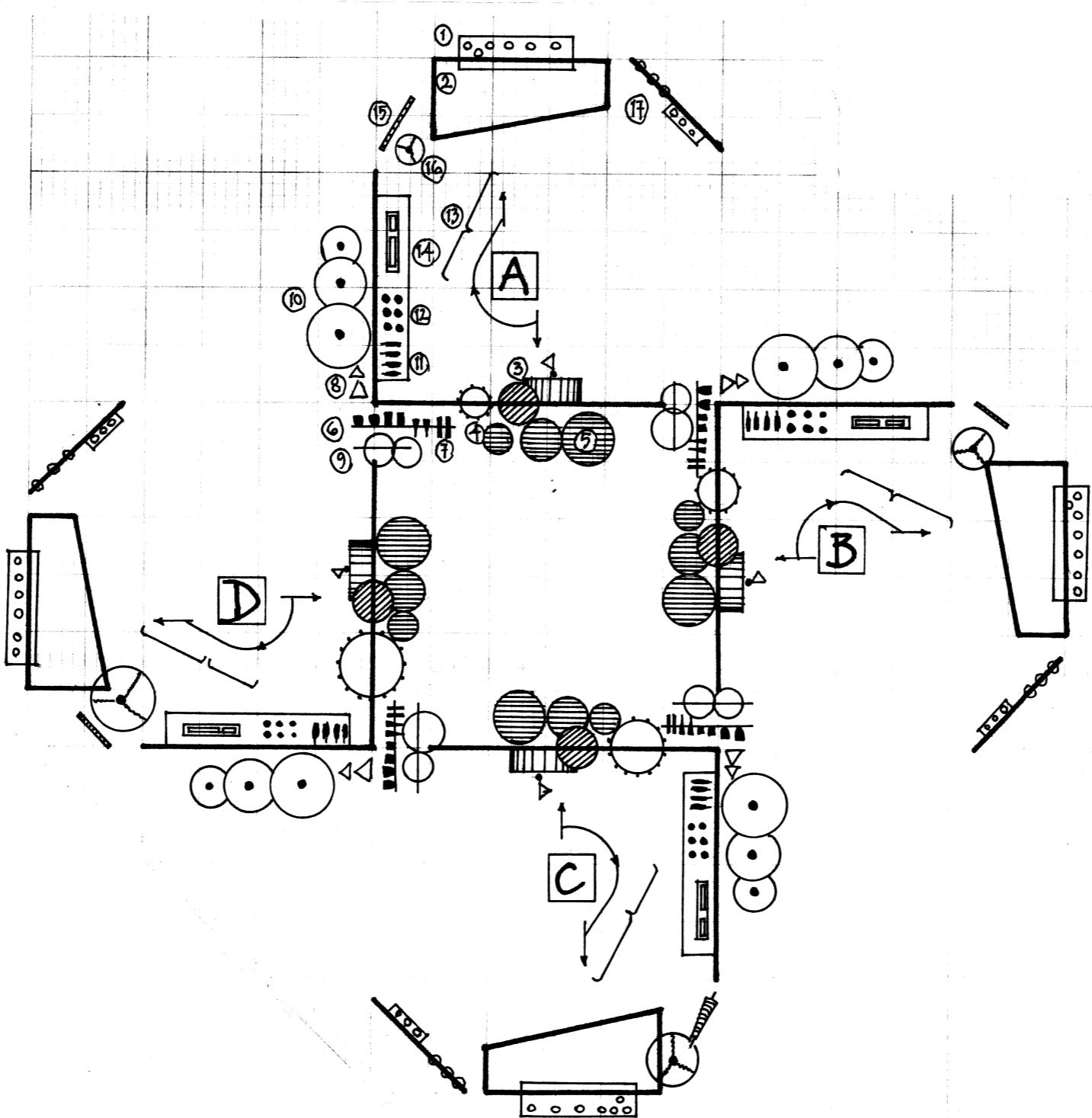
19 Vibraphones: motors off always!

20 Cueing final bars: the players gradually arrive at their respective sections EE, and repeat the bar until all have arrived. The final player to reach the section repeats his/her material a few times -the players may decide this beforehand, or judge it by 'feel'- indicates that only one more repetition is needed. Players then, upon completion of their final run-through of the bar (including striking the chimes on this last repeat), move independently into the final sustained chord. Once the chime sound is clearing and the players have all sustained the final crotale note for a satisfactory duration, same player cues to end. Allow all resonance to die away before relaxing.

21 All tempi are idealised. If the effectiveness of a section can be improved by accelerating or retarding the specified tempo, then by all means do so.

22 When tamtams are struck with their own beater -of the appropriate hardness for each player, respectively- the tamtams are indicated thus: TAMTAMS **[1/2]**.

No piece comes into the world without encouragement. Many have insisted on the importance of writing for percussion; Steven Schick and James Wood, Peter Neville, and Synergy, demonstrated it.



1

**Staff A:**

- Tempo: =150
- Attack: \* (marked with a dot)
- Drum: UR-DRUM (marked with a box)
- Dynamics: pppp, mf, molto
- Measure 1: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 2: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "molto".
- Measure 3: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 4: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "molto".
- Measure 5: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 6: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "molto".
- Measure 7: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 8: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "molto".

**Staff B:**

- Tempo: =150
- Attack: \* (marked with a dot)
- Drum: UR-DRUM (marked with a box)
- Dynamics: pppp, mf, pp, mf, pp, mf, molto
- Measure 1: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 2: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "pp".
- Measure 3: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 4: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "pp".
- Measure 5: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 6: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "pp".
- Measure 7: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 8: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "pp".

**Staff C:**

- Tempo: =150
- Attack: \* (marked with a dot)
- Drum: UR-DRUM (marked with a box)
- Dynamics: pppp, mf, pp, mf, p, mf, mfz, molto
- Measure 1: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 2: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "pp".
- Measure 3: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 4: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "p".
- Measure 5: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 6: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mfz".
- Measure 7: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "molto".

**Staff D:**

- Tempo: =150
- Attack: \* (marked with a dot)
- Drum: UR-DRUM (marked with a box)
- Dynamics: pppp, mf, pp, mf, 11:8F, pp, mf, 11:8F, molto
- Measure 1: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 2: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "pp".
- Measure 3: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 4: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "11:8F".
- Measure 5: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "pp".
- Measure 6: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "mf".
- Measure 7: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "11:8F".
- Measure 8: 4x (4 measures), followed by a measure with a single note and a dynamic bracket labeled "molto".

\*(make attacks, drums, dynamics, and crescendo as similar as possible)

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BSG

2

**A**

2 E 8 4 | 3 4

$\text{b} = 61$

$6\text{F.} = \text{b}$

$sffz$  (sim.)  
secco! (dead stick)

**B**

2 E 8 4 | 3 4

$\text{b} = 61$

$sffz / mf$   $fz (\text{poco})$   $mf$   $fz$   $mf$   $fz / mf$   $fz$   $(p)$

**C**

2 E 8 4 | 3 4

$\text{b} = 61$

$sffz / pp$   $mfz (\text{poco})$   $pp$   $9:8$   $mfz / pp$   $mfz$

**D**

2 E 8 4 | 3 4

$\text{b} = 61$

$sffz$

• BSG •

3

**A**

**B**

**C**

**D**

**TEMPLE/WOOD BLOCKS**

**CERAMIC BOWLS 1-6**

**CLAVES**

**BOTTLES 1-4**

**BSG.**

4

**A**

**B**

**C**

**D**

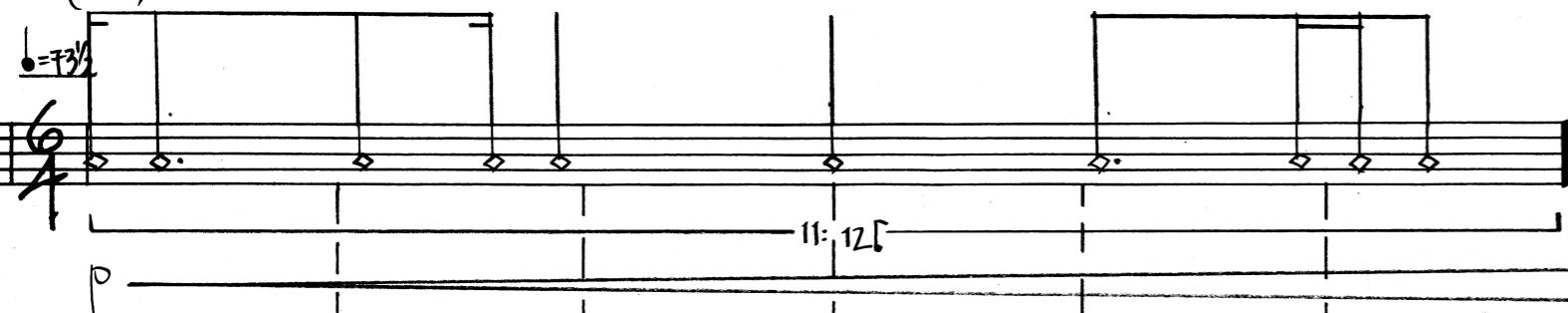
\*or any other metallic-sounding beater

\*\* when tamtam is struck with proper tamtam beater - of the appropriate hardness, tamtams are indicated thus: TAMTAMS [1/2]

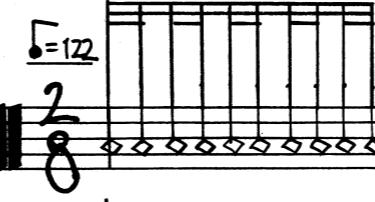
·BSG·

CYMBAL 3 / normal sticks  
(RIM)

A

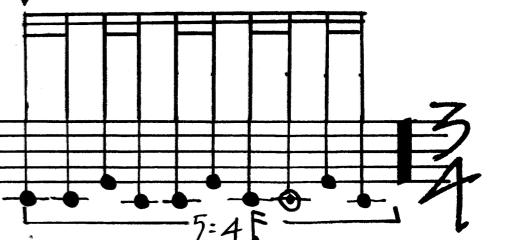


(NEAR DOME)

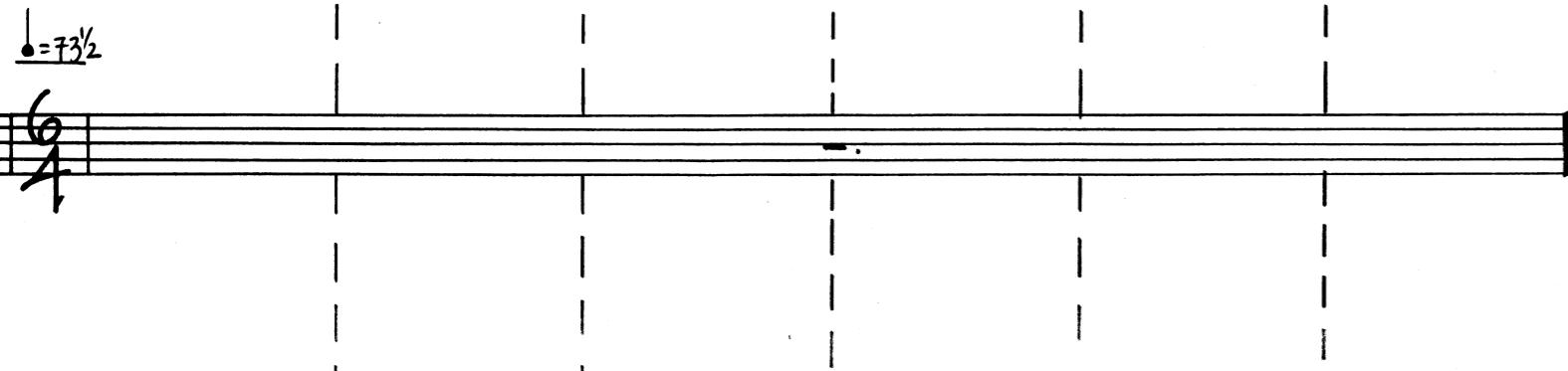


C/M.1

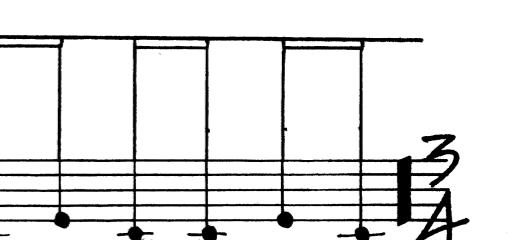
(UR-DRUM)

3  
4

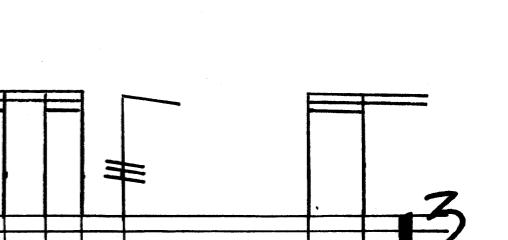
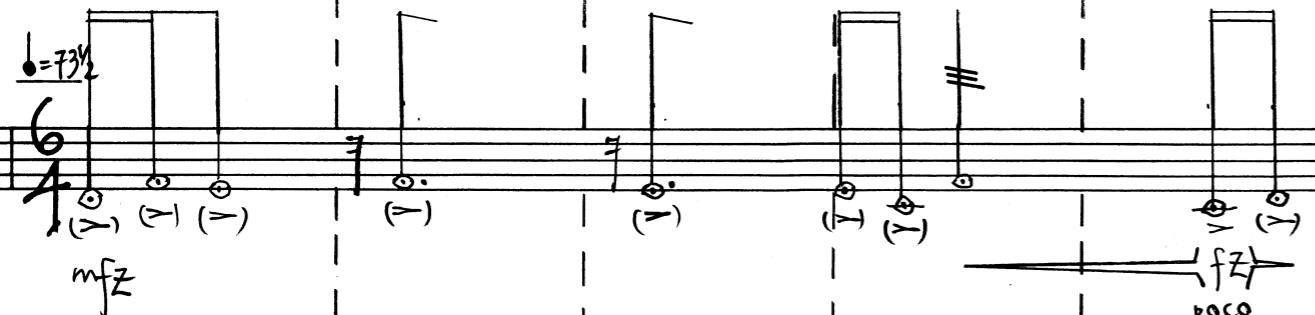
B



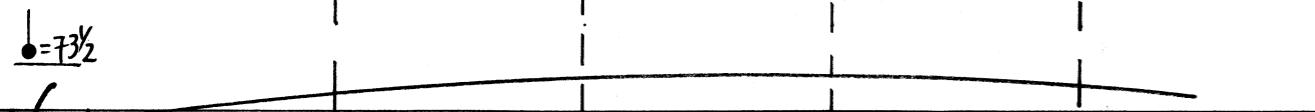
B

3  
4

C

3  
4

D



B

3  
4

B

3  
4

6

**A**

(f)

**B**

(f) ↑ TEMPLE BLOCK 2

**C**

(f)

**D**

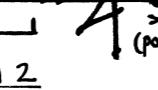
(f)

7

**A**

6  
16

(f)  

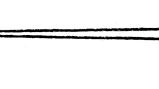
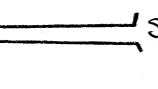
 



8

A

8

15

8

B

8

15

8

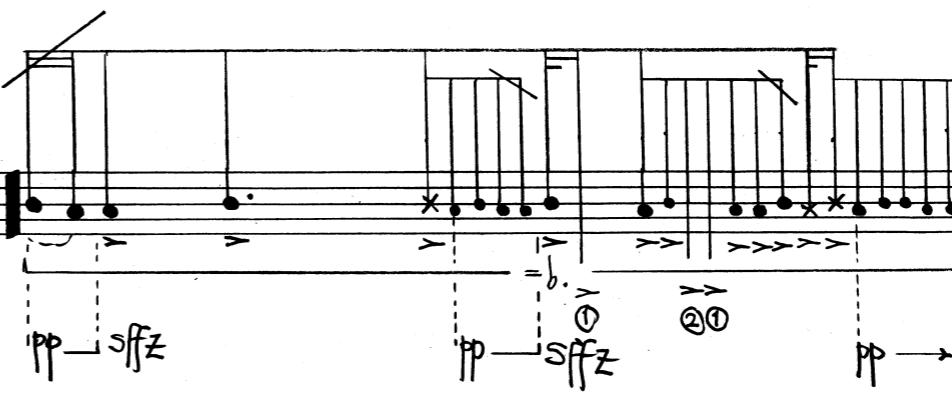
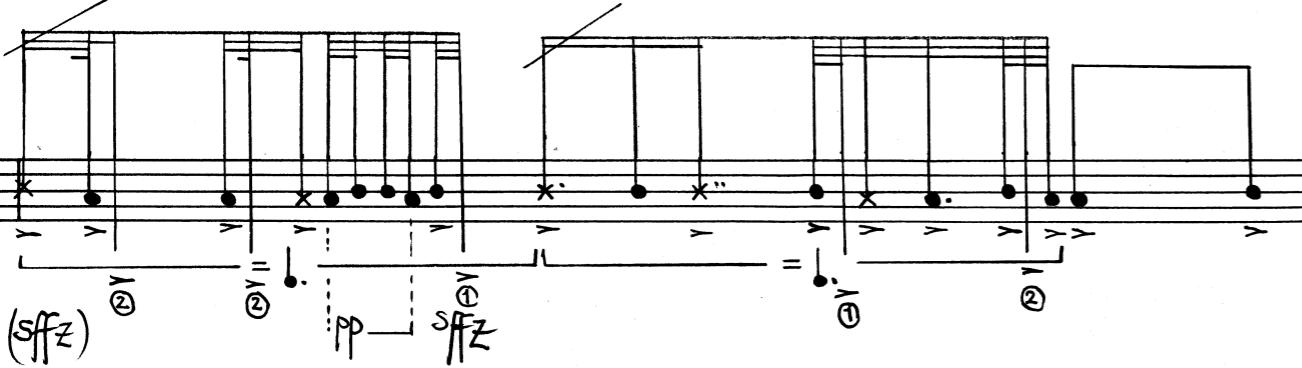
CUE  
D

C

8

15

8



D

8

15

8

**A**

$\text{= 129}$

**BOWLS 1-6**

**D CUES**

$\downarrow (5)$

**BOWLS 1-6**

**CUES**

$\downarrow (3)$

**BOTTLES 1-4**

$\text{mfz/p} \quad \text{mfz} \quad \text{mf}$

$\text{5:4 F} \quad \text{11:12 F} \quad \text{4:3 T}$

$\text{sFz}$

$\text{ppp} \quad \text{fz} \quad \text{13:12 F}$

$\text{fz} \quad \text{17:12 F} \quad (\text{pp})$

$\text{fz}$

**B**

$\text{= 129}$

**BOWLS 1-6**

**C**

$\text{= 129}$

**BOWLS 1-6**

**CUE C**

**CUE A**

**(CUE OTHERS)**

**D**

$\text{= 129}$

**BOTTLES 1-4**

$\text{mfz/p} \quad \text{mfz} \quad \text{mf}$

$\text{5:4 F} \quad \text{11:12 F} \quad \text{4:3 T}$

$\text{sFz}$

$\text{pp}$

10

**A**

**B**

**C**

**D**

·BSG·

A



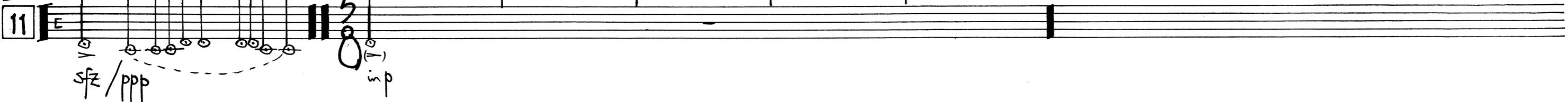
B



C



D



12

A

12

 $\bullet = 172$ 

C

 $\bullet = 104$ 3  
166  
16

pp ↑ TOMS &amp; UR-DRUM

C

 $\bullet = 104$ 3  
166  
16sfz ↑ FOOT-OP.  
BD

B

12

p

(TAKE STICKS)  
CYMBALS 1-3 $\bullet = 172$ 

f

(cent)c (dome) (centre)

(dome) →

7f.. = 9f

→ (dome)

(TAKE STICKS)

C

12

pp mf pp

pp

18'1/2:20f

mf

C

 $\bullet = 104$ 3  
166  
16

pp ↑ TOMS &amp; UR-DRUM

D

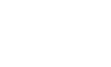
12

CYMBALS 1-3

 $\bullet = 172$ 

f

21:16f



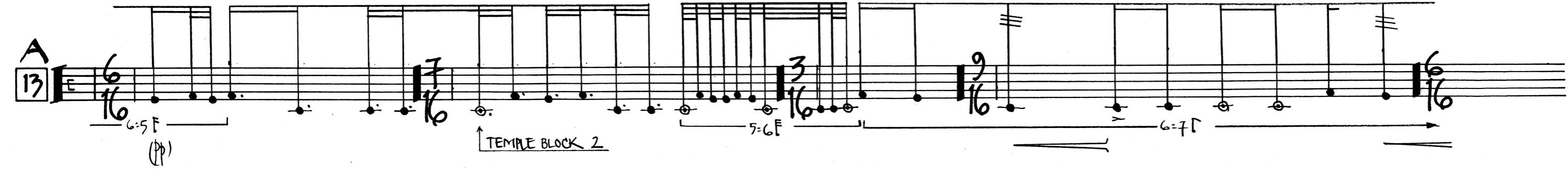
C

 $\bullet = 104$ 3  
166  
1611:12f ↑  
TOMS & UR-DRUM

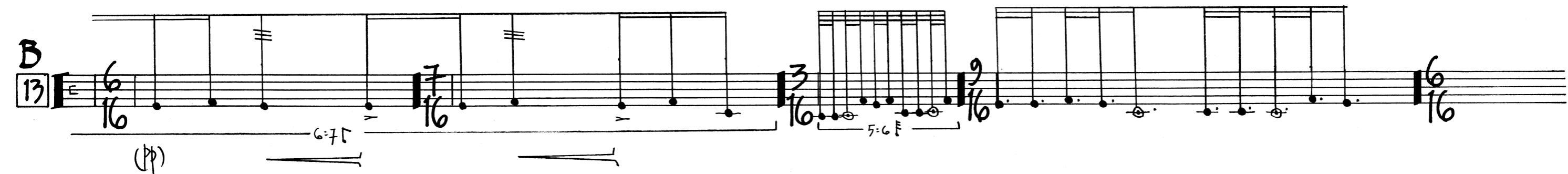
·BSG·

13

A



B



C



D



·BSG·

14

**A**

14

6:7 F#      12:17 F#      16th-note pattern labeled 'TOM TOM 1'

(pp)

**B**

14

6:7 F#      12:17 F#      16th-note pattern labeled 'TOM TOM 1'

(pp)

**C**

14

12:17 F#      6:5 F#      16th-note pattern

(pp)

**D**

14

6:7 F#      8:9 F#      16th-note pattern

(pp)

5:6 F#      12:17 F#

15

This image shows a handwritten musical score consisting of four staves, labeled A, B, C, and D, arranged vertically. Each staff has a 15/16 time signature and a tempo of 133 BPM. The music is written on a single-line staff with vertical stems indicating pitch. The score includes several dynamic markings and time signature changes.

- Staff A:** Features a dynamic marking of  $\text{sfz/ff}$ . It includes a section labeled "TEMPLE BLOCK 1" with a 5:6 F time signature.
- Staff B:** Features a dynamic marking of ff. It includes a section labeled "TEMPLE BLOCK 1" with a 6:5 F time signature.
- Staff C:** Features a dynamic marking of ff. It includes a section labeled "TEMPLE BLOCK 1" with a 6:7 F time signature.
- Staff D:** Features a dynamic marking of ff. It includes a section labeled "TEMPLE BLOCK 1" with a 12 F = 17 F time signature.

The score also includes various performance instructions such as slurs, grace notes, and specific note heads (solid, open, dashed). Vertical dashed lines divide the score into measures, and horizontal dashed lines indicate measure rests or specific performance techniques.

•BSG•

16

A handwritten musical score for a piccolo snare drum. The score consists of two staves of sixteenth-note patterns. The first staff starts with a dynamic of  $\text{ff}$ , followed by  $\text{sffz}$  and  $\text{mf}$ . The second staff begins with a dynamic of  $\text{poco}$ . Measure numbers 1 through 10 are indicated above the notes. Various performance instructions are included: a tempo marking of  $16=15\text{f}$  with a bracket, a dynamic of  $\text{poco}$  with a bracket, and a dynamic of  $\text{ff}$  with a bracket. The key signature changes between measures, indicated by letterheads A, E, and F#.

A handwritten musical score for a marimba or xylophone. The score consists of three staves of music. The first staff starts with a dynamic of ff, followed by sffz, and then mf. The tempo is marked as E = 157. The second staff begins with a dynamic of ff. The third staff ends with a dynamic of ff. Various rhythmic values are indicated throughout the score, including 16th and 18th notes. The score includes markings for small bass drum (SMALL BD) and a dynamic bracket for the final ff.

**A**

**B**

**C**

**D**

18

**A**

18

16 (f)

BONGO 2

COWBELL 1

**B**

18 (f)

BONGO 2

COWBELL 1

**C**

18 (f)

TIMBALE 2

COWBELL 1

**D**

(brushes) mf (poco)

f

sffz

TOMTOM 3  
normal sticks (soft)

**BSG.**

**A**

19

G  $\text{♩} = 100$

H  $\text{♩} = 98$  (menacing, pesante)

(molto) fff

BONGO 1 WOODBLOCK 1

Sfz/f

F BONGO 1 (molto) 13:12 F

**B**

19

G  $\text{♩} = 100$

H  $\text{♩} = 98$  (menacing, pesante)

13:12 F

**C**

19

G  $\text{♩} = 100$

H  $\text{♩} = 98$  (menacing, pesante)

13:12 F

TIMBALE 1

Sfz/f (molto) fff

**D**

19  $\#$

G  $\text{♩} = 100$

H  $\text{♩} = 98$  (menacing, pesante)

FOOT-OP. BD) fff

13:12 F

TIMBALE 2

Sfz ff (molto)

20

**A**

20

(ff)

13:12 F

ANVIL 2

(FOOT-O.P. BD)

13:14 F

WoodBLOCK 1

13:14 F

ANVIL 2

(FOOT-O.P. BD)

13:12 F

ANVIL 2

13:14 F

13:12 F

13:14 F

WOODBLOCK 1

TIMBALE 1

13:12 F

13:14 F

13:12 F

13:14 F

**A**

21

4

8

(fff)

13:14 F

5

8

13:6 = b

3

8

115

10

4

**B**

21

4

8

(fff)

13:6 = b

5

8

9:8 F

3

8

115

10

4

5fffz/p

**C**

21

4

8

(fff)

13:14 F

5

8

13:6 = b

3

8

115

10

4

sffffz/p

**D**

21

4

8

(fff)

13:14 F

5

8

13:6 = b

3

8

115

10

4

5fffz/p

19:12 F

22

**A**

**22** **E** **10** **A**

**=64**

48

**(FOOT - OP. BD)**

**B**

**22** **E** **10** **A**

**=64**

**ffff!** **TOM TOM 3: pp**

48

**C**

**22** **E** **10** **A**

**=64**

**poco**  
**mfz**

48

**D**

**22** **E** **10** **A**

**=64**

**pp**

48

·BSG·

**A**

23

$\text{=154}$   $\text{=64}$

$\text{mf}$  —  $\text{pp}$

**TUBULAR BELLS**  
(coins, or similar beater)

$\text{=119}$

$\text{ppp delicate}$

**B**

23

$\text{=154}$

$\text{=64}$

$\text{mf}$  —  $\text{pp}$

$\text{subito}$

$\text{=119}$

**C**

23

$\text{=154}$  **SIZZLE CYMBAL (bowed)**  $\text{=64}$

$\text{tap indicated position with finger (gently!) until last attack: BOWED}$

$\text{ppp}$

$\text{f subito}$

$\text{(dome)}$   $\rightarrow$   $\text{(rim)}$

$\text{=119}$

**D**

23

$\text{=154}$

$\text{=64}$

**SMALL BASS DRUM**  $\text{pp ma pesante — lugubrious}$

$\text{=119}$

$\text{quickly (to) TUBULAR BELLS (triangle beater or similar)}$

$\text{9:7F} \longrightarrow$

24

A hand-drawn musical score for tubular bells. The score consists of two staves of five-line staff paper. The first staff begins with a dynamic instruction '(ppp)' and a tempo marking '(coins)'. It features a key signature of A major (one sharp), a time signature of 24, and a note value of eighth notes. The second staff begins with a key signature of B-flat major (two flats), a time signature of 3:2 F, and a note value of sixteenth notes. Both staves include various rests and grace notes. The score concludes with a final dynamic instruction '(ppp)' and a tempo marking '(coins)'.

A handwritten musical score for guitar. The key signature is B major (one sharp). The time signature starts at 24, indicated by a box around the '2' and '4'. The first measure shows a single note on the E string. The second measure has a vertical bar line. The third measure begins with a '4' over a '16' in a box, followed by a vertical bar line. The fourth measure begins with a '6' over a '16' in a box, followed by a vertical bar line. The fifth measure has a vertical bar line. The sixth measure has a vertical bar line. The seventh measure has a vertical bar line. The eighth measure begins with a '11' over an '8' in a box, followed by an '8' in parentheses.

A handwritten musical score for a bowed sizzle cymbal. The score consists of a single staff with six measures. Measure 1 starts with a C-clef, a 24-time signature, and a dynamic marking of  $p$ . It features a single vertical stroke on the first line. Measure 2 begins with a measure repeat sign and contains a vertical stroke on the first line followed by a fermata. Measure 3 starts with a 16-time signature and contains a vertical stroke on the first line followed by a fermata. Measure 4 starts with a 16-time signature and contains a vertical stroke on the first line followed by a fermata. Measures 5 through 8 are blank, each ending with a vertical stroke on the first line and a fermata. A bracket above the first two measures is labeled "(BOWED SIZZLE CYMBAL)". Above the third measure, a curved arrow points from the text "(RETAKE STICKS)" to the beginning of the measure.

A handwritten musical score for tubular bells and triangle beaters. The score consists of two staves. The top staff is for tubular bells, indicated by a bell icon and a clef, with a tempo marking of 24. The bottom staff is for triangle beaters, indicated by a triangle icon and a clef. The score includes various note heads and rests, with time signatures such as 9:7 F, 11, 13:10 F, 4, 16, 6, 16, 9:7 F, 3:2 F, 3:2 F, and 13:8 F. The dynamics (ppp) and performance instructions (TUBULAR BELLS (triangle beaters)) are written below the staves.

**A**

25 (ppp)

**CROTALES** 16

**TAMTAMS 1/2**

**B**

25 (normal sticks  
for skins: medium/hard)

**GLASS CHIMES**

**C**

25

**CROTALES** 16

**D**

25 (ppp) T. = 8 F

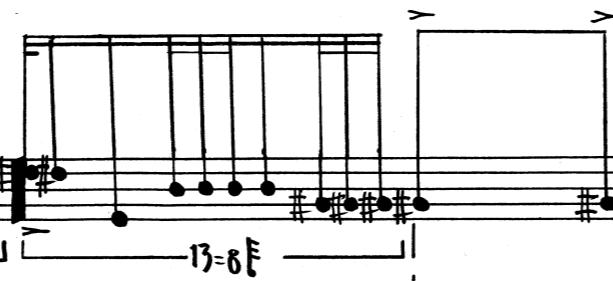
**SHELL CHIMES**

26

(suddenly hushed)

A

26



(suddenly loud again)

mfz

mfz

mfz

f  
pp

6

B

26

STONES (CHIME)

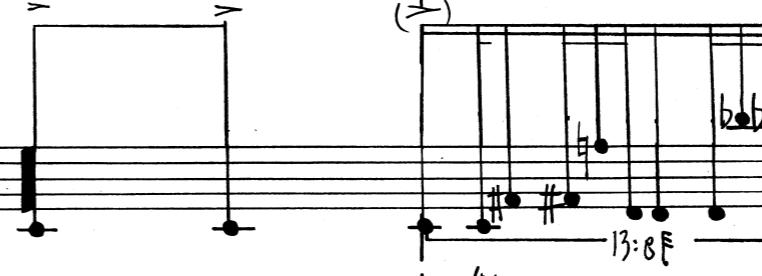
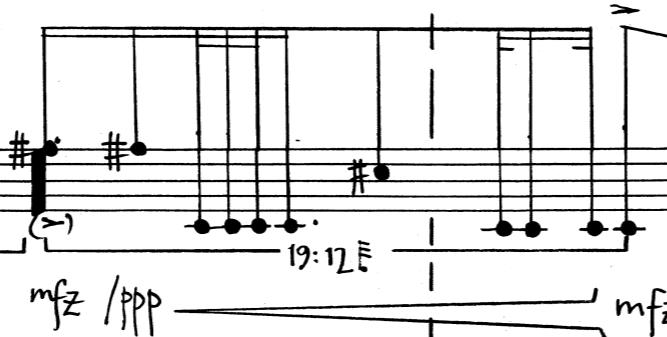
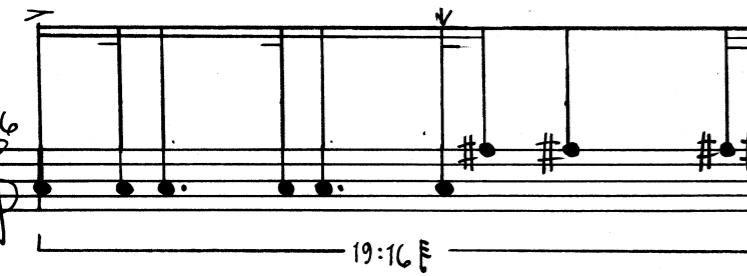
(>)  
pf (non troppo)  
(suddenly loud again)

6

(suddenly hushed)

C

26



6

D

26

STONES (CHIME)

(>)  
p

f (non troppo)

6

**A**

ff/pp      f      (f) / pp      mfz

**B**

f (non troppo)      f (splashing) / no cresc.

**C**

ff/pp      ff (ff)      pp      mfz

**D**

f (non troppo)      f (splashing)

**Annotations:**

- CYMBALS 1-3 (Wood end of sticks)**: Located above the first staff of section B, with an arrow pointing to the first three measures.
- (rim)**: An arrow points to the first measure of section B, indicating the rim of the cymbals.
- (reverse sticks → normal)**: An arrow points to the last measure of section B, indicating a transition back to normal sticks.
- (quickly! to)**: An arrow points to the first measure of section C, indicating a quick transition.
- CYMBALS 1-3 (wood end of sticks)**: An annotation below the first staff of section C, with an arrow pointing to the first three measures.

28

**A**

I      = 81

28 6 A

ff

ff

|| (12) (8)

**B**

I      = 81

28 6 A

ff

ff

|| (12) (8)

**C**

CYM1  
I      (reverse sticks back to normal)  
= 81

28 6 A

ff

FOOT-OP.

ff

|| (12) (8)

**D**

I      = 81

28 6 A

ff

<><><>

13:12

<><>

|| (12) (8)

A handwritten musical score for a single melodic line. The score consists of two systems of music. The first system starts with a dynamic of **pp**, a tempo of **=145**, and a key signature of **E (12) (8)**. It features a bass clef and a common time signature. The melody consists of eighth-note patterns. The second system begins with a dynamic of **pp**, a tempo of **=162**, and a key signature of **5 2**. It also features a bass clef and a common time signature. The melody continues with eighth-note patterns. The score includes several rehearsal marks: **29**, **A**, **13:12**, and **1**.

**B**

**29**

$\text{ffz}$

$=145$

**E**

$(12)$

$\text{ffz}$

$\text{pp}$

**TAM TAMS 1/2 + STONES**

$8$

$16$

$5$

$2$

Handwritten musical score page 29, measures 145-162. The score is in 2/4 time, D major, and consists of two systems. The first system starts with a dynamic instruction 'sffz' below the staff. Measure 145 begins with a bass note on the A string (4th string) with a tempo of  $\bullet = 145$ . Measures 146-147 show eighth-note patterns on the E and B strings. Measures 148-149 continue the eighth-note patterns. Measures 150-151 show eighth-note patterns on the G and D strings. Measures 152-153 show eighth-note patterns on the B and A strings. Measures 154-155 show eighth-note patterns on the E and D strings. Measures 156-157 show eighth-note patterns on the G and F# strings. Measures 158-159 show eighth-note patterns on the B and A strings. Measures 160-161 show eighth-note patterns on the E and D strings. Measures 162 ends with a bass note on the A string (4th string) with a tempo of  $\bullet = 162$ .

30

**A**

**B**

IAMTAMS 1/2: delicate and eerie

(strike face gently!) with STONES - one in each hand)

**C**

**D**

(FOOT-OP. BD)

• BSG •

CLAVES: f  
**A** 31 E 2 8 16 5 16  
  
 fffff!      ppp —————— mf

**B** 31 E 2 8 16 5 16  
(TAMTAMS / STONES) pp poco

LOGDRUMS 1/2  
**C** 31 E 2 8 16 5 16  
 mf —————— sfz  
 fffff!  
TIMBALES 1/2 (as before) 170 8 16  
 (DOUBLE DEADSTICK)  
 fffff!

SIZZLE CYMBAL    SHELL CHIMES  
**D** 31 E 2 8 16 5 16  
 fffff!

32

**A**

32 | E 5 | 16 (7) C YMBALS 1-3 (7.) 11 16 (dome) (rim) = 59 = 121  
 (WOOD END OF STICKS) 27:22 E 16 2 8 6

PP f

CUES

**B**

32 | E 5 | 16 11 16 = 59 = 121 2 8 6

**C**

CUE A

(sffffz) ff RH LH p ppp

32 | E 5 | 16 > xx > \* \* \* \* \* \* 11 16 = 59 = 121 2 8 6 (2)

f f p ppp(f) pp p ppp/ mf

**D**

CYMBAL 1 11 16 = 59 = 121 2 8 6

(ppp)

33

**A**

J 100

ff → mf  
ANVIL 1

MOLTO (pppp)

UR-DRUM

● = 112 PPPP 4x fff

↑ 4th TIME ONLY: ff

B

J 100

ff → mf  
ANVIL 1

5:4F MOLTO (pppp)

UR-DRUM

● = 112 PPPP 4x fff

↑ 4th TIME ONLY: ff

C

J 100

ff → mf  
ANVIL 1

13:12F MOLTO (pppp)

UR-DRUM

● = 112 PPPP 4x fff

↑ 4th TIME ONLY: ff

D

J (C/M 1) 100

FOOT-OP. ANVIL 1

BD 5ffz /mf

17:12F MOLTO (pppp)

UR-DRUM PPPP

● = 112 PPPP 4x fff

↑ 4th TIME ONLY: ff

34

**II A**

34 | E 12 8 0 | Cym.2 UR-DRUM  
K =146 | fff / f e dim... |

FOOT-OP. BD

PICCOLO SIDE DRUM

1 16  
8 8 | ... mfz |

**II B**

34 | E 12 8 0 | Cym.2 UR-DRUM  
K =146 | fff / f e dim... |

FOOT-OP. BD

(SIDE DRUM)

1 16  
8 7 8 |

**II C**

34 | E 12 8 0 | (UR-DRUM)  
K =146 | (Cymbal 3: coins) |

- P

fff

1 16  
8 7 8 | in ppp |

**II D**

34 | E 12 8 0 | Cym.2 UR-DRUM  
K =146 | fff |

FOOT-OP. BD

f e dim... | 9:8 F | 9:8 F | 9:8 F |

SMALL BD

1 16  
8 | ... mfz / (pp) |

**A** 35 16 8 PICCOLO SIDE DRUM: snares on!

**B** 35 16 8 COWBELL 2 BOTTLES 1/4 25 F. = 16 G ppp (sfz) e sim.

**C** 35 16 8 COINS

**D** 35 16 8 7:8 F 7:8 F 7:8 F 7:8 F /PP lugubrious

36

**A**

36 | E 9 | 8 | - |

PICCOLO SIDE DRUM: snare!  
side drum sticks

18 | 8 | 7 | - |

(12) | 17 | 8 | - |

mfz | - | - | - |

**B**

36 | E 9 | 8 | - |

GLASS CHIMES

18 | 8 | 7 | - |

mf | 17 | 8 | - |

**C**

36 | E 9 | 8 | - |

(coins)

p | - | - | - |

pp | - | - | - |

(DO NOT DAMP)

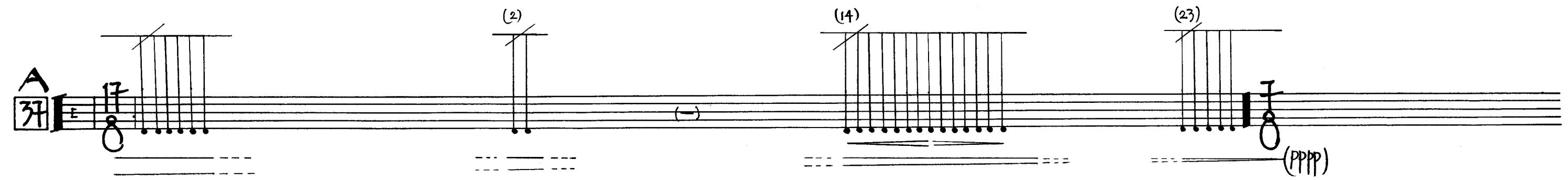
(7) | 17 | 8 | - |

**D**

36 | E 9 | 8 | - |

13:12 | 13:12 | 13:12 | - |

pp | - | - | - |



**B**

SKINS

in pp

(7)

3:21

SFZ e sim.

RIMSHOTS not too loud

(7)

(7)

(PPPP)

**C**

(coins) pp

p

pp

(PPPPP)

**D**

17

8

(PPPPP)

38

**A**

38 | F E G B D G | (snare off to main sticks)

**B**

38 | F E G B D G | (pp) etc. (--) 15:14 F | 1 | 15 | 8 | 15 | 8 |

**C**

38 | F E G B D G | (coins) pp | 1 | 15 | 8 | 15 | 8 |

**D**

38 | F E G B D G | (wire brushes) pp | SFZ poco | SFZ poco (sim.) | SFZ poco | 15 | 8 | 15 | 8 |

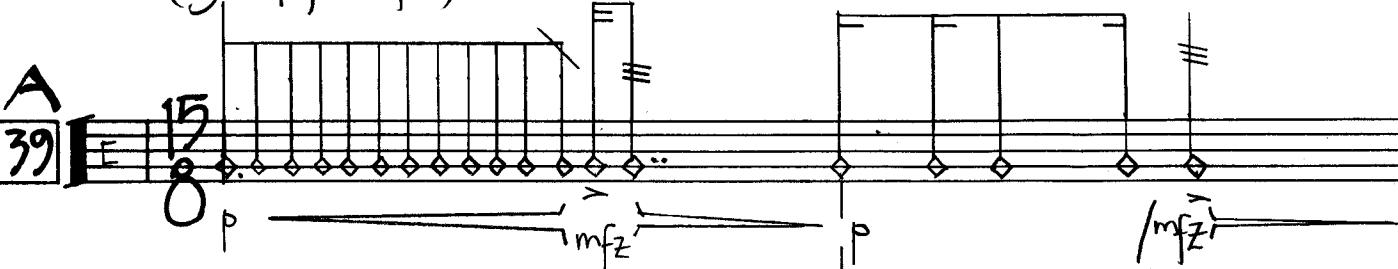
(strike with hard butt of brush)

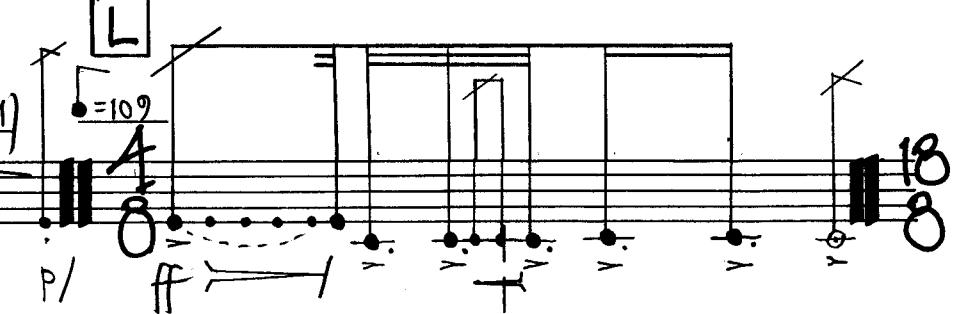
CYMBALS 1-3

TAM TAM 1: main sticks

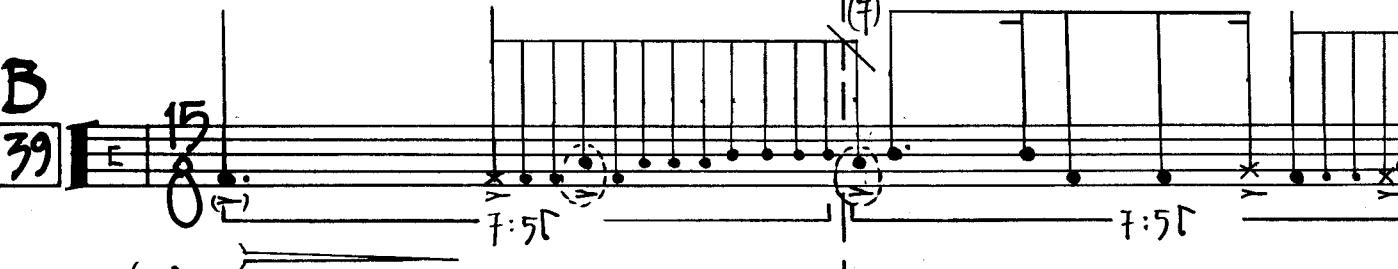
(edge of front face)

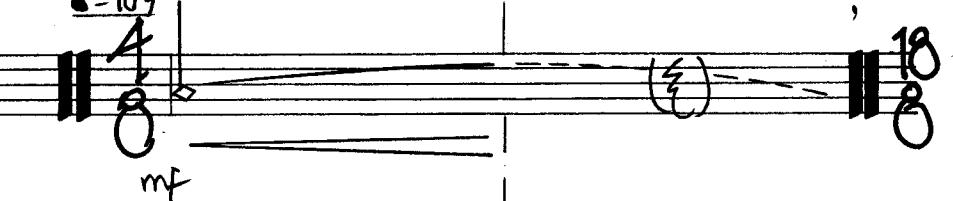
A

39 | E 15 8 |  (center) (Tom Tom 1) L =109

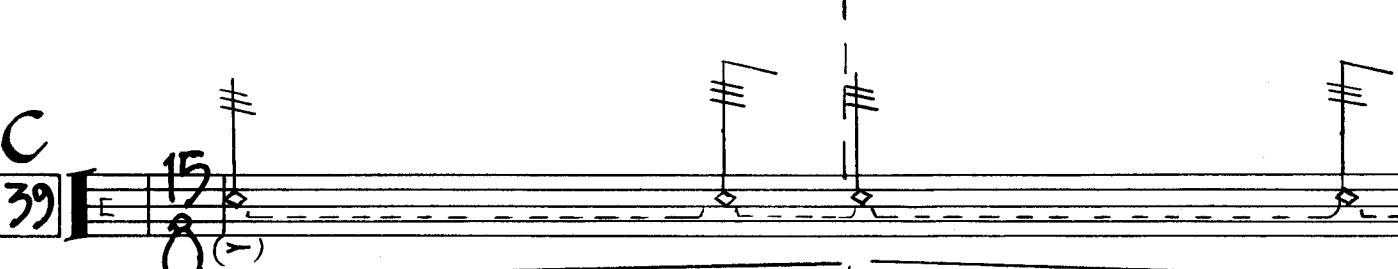
18 8 | 

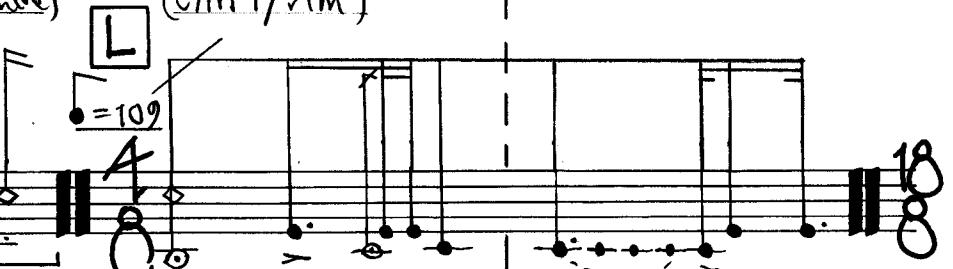
B

39 | E 15 8 |  (Cymbal 3: bowed) L =109

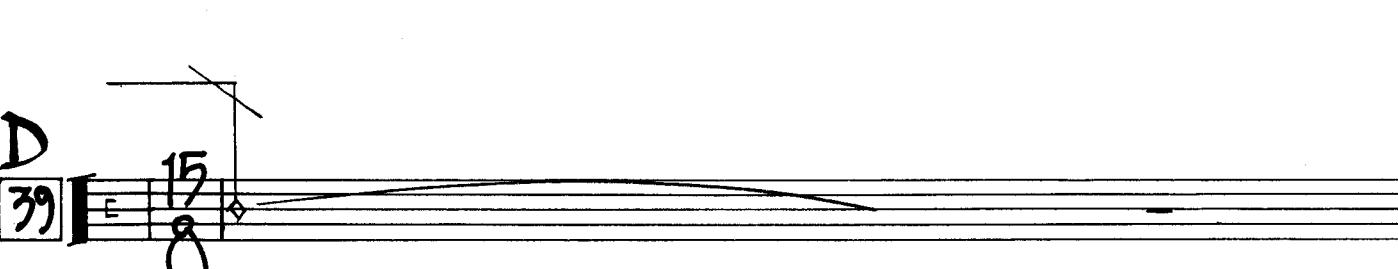
18 8 | 

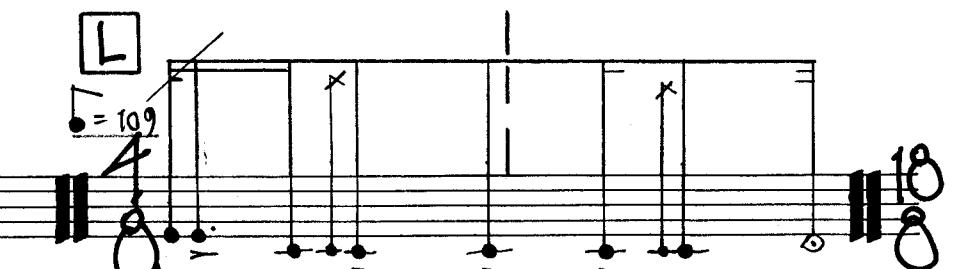
C

39 | E 15 8 |  (normal sticks (medium-soft)) L =109

18 8 | 

D

39 | E 15 8 |  (cymb 1/rim) L =109

18 8 | 

40

Cymbals: as if an  
echo of K

**A**

M = 123 Cymbal 3/dome

40 18 8 (FOOT-OP. BD) pp (sim.) G1:72 F

**B**

M = 123 Cymbal 2/dome

40 18 8 (FOOT-OP. BD) pp 5:6 F (sim.) 5:6 F 5:6 F > mfp

**C**

M = 123 Cymbal 3/dome

40 18 8 (FOOT-OP. BD) pp (sim.) (e sim.)

**D**

M = 123 Cymbal 3/dome

40 18 8 (FOOT-OP. BD) pp (sim.) 29:36 F

**A**

41 | E

RH Cymbals 1-3 (brushes)

LH Cowbell 2 (main stick) (pp)

(mf) 27:32 F

**B**

41 | E

/mf pp

strike rim (gently!) with frog

Tamtam 2 : bowed

(mf) (bowed) 57:64 F

**C**

41 | E

pp

(bowed) -

**D**

41 | E

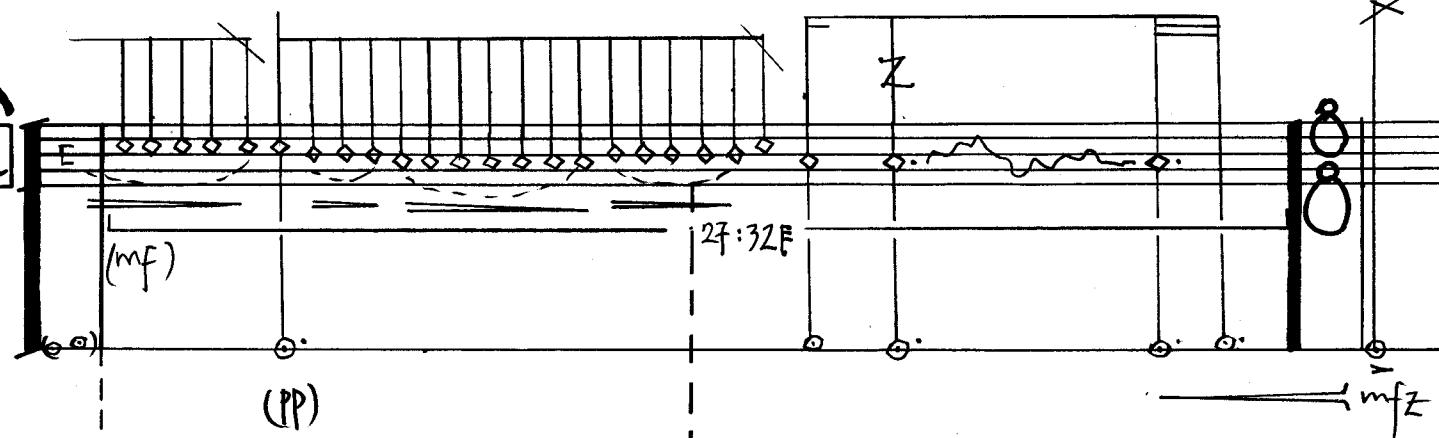
pp mf

42

(7)

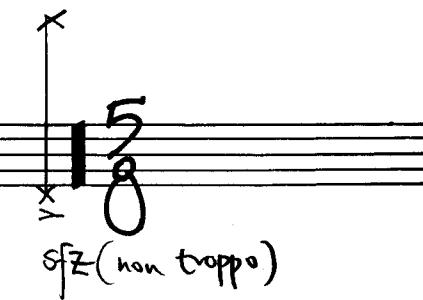
A

42



SD + snares (if time allows) PICCOLO SIDE DRUM  
(rimshots)

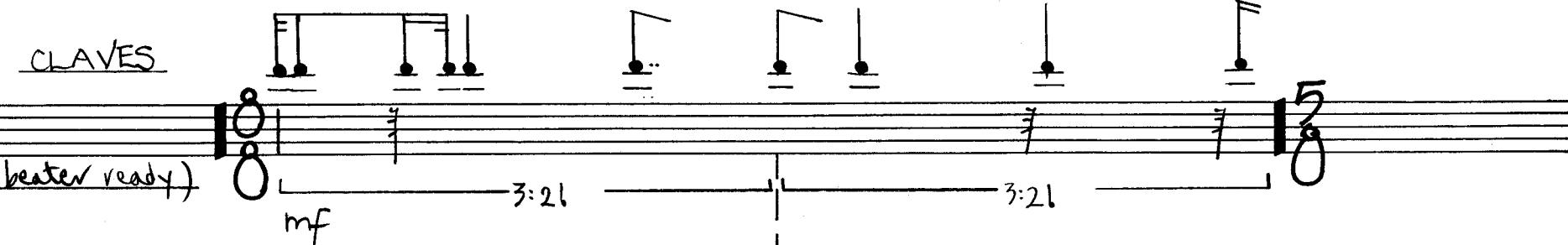
(have tubular bell beater ready)



B

42

CLAVES



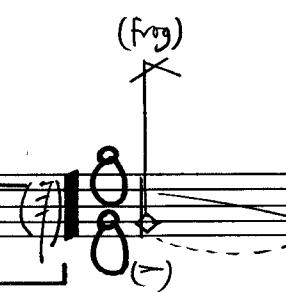
(have tubular bell beater ready)



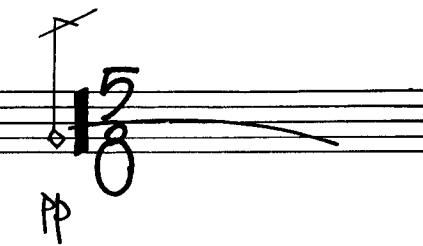
C

42

(mf)



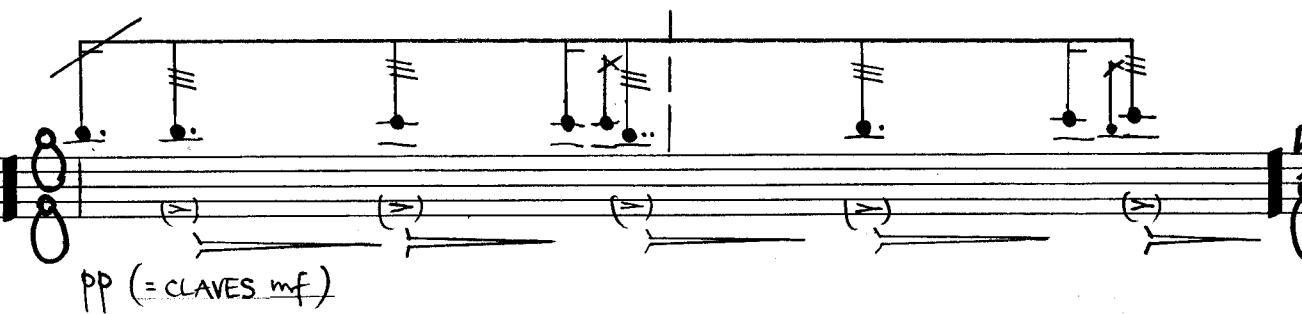
TAM TAM



D

42

LOG DRUM 1/2  
(Wood sticks)



pp (= CLAVES mf)

·BSG·

AS IF ONE ANTIPOHAL MELODY

**A**

43 | E 5 | TUBULAR BELLS | SFZ | 14 | (7) | 15:14 | (mf) | 10 | 0 |

8 | x x x x x x x x | 7 | 8 | 14 | (7) | 15:14 | (mf) | 10 | 0 |

Sfz | SFZ | pp | CUE B D | (mf) | 10 | 0 |

**B**

43 | E 5 | TUBULAR BELLS | 14 | (7) | 15:14 | (f) | 10 | 0 |

8 | - | 7 | 8 | 14 | (7) | 15:14 | (f) | 10 | 0 |

**C**

43 | E 5 | TAM TAM [2] | TUBULAR BELLS | 10 | 0 |

8 | - | (tam tam beater) | pp | (have tubular bell beater ready) | 10 | 0 |

**D**

43 | E 5 | TUBULAR BELLS | (take tubular bells beater) | 14 | (7) | 9:7 | (mf) | 10 | 0 |

8 | - | 14 | (7) | 9:7 | (mf) | 10 | 0 |

44

**A**

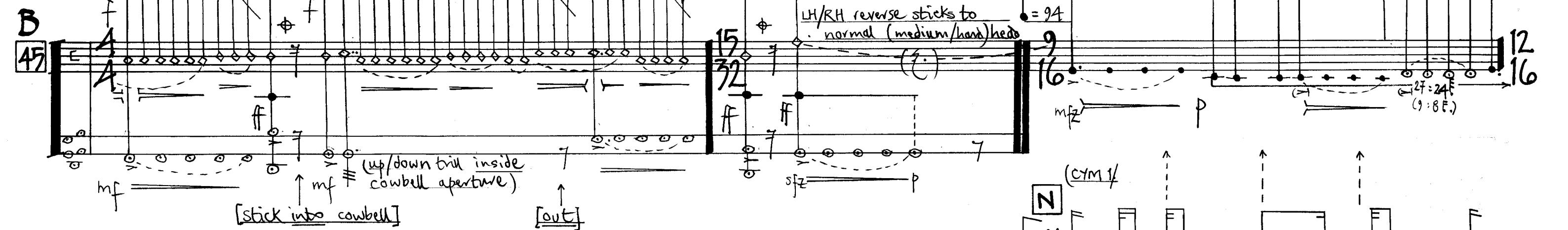
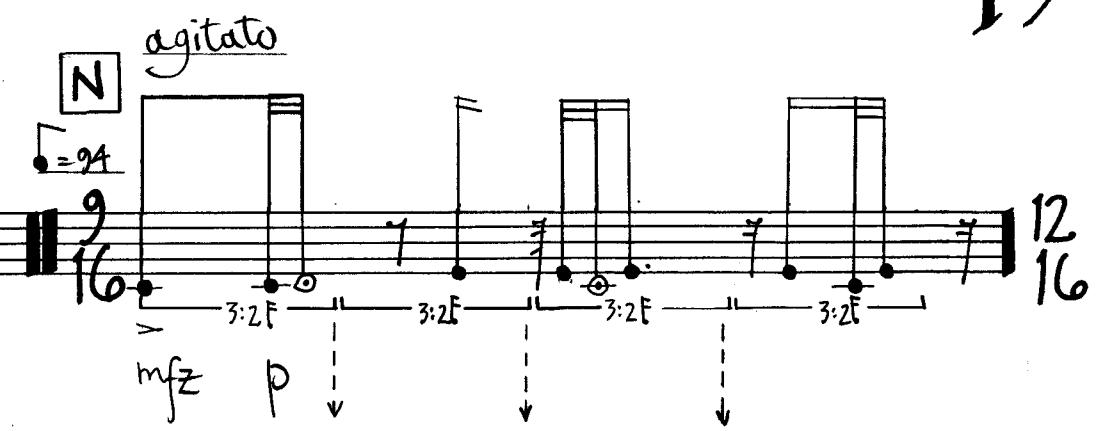
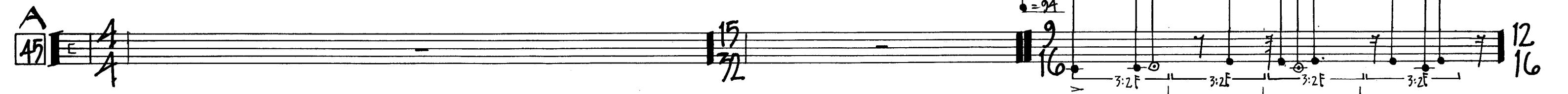
**B**

**C**

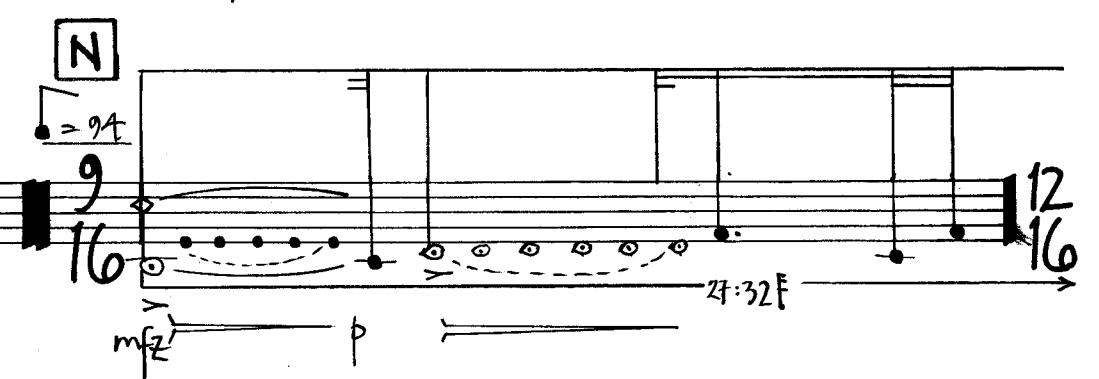
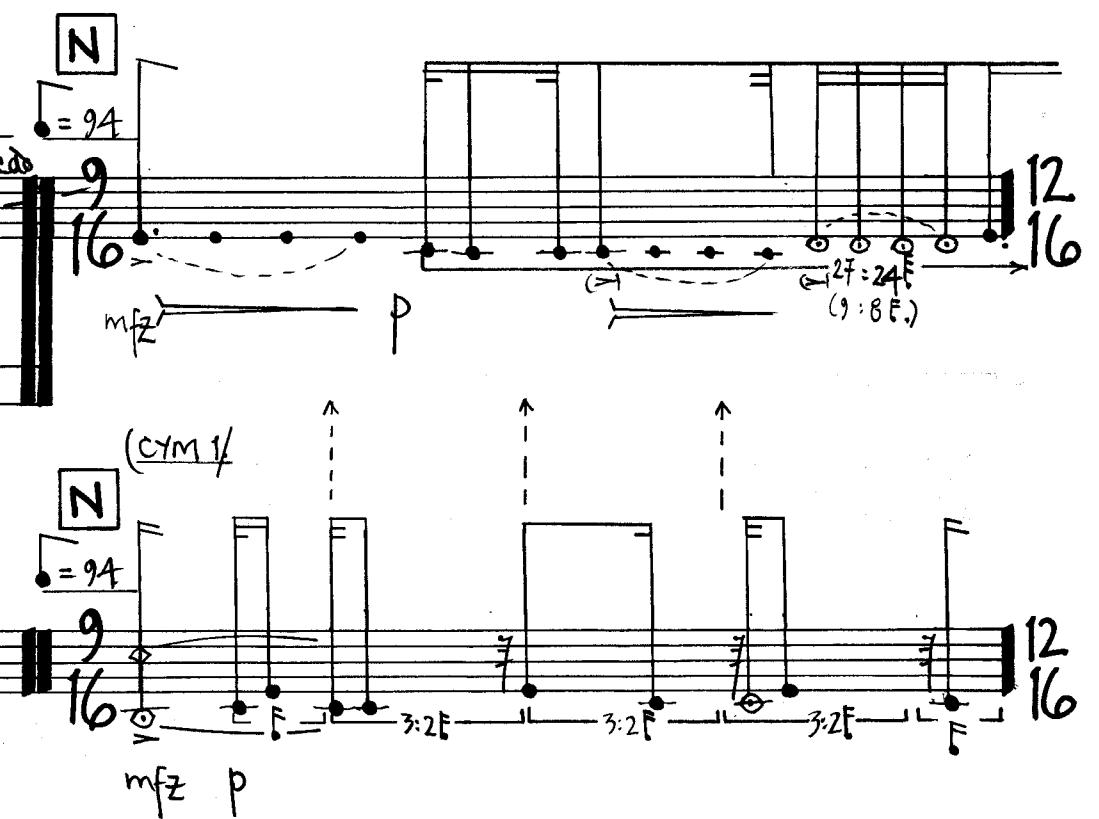
**D**

•BSG•

45



## GLASS CHIMES



46

**A**

12 16 8 16 10 16  
12 16 8 16 10 16  
(P) (e sim.)

**B**

12 16 8 16 10 16  
12 16 8 16 10 16  
27:24F (P) (e sim.) 27:32F (e sim.)

**C**

12 16 8 16 10 16  
12 16 8 16 10 16  
(P) (e sim.) 27:28F (e sim.) 27:32F (e sim.) 27:24F (9:8F.)

**D**

12 16 8 16 10 16  
12 16 8 16 10 16  
27:32F (P) (e sim.) 27:30F (9:10F.)

**A**

47 10 16  
27:28F (p)

2 16 7 16 6 16  
27:30F (9=10F.)

**B**

47 10 16  
27:32F (p)

2 16 7 16 6 16  
3:2F

**C**

47 10 16  
27:24F (p)

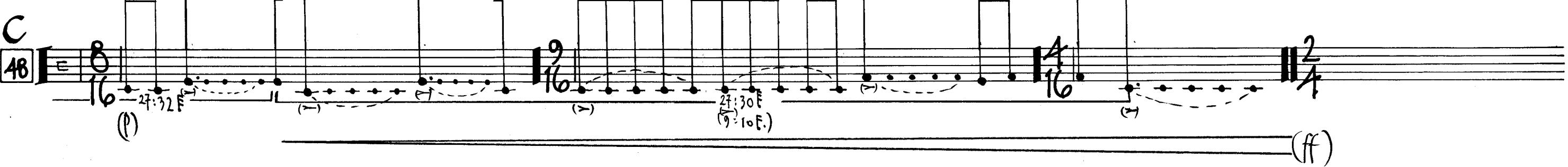
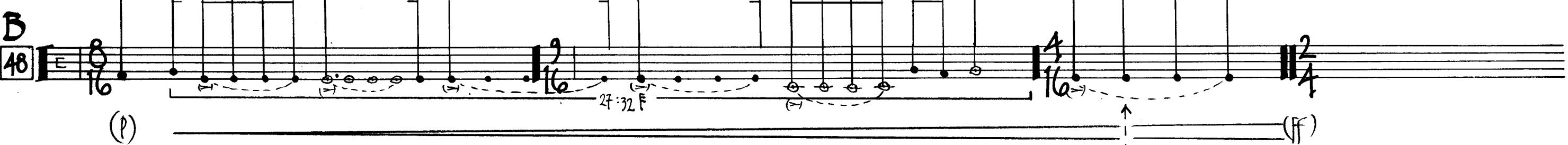
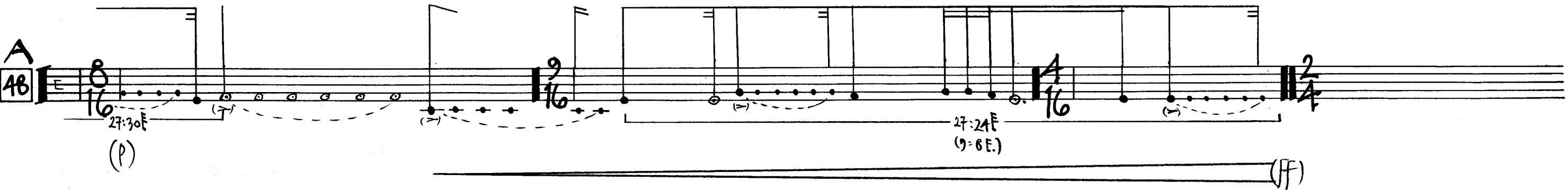
2 16 7 16 6 16  
27:32F

**D**

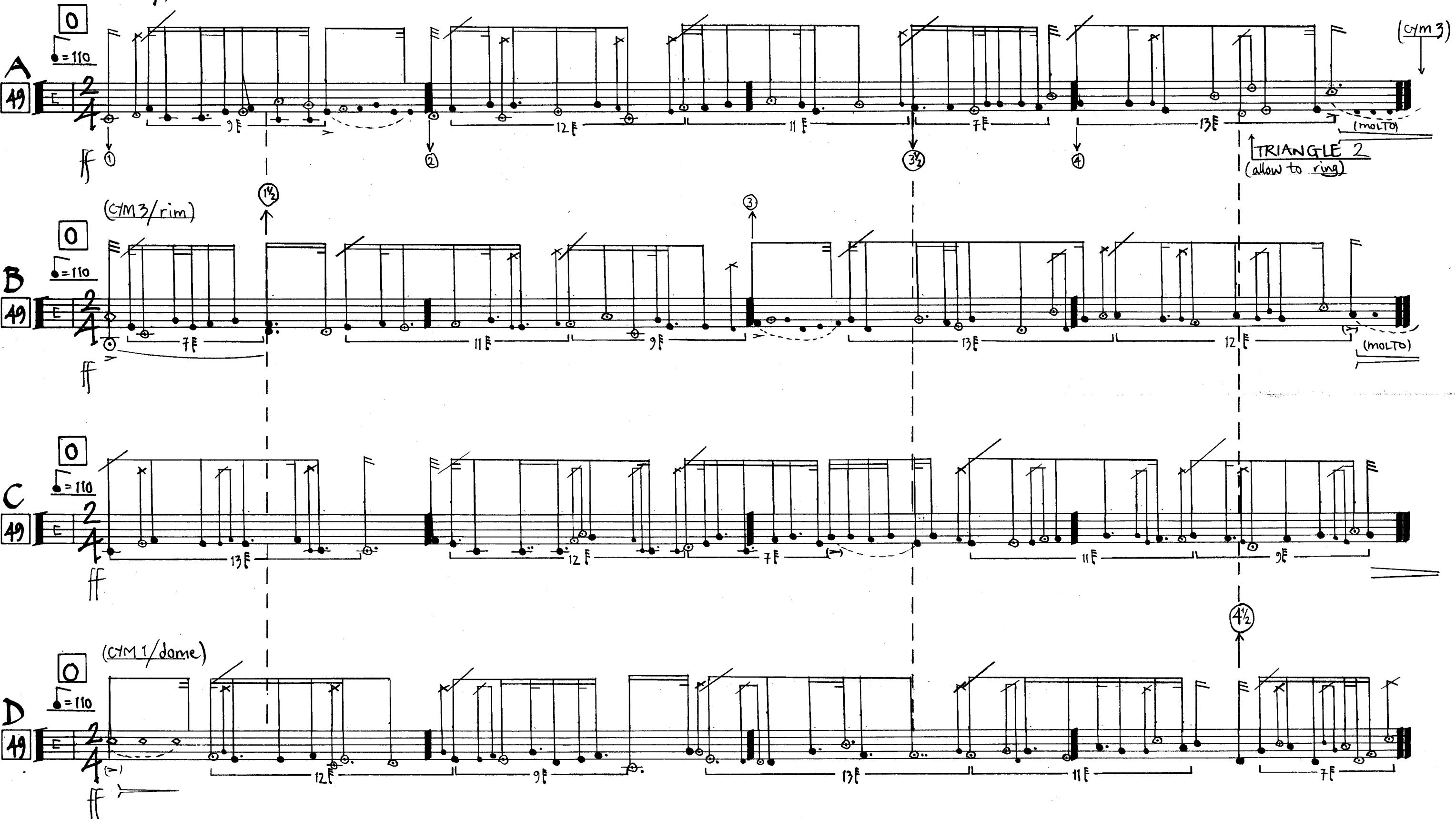
47 10 16  
3:2F 3:2F 3:2F (p)

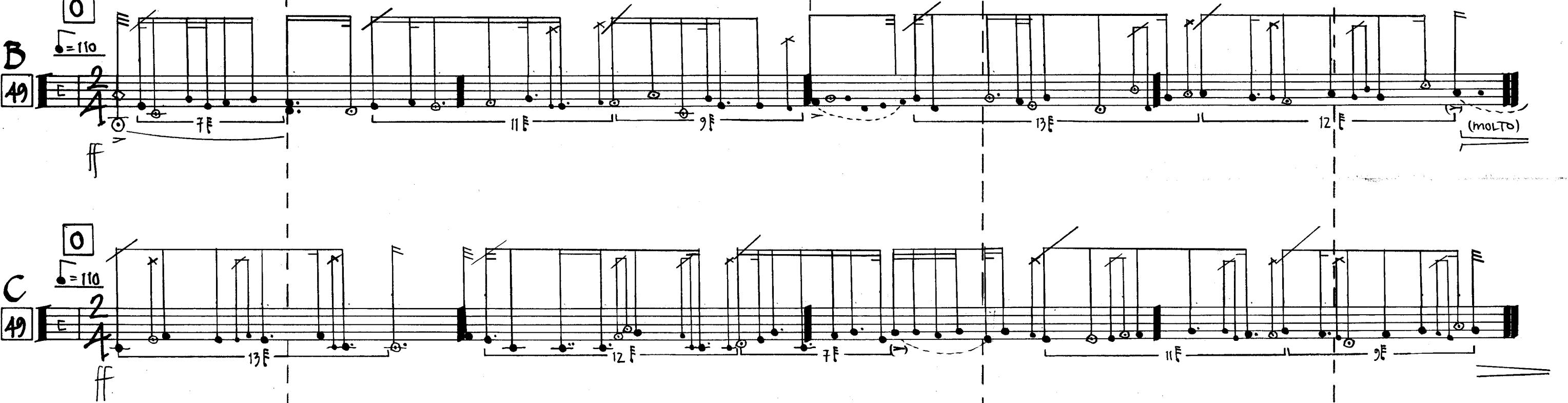
2 16 7 16 6 16  
27:28F

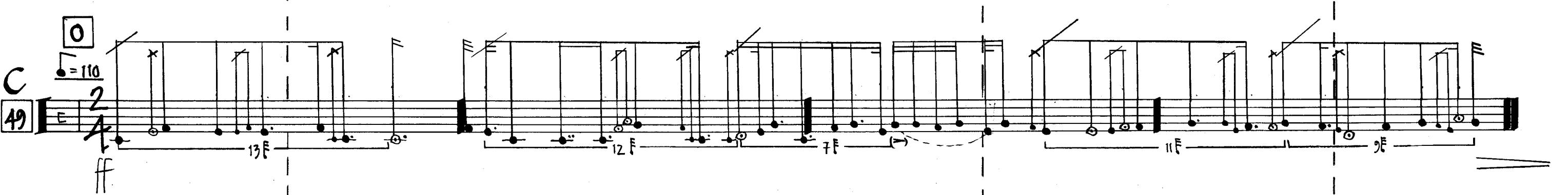
48

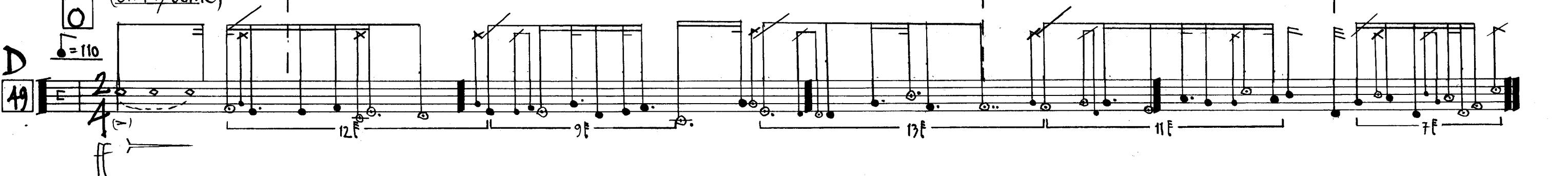


moderately, but not over-loud

**A** 49 

**B** 49 

**C** 49 

**D** 49 

**A**

P Cymbal 3  
wood stick  
 $\text{♩} = 109 \text{ mf}$

Q  $\text{♩} = 132\frac{1}{2}$

50 E (4) 8 9 16 5:6F 10:9F 7 16 7 16

pp P (non troppo)

TRIANGLE 1 (sim.)

**B**

P (Cym 1 / dome)  
 $\text{♩} = 109$

Q  $\text{♩} = 132\frac{1}{2}$

50 E (4) 8 9 16 7 16

pp TRIANGLE 2 (allow to ring)

Cymbals 1-3:  
BOWED

**C**

P  $\text{♩} = 109$

Q (Cymbals 1-3: wood sticks)  
 $\text{♩} = 132\frac{1}{2}$

50 E (4) 8 9 16 (centre) mf (dome) mf 2 16 (centre) f 16 (rim) p 7 16

pp

**D**

P  $\text{♩} = 109$

Q  $\text{♩} = 132\frac{1}{2}$

50 E (4) 8 9 16 10:9F 7 16 5:6F 7 16

pp TRIANGLE 2 (allow to ring)

(pisante) mfz/p (non troppo) TRIANGLE 1 (sim.)

CERAMIC BOWL 6 5:6F

TAMTAMS 1/2 + WHISTLE

**A**

51

(p)

16

12

16

10:11 f

5:6 f

=126

1/8

1/16

TAMTAMS 1/2 + WHISTLE

D CUES

(strike gently! on dome with frog)

**B**

51

16

12

16

=126

1/8

1/16

**C**

51

(wood) f

(rim) p

(dome)

(poco)

(dome)

(center)

=126

1/8

1/16

D CUES

**D**

51

5:6 f

10:11 f

(p)

16

12

16

=126

1/8

1/16

sfz / f

BOWL 5

(TIMBALES 1/2 )

mf

1/8

1/16

CUE A  
C

(WHEN AT  
TAMTAM  
WHISTLE)

52

TAM TAMS 1/2

WHISTLE

**A** ff 19 52 E 8 (7) -

37:36 F

mf

ppp

f

BOWED

11 8

**B**

19 52 E 8

11 8

(2x10)  
(16)

(all these rolls: centre → rim → centre)

**C**

19 52 E 8

(wood)

11 8

p

①  
TAM TAMS 1/2**D**

ff 19 52 E 8

WHISTLE

33½:36 F

mf

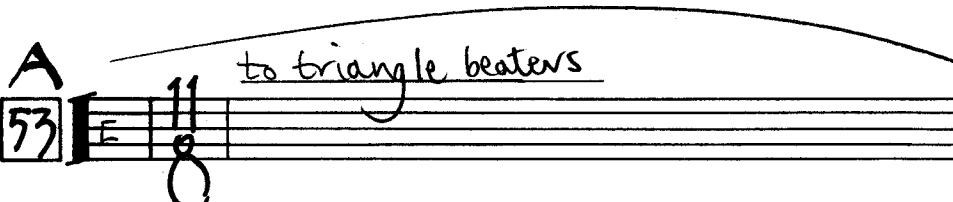
ppp

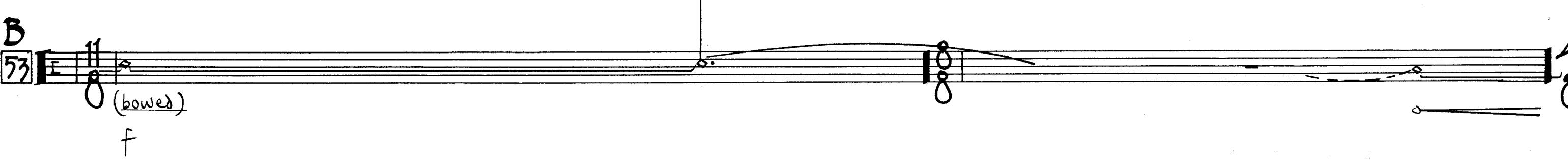
33½:36 F

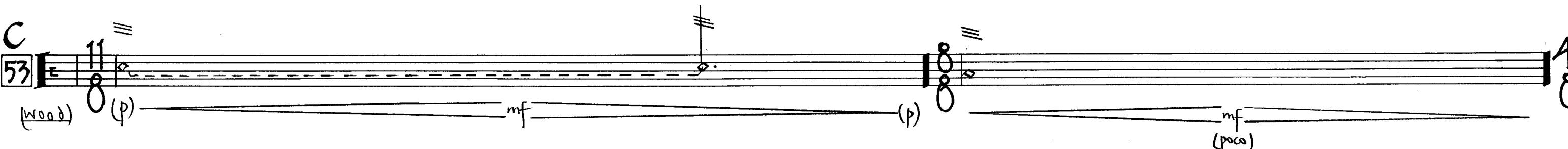
f

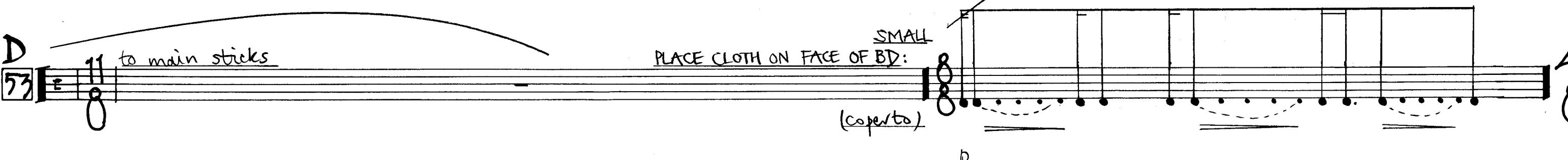
11 8

·BSG·

**A**  to triangle beaters

**B**  (bowed) f

**C**  (wood) (p) mf (p) (poco) mf

**D**  to main sticks  
PLACE CLOTH ON FACE OF BD:  
SMALL (coperto) p

54

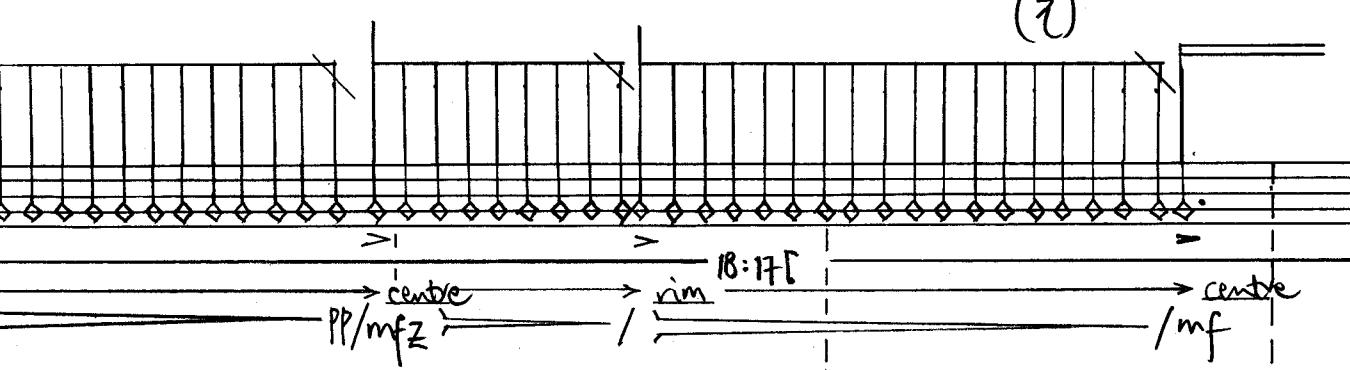
TAMTAMS 1/2: triangle beaters

A

54

(extreme rim)  
pp

9+8



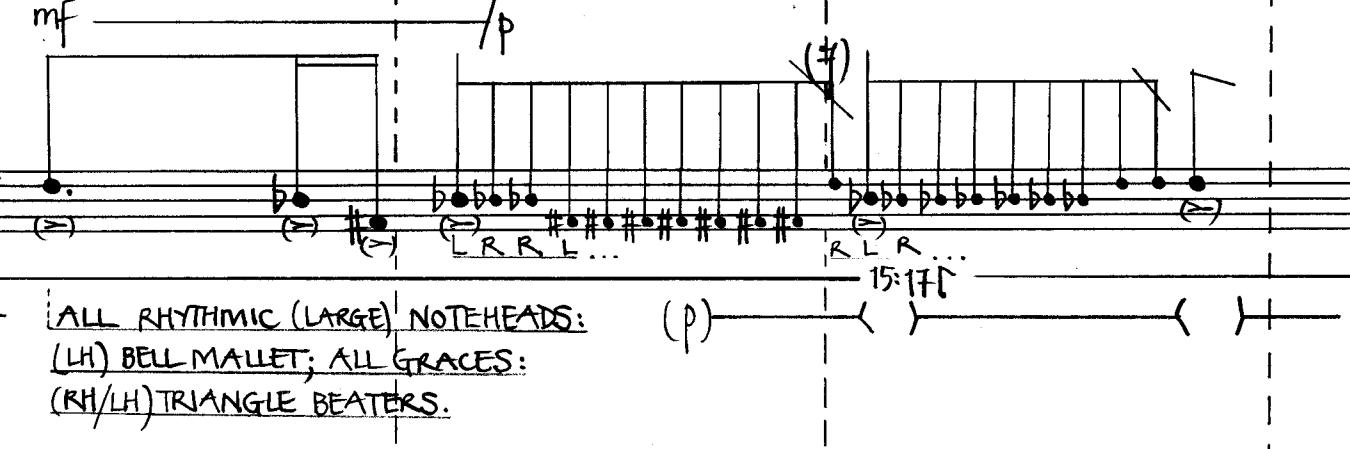
(8)

B

54

(bowed) mf

TUBULAR BELLS:

(RH: triangle beater  
LH: tubular bells mallet\* +  
triangle beater)  
(\* softest possible mallet)

C

54

(wood) (p)

9+8

(p)

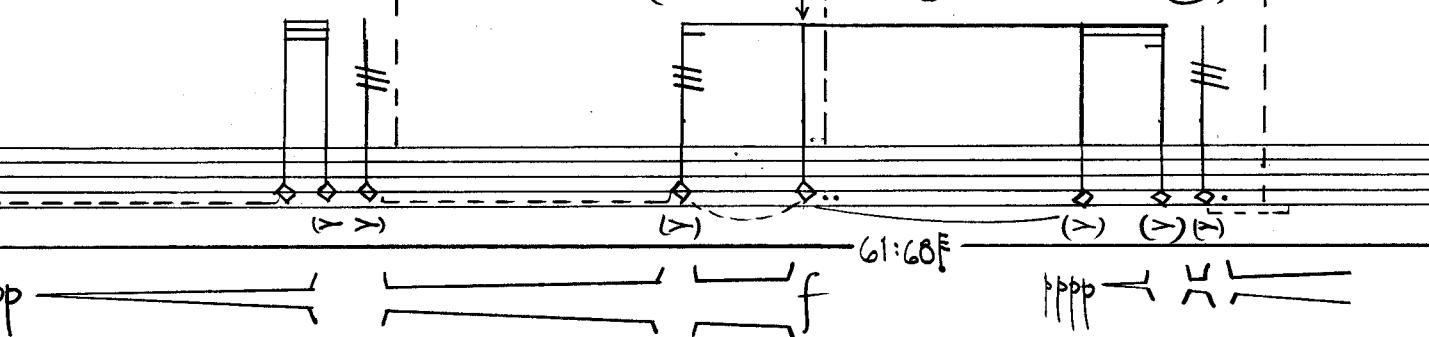
ff!

(no final attack; just allow to ring)

TAMTAMS 1/2:  
(main sticks)

9+8

(p)



D

54

(remove CLOTH)

(p)

·BSG·

**A**

55 | E (rim) (f) (f) (c) (e) | 18:17 | /mfz/ | mfz | /mfz/ | mfz/p | pp | mfz/p | 6 | 8

**B**

55 | F (f) | 15:17 | mf | f(poco) | 13:15 | (f) | 6 | 8

**C**

55 | E (ff!) | 6 | 8 | 6 | 8

**D**

55 | E (>) (>) (>) (>) (sim.) | 6 | 8 | f

56

**A**

56

( $\xi$ )

**B**

CUES

R = 115

6 11 11 11

6 16 16 16

mf

37:28 F

**CERAMIC BOWL 6**

**B**

56

(Cymbals 1-3: brushes)

R = 115

6 11 11 11

6 16 16 16

mf

**C**

56

(Cym 1x3 / centre)

R = 115

6 11 11 11

6 16 16 16

mfz mf

37:26 F

37:30 F

**D**

56

(Cymbals 1-3: coins)

R = 115

6 11 11 11

6 16 16 16

mf

(rim) f

(dome) mf

(rim) (centre) f/p

**B CUES**

• BSG •

**A**

37:28 8/16 37:29 8/16 37:30 6/16

BOWL 5

(mf)

**B**

37:30 8/16 37:31 6/16

(brushes)

**C**

37:30 8/16 37:31 6/16

(mf)

37:38 8/16 37:39 6/16

TRIANGLE 2  
(allow to resonate.)

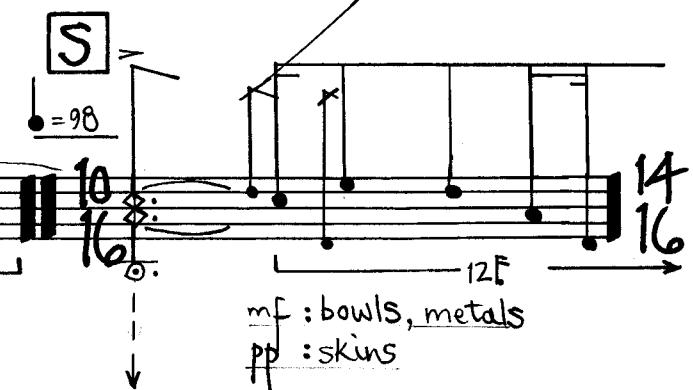
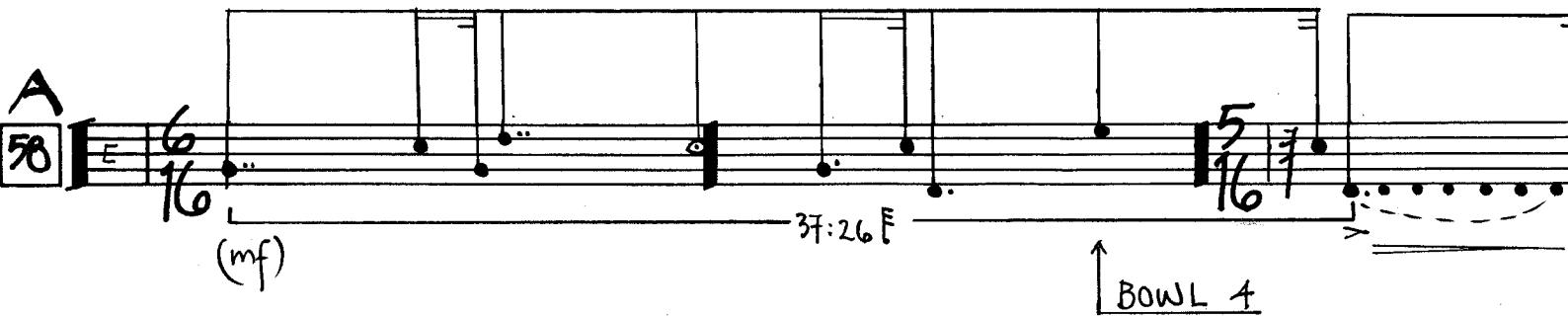
**D**

37:30 (coins) 37:31 mf / pp 37:32 (centre) 37:33 p / (dome) 37:34 (rim) / mf 37:35 (centre) / p 37:36 6/16 37:37 6/16

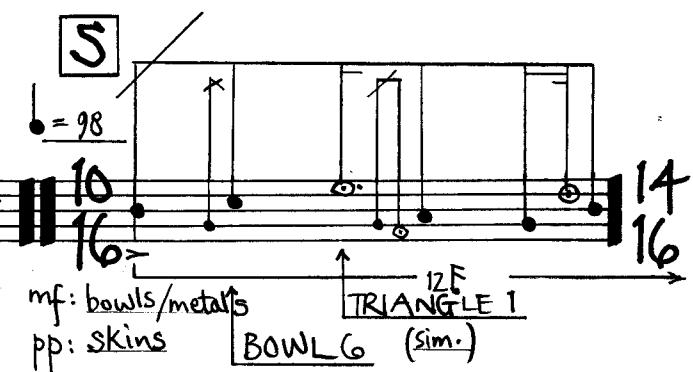
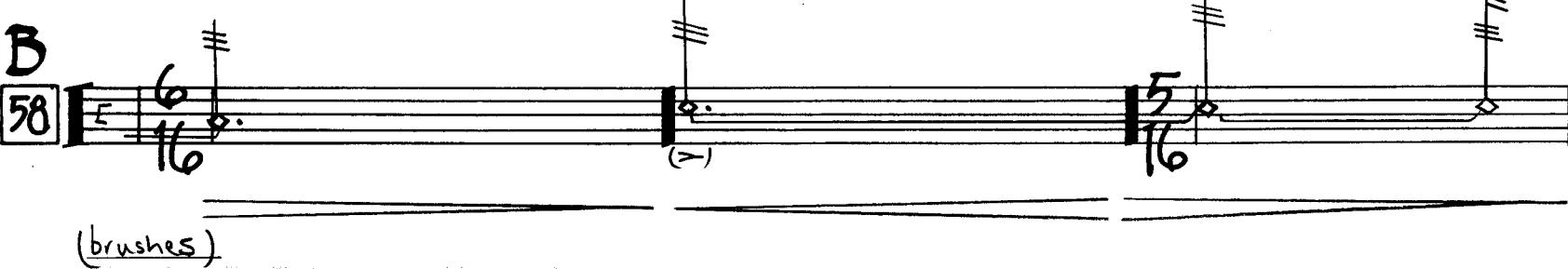
58

delicately  
(cym 183/rims)

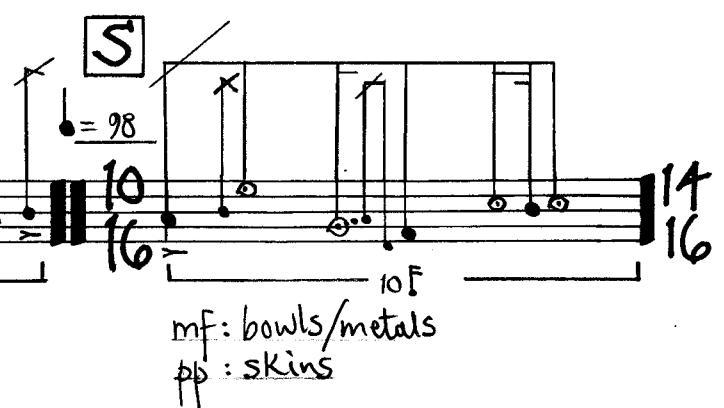
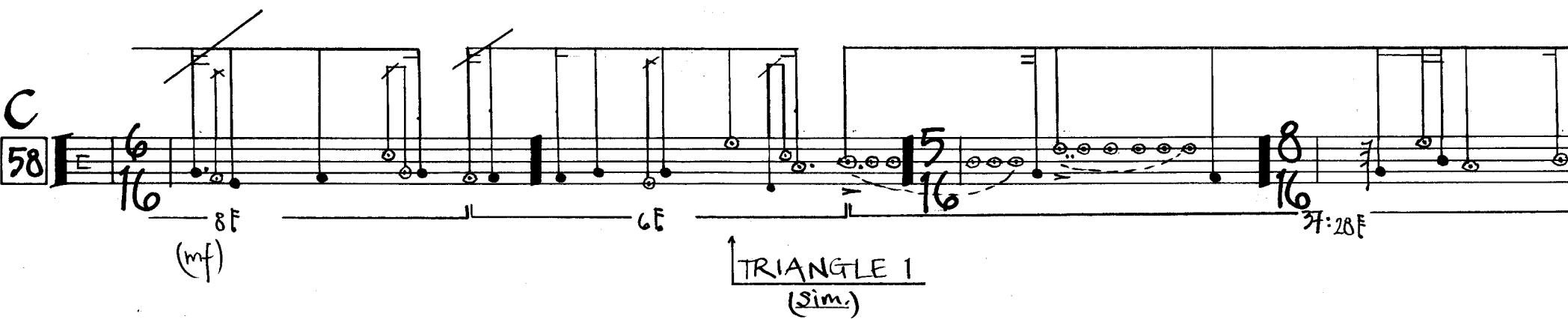
A



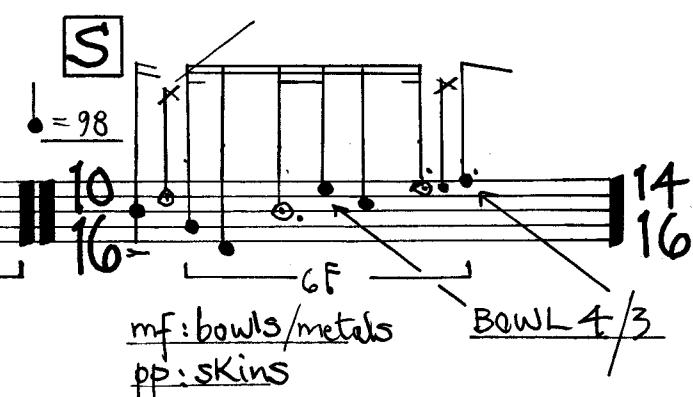
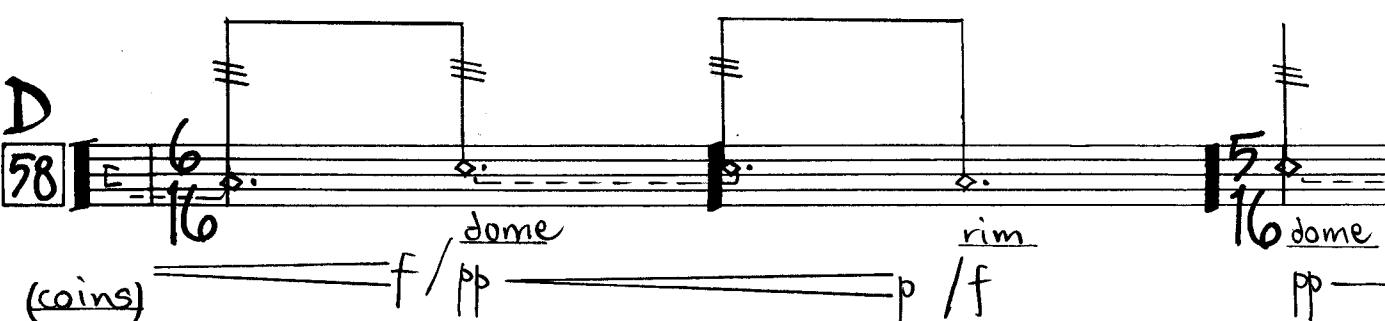
B



C



D



·BSG·

**A**

59 14 16 16 16 18 16 12+1 16

12F 8F 14F 13F 10F

BOWL 3

**B**

59 14 16 16 16 18 16 12+1 16

14F 10F 8F 6F

BOWL 5

4-BOWLS-2 3

**C**

59 14 16 16 18 16 12+1 16

13F 8F 14F 6F

BOWL 6

BOWL 5

BOWL 4

**D**

59 14 16 16 18 16 12+1 16

14F 10F 8F 13F

BOWL 2

BOWL 1

60

**A**

60 E 12+1 16 10F

T = 130 16 8 (6+10) pp 21:16 F /pp

BOWL1 BOWL2

**B**

60 E 12+1 16 13F (6+10) pp /pp 39:32 F

**C**

60 E 12+1 16 12F (6+10) pp /pp 47:32 F

(Cym 2x3/domes)

**D**

60 E 12+1 16 12F (6+10) pp

(Cym 2x3/domes)

**A**

61 E

21:16 F (pp)

21:16 F

1 7 18 8

CUE C (WHEN AT HAMMERS)  
D

**B**

61 E

39:32 F (pp)

39:32 F

1 7 18 8

CUE C (WHEN AT HAMMERS)  
D

**C**

61 E

39:32 F (pp)

1 7 18 8

CUE A  
B

**D**

61 E (pp)

Y

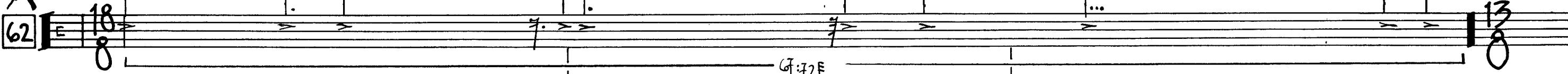
1 7 18 8

CUE A  
B

62

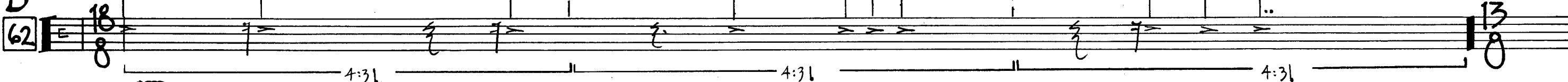
HAMMERS: directly onto floor (perhaps one in each hand), or a large wooden box — or table with bowls/logdrum

A

 $(3 \times 6)$ 

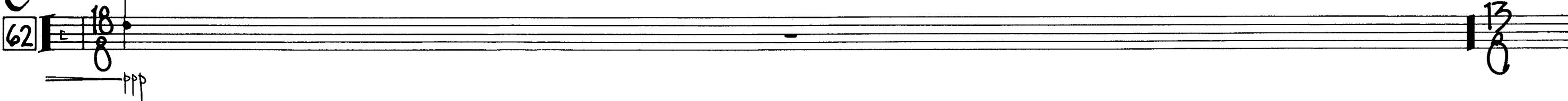
HAMMERS: directly onto floor, or a large wooden box — or table with bowls/logdrum

B



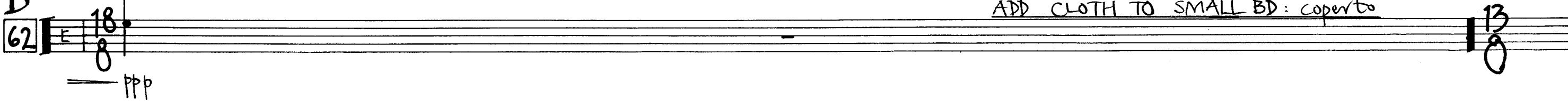
$sffffz$ : ferocious!

C



$ppp$

D



•BSG•

HAMMERS: suddenly insert cloth into path of hammers: "coperto"

**A**

13  
8  
4  
3

ppp suddenly muffled: quasi-echo

LOG DRUM 1/2 (coins!)

ppp

**B**

13  
8  
4  
3

LOGDRUMS 1/2

p mf

**C**

13  
8  
4  
3

CLAVES

pp

**D**

13  
8  
4  
3

small BD

ppp (funereal)

remove cloth

coperto

64

**A**

SIZZLE CYMBAL  
(coins)

(dome) → (rim)

(ppp)

**B**

TRIANGLES 1/2  
(coins)

**C**

(pppp)

**D**

ANVILS 1/2  
(coins)

(pp)

TEN COINS ARE NEEDED:  
 AT EACH RHYTHMIC  
 ATTACK DROP A SINGLE COIN  
 (VARYING SIZES) INTO A  
 SMALL, RESONANT, TIN CAN\*



(rim)

A

65

17+10  
8

PPPP

21:17F →

(\* STANDING ON A TIMPANI  
FACE, FOR INSTANCE)

B

65

(discard coins)

17+10  
8

PPPP

C

65

17+10  
8

TEN COINS ARE NEEDED:  
 AT EACH RHYTHMIC  
 ATTACK DROP A SINGLE COIN  
 (VARYING SIZES) INTO A  
 SMALL, RESONANT, TIN CAN\*

D

65

(retain coins - take eight more)

17+10  
8

PPPP

41:34F →

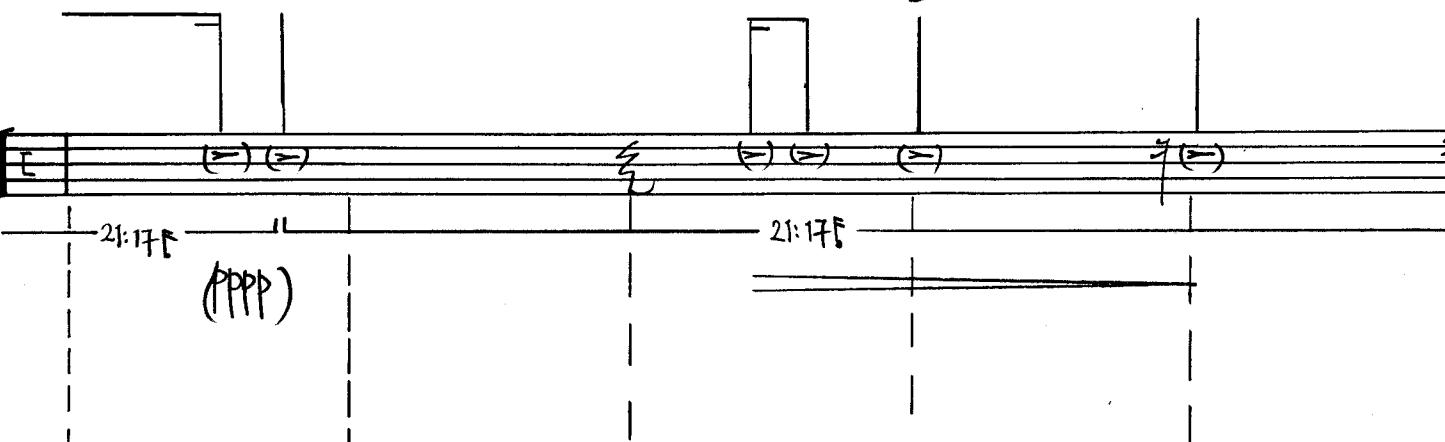
(\* STANDING ON A TIMPANI  
FACE, FOR INSTANCE)

66

(reduce height of drop)

A

66



III

U

(Cymbals 1-3/brushes on rims)

=147  
mf

III

U

=139  
f

III

U

=113  
f  
p/mf (ruminatively)

III

U

=120  
(2'2")  
4  
8

MARIMBA

f

31  
8

TUBULAR BELLS

HUM

BSG

B

66

UR-DRUM

pppp

C

66

UR-DRUM

pppp

(reduce height of drop)

D

66

pppp

41:34 f

=====

**A**

Marimba notes: 13, 4, 6, 17, 1, 23.

Vibraphone notes: (brushes) (mf).

Tempo:  $\bullet = 127$ .

Metric signature: 13:16 F.

**B**

Marimba notes: 12, 8.

Vibraphone notes: (skins only) ff, (FOOT-OP. BD).

Tempo:  $\bullet = 150$ .

Metric signature: 10:9 F. II 13:16 F. mf.

**C**

Marimba notes: #, #, #, #, #, #.

Vibraphone notes: (mf), 13:16 F.

Tempo: 13:12 F.

Metric signature: SIZZLE CYMBAL.

**D**

TUBULAR BELLS: 31.

(15½") (MARIMBA: 4 sticks).

Vibraphone notes: 8, 13.

Tempo: f.

Metric signature: (HUM).

68

**A**

68

(mf)

13:9 F      7:4 F      13:12 F

,

13:16

TO HANDBELLS (quickly)

**B**

68

f

13:14 F      13:15 F

13:12 F

HUM f

=139 TUBULAR BELLS (F $\frac{1}{3}$ "')

MARIMBA

**C**

68

(mf)

13:12 F

V BOTTLES 1-4

=141 F

p

**D**

68

f (poco)

(HUM)

(trem.)      (trem.)      (sim.)

13:12 F

f (poco)

**W** HANDBELLS 1-3 (if glockenspiel - omit tremoli)

A **69** **F** **13** **16** **16**

$\bullet = 123$

(7) **15** **16** **16** (7) **19+1** **16**

B **69** **F** **6** **8** **8**

$\bullet = 108$

**pp** **mf** **ff**

C **69** **F** **E** **13** **16** **p**

**(bottles)**

**W** TUBULAR BELLS (normal - medium/soft - sticks)  
 $\bullet = 118$

(7) **15** **16** (7) **19** **16**

D **69** **F** **6** **8** **8** **(3'')**

**(trem: sim.)** **f (poco)**

70

**A**

70 |  $\frac{19+1}{16}$  =

(handbells)

**B**

70 |  $\frac{1}{1}$

TAM TAM 2

13:11

ff

$\text{mfz}$

HUM

(10'')

(ruminatively)

V = 95

$\frac{3}{16}$

$\frac{21}{16}$

**C**

70 |  $\frac{19}{16}$  pp

(TUBULAR BELLS)

**D**

70 |  $\frac{21}{8}$

(16'')

E |  $\frac{3}{8}$

$\frac{12}{16}$

$\frac{14}{16}$

TAM 1

$\frac{1}{143}$

$\frac{176}{1}$

(GYMBALS 1-3: bowed)

$\frac{1}{143}$

$\frac{176}{1}$

$\frac{1}{143}$

$\frac{176}{1}$

$\frac{1}{143}$

$\frac{176}{1}$

71

A

**71**  $\begin{smallmatrix} 21 \\ 16 \end{smallmatrix}$

(handbells)

B

**71**  $\begin{smallmatrix} 21 \\ 16 \end{smallmatrix}$

(p)  $\begin{smallmatrix} 26:21 \\ \text{(FOOT-OP. BD)} \end{smallmatrix}$   $\begin{smallmatrix} 13:8 \\ \text{E} \end{smallmatrix}$

C

**71**  $\begin{smallmatrix} 22 \\ 16 \end{smallmatrix}$   $\text{ba}$   $\begin{smallmatrix} 7 \\ \text{e} \end{smallmatrix}$   $\begin{smallmatrix} 14 \\ 16 \end{smallmatrix}$

(TUBULAR BELLS) pp

D

**71**  $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} 9 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} 8 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} 2 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} 4 \\ 8 \end{smallmatrix}$   $\begin{smallmatrix} 10 \\ 8 \end{smallmatrix}$

(bowed) (p)  $\text{MARIIMBA}$   $\text{mf}$

(strike (gently!) on dome with frog)

72

**A**

72 | 14 16 | 16 | (handbells)

(7) | 25 16 |

**B**

72 | 12 16 | 16 | (p)

13:12 F | 13:12 F | 5:3 F |

| 6 16 | 16 | 3 16 | 11 16 |

**C**

72 | 14 pp.. 16 | 25 16 | (TUBULAR BELLS)

**D**

72 | 18 8 | 18 | 18 | 18 | 8 |

HUM

TAM TAM [2]

MARIMBA: 4 sticks

(7½")

mf

mf

pp (no cresc.)

BSG

73

**A**

73 25  
16  
(handbells)

(7) 4/16  
(7) 7/16  
HUM →  
25/8

**B**

73 11  
16  
16  
13:11 F  
13:12 F  
(p)

**C**

73 25/16  
16/16  
(TUBULAR BELLS)  
mf  
(poco)

4/16 pp  
26/8  
HUM →  
16/8

**D**

MARIMBA:  
4 sticks  
73 16/8  
(trem: sim.) f subito  
16/8 pp

·BSG·

74

**A**

TAMTAM 1 (13½'')  
TUBULAR BELLS (3¾'')  
CYMBALS 1-3 / C: coin / W: wood  
f (non troppo)

mf

110

25 8 1 9 15 12 7 5 6

HUM

16

C W N C C W W

**B**

16 16 (p) ff subito

13:16 F

128

**C**

SIZZLE CYMBAL (17'')  
VIBRAPHONE  
mf

92

26 8 f (HUM)

**D**

W 176 (6¾'') ff e dim... 13:16 F 13:16 F 13:12 F

5 2 17 3 6 10

16 16 16 16

BSG.

75

(slightly slower)

A

**A** 17 16 3 10 21 5 1 20 11  
C C W C W  
pp subito

X

(Cymbals 1-3  
Bowed/Brushes)

B

**B** 15 10 1 4 3 14 18 3  
Bowed BRUSHES Bowed BRUSHES  
mf e dim... ...p...

C

**C** 14 18  
(skins only) # (foot-op. BD)  
TUBULAR BELLS

D

**D** 10 16 14 16 15 16 11 16 1 16  
13:10 F 17:15 F 17:20 F  
mf (ruminatively)

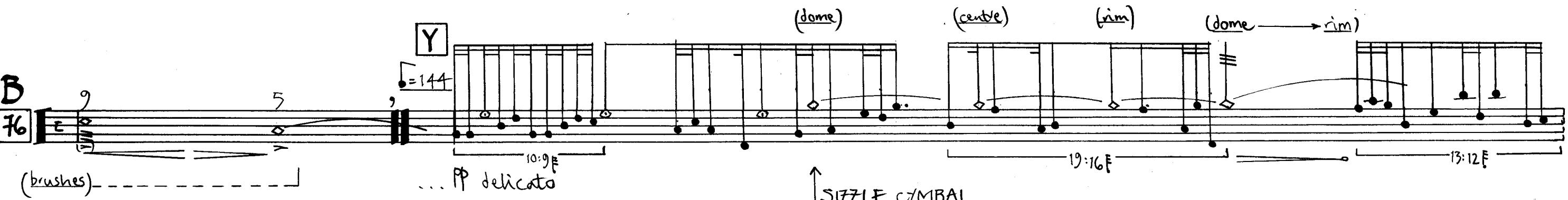
•BSG•

76

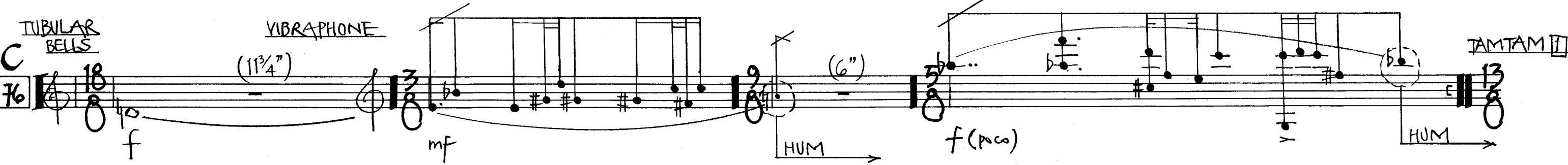
A



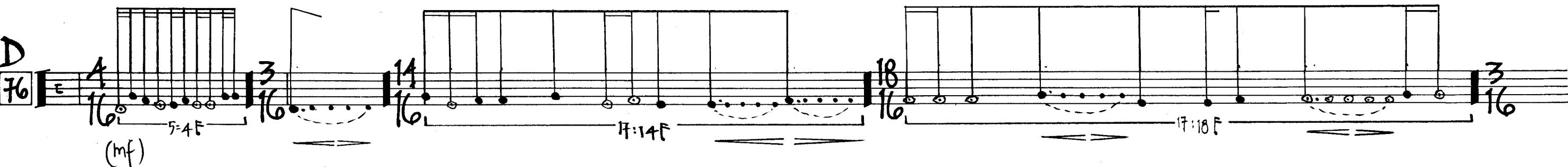
B



C



D



BSG

ff

**A**

ff  
17:12 F  
(mf)

16  
17:12 F

18  
17:18 F

3  
16

**B**

pp  
MARIMBA (4 sticks) mf  
p

(same tempo)  
z

(3")

**C**

TAM TAM (13)  
(7")  
(skins only)  
p  
f  
p

VIBRAPHONE

**D**

ff  
17:18 F  
(mf)

sfz  
f  
ff  
10:9 F  
19:13 F  
19:16 F

BSG

78

**A**

78 | 3 | 16 | 21 | 16 | 17:21 F | 11 | 16 |

(mf)

**B**

78 | 17 | 18 | (trem.) | (trem.) | (e sim.) | sfz | f | mfz | 11 | 18 |

f cresc... | sfz | f | mfz

VIBAPHONE

**C**

78 | 3 | (143") | 17:15 F | mf | f | 13:11 F | 19:20 F |

ff (ma non troppo martellato)

**D**

78 | 5:4 F | 19:12 F | (f) | MARIMBA f | (same tempo) | MARIMBA f | TUBULAR BELLS | HUM | TAMTAM II | (15") MARIMBA | P | 4:8 |

BSG

**A**

11      16      16      16

(mf)      17:22 F      17:16 F

mfz/p      /p      sfz      f

12

**B**

11      16      16      16

p/f      (skins only)      mf      dim...

sfz      f

12

**C**

11      16      16      16

= 110

p      (p)

pp

**D**

MARIMBA

11      16      16      16

mfz      pp

pp

BSG

80

**A**

80

(mf)

$\text{sfz} \text{ / } \text{mf}$

SIZZLE CYMBAL

$\text{p}$

LOGDRUM pitch 2

**B**

80

(f)

mf

f

mf

mf

$\text{f}$

(centre)

(dome)

(centre)

**C**

80

pe dim...

pp

poco

VIBRAPHONE

**D**

80

$\text{f/p}$

$\text{f}$

$(\text{p})/\text{mf}$

$/\text{pp}$

$\text{p}$

$\text{mf}$

$(\text{p})/\text{f}$

$\text{p}$

$(\text{p})$

$\text{f}$

$(\text{p})/\text{f}$

(rim) (dome)

(rim) (centre)

(centre) (dome)

(rim) (centre)

dome

**A**

81

CROTALES 1-6 (bowed/struck)

AA

$\text{BPM} = 109$

pp

BOWED STRUCK BOWED

LOGDRUM (1)

**B**

81

(rim) (dome) (centre) (rim)

$\text{BPM} = 135$

$\text{BPM} = 116$

$\text{BPM} = 16$

$\text{BPM} = 16$

$\text{BPM} = 16$

$\text{BPM} = 18$

$\text{BPM} = 144$

(dome) (centre)

**C**

81

VIBRAPHONE

Z (Cymbals 1-3: Bowed/Brushes)

$\text{BPM} = 138$

$\text{BPM} = 16$

$\text{BPM} = 17$

$\text{BPM} = 11$

$\text{BPM} = 4$

$\text{BPM} = 4$

(brushes) HUM

**D**

81

TAMTAM 2 (8")

AA

$\text{BPM} = 135$

$\text{BPM} = 158$

pp

BOTTLES 1-4

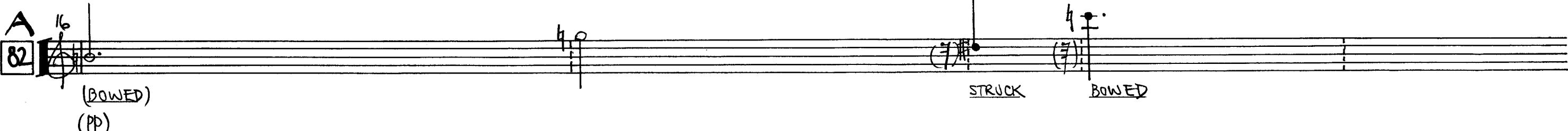
$\text{BPM} = 13$

$\text{BPM} = 16$

(wood) (p)

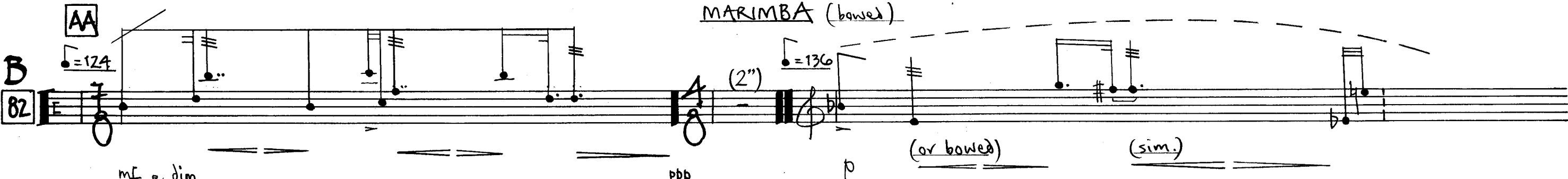
82

**A**

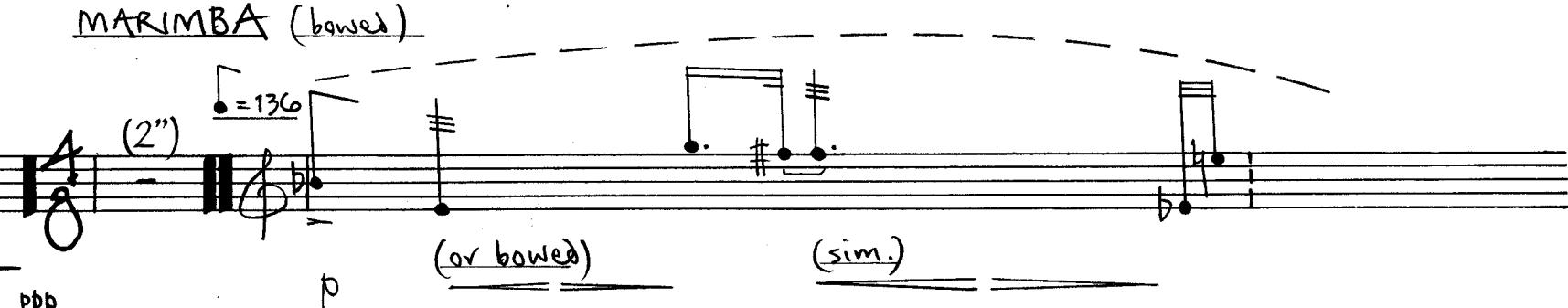
82 

(BOWED)  
(pp)

**B**

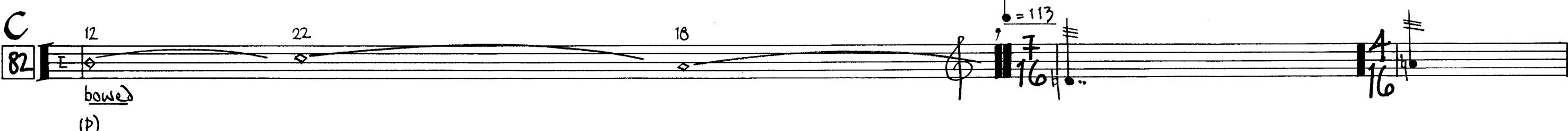
AA 

=124  
mf e dim...  
82

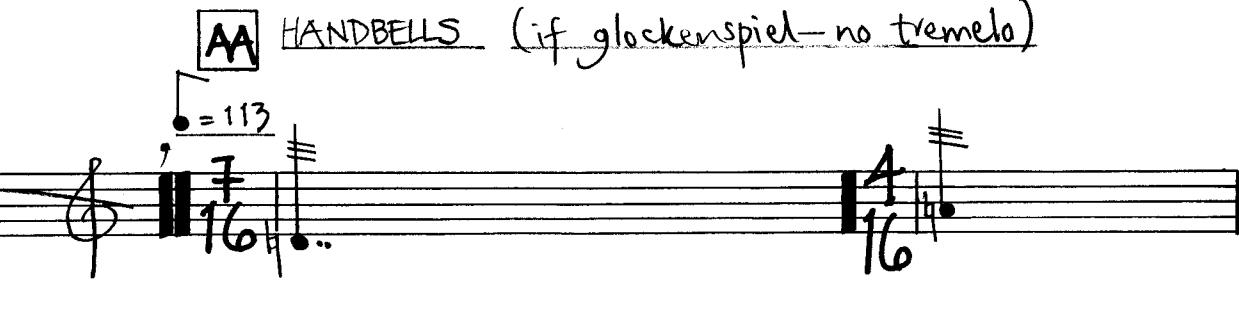
MARIMBA (bowed) 

=136  
(2'')  
p  
(or bowed)  
(sim.)

**C**

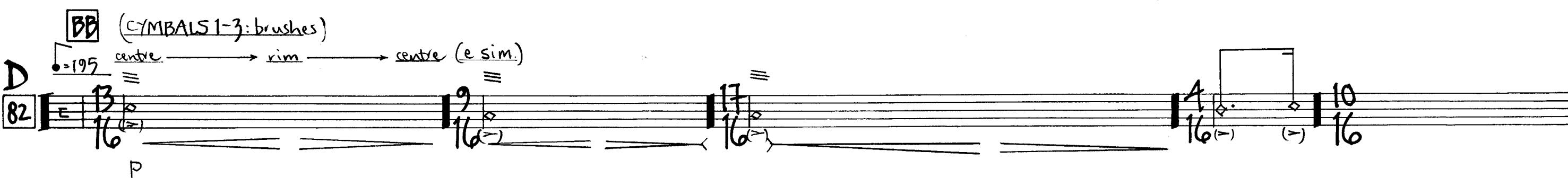
82 

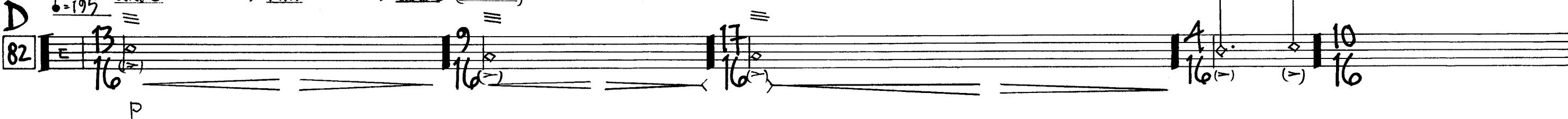
12  
22  
18  
bowed  
(p)

AA HANDBELLS (if glockenspiel - no tremolo) 

=113  
13  
16

**D**

BB (Cymbals 1-3: brushes) 

=195  
centre → rim → centre (e sim.)  
82 

P  
16  
16  
17  
16  
16  
10  
16

**A**

83 16 (BOWED) (pp)

**BB** BOTTLES 1-4  
=146 STRUCK HUM

**B**

83 (sim.) MARIMBA (bowed) (p)

=124 TUBULAR BELLS 42 (20<sup>1/3</sup>"') HUM mf MARIMBA f

**C**

83 13 16 (handbells)

24 16

**D**

83 10 16 (brushes) (p)

14 16

11 16 (rims)  
18 16

84

A handwritten musical score for vibraphone and tubular bells. The score consists of two staves. The left staff is for vibraphone, starting with a dynamic of  $p$ , a tempo of 84 BPM, and a key signature of one sharp. It includes various performance instructions like  $mf$ ,  $b$ ,  $x$ , and  $\#$ . The right staff is for tubular bells, starting with a dynamic of  $mf$ , a tempo of  $(10^{4/5} n)$ , and a key signature of one sharp. It includes performance instructions like  $x$ ,  $h$ , and  $mf$ .

B

Handwritten musical score for piano, page 24, measures 81-82. The score is in B-flat major (B-flat key signature) and common time. Measure 81 starts with a forte dynamic (f) and a melodic line consisting of eighth-note pairs (b-flat, b-flat), (b-flat, b-flat), (b-flat, b-flat), (b-flat, b-flat). The tempo is marked as 170. Measure 82 begins with a piano dynamic (p) and a melodic line consisting of eighth-note pairs (sharp, sharp), (sharp, sharp), (sharp, sharp), (sharp, sharp). The score includes performance instructions such as "(or bowed)" and "(sim.)". Measure 83 concludes with a "HUM" instruction.

C

A musical score for handbells. The top line shows a C-clef, a key signature of one sharp, and a tempo of 24. The bottom line shows a B-flat-clef, a key signature of one flat, and a tempo of 16. The score consists of two measures of music on five-line staves.

1

**D**

**84**

**CC**  
=96"

**18**

**16**

**P**

(ruminative and valedictory)  
[softest sticks]

**24:17F**

**3**

**16**

**10**

**16**

**5:3F**

**A**

85

(mf)

p HUM

TAMTAM 2 (7½")

**B**

85

TAMTAM I (11²/₃")

TUBULAR BELLS

BOTTLES 1-4

(HUM)

= 124

= 156

mf

p

**C**

85

18

16

16

**D**

85

10

16

(p)

6:5

16

13:8 E

20

16

SIZZLE CYMBAL

86

**A**

86 (4 $\frac{1}{3}$ ) HUM (p)

**CC**  $\text{f} = 121\frac{1}{2}$   $\text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot$

**DD**  $\text{f} = 97$   $\text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot$

**EE**  $\text{f} = 33$   $\text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot$

**FF**  $\text{f} = 20\frac{1}{2}$   $\text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot$

**GG**  $\text{f} = 5$   $\text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot$

**HUM** (pp)

**B**

86 (p)

**CC** HANDBELLS 1-3 (if glockenspiel - no tremoli)

**EE**  $\text{f} = 103$   $\text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot$

**FF**  $\text{f} = 18$   $\text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot$

**GG**  $\text{f} = 16$   $\text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot$

**HH**  $\text{f} = 10$   $\text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot$

**C**

86 12  $\text{f} = \frac{1}{16}$  (handbells)

**EE**  $\text{f} = \frac{20}{16}$   $\text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot$

**GG**  $\text{f} = \frac{5}{16}$

**D**

86 20  $\text{f} = \frac{1}{16}$  (p)

6:5 1

(rim → dome)

5:3  $\text{f}$

87

**A**

Handbell notation for tubular bells and vibraphone. The score includes two staves. The first staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. It features various note heads with stems and rests. The second staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. It includes dynamic markings like  $p$ ,  $b$ , and  $pp$ . The notes are primarily eighth and sixteenth notes. A bracket labeled "HUM" spans the duration of the vibraphone part.

(10") TUBULAR BELLS  
VIBRAPHONE  
HUM

**B**

Handbell notation for handbells. The staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. It shows a sequence of notes with stems and rests. The notes are primarily eighth and sixteenth notes. The dynamic marking  $pp$  is present.

10  
16  
(handbells)

**C**

Handbell notation for bell tree and log drum. The staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. It shows a sequence of notes with stems and rests. The dynamic marking  $p$  is present. A bracket labeled "BELL TREE" with a tempo of  $=100$  is shown above the staff. The notes are primarily eighth and sixteenth notes. The dynamic marking  $pp$  is present. A bracket labeled "LOGDRUM pitches 1 and 2" is shown below the staff.

BB  
BELL TREE  
(23 $\frac{1}{3}$ )  
TUBULAR BELLS (quickly)  
LOGDRUM pitches 1 and 2

**D**

Handbell notation for log drum. The staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. It shows a sequence of notes with stems and rests. The dynamic marking  $p$  is present. A bracket labeled "LOGDRUM pitches 2 and 1" is shown below the staff. The dynamic marking "... poco f" is present. The notes are primarily eighth and sixteenth notes.

LOGDRUM pitches 2 and 1  
... poco f

BSG



## VIBraphONE

A

88

**VIBRAPHONE**

mf (movendo)

pp

TO CROTALES  
(6'')

B

88

**handbells**

15  
16

C

88

**TUBULAR BELLS**

**TAM TAM [2]**

**VIBRAPHONE**

mf

HUM

(16'')

TO CROTALES

D

88

**TO HANDBELLS**

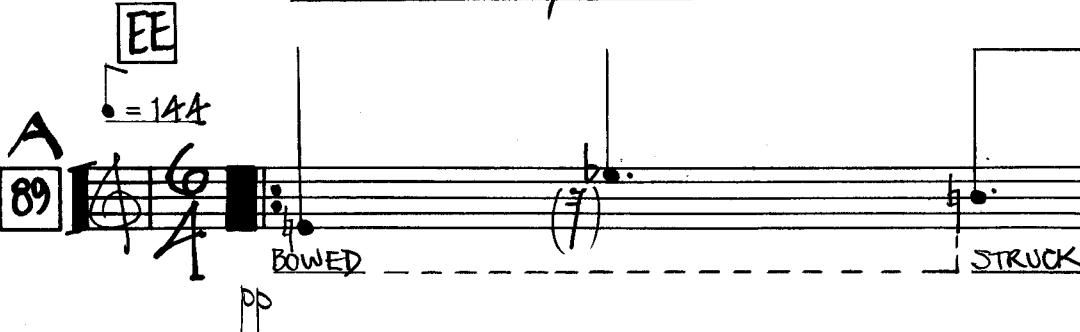
12:11 E

(poco f)

mf

89

CROTALES: bowed/struck

**A** 

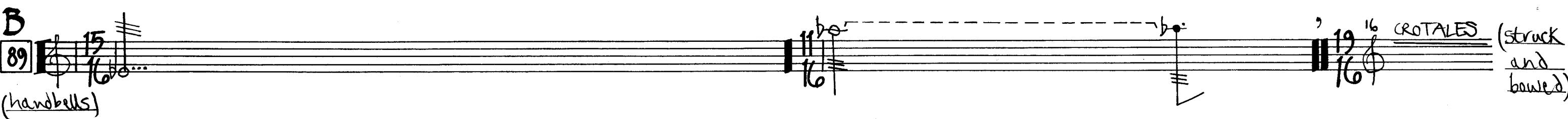
**LAST TIME ONLY**  
+ MARK TREE

**LAST PLAYER TO REACH EE** CUES LAST REPEAT AND END\*

**BOWED/HUM**

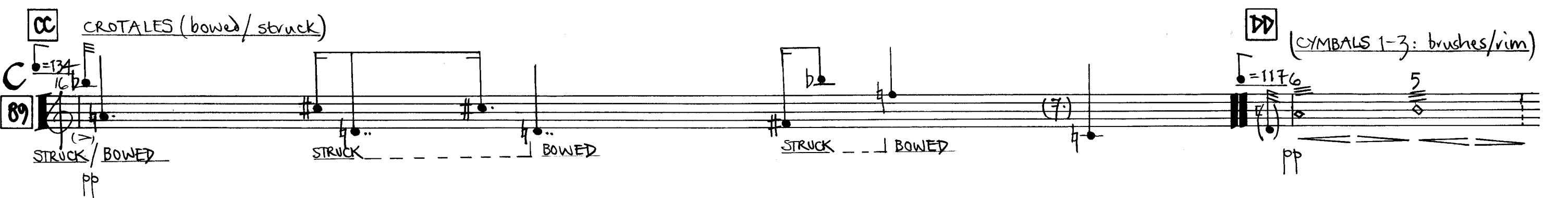
\*(see notes)

A

**B** 

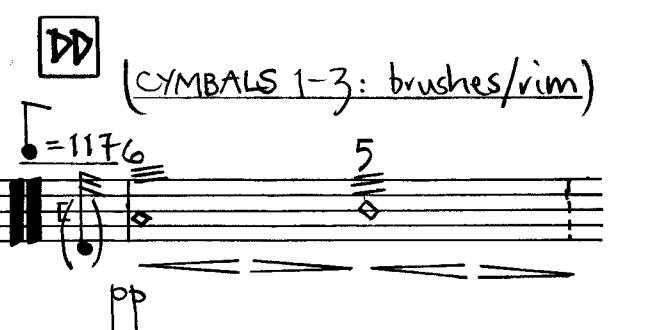
**CROTALES (struck and bowed)**

B

**C** 

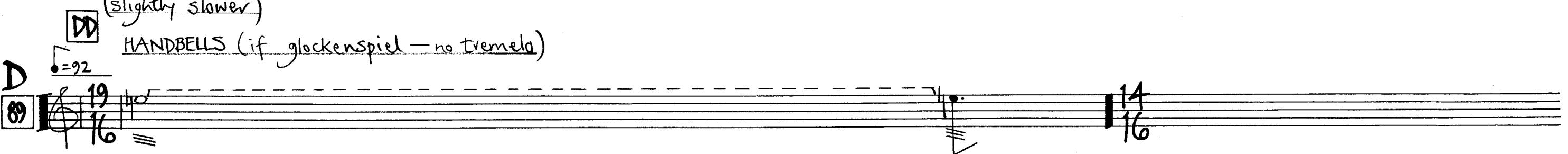
**CROTALES (bowed/struck)**

C

**DD** 

**(Cymbals 1-3: brushes/rim)**

D

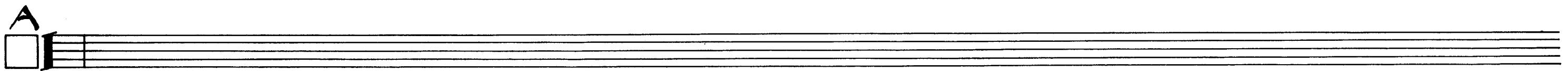
**D** 

**HANDBELLS (if glockenspiel - no tremolo)**

E

BSG.

90

CROTALES: bowed / struck**DD** $\bullet = 172$ 

**B**

**90**

**pp BOWED**

struckCROTALES: bowed / struck**EE** $\bullet = 156$ 

**C**

**90**

**(pp)  
(brushes)**

**STRUCK**

**BOWED**

**STRUCK**

**BOWED**

**STRUCK**

**BOWED/HUM**

**LAST TIME ONLY:  
+ BELL TREE**

**LAST PLAYER TO REACH EE  
CUES LAST REPEAT AND END\***

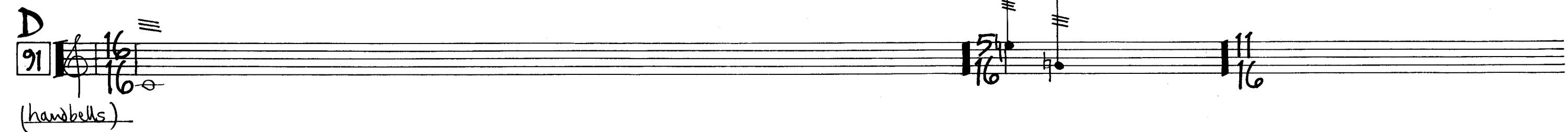
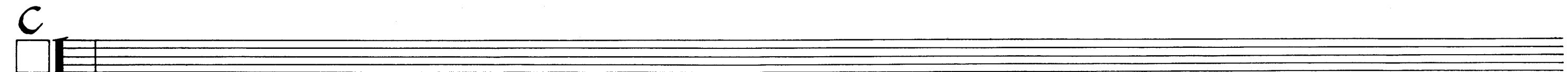
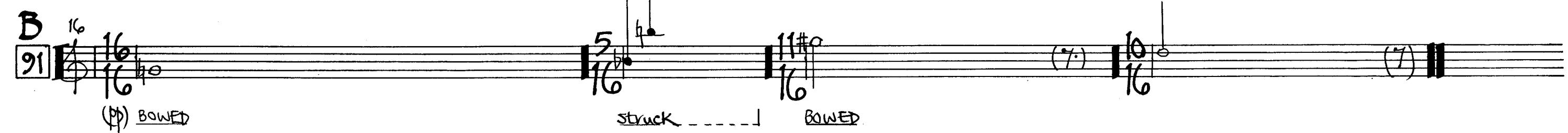
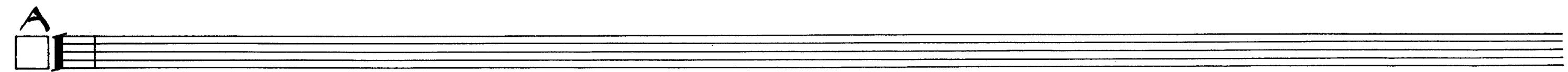
**\*(see notes)**

**D**

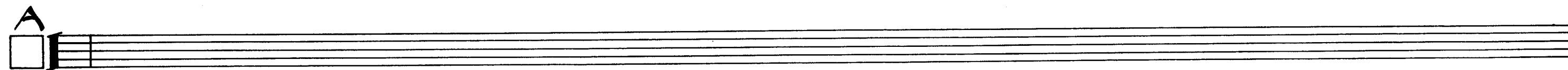
**90**

**(handbells)**

·BSG·



92



LAST TIME ONLY:  
+ GLASS CHIMES

**B**

**EE**  $\text{♩} = 114$

**92**  $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$

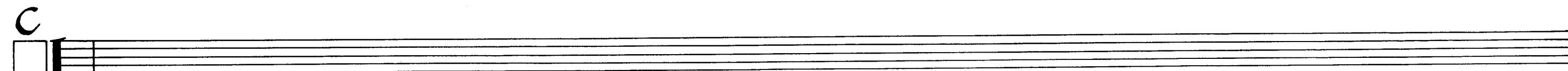
(pp) BOWED STRUCK BOWED

**92**  $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$

STRUCK STRUCK BOWED STRUCK BOWED/HUM

**LAST PLAYER TO REACH EE CUES LAST REPEAT AND END\***

\*(see notes)



**D**

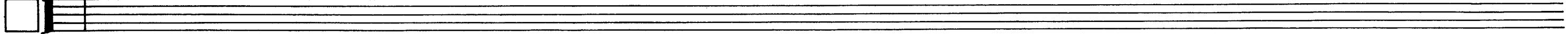
**92**  $\frac{11}{16}$   $\frac{10}{16}$   $\frac{10}{16}$   $\frac{10}{16}$

(handbells)  $\frac{11}{16}$   $\frac{10}{16}$   $\frac{10}{16}$   $\frac{10}{16}$

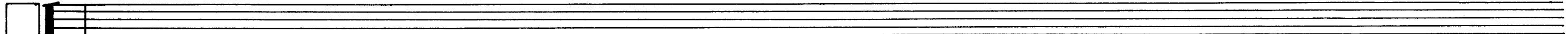
pppp

$\frac{16}{16}$  TO CROTALES

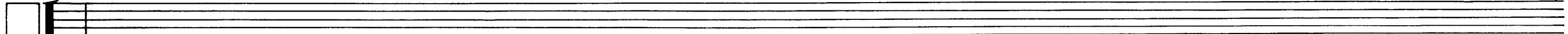
A



B



C



CROTALES: bowed/struck

D

**EE**  $\text{♩} = 180$

93 15

**pp** STRUCK      BOWED

STRUCK      BOWED

A hand-drawn musical staff with various note heads and stems. It includes dynamic markings like 'pp' and 'STRUCK' and 'BOWED' instructions. The tempo is set to 180 BPM.

LAST TIME ONLY:  
+ SHELL CHIMES

LAST PLAYER TO REACH **EE** CUES LAST REPEAT AND END\*

(see notes)

A hand-drawn musical staff section. It features a repeat sign with a downward arrow, a bowing instruction 'BOWED / HUM' with a bow symbol, and a dynamic marking '(f)'. An asterisk with the note '\*(see notes)' is present.

ARMIDALE (NSW) · CARLTON · BRUNSWICK · CANBERRA  
APRIL → DECEMBER  
1994

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