

un petit mot      crabe-c'est-ma-faute  
(abbreviated score)

for trombone and percussion

Chris Dench

# un petit mot crabe-c'est-ma-faute

(2021)

for trombone and percussion

*from the iso-études (#7)*

for Cian Malikides & ...

*Commissioned by the Australian National Academy of Music (ANAM) as part of The ANAM Set (2021) and  
written for Cian Malikides who gave its first performance with A N Other on percussion  
on 21 September 2021 at the Abbotsford Convent, Melbourne.<sup>1</sup>*

un petit mot	couresse	a little word	couresse
un petit mot	crabe-c'est-ma-faute	a little word	through-my-fault-crab
un petit mot	pétale de feu	a little word	petal of fire
un petit mot	pétrel plongeur	a little word	diving petrel
un petit mot	saxifrage de tombeaux	a little word	tomb saxifrage

From *internonce* (internuncio) by Aimé Césaire

**Note:** this piece requires use of a **plunger** and a **harmon** mute; percussionist also plays **melodica**

**Duration:** circa 11 minutes

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<sup>1</sup> The ANAM Set was funded by the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative.

## Program note:

Many years ago I was reading the mesmerising late poems of Aimé Césaire, and I came upon a reference to a *crabe-c'est-ma-faute*<sup>2</sup> from his native Martinique.

un petit mot couresse  
un petit mot crabe-c'est-ma-faute  
un petit mot pétale de feu  
un petit mot pétrel plongeur  
un petit mot saxifrage de tombeaux

(...a little word couresse  
a little word through-my-fault-crab  
a little word petal of fire  
a little word diving petrel  
a little word tomb saxifrage)

From *internonce* (internuncio) by Aimé Césaire, in *moi laminaire* (1982)

This seemed to me such a strong image that I did more research and discovered that they are the French cousins of fiddler crabs. I watched footage of these crabs and realized that in display, with claws extended, (*pace* violinists), they looked like trombonists playing *pavillon en l'air*.



Now, I'm not much given to writing nature music *per se* (the elements of nature that interest me are usually either inconveniently tiny or vast) but I became aware of the almost-tangible salt tang of the Caribbean tidal pool evoked by the poem taking hold of my compositional imaginings. To fully realise these poetic and paradisiacal dreams necessitated adding a percussionist to the trombone to heighten this flavour.

[https://fr.wikipedia.org/wiki/Crabe\\_violoniste](https://fr.wikipedia.org/wiki/Crabe_violoniste) - [https://en.wikipedia.org/wiki/Leptuca\\_pugilator](https://en.wikipedia.org/wiki/Leptuca_pugilator)

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<sup>2</sup> According to Lafcadio Hearn, in *Two Years in the French West Indies*, 1890, the *through-my-fault-crab* is: “a crab having one very small and one very large claw, which latter it carries folded up against its body, so as to have suggested the idea of a penitent striking his bosom, and uttering the sacramental words of the Catholic confession, ‘Through my fault, through my fault, through my most grievous fault.’” Thus, *Mea culpa, mea maxima culpa*.

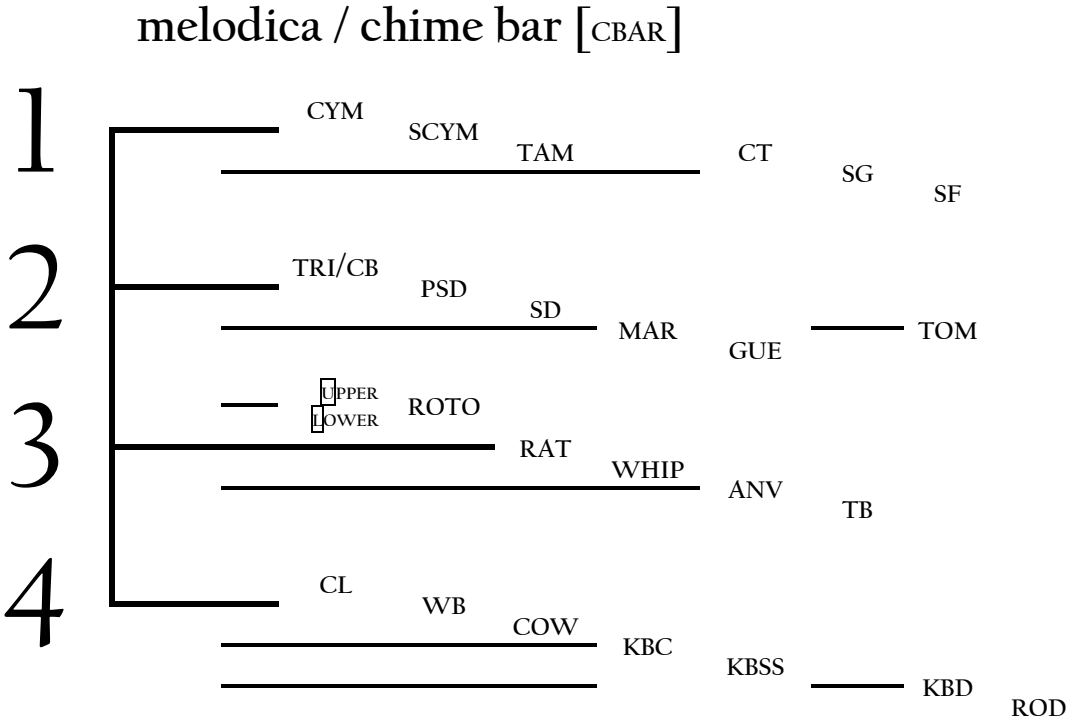
**Percussion:**  
[see note 9 below]

	<b>Melodica</b> (any instrument with F3–C6—see note 4 below)	Chime bar (in A 440) CBAR	Kick bass drum KBD	Metal/wood rod (long) ROD	Slide flute (unpitched) SF
Triangle TRI	Counter bell—shop type CB	Piccolo snare drum (snares on throughout) PSD	Snare drum (snares on throughout) SD	Tomtom (large/floor) TOM	Rototom (single) ROTO
Claves—one laid flat CL	Ratchet—mounted RAT	Slapstick/whip (mounted clapper) WHIP	Maraccas—mounted MAR	Guero—mounted GUE	Anvil—mounted ANV
Woodblock—mounted (large) WB	Temple block—mounted (medium) TB	Cowbell—mounted (medium) COW	Cymbal (large) CYM	Sizzle cymbal (medium/large) SCYM	Tamtam (medium/large) TAM
Kitchen bowl (medium: ceramic) KBC	Kitchen bowl (large: stainless steel) KBSS	Ceramic tile (medium-small) CT	Shot glass SG		

—|| = damp

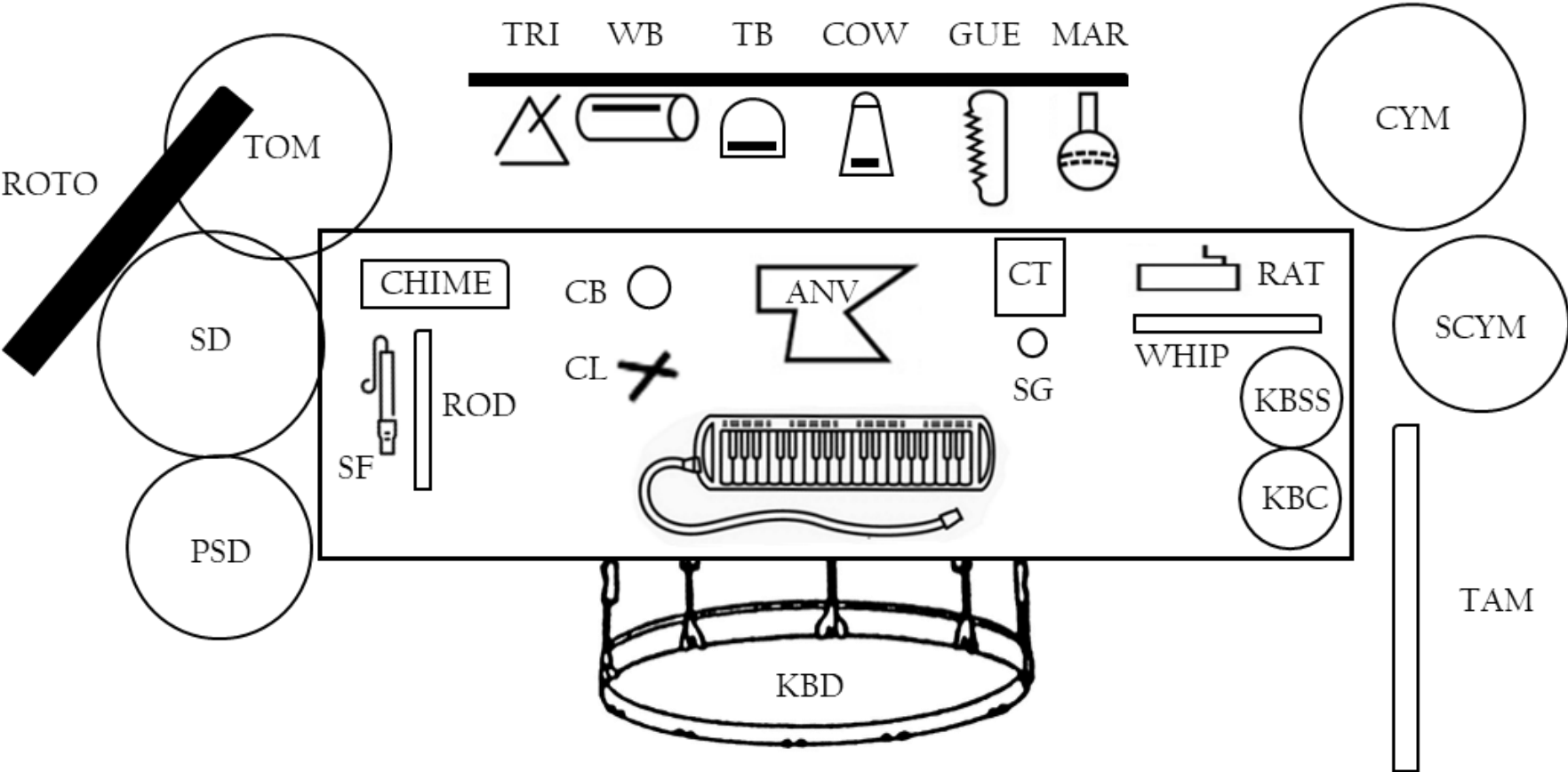
Sticks: VERY HARD: [VH] – SOFT: [S] – wire brushes [WBR] – plastic/bamboo chopsticks (or knitting needles, etc) – metal sticks (skewers, etc)  
small hammer – (contrabass) bow

**Score layout:**





Percussion layout:



## Performance notes:


- 1 Although it is perfectly acceptable to perform this work statically using an iPad or similar score display technology, the piece was originally conceived as being performed using a sequence of music stands across the stage, with the trombonist moving from one to another, stage left to stage right and back (boustrophedon), emulating the movement of a crab. This is best achieved by mounting the A4 score pages in groups of four, on a single A2 card, with the first 18 pages across the top, left to right, and pages 19-36 across the bottom in reverse order, right to left. Players are encouraged to consider using this score layout—if enough music stands are available, of course (nine are required).
- 2 Accidentals only apply to the notes they immediately precede except in the case of rapid immediate repetition, in which case they apply until a new pitch is introduced.
- 3 The score is notated at a nominal 3cm = 1 second, but this need not be observed slavishly; all tempi are suggestions, and approximate. Performers should bend the tempo and apply judicious *rubato* as they see fit.
- 4 Dynamics—there are eight degrees of dynamic in this piece:

*ppp—pp—p—mf—f—ff—fff—ffff*

Dynamics should not be treated as a simple linear soft→loud: they function as variations in the *local* context. Note that there is no *mp* dynamic: *mf* is midway between *p* and *f*. The extreme dynamics are rarely used and should be considered primarily rhetorical, as ‘stage-whisper’ and ‘cry out’ respectively. *Sforzati* increase in loudness: *mfz—fz—sfz*, etc.

- 5 **Trombonist:** an F attachment is essential. All playing positions are up to the player. In a few instances the slide positions have been suggested as a reflection of compositional strategies, but these are by no means obligatory.

**Mutes:** both a simple plunger, and a harmon mute are required. The tube should have been completely removed from the harmon, making it a ‘bass-cut filter’. For plunger mute, o = open, ⊕ = half-open, and ● = closed. A straight line after any of these means that it continues until contradicted; an arrowed line → indicates a transition from the first technique to the second; a slash /, or a double glyph—o●—means a sudden change. o●o●o●... indicates a mute ‘trill’ on a single note, and a degree of rattle is expected; the trill need not be between completely open and completely closed, just sufficiently different to be noticeable.

A trill-like wavy line  over a note indicates a rapid microtonal quiver—equidistant above and below the pitch, lipped or with slide—as fast as possible. This is sometimes accompanied by a mute ‘trill’; they should be coordinated, approximately.

Bell up and bell down are indicated by ① bell up, and ② bell down (= normal playing position). These are approached gradually, ↗ and ↘ indicate the movements. Similarly, swinging the bell across left to right is indicated by →③→④→(normal/ord); this can be either continuous or a sudden swing across at each change. *Vice versa* (ie →④→③→) is also fine.

A series of gracenotes with staccato dots indicates fast-as-possible tonguing/striking.

Voice (VOX) is indicated by ♦ on the relevant pitch—duration of singing is indicated graphically above or beneath the stave by a horizontal line following the diamond head stem.

Traditional fluttertongue is not used in this piece, but a **throat growl** is. This should be fairly aggressive and distort the pitch somewhat. The usual flutter slashes are used on the stem and GR↗ indicates durational extent.

Kate Sullivan, who created the percussion diagram, points out that the performance instruction *HYPERBOLICALLY CANTABILE* could have simply said *CAN BELTO*.

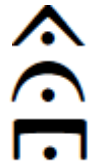
- 6 **Optional: trombonist** could have either or both of a vertically-mounted snare drum (snare on) and a large resonant metal drum (a dustbin, for instance) suitably positioned. S/he would then play into these at the indicated points in the score, and should place the drums accordingly.
- 7 **Prosodic indications:** the indications above the beam have to do with metric stress—they are mostly found in the percussion. The emphasis mark — doubles as indicating a strong stress, and ° indicates a weak; they can appear in either order. The dynamics should underline these patterns.
- 8 **Melodica** is performed by percussionist—the part is fairly simple—and is notated in an intermittent treble stave immediately above the percussion lines. It should have a range including F3 to C6, such as the Hohner Student 32, and need not be particularly good quality. It should have a long air-tube attached to the mouthpiece so the player does not have to hold the instrument up—the material is designed to be *played onehandedly* with either hand. It is used here for its *colour*—it is preferable that other electronic keyboards not be substituted unless unavoidable.
- 9 **Percussion details:**  
Almost all the percussion instruments used in this piece appear singly: *one* woodblock, *one* cowbell, etc. As they have to match the trombone sound, they should be midrange to large in size, and chosen to be consonant with the trombone sound.

**Sticking** indications are somewhat idealised and function as *suggestions*—it is understood that concessions will inevitably be made. Many of the rapid changes can be achieved by having two sticks in each hand, one soft, one hard, or a chopstick, etc. Only a couple of hardnesses are actually suggested: **VH** and **S**; otherwise the player should select appropriate sticks. Similarly, the **ROD** and chopstick designations could also be achieved by instead using the grip end of normal sticks: their slight whippiness being a sonic benefit. The player is invited to solve the sticking as they best choose, and use whatever seems serviceable.

- **Chime bar**: only one is required, in A440, and is notated in an intermittent single stave-line immediately above the percussion lines, similarly to the **melodica**.
- **Cymbal** should be noticeably larger than **sizzle cymbal**—the abbreviations **D** and **R** mean **dome** and **rim** respectively.
- **Tamtam** should be as big as can be reasonably sourced.
- For **sizzle cymbal**, **cymbal**, and **tamtam** note that **M** = midface—when not indicated **D**, **R**, or **M**, strike as normal (between midface and rim). The arrow from one to the other means a movement across the face of the cymbal/tamtam either as a single stroke (a sweep) or as progressive repeated notes. Edge, **E**, means striking the thin side of the cymbal/tamtam rather than the face. **BOW** indicates bowing the edge of the cymbal/tamtam for the notated duration: standard bowing marks apply ( <sup>^</sup> up-bow; <sup>˘</sup> down-bow).
- **Sizzle cymbal**, **cymbal**, **tamtam**, **triangle**, and all other sustained sounds should always be allowed to ring on, except where the *damp* sign **∟** appears.
- **Counter bell** is precisely that: the sort of bell with a striker on top that is used to get attention in shops and hotels.
- For the *coperto* sections, a heavy cloth is put on the skin of the **tomtom**—this should be upholstery-weight material.
- The **claves** will need to be firmly fixed in place; an alternative resonant dry wood sound is acceptable if this proves problematic (but *not* another woodblock).
- The **anvil** can be any solid but resonant largeish piece of metal, but the effect should be fairly dry.
- The **ratchet** is required to make controlled repeated clacking sounds—any such device will do, but if nothing satisfactory can be found a second, higher-pitched **woodblock** can be substituted.
- The **whip/slapstick** should be a clapper that can be played flat.

- **Rod** can be either metal or wood (cooking skewers, say, which can also be used as sticks), and is tapped from the grip end upwards and downwards against a solid surface, such as the table-edge (or **anvil**, etc). The effect should be of a rising and falling impact—the sound should be predominantly that of the **rod**, not the table/anvil. A louder version of the same effect is also achieved by similarly tapping a side drum stick against the edge of the table.
- If wished, a larger bass drum could substitute for the **tomtom** in sections 28-33, where the extended *coperto* use is called for—the performance instruction is *PESANTE*, SEISMICALLY. Or the front skin of the kick bass drum could be struck, if this were possible while also bowing the metals.

10 There are three degrees of pause in this piece:



indicating a brief suspension of activity, for instance, to change sticks;

indicating a medium-long hiatus, a rhetorical beat of several seconds; and

meaning a long pause.

*internonce* from *moi, laminaire*  
by Aimé Césaire

© Editions du Seuil, 1982

*internonce*

il m'arrive de le perdre  
des semaines  
c'est ma créature mais rebelle

un petit mot couresse  
un petit mot crabe-c'est-ma-faute  
un petit mot pétale de feu  
un petit mot pétrel plongeur  
un petit mot saxifrage de tombeaux

petit mot qui m'atteste je te lance tiaulé

dans le temps et les confins  
assistant à ton assaut sévère  
spectral et saccadé  
et de mon sang luciole parmi les lucioles

*internuncio*

off and on i lose it  
for weeks  
it is my creature but a rebellious one

a little word couresse  
a little word through-my-fault-crab  
a little word petal of fire  
a little word diving petrel  
a little word tomb saxifrage

little word that gives evidence of me i throw you  
trillando

into time and the outer reaches  
witnessing your severe assault  
spectral and spasmodic  
and of my own blood a firefly among the fireflies

Translated by Clayton Eshleman and Annette Smith

© Caraf Books, the University Press of Virginia, 1990

1

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on three staves. The top staff is for the vocal melody, the middle staff is for the guitar, and the bottom staff is for the bass. The score includes various musical notations such as notes, rests, and dynamic markings. The title "The Sound of Silence" is written at the top. The score is marked with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked "Ad libitum" (Ad lib). The score is divided into sections by brackets and includes a "VH" (Very Heavy) marking. The score is written in ink on a piece of paper with a grid background.

Handwritten musical score for the first system. It features three staves: a top staff with a melodic line, a middle staff with a bass line, and a bottom staff with a cowbell line. The music is in 4/4 time and includes various rhythmic markings such as 3:2, 7:8, 9:8, and 5:4. Dynamics include *mf*, *pp*, and *ppp*. A section labeled "COW BELL" is marked with a *pp* dynamic. The score is marked with a large slur across the top staff and a "2" at the end of the system.

Handwritten musical score for the second system, starting with the instruction "FIERCE!". It features three staves: a top staff with a melodic line, a middle staff with a bass line, and a bottom staff with a cowbell line. The music is in 4/4 time and includes various rhythmic markings such as 5:4, 3:2, 7:8, 9:8, and 7:8. Dynamics include *fff*, *ff*, *pp*, *ppp*, and *mf*. A section labeled "COW BELL" is marked with a *pp* dynamic. The score is marked with a large slur across the top staff and a "2" at the end of the system.



Handwritten musical score for the first system. The tempo is marked  $\text{♩} = 80$ . The score includes a piano part with a key signature of one flat and a 5/4 time signature. The piano part features a melodic line with various intervals (3:2, 5:4, 7:8) and dynamics ranging from  $pp$  to  $mf$ . The percussion part includes a snare drum (SND) and a tom (TOM) with specific rhythmic patterns and dynamics. The bass line (CL WB) provides a steady accompaniment with a 7/8 time signature. The score is marked with a large bracket at the top and a circled 'U' at the bottom left.

Handwritten musical score for the second system, titled "FIERCE!" and "COLD, AGAIN". The score continues the piano and percussion parts from the first system. The piano part features a melodic line with various intervals (3:2, 5:4, 7:8) and dynamics ranging from  $pp$  to  $ff$ . The percussion part includes a snare drum (SND) and a tom (TOM) with specific rhythmic patterns and dynamics. The bass line (CL WB) provides a steady accompaniment with a 7/8 time signature. The score is marked with a large bracket at the top and a circled 'D' at the bottom left. The title "FIERCE!" is written above the piano part, and "COLD, AGAIN" is written above the percussion part. The score is marked with a circled 'U' at the bottom left and a circled 'D' at the bottom right.

Handwritten musical score for the first system, featuring three staves: VOX, CLM, and CLWB COW.

**VOX:** The top staff contains a vocal line with various notes and rests. It includes dynamic markings  $(pp)$  and  $p$ . Above the staff, there are tempo markings  $(\bullet)$  and a large slur spanning the first two measures.

**CLM:** The middle staff contains a melodic line with notes and rests. It includes dynamic markings  $(p)$ ,  $mf$ ,  $f$ ,  $pp$ ,  $p$ ,  $f$ ,  $pp$ ,  $pp$ ,  $p$ ,  $mf$ , and  $mf$ . Above the staff, there are tempo markings  $(\bullet)$  and a large slur spanning the first two measures.

**CLWB COW:** The bottom staff contains a rhythmic line with notes and rests. It includes dynamic markings  $(p)$ ,  $mf$ ,  $f$ ,  $pp$ ,  $f$ ,  $pp$ ,  $p$ ,  $f$ ,  $pp$ ,  $pp$ ,  $p$ ,  $mf$ , and  $mf$ . Above the staff, there are tempo markings  $(\bullet)$  and a large slur spanning the first two measures.

Below the CLWB COW staff, there are tempo markings  $(\bullet)$  and a large slur spanning the first two measures.

Handwritten musical score for the second system, featuring three staves: CLM, CLWB COW, and CLWB KBD.

**CLM:** The top staff contains a melodic line with notes and rests. It includes dynamic markings  $mf$ ,  $pp$ ,  $p$ ,  $pp$ ,  $(pp)$ ,  $mf$ ,  $p$ ,  $pp$ , and  $mfz$ . Above the staff, there are tempo markings  $(\bullet)$  and a large slur spanning the first two measures.

**CLWB COW:** The middle staff contains a rhythmic line with notes and rests. It includes dynamic markings  $mfz$ ,  $pp$ ,  $(pp)$ ,  $pp$ ,  $mf$ ,  $p$ ,  $mfz$ ,  $pp$ , and  $mfz$ . Above the staff, there are tempo markings  $(\bullet)$  and a large slur spanning the first two measures.

**CLWB KBD:** The bottom staff contains a rhythmic line with notes and rests. It includes dynamic markings  $mfz$ ,  $pp$ ,  $(pp)$ ,  $pp$ ,  $mf$ ,  $p$ ,  $mfz$ ,  $pp$ , and  $mfz$ . Above the staff, there are tempo markings  $(\bullet)$  and a large slur spanning the first two measures.

Below the CLWB KBD staff, there are tempo markings  $(\bullet)$  and a large slur spanning the first two measures.

**MALEVOLENTLY**

Handwritten musical score for the first system, featuring a vocal line and three percussion lines (TOM, ANV, IB, COW).

**Vocal Line:** The melody is written on a single staff with various accidentals (sharps, flats, naturals) and dynamic markings. It includes a 3/4 time signature at the end. Above the staff, there are tempo markings:  $\text{III} \frac{1}{2}$  and  $\text{III}$ . Below the staff, there are numerous interval markings such as  $7:8$ ,  $3:2$ ,  $5:4$ , and  $9:8$ , along with dynamic markings like  $pp$ ,  $mf$ ,  $p$ , and  $f$ .

**Percussion Lines:**

- TOM:** Features a series of rhythmic patterns, including a dense sequence of eighth notes and a single note marked "TOM".
- ANV:** Consists of a series of eighth notes.
- IB:** Includes a series of eighth notes and a single note marked "IB".
- COW:** Features a series of eighth notes and a single note marked "COW".

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

**Vocal Line:** The melody continues with various accidentals and dynamic markings. It includes a 2/4 time signature at the end. Above the staff, there are tempo markings:  $\text{II} \frac{1}{2}$  and  $\text{II} \rightarrow \text{I}$ . Below the staff, there are numerous interval markings such as  $5:4$ ,  $9:8$ ,  $7:8$ , and  $11:8$ , along with dynamic markings like  $pp$ ,  $mf$ ,  $p$ , and  $f$ .

**Percussion Lines:**

- ANV:** Consists of a series of eighth notes.
- IB:** Includes a series of eighth notes and a single note marked "IB".
- COW:** Features a series of eighth notes and a single note marked "COW".

SUDDENLY FEROCIOUSLY

Handwritten musical score for the first system, marked "SUDDENLY FEROCIOUSLY". The score is written on three staves: Grand Staff (top), Tom (middle), and ANV (bottom). The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, p, pp, sffz, sfz). The score is divided into measures by vertical bar lines. The first measure is marked with a circled "U" and the second with a circled "D". The score ends with a double bar line and the word "ANV" below it.

Handwritten musical score for the first system, marked "SUDDENLY FEROCIOUSLY". The score is written on three staves: Grand Staff (top), Tom (middle), and ANV (bottom). The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, p, pp, sffz, sfz). The score is divided into measures by vertical bar lines. The first measure is marked with a circled "U" and the second with a circled "D". The score ends with a double bar line and the word "ANV" below it.

♩ = 52 TWITCHILY

Handwritten musical score for the second system, marked "TWITCHILY". The score is written on three staves: Grand Staff (top), TAM (middle), and ANV (bottom). The key signature is one flat (B-flat), and the time signature is 5/2. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, f, pt, KBSS). The score is divided into measures by vertical bar lines. The first measure is marked with a circled "8". The score ends with a double bar line and the word "KBSS" below it.

Handwritten musical score for the second system, marked "TWITCHILY". The score is written on three staves: Grand Staff (top), TAM (middle), and ANV (bottom). The key signature is one flat (B-flat), and the time signature is 5/2. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, f, pt, KBSS). The score is divided into measures by vertical bar lines. The first measure is marked with a circled "8". The score ends with a double bar line and the word "KBSS" below it.

$\text{♩} = 80$  CALM, BUT SINISTER

Handwritten musical score for the first system. The staves are labeled C/m, TB, KBC, and KBSS. The music includes various rhythmic patterns, dynamics (sfz, mf, pp, p, f), and articulation marks. A large slur covers the top staff, and a smaller slur covers the bottom staff. A 'DOME' marking with an arrow points to a specific measure. A 'poco' marking is also present. A '7' is written above the staff.

Handwritten musical score for the second system. The staves are labeled C/m, WB, and KBSS. The music continues with various rhythmic patterns, dynamics (pp, p, mf, f), and articulation marks. A 'DOME' marking with an arrow points to a specific measure. A 'HAND MUTE' marking is present. A '5/4' time signature is written in the center. A '7' is written above the staff.

(●)

C/m  
TOM MAR

DOME TOM

pp mf p p mf pp mf/ff mf

(ECHO)

C/m TAM  
TOM  
KBD

TAM TOM

fz/mf fz/mf fz/mf fz

KBD sfz f ff

1 2 ff f ff+ f+ 5 4 ff

(L) (R) (L) (R) (U) (D)

(ORP.)

b = 52 (bb)

b = 66 (ch) (ch)

# CANTABILE ESPRESSIVO

9

Handwritten musical score for the first system, featuring a melodic line, a Tom line, and a KBD line.

**Melodic Line:** The first staff contains a melodic line with various intervals and dynamics. It includes a circled '12' and a circled '9'. Dynamics include *mf*, *f*, *ff*, *p*, *f*, and *mf*. Rhythmic markings include  $3:2$ ,  $5:4$ ,  $3:2$ ,  $9:8$ , and  $3:2$ .

**Tom Line:** The second staff is labeled "TAM" and "Tom". It contains the instruction "(FLICK HEAVY CLOTH ONTO TOM SKIN = 'coperto')". It includes a "y" marking and a  $3:2$  interval marking.

**KBD Line:** The third staff is labeled "KBD" and "SEPULCHRALLY". It includes a  $mf$  dynamic and a  $f$  dynamic.

Handwritten musical score for the second system, featuring a melodic line, a Tom line, and a KBD line.

**Melodic Line:** The first staff contains a melodic line with various intervals and dynamics. It includes a circled '12' and a circled '9'. Dynamics include *mf*, *f*, *p*, *mf*, and *p*. Rhythmic markings include  $5:4$ ,  $5:4$ , and  $5:4$ .

**Tom Line:** The second staff is labeled "Tom". It includes a  $mf$  dynamic and a  $f$  dynamic.

**KBD Line:** The third staff is labeled "KBD". It includes a  $mf$  dynamic and a  $f$  dynamic.

Handwritten musical score for the first system, featuring a melodic line and a rhythmic line with various annotations.

**Melodic Line:**

- Starts with a circled '13' and a '3:2' interval.
- Includes a circled '14' and a '7:8' interval.
- Dynamic markings: *pp*, *mf*, *f*.
- Tempo/Performance instruction: *f poco*.
- Ends with a circled '15' and a '3:2' interval.

**Rhythmic Line:**

- Includes a circled '13' and a '3:2' interval.
- Dynamic markings: *pp*, *mf*, *p*.
- Interval markings: *5:4*, *3:2*.

**Other Annotations:**

- Large handwritten numbers '1 4' and '5 4' are present.
- Handwritten 'TAM' and 'TOM' are on the left.

Handwritten musical score for the second system, featuring a melodic line and a rhythmic line with various annotations.

**Melodic Line:**

- Starts with a circled '15' and a '3:2' interval.
- Includes a circled '16' and a '9:8' interval.
- Dynamic markings: *pp*, *mf*, *f*.
- Tempo/Performance instruction: *VOX*.
- Ends with a circled '17' and a '3:2' interval.

**Rhythmic Line:**

- Includes a circled '15' and a '3:2' interval.
- Dynamic markings: *pp*, *mf*, *f*.
- Interval markings: *5:4*, *3:2*.

**Other Annotations:**

- Large handwritten letter 'B' in a box.
- Handwritten 'SCYM' and 'TOM' are on the left.
- Handwritten 'QUERO' is below the rhythmic line.
- Handwritten 'GRIP EDGE AND SHAKE CYMBAL' is at the bottom right.
- Handwritten 'REMOVE CLOTH QUICKLY' and '(DOWN/UP)' are in the middle.
- Handwritten '(COLLA PARTE)' and '(RELEASE)' are in the middle.
- Handwritten '(RUBATO)' is above the melodic line.
- Handwritten '(F1 1/2)' and '(PUT DOWN PLUNGER)' are above the melodic line.
- Handwritten '(RALL.)' is at the top left.



Handwritten musical score for a section labeled "SC/M GUERO". The score consists of two staves. The top staff contains a melodic line with various rhythmic markings (3:2, 5:4, 7:8) and dynamic markings (mf, f). The bottom staff contains a rhythmic line with markings like "UP TAP", "GUERO", and "SC/M (sim.)". Above the staves, there are circled letters "U" and "D" with arrows pointing to specific notes. The score ends with a double bar line and a repeat sign.

Handwritten musical score for a section labeled "TOM". The score consists of two staves. The top staff contains a melodic line with various rhythmic markings (3:2, 5:4, 7:8) and dynamic markings (ff, mf, f). The bottom staff contains a rhythmic line with markings like "TOM" and "5:4". Above the staves, there are circled letters "U" and "D" with arrows pointing to specific notes. Below the staves, there are labels "CENTRE OF SKIN" and "FAR EDGES OF SKIN" with corresponding musical notation. The score ends with a double bar line and a repeat sign.

This is a handwritten musical score for the piece "The Great Wall" by John Williams. The score is written on five staves. The top staff is for the piano, the middle two staves are for strings, and the bottom staff is for a solo violin. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a melody with a 5:4 ratio, while the strings provide a harmonic accompaniment. The solo violin part includes a section with a 3:2 ratio. The score is marked with "5:4" and "3:2" ratios, indicating the intended tuning or performance style. The dynamics range from piano (p) to forte (f). The score is written in a clear, legible hand, with some corrections and annotations visible.

RIT.

# A TEMPO

64

Handwritten musical score for 'The Rite of Spring' by Igor Stravinsky. The score is written on multiple staves, including a vocal line and several instrumental parts. The notation is highly complex, featuring numerous accidentals, dynamic markings (e.g.,  $sfz$ ,  $mf$ ,  $ff$ ,  $fff$ ), and rhythmic markings (e.g.,  $6:5$ ,  $9:8$ ,  $5:4$ ). The score is divided into measures by vertical bar lines, and there are various annotations and markings throughout, including a large 'X' at the end of the piece.

CYM  
SCYM  
TRI  
MAR  
GUE  
ANV  
KBC  
KBSS

TAM

ANV  
KBC  
KBS  
ROD

Handwritten musical score for "The Anvil" by John Cage. The score is written on three staves. The top staff is for the Anvil (ANV), the middle for Keyboard (KBD), and the bottom for Reed (RED). The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, p, fff). It also features time signatures (6/4, 3/2, 5/4, 7/8) and performance instructions like "GRIP", "MID", "ANVIL WITH HAMMER", and "TAKE CHIME BAR BEATER". The score is divided into sections by a large diagonal line on the right side.

Handwritten musical score for "The Wind" by Gustav Mahler, measures 20-24. The score is for three parts: I (Violin I), CHIME BAR, and ANY (Any instrument). It includes various musical notations such as notes, rests, dynamics (mf, pp, p, f), and articulation marks. A large slur covers measures 20-24. A tempo change "Allegretto" is indicated at the end of measure 24.

$$\boxed{F} \text{---} \text{II} \text{---} \text{IV} \longrightarrow \text{II} \longrightarrow \text{III}$$
$$\boxed{F} I \rightarrow V \rightarrow I \rightarrow V$$

CHIME  
BAR

RITENUTO

## A TEMPO

TR

KITCH  
BOWL (2)  
SS

(RH): TRIANGLE:  
WIRE BRUSH  
(HARD END)

KBSS

WIRE BRUSH:  
ppb

TENTATIVELY  $\text{♩} = 60$  C

Handwritten musical score for the first system, featuring three staves (C1M, SC1M, IAM) and a keyboard part (KBSS/WBR).

**Staff 1 (C1M):** Contains notes with accidentals (sharps and naturals). A circled "22" is above the first measure, and a circled "23" is above the second measure. A 2/4 time signature is written below the staff.

**Staff 2 (SC1M):** Labeled "SIZZLE C1M" with a downward arrow. It contains notes with accidentals and dynamic markings like *p* and *pp*. A 5/4 time signature is written below the staff.

**Staff 3 (IAM):** Labeled "IAM" with a downward arrow. It contains notes with accidentals and dynamic markings like *p* and *pp*. A 5/4 time signature is written below the staff.

**KBSS (WBR):** The keyboard part at the bottom, consisting of a series of notes with accidentals and dynamic markings like *ppp*, *p*, and *pp*. It includes a 7=0 bracket and a 3=2 bracket.

Handwritten musical score for the second system, featuring three staves (C1M, SC1M, IAM) and a keyboard part (KBSS/WBR).

**Staff 1 (C1M):** Contains notes with accidentals. A circled "24" is above the first measure, and a circled "25" is above the second measure. An 8/4 time signature is written below the staff.

**Staff 2 (SC1M):** Labeled "SC1M" with a downward arrow. It contains notes with accidentals and dynamic markings like *p* and *pp*. A 5/4 time signature is written below the staff.

**Staff 3 (IAM):** Labeled "IAM" with a downward arrow. It contains notes with accidentals and dynamic markings like *p* and *pp*. A 5/4 time signature is written below the staff.

**KBSS (WBR):** The keyboard part at the bottom, consisting of a series of notes with accidentals and dynamic markings like *pp*, *ppp*, and *mfz*.

3 = 5 DIRECT BELL  
 72 INTO SNARE DRUM\*

Handwritten musical score for measures 15-25. The score is written on three staves. The top staff contains a melodic line with various accidentals and dynamics. The middle staff contains a line with notes and rests, including a 'WHIP' instruction. The bottom staff contains a line with notes and rests, including a 'KBSS (WBR)' instruction. There are various musical notations such as '3=2', '5=4', '7=6', 'sfz', 'mfz', 'ff', and 'pp'. A large '4' is written in the center of the page.

\*IF AVAILABLE

Handwritten musical score for measures 26-34. The score is written on three staves. The top staff contains a melodic line with various accidentals and dynamics. The middle staff contains a line with notes and rests, including a 'SD' instruction. The bottom staff contains a line with notes and rests, including a 'KBSS' instruction. There are various musical notations such as '3=4', '5=4', '7=8', '3=2', 'ff', 'f', 'pp', 'mf', 'pp/p', and 'ppp'. A large '4' is written on the right side of the page.





♩ = 80

(35)

MELODIOUSLY

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

3:2 3:2 5:4 5:4 3:2 3:2 3 3:2

5:4 5:4 5:4 3 5:4

KBD (♯) *mfz* 7 7

(36)

*f* *mf* *f* *ff* *f* *ff* *f*

3:2 5:4 5:4 3:2 3:2 3:2 5:4

7:8 3:2 3:2 9:8 5:4

KBD (♯) *pp* (♭) *mf* *mf* *f*

Handwritten musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex rhythms with various time signatures (3:2, 5:4, 9:8) and dynamic markings (mf, sfz, p, ff). A large '5 4' is written on the right side of the top staff.

Handwritten musical score for three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music features complex rhythms with various time signatures (5:6, 7:8, 5:4, 3:2, 9:8) and dynamic markings (ff, p, mf, sfz). A large '5 4' is written on the left side of the top staff, and a large '4 4' is written on the right side of the top staff.

RIMSHOTS: LAY ONE STICK  
ACROSS KIM AND SKIN  
AND STRIKE IT WITH  
THE OTHER

RUBATO

Handwritten musical score for a piece marked "RUBATO". The score is written on two systems, each with a treble and bass staff. The first system includes a third staff labeled "TOM" and a fourth staff labeled "KBD" and "KIMSHOTS". The second system includes a third staff labeled "KBC" and "KBD". The score is marked with various dynamics (mf, f, sfz, ff, p, mfz, p/sfz, f, ff, mfz, f) and articulations (accents, slurs, ties). The first system is marked with a circled 39 and a circled 40. The second system is marked with a circled 41. The score includes various musical notations such as notes, rests, and accidentals. The piece concludes with a double bar line and a final measure marked with a circled 42.

39

40

41

42

TOM

KBD

KIMSHOTS

KBC

mf

f

sfz

ff

p

mfz

p/sfz

f

ff

mfz

f

4

4





Handwritten musical score for the first system, featuring three staves and various performance instructions.

**Staff 1 (Top):** Melodic line with notes and rests. Dynamics include  $(f)$ ,  $mf$ ,  $p$ ,  $(pp)$ ,  $mfz/pp$ ,  $mf$ ,  $sfz/mf$ ,  $p$ ,  $(p)$ , and  $(pp)$ . Interval markings include  $5:6$ ,  $7:8$ ,  $3:2$ , and  $3:2$ . A circled "42" is at the beginning.

**Staff 2 (Middle):** Labeled "C/m" and "TAM". Contains rhythmic notation with vertical lines. Includes the instruction "SEcco.....(e sim)".

**Staff 3 (Bottom):** Labeled "WB". Contains rhythmic notation with vertical lines. Includes the instruction "CHOPSTICKS" with an upward arrow. Dynamics include  $ff$ ,  $p$ , and  $pp$ . Interval markings include  $3:2$  and  $3:2$ . A box labeled "S" is present.

Handwritten musical score for the second system, featuring three staves and various performance instructions.

**Staff 1 (Top):** Melodic line with notes and rests. Dynamics include  $pp$ ,  $mf$ ,  $(mf)$ ,  $ff$ ,  $mf$ ,  $(sfz)$ ,  $p$ ,  $mf$ , and  $p$ . Interval markings include  $7:8$ ,  $5:4$ ,  $5:4$ ,  $9:8$ , and  $3:2$ . A circled "43" is at the beginning.

**Staff 2 (Middle):** Labeled "SC/m" and "TAM". Contains rhythmic notation with vertical lines. Includes the instruction "KBD" with an upward arrow.

**Staff 3 (Bottom):** Labeled "KBD". Contains rhythmic notation with vertical lines. Includes the instruction "CHOPSTICKS" with an upward arrow. Dynamics include  $p$ ,  $(p)$ ,  $f$ ,  $mf$ ,  $sfz/p$ ,  $mf$ , and  $p$ . Interval markings include  $5:4$ ,  $5:4$ ,  $3:2$ ,  $3:2$ ,  $3$ ,  $7:8$ ,  $7:8$ , and  $3:2$ . A box labeled "S" is present.

I II III IV V VI VII VII

Cym  
TAM  
SE  
ROT

ff  $\rightarrow$  p

3:2

7:8

7:8

3:2

5:4

5:4

4  
2

GRD

TIP

TAM

SE

TAM

7

7

5:4

ff

pp

5:8

9:8

9:8

3:2

f

ff

mf

mf -

f:8

pp

SIDEDRUM  
STICK  
ON  
EDGE  
OF TABLE

4  
2

5:4

3:2

f

f

5:4

5:4

5:4

3:2

5  
2

Cym  
TAM

(9)

(7)

(9)

5:4

5:4

5:4

3

mf

(mf+)

f

pp

mf

(ALLOW RESONANCE TO ACCUMULATE)





Handwritten musical score for the first system, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large slur spans the top staff, with a circled 'U' at the beginning and a circled 'D' further along. The second staff has a '4' and a '2' written vertically. The third staff has a '3' and a '2' written vertically. The fourth staff has a '3' and a '2' written vertically. The fifth staff has a '3' and a '2' written vertically. The score includes various musical notations such as notes, rests, and dynamic markings. A large slur spans the top staff, with a circled 'U' at the beginning and a circled 'D' further along. The second staff has a '4' and a '2' written vertically. The third staff has a '3' and a '2' written vertically. The fourth staff has a '3' and a '2' written vertically. The fifth staff has a '3' and a '2' written vertically. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the first system, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large slur spans the top staff, with a circled 'U' at the beginning and a circled 'D' further along. The second staff has a '4' and a '2' written vertically. The third staff has a '3' and a '2' written vertically. The fourth staff has a '3' and a '2' written vertically. The fifth staff has a '3' and a '2' written vertically. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the second system, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large slur spans the top staff, with a circled 'AG' at the beginning. The second staff has a '5:4' and a '5:4' written vertically. The third staff has a '5:4' and a '5:4' written vertically. The fourth staff has a '5:4' and a '5:4' written vertically. The fifth staff has a '5:4' and a '5:4' written vertically. The score includes various musical notations such as notes, rests, and dynamic markings. A large slur spans the top staff, with a circled 'AG' at the beginning. The second staff has a '5:4' and a '5:4' written vertically. The third staff has a '5:4' and a '5:4' written vertically. The fourth staff has a '5:4' and a '5:4' written vertically. The fifth staff has a '5:4' and a '5:4' written vertically. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the second system, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large slur spans the top staff, with a circled 'AG' at the beginning. The second staff has a '5:4' and a '5:4' written vertically. The third staff has a '5:4' and a '5:4' written vertically. The fourth staff has a '5:4' and a '5:4' written vertically. The fifth staff has a '5:4' and a '5:4' written vertically. The score includes various musical notations such as notes, rests, and dynamic markings.

ONE-HAND TREM:  
ONE STICK ABOVE, ONE BELOW,  
CYMBAL RIM

[illegible]

Handwritten musical score for a piece titled "SLIGHTLY SLOWER". The score is written for Piano (P) and Keyboard (KBD). The tempo is marked "SLIGHTLY SLOWER" at the beginning and end. The piano part features a melodic line with various notes and rests, including a section marked "HARMON MUTE: NO TUBE". The keyboard part provides accompaniment with chords and arpeggios. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "p" and "mf".

HARMON\*

36

RAT (7)

KBD (7)

KBD

RATCHET (OSSIA: WOODBLOCK)

5:4

SLIGHTLY SLOWER

HARMON\*

RAT (7)

5:4

\*NO TUBE

BLACK HILL STUDIO  
MARCH-JULY 2021

