

funk

for bass clarinet
(or E♭ contrabass/contralto clarinet)
and untuned percussion

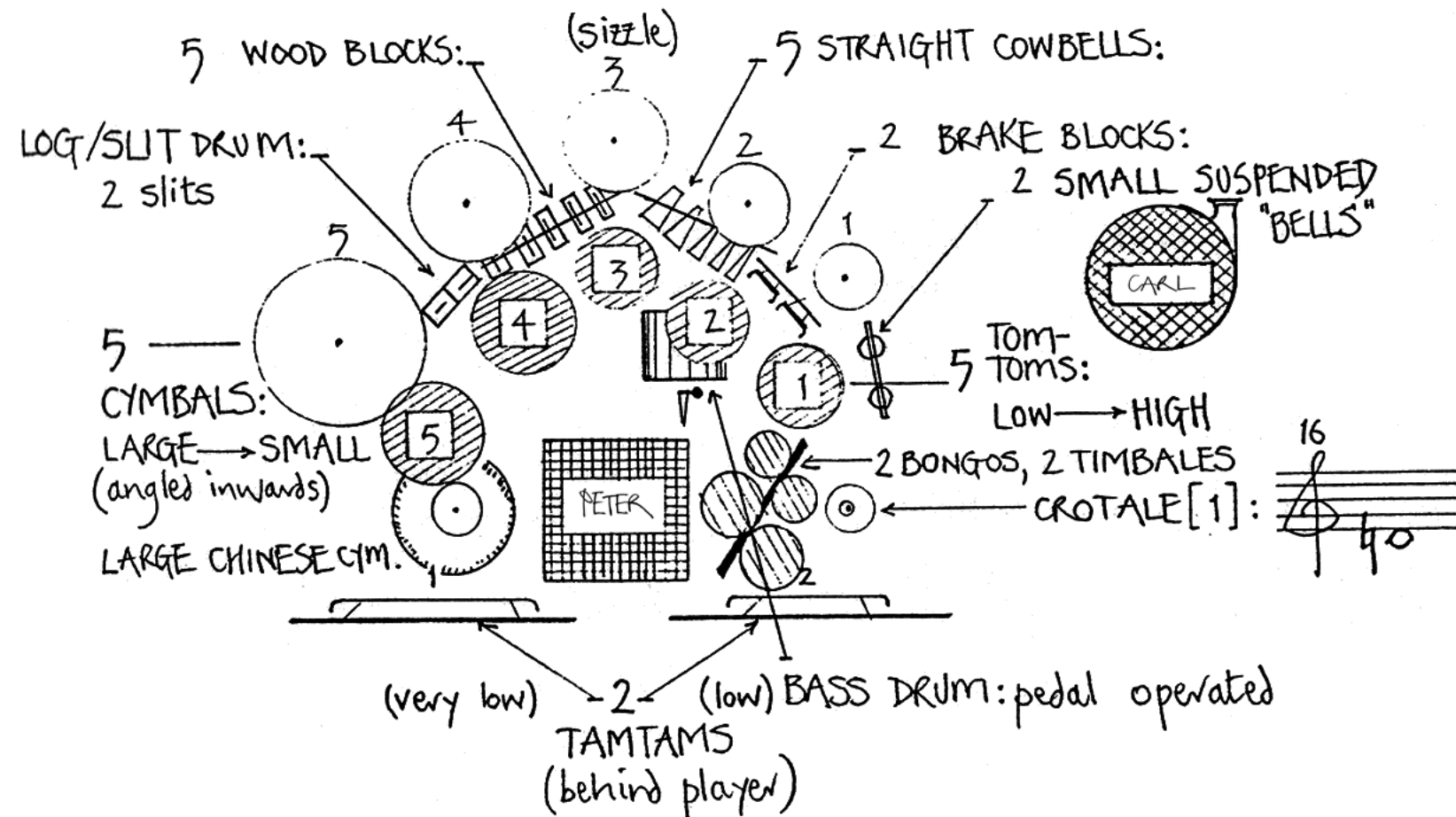
Chris Dench

funk

for bass clarinet and untuned percussion

(may also be played on Eb contra-alto clarinet)

duration: 9 minutes



Chris Dench

(1988-89)

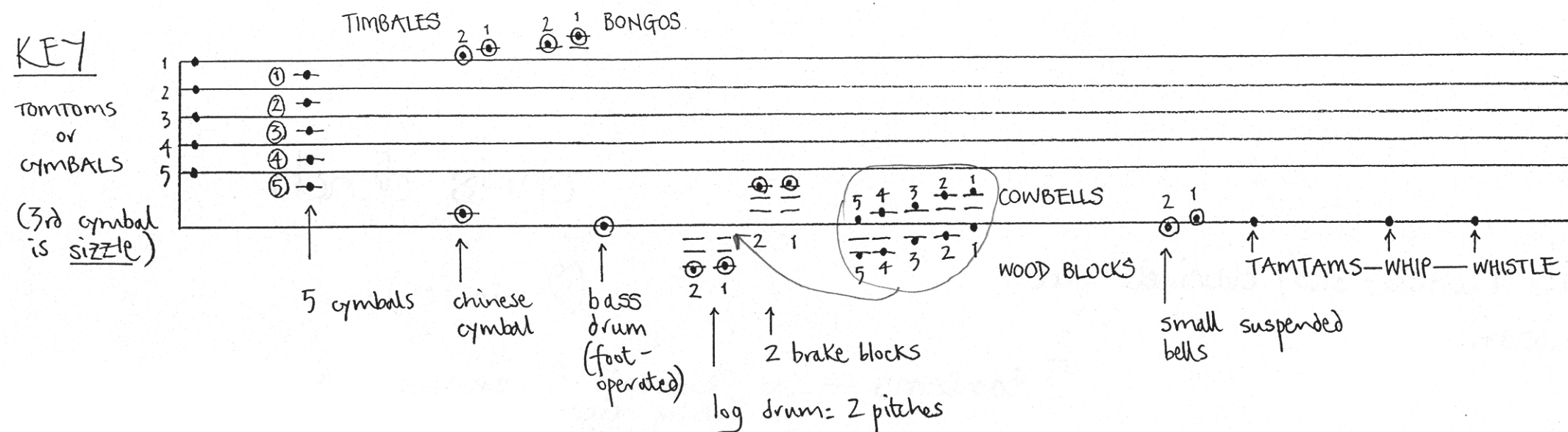
for Carl Rosman and Peter Neville

Must have took me for a fool
When they chucked me out of school
'Cos the teacher knew I had the funk...

Thomas Morgan Dolby Robertson
Hyperactive

Not funk but funk conquered is what is
worthy of admiration and makes life
worth having been lived.

Ludwig Wittgenstein
Notebook entry 1940



Percussion Instruments

5 tomtoms	Also <i>coperto</i> : 5 small squares of cloth with string tied to one corner. Other end of string tied to outside of tomtoms so that to begin the piece—tomtoms <i>coperti</i> —cloths are on the skins, and can be flicked off during I and K without problems.
5 cymbals	Third cymbal a sizzle cymbal; splashy colours.
5 woodblocks	
5 cowbells	Straight, trumpet variety; not <i>almglocken</i> .
logdrum	Or wooden slit-drum; two pitches.
2 brake blocks	Or other resonant metal blocks; no discernible pitch content.
2 small suspended bells	Not pretty, hung pieces of resonant metal will do; higher pitched than brake blocks; no discernible pitch content.
2 bongos & 2 timbales	Bongos and timbales function as treble and alto tomtoms.
kick bass drum	Deep toned.
Chinese cymbal	A large foot-choked hi-hat may be substituted.
2 tamtams	Hung behind player so that they can be struck without looking. Player could use elbows or fists, gently.

whip or slapstick	Two wooden boards struck together. At opening they are slid quickly but gently across the face of the tamtam to produce a resonant afterglow.
Police/referee's whistle	Bright, sharp, loud and evocative sound. The sequence logdrum—woodblocks—cowbells—brake blocks—small suspended bells—should approximate to an ascending linear sequence; as also should the sequence tomtoms 5-1—timbales 2-1—bongos 2-1. In the absence of a crotale of the relevant pitch, either a glockenspiel or a chime bar may be substituted.

Sticks

Very Soft	On coperti tomtoms: perhaps soft timpani sticks, using wood end on cymbals.
Soft	
Medium Hard	
Hard	
Very Hard	
Wire Brushes	Notated WB.
Thimbles	On fingers.
Bow	For cymbals.

Performance Notes

- In funk there are two different types of gracenotes:

For clarinettist, gracenotes are *outside of time*, that is, all notated durations should be respected, and gracenotes added-into unfolding time; and

For percussionist, all gracenotes are crushed-into notated durations, that is, they steal from unfolding time; percussionist must therefore register clarinettist's pulse-fluctuations as *colla parte*—often indicated in score.

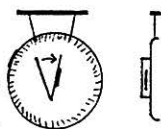
- For percussion the tremolo sign indicates a fast, unmetricated, roll on indicated instrument.
- Exactitudes of percussion instrumentation are not crucial: intelligent and characterful substitutions—e.g. hi-hat for Chinese cymbal, anvils for brake-blocks, etc—are quite acceptable. The two suspended bells could be pieces of cut railway track, scaffolding or non-Western crotales.
- Tomtoms should be tuned low, jazz-style; no snares, please.
- If there is any likelihood of the clarinet being swamped by the percussion, it should be discreetly and carefully amplified.
- The quarter-tone fingerings will inevitably produce unusual timbres; while the small intervals in this piece are primarily harmonic, the resulting rich variety of subtle colours are both intentional and desirable.
- Note that the score is notated in proportional format; that is, the distance on the page between noteheads exactly corresponds to the duration in time, whatever the size of score used.
- The crotale pitch at the end should be modified to correspond to the instrument used. The given pitch is for the contra-alto instrument so, for a bass clarinet the pitch should be A natural.

• = 115: 4 cm = 1 second ⁽³⁾ for all the piece

LH WIRE BRUSHES
RH CYMBAL BOW

Satz!

(strike across face of tam-tam 1 to leave lingering after-resonance):



$\downarrow = 76$

parlando e poco sotto voce; claustrophobically

*NB this is clearly optimal; nevertheless, at whatever tempo ③ is finally adopted the "ratio between note-head separations on the page" and the "rhythmical notation" are exactly correspondent.

Accidentals only apply to the note they immediately precede.

$\flat = \frac{1}{4}$ tone flat; $\sharp = \frac{1}{4}$ tone sharp.

↑, ↓, ↘ etc: arrow indicates approx. 1/8th tone inflection;
(in direction of arrow).

Nine steps of dynamic: pppp...p-mf-f...fff; local fine distinctions are conveyed by "poco" (not quite) and "più".

* unless choke is indicated - as // -
① always allow metal percussion to decay naturally.

* Bow symbols
② for entire notated duration, and then allow to ring.
(v = upbow)

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Handwritten musical score for Cymbals and TAM-TAM 1: ELBOW.

Top Staff (Melody): Treble clef, key signature of one flat. The piece starts in 22/8 time, marked *pp*. It features a melodic line with various dynamics including *p*, *10:11*, *p*, and *pp*. The piece concludes in 2/8 time.

Cymbals (1-5):

- 1: *V* (Vibrato) marking.
- 2: *poco mf* marking.
- 3: *BOWED* marking.
- 4: *mf* marking.
- 5: *10:11* marking.

TAM-TAM 1: ELBOW:

- 1: *WB* (Wet/Bow) marking.
- 2: *poco mf* marking.
- 3: *mf* marking.
- 4: *mf* marking.
- 5: *10:11* marking.

Bottom Staff (Cymbals): Labeled "Cymbals" on the left, with staves numbered 1 through 5. It contains various rhythmic markings and dynamics including *poco mfz*.

Handwritten musical score for Cymbals and TAM-TAM 1: ELBOW.

Top Staff (Melody): Treble clef, key signature of one flat. The piece starts in 2/8 time, marked *pp*. It features a melodic line with various dynamics including *mfz/p*, *3*, *sfz/p*, *poco mf*, *19*, *6*, and *pp*. The piece concludes in 2/4 time.

Cymbals (1-5):

- 1: *mfz/p* marking.
- 2: *3* marking.
- 3: *sfz/p* marking.
- 4: *poco mf* marking.
- 5: *19* marking.

TAM-TAM 1: ELBOW:

- 1: *mfz/p* marking.
- 2: *3* marking.
- 3: *sfz/p* marking.
- 4: *poco mf* marking.
- 5: *19* marking.

Bottom Staff (Cymbals): Labeled "Cymbals" on the left, with staves numbered 1 through 5. It contains various rhythmic markings and dynamics including *mfz/p*.

Handwritten musical score for the first system, featuring a melodic line and percussion parts.

Melodic Line: Starts in 9/4 time, marked *poco mf*. It includes a *pp* dynamic marking and a tempo change to 35:36. The time signature changes to 2/4, marked *pp*, and then to 1/4.

Cymbals: Labeled "CYMBALS" on the left. The part includes a "WB" (Wash) marking and a "BOWED" section. Dynamics range from *pp* to *poco mf*.

Small Suspended Bells: Labeled "SMALL SUSPENDED BELLS" on the left. The part includes a "TIP OF CYMBAL BOW (as before)" marking and a *pp* dynamic.

Handwritten musical score for the second system, continuing the melodic and percussion parts.

Melodic Line: Continues in 1/4 time, marked *mf*. It includes a tempo change to 76 and a *poco f* marking. The time signature changes to 3/4, marked *p*, and then to 2/8, marked *mf*. The system ends with a 18/8 time signature.

Cymbals: Labeled "CYMBALS" on the left. The part includes a *p* dynamic marking and a *poco f* marking.

Small Suspended Bells: Labeled "SMALL SUSPENDED BELLS" on the left. The part includes a *p* dynamic marking and a *poco f* marking.

R $\downarrow = 50$
sinister and veiled

Handwritten musical score for percussion instruments. The score is written on five staves. The first staff is for Cymbals, with a tempo marking of 18/8. The second staff is for Small Suspended Bells, with a tempo marking of 18/8. The third staff is for Cymbals, with a tempo marking of 18/8. The fourth staff is for Small Suspended Bells, with a tempo marking of 18/8. The fifth staff is for Cymbals, with a tempo marking of 18/8. The score includes various dynamics such as *mf*, *pp*, *poco sfz*, and *choke!*. It also includes performance instructions like "BOWED", "TAM-TAM 1: ELBOW", and "DISCARD WB (ALLOW RESIDUAL RESONANCE TO LINGER.)".

Handwritten musical score for percussion instruments. The score is written on five staves. The first staff is for Bongos, with a tempo marking of 15/8. The second staff is for Timbales, with a tempo marking of 15/8. The third staff is for Copert Tomtoms, with a tempo marking of 15/8. The fourth staff is for Bass Drum, with a tempo marking of 15/8. The score includes various dynamics such as *pp*, *pppp*, *mfz*, and *sfz*. It also includes performance instructions like "TWO STICKS IN EACH HAND: for bongos/timbales: HARD STICKS for tomtoms: SOFT TIMPANI STICKS".

Handwritten musical score for percussion instruments. The score is written on five staves. The first staff is for the BONGOS and TIMBALES, with a key signature of one sharp (F#) and a common time signature (C). The second staff is for the COPERTI TOMTOMS, with a key signature of one sharp (F#) and a common time signature (C). The third staff is for the BASS DRUM, with a key signature of one sharp (F#) and a common time signature (C). The score includes various dynamic markings such as *sfz*, *p*, *pppp*, *pp*, *mf*, and *f*. There are also tempo markings like *20* and *15*. The score is marked with a large number 15 at the beginning and a large number 8 at the end.

*the notated pitches of all multiphonics are, of course, very approximate.

Handwritten musical score for percussion instruments, continuing from the previous page. The score is written on five staves. The first staff is for the BONGOS and TIMBALES, with a key signature of one sharp (F#) and a common time signature (C). The second staff is for the COPERTI TOMTOMS, with a key signature of one sharp (F#) and a common time signature (C). The third staff is for the BASS DRUM, with a key signature of one sharp (F#) and a common time signature (C). The score includes various dynamic markings such as *pp*, *poco*, *p*, *pp*, and *pppp*. There are also tempo markings like *20* and *15*. The score is marked with a large number 6 at the end.

Handwritten musical score for percussion instruments. The score is written on five staves, labeled on the left as 1 BONGOS, 2 TIMBALES, 3 COPERTI, 4 TOMTOMS, and 5 BASS DRUM. The top staff (Bongos) features a melodic line with notes and rests, including a G# note. The second staff (Timbales) has a rhythmic pattern with notes and rests. The third staff (Coperi) has a rhythmic pattern with notes and rests. The fourth staff (Tomtoms) has a rhythmic pattern with notes and rests. The fifth staff (Bass Drum) has a rhythmic pattern with notes and rests. The score includes various dynamic markings such as *pp*, *ff*, *mf*, and *poco sfz/pp*. There are also tempo markings like *5:4* and *7:8*. The score is divided into two systems by a double bar line. The first system ends with a *6* and a *4* time signature. The second system starts with a *4* time signature. The score concludes with a final double bar line.

Handwritten musical score for percussion instruments, continuing from the previous system. The score is written on five staves, labeled on the left as 1 BONGOS, 2 TIMBALES, 3 COPERTI, 4 TOMTOMS, and 5 BASS DRUM. The top staff (Bongos) features a melodic line with notes and rests, including a G# note. The second staff (Timbales) has a rhythmic pattern with notes and rests. The third staff (Coperi) has a rhythmic pattern with notes and rests. The fourth staff (Tomtoms) has a rhythmic pattern with notes and rests. The fifth staff (Bass Drum) has a rhythmic pattern with notes and rests. The score includes various dynamic markings such as *pp*, *f*, and *mf*. There are also tempo markings like *19:16* and *21:16*. The score is divided into two systems by a double bar line. The first system ends with a *4* time signature. The second system starts with a *4* time signature. The score concludes with a final double bar line.

♩ = 83 suddenly expressively

13 16 17 16

mf f mf p

5:4 13:16 17:16 12:13

TAMTAM 2 (elbow)

mfz poco

♩ = 98 sinister and veiled, again

17 16 (p)

19:17 21:17

pppp DEADSTICK! (tamtam undamped) pp

Handwritten musical score for percussion instruments. The score includes staves for BONGOS, TIMBALES, CYMBALS, COPIER, TOMTOMS, and BASS DRUM. The notation includes various musical symbols, including notes, rests, and dynamic markings.

Key markings and annotations:

- Top Staff:** (F#), (PPP), 19:17, brighter, mf, 10, mfz, choke!
- Left Margin:** 2 BONGOS, 3 TIMBALES, CYMBALS, COPIER, TOMTOMS, BASS DRUM
- Dynamic Markings:** pppp, poco, pp
- Measure Numbers:** 7, 15:13, 21:17
- Other Annotations:** cymbal, HARD STICK, mfz

Handwritten musical score for percussion instruments, continuing from the previous page. The score includes staves for BONGOS, TIMBALES, COPIER, and TOMTOMS. The notation includes various musical symbols, including notes, rests, and dynamic markings.

Key markings and annotations:

- Top Staff:** 10, p (uguale), 9:10, 5
- Left Margin:** 2 BONGOS, 3 TIMBALES, COPIER, TOMTOMS
- Dynamic Markings:** p, poco marcato in, ppp
- Measure Numbers:** 8, 10
- Other Annotations:** (increase crescendo with clarinet)

Handwritten musical score for a percussion ensemble. The score is written on five staves, numbered 1 to 5 on the left. The instruments are listed on the left side of the staves:

- 1 BONGOS
- 2 TIMBALES
- 3 CYMBALS
- 4 COPERTI
- 5 TOMTOMS
- BASS DRUM

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- Dynamic markings:** *sfz* (sforzando), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo).
- Tempo/Beat markings:** $11:8$, $9:8$, $13:16$, $5:4$, $6:8$.
- Performance instructions:** "choke!", "Cymbals HARD STICK".
- Section markers:** Large numbers 2, 1, 4, and 11 are placed at the beginning of sections.

The score is divided into measures by vertical bar lines. The notation is dense, with many notes and rests, indicating a complex rhythmic pattern.

Continuation of the handwritten musical score for the percussion ensemble. The score is written on five staves, numbered 1 to 5 on the left. The instruments are listed on the left side of the staves:

- 1 BONGOS
- 2 TIMBALES
- 3 CYMBALS
- 4 COPERTI
- 5 TOMTOMS
- BASS DRUM

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- Dynamic markings:** *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *sfz* (sforzando).
- Tempo/Beat markings:** $15:13$, $21:22$.
- Performance instructions:** "choke!", "Cymbals HARD STICK".
- Section markers:** Large numbers 11, 1, and 2 are placed at the beginning of sections.

The score is divided into measures by vertical bar lines. The notation is dense, with many notes and rests, indicating a complex rhythmic pattern.

I $\text{♩} = 125$ 'menacing' again: poco sotto voce
(1)

19 16 sfz/p sfz pp smorzato 1 2 11 $\text{p e wesc. poco a poco}$ SOFT STICKS* pp pp pp

COPERTI TOMTOMS 1 2 3 4 5

Cymbals 1 2 3 4 5

BASS DRUM

18:19 TAMTAM 1 (elbow) $\text{SNATCH COPERTO CLOTH OFF TOMTOM 1}$ (allow tamtam to ring on) *but not the same sticks as in R

11 8 pp sfz w/ p poco mf p poco mf pp smorzato 3 4 1

COPERTI TOMTOMS 1 2 3 4 5

Cymbals 1 2 3 4 5

BASS DRUM

WOOD BLOCKS poco pesante poco f p $\text{pochissimo marcato}$ mfz

FOR **I** CYMBAL STRIKING POINT: near dome

$\text{♩} = 91$ insistent, obsessional

Handwritten musical score for Percussion instruments. The score includes staves for COPERTI TOMTOMS, CYMBALS, WOOD BLOCKS, and LOG DRUM (lower pitch). The tempo is marked $\text{♩} = 91$ and the mood is "insistent, obsessional".

The score is divided into two main sections. The first section features a complex rhythmic pattern with various dynamics (mf, sfz, p, f) and articulations (poco, sfz). The second section includes a "SNATCH COPERTO CLOTH OFF TOMTOM 2" instruction and a "LOG DRUM (lower pitch)" instruction. The score concludes with a "more sinister" instruction.

Key markings and dynamics include:

- mf , sfz , p , f
- poco , sfz
- f , f , mfz , p
- p
- sfz

Time signatures and ratios are indicated: $5:4$, $7:8$, $9:8$, $17:16$, $11:8$.

Handwritten musical score for Percussion instruments, continuing from the previous page. The score includes staves for COPERTI TOMTOMS and CYMBALS. The tempo is marked $\text{♩} = 91$ and the mood is "more sinister".

The score features a complex rhythmic pattern with various dynamics (poco, mf, p, mf, pp) and articulations (poco, mf). The score concludes with a "more sinister" instruction.

Key markings and dynamics include:

- poco , mf
- p , mf , pp

Time signatures and ratios are indicated: $11:8$, $3:2$, $29:32$.

brighter

1 2

4 4

pp poco mf pp mfz p mfz

11:8 29:32

COPERTI TOMTOMS 1

CYMBALS 2

LOG DRUM (lower pitch)

pp PP

poco mf

p mfz/p

$\text{♩} = 149$

smorzato *insistent, tightening*

15 16 1 8 16 1

4 4 16 16 16 16

poco mf poco più mf poco f

13:12 11:8 5:4 5:4

COPERTI TOMTOMS 1

CYMBALS 2

COWBELLS

BASS DRUM

WOOD BLOCKS

LOG DRUM (two pitches)

mf p sfz p pp/sfz p sfz

19:16 (= f!)

(onbeat cymbal)

- 11 -

Handwritten musical score for the first system, featuring a melody line and percussion parts for Cymbals, Cowbell, Wood Blocks, and Log Drum.

Melody Line: Includes tempo markings $\text{♩} = 153$ and $\text{♩} = 93$, and dynamic markings such as *smorzato*, *più*, *p*, *poco*, *ff/mf*, and *f*. Time signatures 4/16, 6/16, and 3/8 are present.

Percussion Parts:

- COPERTI TOMTOMS 1:** Includes a section labeled "MEDIUM STICKS".
- Cymbals:** Labeled 1 through 5.
- Cowbell:** Labeled 1.
- Wood Blocks:** Labeled 1.
- Log Drum (upper pitch):** Labeled 5.

Other markings include *REMOVE COPERTO CLOTH FROM TOMTOM 3* and *choke*.

Handwritten musical score for the second system, continuing the melody and percussion parts.

Melody Line: Includes tempo markings $\text{♩} = 153$ and $\text{♩} = 93$, and dynamic markings such as *smorzato*, *quieter*, *poco*, *mfz*, *p*, and *f*. Time signatures 3/8 and 10/8 are present.

Percussion Parts:

- TomToms 1:** Labeled 1.
- Cymbals:** Labeled 1 through 5.

Other markings include *choke* and *5=4*.

K

♩ = 106

Handwritten musical score for the first system, featuring a melodic line and percussion parts.

MELODY: Treble clef, key signature of one sharp (F#). The piece begins with a 10/8 time signature. The tempo is marked mf/p . A 25:20 ratio is indicated. The melody includes a section marked sfz and a poco (poco ritardando) section. The time signature changes to 2/8, then 1/8, and finally 3/8.

PERCUSSION:

- TOMTOMS:** Five staves labeled 1 through 5. Staff 1 has a circled 1. Staff 2 has a circled 2. Staff 3 has a circled 3. Staff 4 has a circled 4. Staff 5 has a circled 5.
- CYMBALS:** Two staves labeled 1 and 2.
- COWBELLS:** One staff.
- WOOD BLOCKS:** One staff.
- LOG DRUM (upper pitch):** One staff.

Dynamic markings include mf/p , sfz , p , and mfz . A 7:10 ratio is indicated.

FOR [K] CYMBAL STRIKING POINT: $\frac{1}{3}$ from dome towards rim.

Handwritten musical score for the second system, continuing the melodic and percussion parts.

MELODY: Treble clef, key signature of one sharp (F#). The piece begins with a 3/8 time signature. The tempo is marked poco and mf . A 13/8 time signature is indicated. The melody includes a section marked poco and a choke section. The time signature changes to 4/8.

PERCUSSION:

- TOMTOMS:** Five staves labeled 1 through 5. Staff 1 has a circled 1. Staff 2 has a circled 2. Staff 3 has a circled 3. Staff 4 has a circled 4. Staff 5 has a circled 5.
- CYMBALS:** Two staves labeled 1 and 2.
- COWBELLS:** One staff.
- WOOD BLOCKS:** One staff.
- LOG DRUM (two pitches):** One staff.

Dynamic markings include poco , mf , p , mfz/p , and mf . A 7:8 ratio is indicated. A 37:13 ratio is indicated.

$\text{♩} = 104$ (lo stesso tempo)

Handwritten musical score for the first system, featuring a melodic line and a multi-stemmed percussion line.

Melodic Line:

- Tempo: $\text{♩} = 104$ (lo stesso tempo)
- Measure 1: mfz/f , $9:8$ ratio.
- Measure 2: 6 meno f , $5:6$ ratio.
- Measure 3: p .
- Measure 4: 1 8 , mf to f .
- Measure 5: 5 16 , $19:20$ ratio, ff .
- Measure 6: 7 4 .

Percussion Line (5 stems):

- 1 TOMTOMS 1
- 2 CYMBALS
- 3
- 4
- 5

Other Percussion:

- BRAKEBLOCK (lower pitch)
- COWBELLS
- BASS DRUM
- WOOD BLOCKS

Annotations:

- mfz/f , p , mf , f , ff
- $9:8$, $5:6$, $19:20$
- 6 meno f
- 1 8 , 5 16 , 7 4
- REMOVE COPIED CLOTH FROM TOMTOM 4

$\text{♩} = 65$ tightening again

Handwritten musical score for the second system, continuing the melodic and percussion parts.

Melodic Line:

- Tempo: $\text{♩} = 65$ tightening again
- Measure 1: 7 4 , p .
- Measure 2: 22 14 .
- Measure 3: 1 4 , $9:8$ ratio.
- Measure 4: 2 4 .

Percussion Line (5 stems):

- 1 TOMTOMS 1
- 2 CYMBALS
- 3
- 4
- 5

Other Percussion:

- BASS DRUM
- WOOD BLOCKS
- LOG DRUM (lower pitch)

Annotations:

- p , sfz/mf
- 22 14 , $9:8$
- 1 4 , 2 4
- $3:2$ (repeated four times)

(pochiss. marcato)

$\text{♩} = 126$

2/4 $\frac{7}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{3}{8}$

mf *poco* *fz* *poco* *fz* *p* *poco* *f* *p*

7:8 $\frac{19}{16}$ $\frac{9}{8}$ $\frac{13}{12}$

11:8 $\frac{11}{8}$ $\frac{17}{16}$ $\frac{11}{8}$ $\frac{5}{4}$

choke

REMOVE COVERED CLOTH FROM TOMTOM 5: (ALL TOMTOMS NOW CLEAR)

TOMTOMS 1
CYMBALS 2
3
4
5

COWBELLS
WOOD BLOCKS
LOG DRUM (upper pitch)

$\text{♩} = 139$

(marcato, leggiero)

1/8 $\frac{3}{8}$ $\frac{1}{8}$ $\frac{2}{8}$ $\frac{10}{8}$

mf *poco* *f* *mf* *mfz* *fz* *sfz* *ff* *sfz* *ffz*

5:4 $\frac{3}{2}$ $\frac{5}{4}$ $\frac{11}{8}$ $\frac{3}{2}$

PERCUSSION: COLLA PARTE!

TOMTOMS 1
CYMBALS 2
3
4
5

COWBELLS
WOOD BLOCKS
LOG DRUM (two pitches)

Handwritten musical score for the first system, featuring a grand staff and five percussion staves.

Grand Staff: Treble clef, key signature of one flat (B-flat). The score includes various melodic lines with dynamic markings such as *sfz*, *più ff*, *poco mf*, and *sfz*. Time signatures $10/8$, $7/5$, $1/4$, and $5/4$ are indicated. A tempo marking $\text{♩} = 72$ is present at the top right.

Percussion Staves:

- TOMTOMS:** Five staves labeled 1 through 5. Staff 1 includes a *[DEADSTICK]* marking.
- Cymbals:** Two staves labeled 1 and 2.
- Brake Block (lower pitch):** One staff labeled 1.

Additional markings include *sfz*, *f*, and *sfz* across the percussion staves, along with time signatures $3/2$ and $5/4$.

Handwritten musical score for the second system, continuing the composition with a grand staff and six percussion staves.

Grand Staff: Treble clef, key signature of one flat (B-flat). The score includes melodic lines with dynamic markings such as *f*, *ff*, *più mf*, and *sfz*. Time signatures $5/4$, $31/40$, $1/4$, $7/8$, and $7/4$ are indicated.

Percussion Staves:

- TOMTOMS:** Five staves labeled 1 through 5.
- Cymbals:** Two staves labeled 1 and 2.
- Brake Blocks (two pitches):** One staff labeled 1.
- Cowbells:** One staff labeled 1.
- Bass Drum:** One staff labeled 1.
- Wood Blocks:** One staff labeled 1.
- Log Drum (two pitches):** One staff labeled 1.

Additional markings include *f*, *ff*, *più mf*, *mf*, and *sfz* across the percussion staves, along with time signatures $5/4$, $31/40$, $1/4$, $7/8$, and $7/4$.

'ecstatically'

7

13:14

poco mf

f

poco ff

TOMTOMS 1

CYMBALS 2

①

②

③

④

⑤

BRAKE BLOCKS (two pitches)

COW BELLS

BASS DRUM

WOOD BLOCKS

LOG DRUM (upper pitch)

mf

sfz/mf

23:28

ff

f

ff

TOMTOMS 1

CYMBALS 2

①

②

③

④

⑤

BRAKE BLOCKS (upper pitch)

COW BELLS

WOOD BLOCKS

15:14

ff

mf

molto

STAND FROZEN!

AS IMPERCEPTIBLE A CUE AS POSSIBLE!

B'

$\text{♩} = 105$

UNFREEZE! : as if a hesitant pre-echo of [A]-type material.

CYMBAL 3
(sizzle)

POLICE or
REFEREE'S
WHISTLE

(for as long as breath lasts: at least 10")

sfffz! (senza diminuendo!)

(same dynamic level as before
whistle)

HARD STICK

(or allow impact of whip to sound cymbal)

WHIP (or
slapstick)

SLIP ONTO FIRST
FINGER OF ONE
OR BOTH HANDS
A METAL
(SEWING) THIMBLE.

CYMBAL 3
(sizzle)

BRAKE
BLOCKS
SMALL
SUSPENDED
BELLS
(struck
with thimbles)

p
delicato

poco

p

p

mf
(still with thimble)

M ♩ = 70

Handwritten musical score for the first system, measures 16 to 20. The score includes a melody line and a drum part. The drum part is divided into two staves: TOMTOMS 1-5 (RIMSHOTS) and Cymbals. The melody line features various notes and rests, with dynamic markings such as *sfz*, *mf*, and *fff*. The drum part includes specific instructions for playing the cymbals (1-5) and toms (1-5), with notes like "HARD STICKS" and "LOG DRUM (upper pitch)". A note at the bottom right states: "FOR [M] CYMBAL STRIKING POINT: 2/3 from dome towards rim."

Handwritten musical score for the second system, measures 6 to 13. The score includes a melody line and a drum part. The drum part is divided into two staves: TOMTOMS 1-5 and Cymbals. The melody line features various notes and rests, with dynamic markings such as *p*, *mf*, and *fff*. The drum part includes specific instructions for playing the cymbals (1-5) and toms (1-5), with notes like "BRAKE BLOCKS (two pitches)", "WOOD BLOCK", and "LOG DRUM (upper pitch)".

13 8

TOM TOM 1
CYMBALS

BRAKE BLOCK
(lower pitch)

LOG DRUM
(upper pitch)

10:13

37:26

p *mf*

1 2

4 4

TOM TOM 1
CYMBALS

BRAKE BLOCK
(lower pitch)

COWBELLS

BASS DRUM

WOOD BLOCKS

LOG DRUM
(upper pitch)

10:13

37:26

p *mf* *poco mf* *mf* *sfz* *mfz* *11:8* *p/z*

poco mf *poco mfz*

COLLA PARTE!

$\text{♩} = 65$ $\text{♩} = 68$

2
4

poco

p

poco

$9\text{♩} = 8\text{♩}$

11:8

p/mf

1

10

TOMTOM 1

CYMBALS

①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

⑯

⑰

⑱

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BRAKE BLOCKS (two pitches)

COWBELLS

BASS DRUM

WOOD BLOCKS

$9\text{♩} = 8\text{♩}$

$4\text{♩} = 5\text{♩}$

p

poco

(pp)

f

$7\text{♩} = 4\text{♩}$

$7\text{♩} = 4\text{♩}$

poco

mf

suddenly hushed!

10
4

pp

13:10

poco

mf

15:14

TOMTOM 1

CYMBALS

①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

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㊿

BRAKE BLOCKS (two pitches)

BASS DRUM

ppp

poco marcato in

p

pp

poco marcato in

mf

p

Handwritten musical score for the first system, featuring a melodic line and percussion parts.

Melodic Line: Treble clef, 4/4 time. Notes include whole, half, and quarter notes. Dynamics: *p*, *13:10*, *più mf*.

PERCUSSION PARTS:

- TOMTOM 1 CYMBALS:** Five staves (1-5). Staff 1 has a series of vertical lines (15:14). Staff 5 has a series of dots (11:10, 19:20).
- WAX BLOCK (upper pitch):** Indicated by a dashed line and a series of dots.

Handwritten Annotations:

- poco più mfz* (with a wedge) leading to *p*.
- p* leading to *mf (= clarinet)* (with a wedge).
- p* at the end of the system.

Rehearsal Markers: 13, 8.

Handwritten musical score for the second system, featuring a melodic line and percussion parts.

Melodic Line: Treble clef, 4/4 time. Notes include whole, half, and quarter notes. Dynamics: *pp*, *poco*.

PERCUSSION PARTS:

- TOMTOM 1 CYMBALS:** Five staves (1-5). Staff 1 has a series of vertical lines.
- COWBELLS WOOD BLOCK:** Indicated by a dashed line and a series of dots.

Handwritten Annotations:

- pp* at the beginning of the system.
- poco marcato / pp in p* (with a wedge) leading to *pp*.
- poco marcato / pp in p* (with a wedge) leading to *pp*.

Rehearsal Markers: 13, 8.

$\text{♩} = 105$ raucous again!
(quasi $\text{♩} = 126$)

(senza misura) **A⁵** come prima

20 16 *molto!* 6:5! *p* *mf* *mf* *sfz* *mf* *sfz* *sfz* 13 16 *sfz* *sfz* *sfz* 10 8 *f*

TOMTOMS
RIMSHOTS!

LOG DRUM

f *sfz* *f* *sfz* *f*

(RIMSHOTS!) (2)

COLLA PARTE!

T $\text{♩} = 44$ SLIMY AND UNCOUTH!
(or intake — dramatic gasp! — of breath immediately after each pedal *sfz*.)

10 8 *sfz* *ff* *sfz* *sfz* *sfz* 2 4 *sfz* *f* *sfz* 1 4

TOMTOMS
(RIMSHOTS)

uguale, se possibile

VERY HARD STICKS

CYMBALS — STRIKING POINT: RIM

TOMTOMS

sfz *f* (but do not drown clarinet!) *sfz* *ff*

RIMSHOTS END!

[* \checkmark = normal
 \checkmark = gasped (exaggerated) intake of breath.]

(smorzato) (no vibrato)

14:13

1 4 13 16

5:4

6:8

41:13 (CHINESE CYMBAL)

sfz poco

COLLA PARTE!

fff poco

fff/f (all tomtom strokes molto martellato - match clarinet - deadsticked)

emphatic, but not exaggerated, vibrato.

CYMBALS 1 2

TOMTOMS 3 4 5

CHINESE CYMBAL

BASS DRUM

14:13

41:13

41:13

sfz poco

CYMBALS 1 2

TOMTOMS 3 4 5

no vibrato

(no breath!)

(smorzato)

14:13

13:16

11:8

41:13

17:16

7:4

6:8

ff

f/sfz (= clarinet)

f

sfz

sfz

f

COLLA PARTE!

CYMBALS

1 ①

2 ②

TOMTOMS

3 ③

4 ④

5 ⑤

CHINESE Cymbal

BASS DRUM

(smorz.)

no vibrato

9:8

10

8

7:8

11:10

sfz

fff (match clarinet)

CYMBALS

1 ①

2 ②

TOMTOMS

3 ③

4 ④

5 ⑤

slightly exaggerated / no vibrato

21:20

11:10

sfz

sfz (meno)

slightly exaggerated vibrato

21:20

7:..

sfz

(f)

11:10

(solo un po' marcato!)

-34-

Handwritten musical score for percussion instruments. The score is written on five staves, each with a circled number 1 through 5. The instruments are listed on the left: 1 BONGOS, 2 TIMBALES, 3 CYMBALS, 4 TOMTOMS, 5 CHINESE Cymbal, and BASS DRUM. The notation includes various rhythmic patterns, dynamic markings (sfz, ff, f), and articulation marks. A large '10' is written at the end of the first staff. A handwritten note '(poco pvt.)' is visible at the top right.

Handwritten musical score for percussion instruments, continuing from the previous system. The notation includes various rhythmic patterns, dynamic markings (sfz, ff, f), and articulation marks. A large '10' is written at the end of the first staff. A handwritten note 'a little less overdone (poco smorz.)' is visible at the top right. The score includes a section marked '5' and another marked '10'.

as clarinet: less manic — more deft

Handwritten musical score for percussion instruments. The score is divided into two systems, each starting with a large number (10 and 13) and a time signature (8/8).

Top System (Measures 10-13):

- Measures 10-11:** Features a melodic line in the upper staves with notes marked *poco sfz* and *ff*. A 9:10 ratio is indicated.
- Measure 12:** A 4/4 time signature change. The upper staves have notes marked *subito sfz molto*. A tempo marking $\text{♩} = 45$ (or, as before) is present.
- Measure 13:** Continues the melodic line with notes marked *ff*.

Bottom System (Measures 14-17):

- Measures 14-15:** Features a melodic line in the upper staves with notes marked *poco sfz* and *ff*. A 3:2 ratio is indicated.
- Measure 16:** Continues the melodic line with notes marked *poco sfz* and *ff*. A 11:10 ratio is indicated.
- Measure 17:** Continues the melodic line with notes marked *poco sfz* and *ff*. A 3:2 ratio is indicated.

Instrumentation:

- 1/2 BONGOS**
- 3/4 TIMBALES**
- CIMBALS**
- TOMTOMS**
- CHINESE Cymbal**
- BASS DRUM**

Handwritten musical score for percussion instruments, continuing from the previous system. The score is divided into two systems, each starting with a large number (13 and 17) and a time signature (8/8).

Top System (Measures 13-17):

- Measures 13-14:** Features a melodic line in the upper staves with notes marked *poco sfz* and *ff*. A 3:2 ratio is indicated.
- Measure 15:** Continues the melodic line with notes marked *poco sfz* and *ff*. A 11:10 ratio is indicated.
- Measure 16:** Continues the melodic line with notes marked *poco sfz* and *ff*. A 3:2 ratio is indicated.
- Measure 17:** Continues the melodic line with notes marked *poco sfz* and *ff*. A 3:2 ratio is indicated.

Bottom System (Measures 18-21):

- Measures 18-19:** Features a melodic line in the upper staves with notes marked *poco sfz* and *ff*. A 3:2 ratio is indicated.
- Measure 20:** Continues the melodic line with notes marked *poco sfz* and *ff*. A 11:10 ratio is indicated.
- Measure 21:** Continues the melodic line with notes marked *poco sfz* and *ff*. A 3:2 ratio is indicated.

Instrumentation:

- CIMBALS**
- TOMTOMS**
- CHINESE Cymbal**
- BASS DRUM**

exaggerated vibrato

21:13

2
4

CYMBALS 1 2

1 2

TOMTOMS 3 4 5

CHINESE CYMBAL

BASS DRUM

7:8

11:13

7:8

ffz

no vibrato

17:16

1
4

1
4

6
4

CYMBALS 1 2

1 2

TOMTOMS 3 4 5

CHINESE CYMBAL

BASS DRUM

7:8

7:8

15:16

9:8

11:8

ffz

fff

COLLA PARTE!

$\text{♩} = 105$ quiet, pensive (senza misura)

A⁷

20
16

$\frac{1}{2}$ BONGOS
 $\frac{3}{4}$ TIMBALES

33 $\text{♩} = 20$
poco
mf

più staccato

mf

20
16

p
3:2
mf
(TIMBALE 1: with fingers)

DEADSTRUCK!

$\text{♩} = 105$ quieter still (senza misura) molto staccato $\text{♩} = 105$ very quiet

20
16

$\frac{1}{2}$ BONGOS

9:10
p

3:2
sfz/ff

3:2

13
16

ppp
poco
13
12:13

ppp
p
(p)
ppp
(BONGO 1: with fingers)

pp
(BONGO 2: with fingers)
p/pp

(pochissimo marcato in p)

DEADSTRUCK!

(senza misura)
staccatissimo

(pachiss. tenuto)

fluttertongue

fff

CROTALE:
(softish sticks)

16

pppp

(slow) → (fast)

(pppp)

fff

ABRUPTLY DAMP!

RASSINA (AR)
June '80
BERLIN 12
January '89

'Must have took me for a fool
when they chucked me out of school
'cos the teacher knew I had the funk...

Hyperactive — Thomas Dolby