

un petit mot crabe-c'est-ma-faute
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 & Alexander Meagher

*Commissioned by the Australian National Academy of Music (ANAM) as part of The ANAM Set (2021)*¹

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 15 minutes

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¹ 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*² 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://en.wikipedia.org/wiki/Leptuca_pugilator

² 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*.

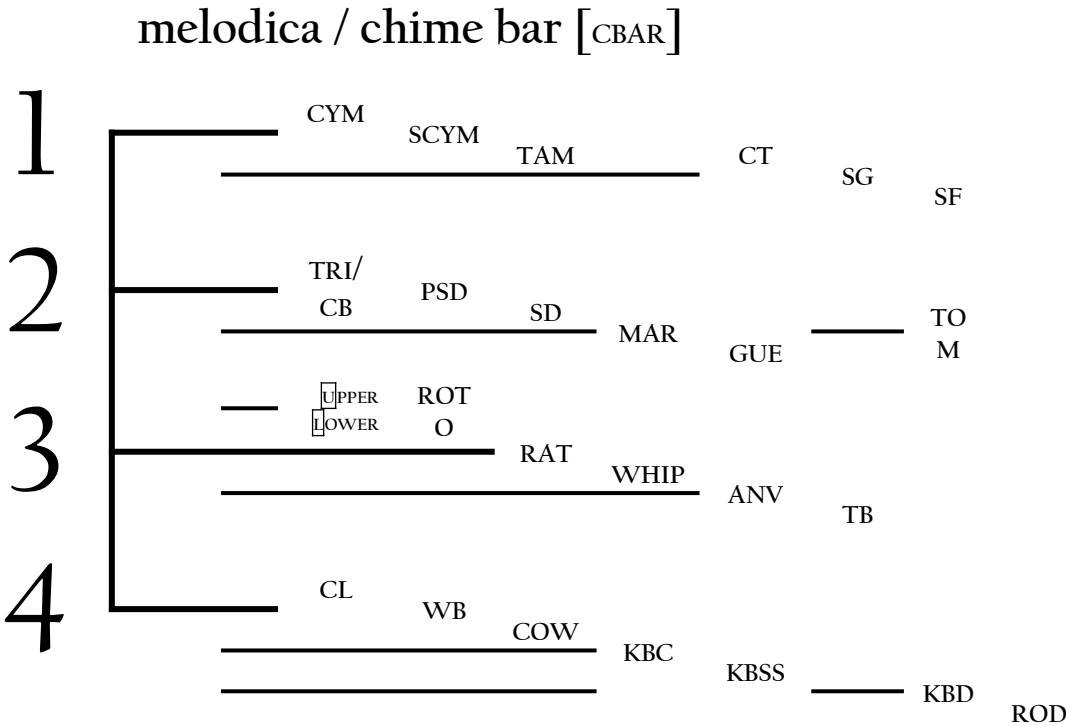
Percussion:
[see note 9 below]

	Melodica (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

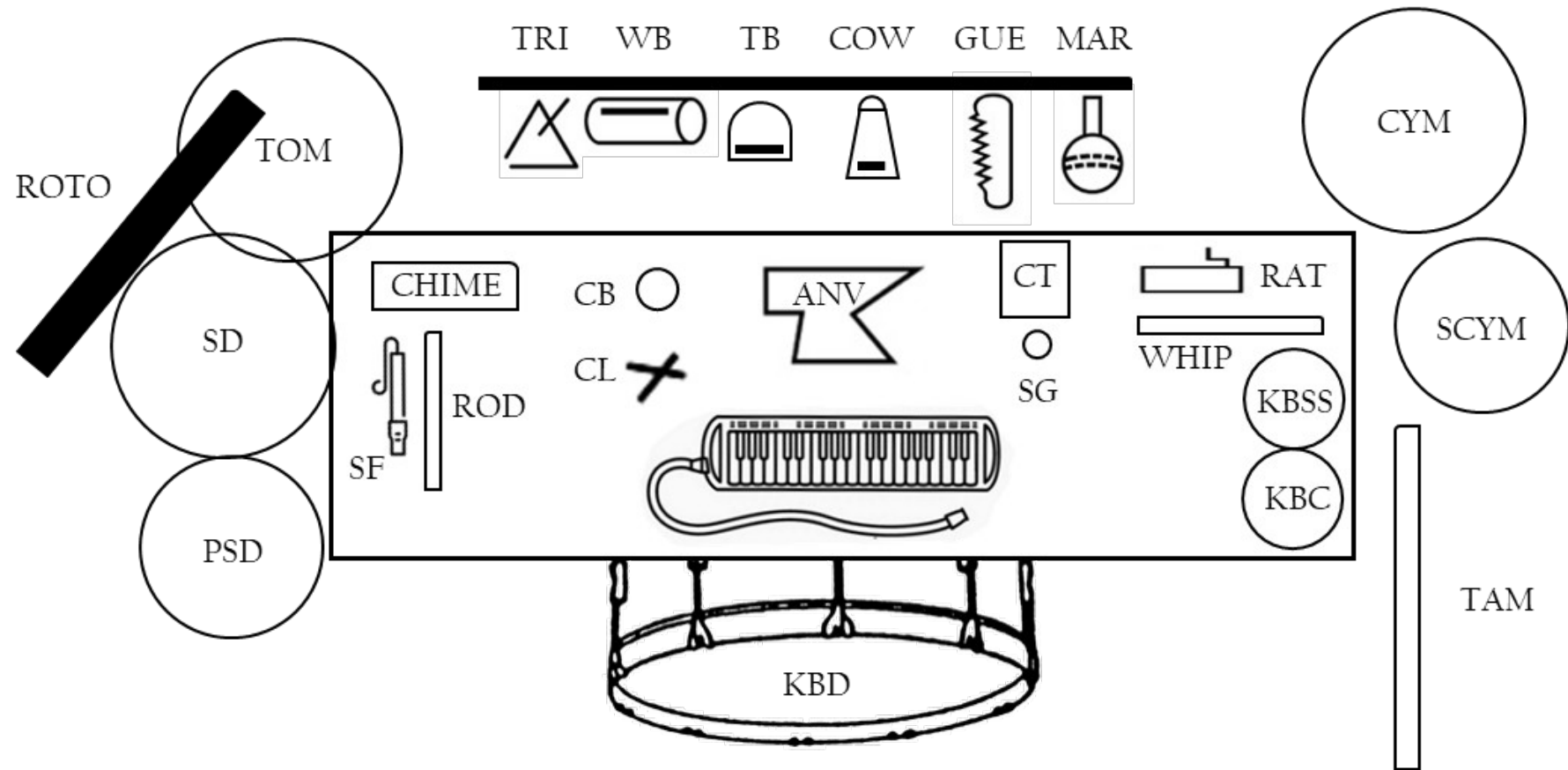
Sticks: VERY HARD: [VH] – SOFT: [S] – wire brushes [WBR] – plastic/bamboo chopsticks (or knitting needles, etc) – metal sticks (skewers, etc)
small hammer – (contrabass) bow

Score layout:



Percussion layout suggestion:

(not to scale)



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 be 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 \textcircled{U} bell up, and \textcircled{D} bell down (= normal playing position). These are approached gradually, \nearrow and \searrow indicate the movements. Similarly, swinging the bell across left to right is indicated by $\rightarrow\textcircled{L}\rightarrow\textcircled{R}\rightarrow$ (normal/ord); this can be either continuous or a sudden swing across at each change. *Vice versa* (ie $\rightarrow\textcircled{R}\rightarrow\textcircled{L}\rightarrow$) is also fine.

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

Voice (VOX) is indicated by \blacklozenge 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 \rightharpoonup 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 (snares 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:**

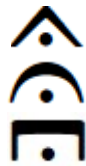
Almost all the percussion instruments used in this piece appear singly: *one* woodblock, *one* cowbell, etc. As they have to match the trombone sound, they should be midrange to large in size, and chosen to be consonant with the trombone sound.

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 ([^] up-bow; [▾] 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: TAM (Top), RSP (Right), and CL WB (Left). It includes various musical notations such as notes, rests, and dynamic markings like "pp" (pianissimo) and "mf" (mezzo-forte). The score is divided into measures by vertical bar lines, and there are tempo markings like "3:2" and "7:8". The title "The Sound of Silence" is written in a stylized font at the top. The score is dated "1966" and "1967".

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) , (\bullet) , and (\bullet) with arrows indicating changes. A large slur covers the final measures of the system.

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) , (\bullet) , and (\bullet) with arrows. A large slur covers the final measures of the system.

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) , (\bullet) , and (\bullet) with arrows. A large slur covers the final measures of the system.

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

CLM IAM: 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) , (\bullet) , and (\bullet) with arrows. A large slur covers the final measures of the system.

COW KBD: The middle staff contains a rhythmic line with notes and rests. It includes dynamic markings mfz , pp , (pp) , pp , mf , p , sfz , p , pp , and mfz . Above the staff, there are tempo markings: (\bullet) , (\bullet) , and (\bullet) with arrows. A large slur covers the final measures of the system.

MALEVOLENTLY: The bottom staff contains a rhythmic line with notes and rests. It includes dynamic markings mfz , pp , (pp) , pp , mf , p , sfz , p , pp , and mfz . Above the staff, there are tempo markings: (\bullet) , (\bullet) , and (\bullet) with arrows. A large slur covers the final measures of the system.

Handwritten musical score for "The End" by The Beatles. The score is written on a grand staff with four staves: Guitar (top), Bass (second), Drums (third), and Vocal (bottom). The music is in 4/4 time and features a complex arrangement of chords, scales, and dynamics. The score includes various musical notations such as notes, rests, and accidentals, as well as handwritten annotations like "7=8", "3:2", "5:4", "9:8", "pp", "mf", "p", "f", "sfz", and "TOM". The score is divided into sections by bar lines and includes a key signature change to three flats (B-flat, E-flat, A-flat) in the final section. The score is written in a clear, legible hand and includes a variety of musical symbols and notations.

[illegible]

SUDDENLY FEROCIOUSLY

Handwritten musical score for the first system, marked "SUDDENLY FEROCIOUSLY". The score includes staves for KBD (Keyboard), ANV (Anvil), and TOM (Tom). The key signature is one flat (B-flat), and the time signature is 2/4. The score features complex rhythmic patterns with various time signatures (5/4, 7/8, 3/2) and dynamic markings (f, mf, p, pp, sffz, sfz). A large slur covers the first half of the system. A circled "U" is above the first staff, and a circled "D" is above the second staff. The score ends with a double bar line and a final measure marked "ANV" and "pp (mf)".

♩ = 52 TWITCHILY

Handwritten musical score for the second system, marked "TWITCHILY". The score includes staves for TAM (Tambourine), ANV (Anvil), and KBD (Keyboard). The key signature is one flat (B-flat), and the time signature is 2/4. The score features complex rhythmic patterns with various time signatures (3/2, 7/8, 5/4, 5/6) and dynamic markings (mf, p, f, pp, pt, KBSS). A large slur covers the first half of the system. A circled "8" is above the first staff. The score ends with a double bar line and a final measure marked "KBSS" and "mf".

$\text{♩} = 80$ CALM, BUT SINISTER

Handwritten musical score for the first system. The top staff contains a melodic line with various intervals and a large slur. Below it are staves for C/m, TB, KBC, and KBSS. The C/m staff has notes with stems and some rests. The TB staff has notes with stems. The KBC and KBSS staves have notes with stems. Performance markings include $5:4$, $3:2$, $7:8$, mf , pp , $(poco)$, and $DOME \rightarrow$. A large 'A' is written in the center of the system.

Handwritten musical score for the second system. The top staff continues the melodic line with a large slur. Below it are staves for C/m, WB, and KBSS. The C/m staff has notes with stems and some rests. The WB and KBSS staves have notes with stems. Performance markings include $7:8$, $3:2$, $5:4$, mf , pp , (p) , RIM , $DOME$, $HAND MUTE$, and WB . A large '5' is written in the center of the system.

(1)

C/m

TOM MAR

DOME TOM

pp mf p p mf pp mf/ff mf

(ECHO)

(2)

C/m

TAM

TOM

KBD

C/m (Rim)

TAM

TOM

fz/mf fz mf fz

ff f ff+ f+ ff f

ff f

L R L R (U) (ORP.) (D)

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 '1'. The dynamics range from *mf* to *ff* and *p*. 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')". The dynamics are *mf*, *f*, and *mf*. A rhythmic marking of $3:2$ is present at the end.

KBD Line: The third staff is labeled "KBD" and "SEPULCHRALLY". The dynamics are *mf* and *f*.

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 '1'. The dynamics range from *mf* to *ff* and *p*. Rhythmic markings include $5:4$, $5:4$, and $5:4$.

Tom Line: The second staff is labeled "Tom". It contains the instruction "(FLICK HEAVY CLOTH ONTO TOM SKIN = 'coperto')". The dynamics are *mf*, *f*, and *mf*. A rhythmic marking of $3:2$ is present at the end.

KBD Line: The third staff is labeled "KBD". The dynamics are *mf* and *f*.

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 markings: *poco*, *f*.
- 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*.
- Ends with a circled '15' and a '3:2' interval.

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 '3:2' interval.
- Dynamic markings: *pp*, *mf*, *f*.
- Tempo/Performance markings: *VOX*, *mf*, *f*.
- 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*, *p*.
- Ends with a circled '17' and a '3:2' interval.

Annotations:

- (RALL.)
- (FI 1/2)
- (PUT DOWN PLUNGER)
- (COLLA PARTE)
- (REMOVE CLOTH QUICKLY)
- (DOWN/UP)
- (TAP)
- (RELEASE)
- GRIP EDGE AND SHAKE CYMBAL

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, mf, f, mf). Above the staff, there are circled letters "U" and "D" with arrows pointing to specific notes. The bottom staff contains a bass line with similar rhythmic markings and dynamic markings (ff, mf, f, p). It includes a section labeled "UP TAP" and "GUERO". Below the bottom staff, there are additional markings: "(UP)", "GUERO sfz", "SC/M (sim.)", and "GUERO (sim)".

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

Handwritten musical score for the first system, featuring a vocal line and a guitar line.

Vocal Line:

- Staff 1: Treble clef, key signature of one sharp (F#). Notes include G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, 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A TEMPO

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SC/M
TRI

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(COLLA PARTE)

LIGHT STICKS

COW

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ff

mf

Handwritten musical score for "Marcha do Guero" by Carlos Gomes. The score is for a full orchestra and includes parts for Cym, Scym, Tri, Mar, Gue, Anv, Kbc, and Kbss. The music is in 3/4 time and features a variety of dynamic markings (f, ff, mf, sfz) and articulations (poco, sfz). The score is divided into measures with time signatures 5/4, 7/8, and 6/5. The piece ends with a double bar line and a repeat sign.

A handwritten musical score for a piece titled "CANTABILE". The score is written on multiple staves. The top staff features a melodic line with various notes and rests, including a section marked "CANTABILE" with a slur. Below this, there are several staves of accompaniment, including a bass line and a middle section. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like f , mf , ff , p , and pp . There are also tempo markings like "CANTABILE" and "ALLEGRO". The score is divided into sections by bar lines and includes a key signature change from one sharp to two sharps. The bottom of the page has a series of dynamic markings: f , mf , ff , f , and $fffz$. The score is written in a clear, legible hand with some corrections and annotations.

(Bb) I → VII

6/4

3:2

5:4

5:4

7:8

mf

p

f

fff

5:4

5:4

7:8

7:8

4 (mf)

4

ANV

KBD

ROD

mf

p

(LH)

GRIP

MID

GRIP

MID

mf

p

mf

p

mf

p

ANVIL WITH HAMMER

KBD

mf

(LH) TAKE CHIME BAR BEATER

I

(20)

mf

pp

5:4

3

4

mf

p

f

p

mf

CHIME BAR

ANV

mf

7:8

3:2

3:2

mf

p

f

p

mf

mf

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

CHIME
BAR

TR

KITCH
BOWL (2)
SS

RITENUTO

A TEMPO

(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 .

* IF AVAILABLE

Handwritten musical score for "The Great Wall" by John Williams. The score is for a large orchestra, including strings, woodwinds, brass, and percussion. It features complex rhythmic patterns, dynamic markings, and articulation. The score is divided into measures, with some measures containing multiple staves. The tempo is marked "Allegretto" and the key signature has one flat. The score is handwritten in ink on a single page.

(27)

Handwritten musical score for measures 27-31. The score is written on a grand staff with three staves. The top staff contains a melodic line with various accidentals and dynamics. The middle staff contains a bass line with notes and rests. The bottom staff contains a bass line with notes and rests. The score includes various musical notations such as notes, rests, accidentals, and dynamics. A large bracket spans measures 27-31, with a 6/4 time signature indicated at the end. A handwritten note "(B4)" is present above the top staff. A handwritten note "ff" is present at the beginning of the score. A handwritten note "mf" is present below the middle staff. A handwritten note "f" is present below the middle staff. A handwritten note "p/sffz" is present below the middle staff. A handwritten note "3:2" is present below the middle staff. A handwritten note "5:4" is present below the middle staff. A handwritten note "3:2" is present below the middle staff. A handwritten note "2:8" is present below the middle staff. A handwritten note "5:4" is present below the middle staff. A handwritten note "5:4" is present below the middle staff. A handwritten note "6/4" is present at the end of the score. A handwritten note "SD" is present below the bottom staff. A handwritten note "WHIP" is present below the bottom staff. A handwritten note "C/M" is present below the bottom staff. A handwritten note "3:2" is present below the middle staff. A handwritten note "mf" is present below the middle staff. A handwritten note "f" is present below the middle staff. A handwritten note "p/sffz" is present below the middle staff.

(BELL NORMAL)

Handwritten musical score for measures 32-36. The score is written on a grand staff with three staves. The top staff contains a melodic line with various accidentals and dynamics. The middle staff contains a bass line with notes and rests. The bottom staff contains a bass line with notes and rests. The score includes various musical notations such as notes, rests, accidentals, and dynamics. A handwritten note "INTO RESONANT DRUM, * OTHERWISE (L) → (R) [NOT BOTH]" is present above the top staff. A handwritten note "DIGNIFIEDLY" is present above the top staff. A handwritten note "b = 76" is present above the top staff. A handwritten note "28" is present above the top staff. A handwritten note "f poco" is present below the middle staff. A handwritten note "pp" is present below the middle staff. A handwritten note "5/2" is present below the middle staff. A handwritten note "(TAKE BOW ALSO)" is present below the middle staff. A handwritten note "Tom" is present below the middle staff. A handwritten note "(BOTH STICKS)" is present below the middle staff. A handwritten note "COPERTO" is present below the middle staff. A handwritten note "mf" is present below the middle staff. A handwritten note "pp" is present below the middle staff. A handwritten note "(CLOTH ONTO TOMTOM SKIN: COPERTO)" is present below the middle staff. A handwritten note "C/M" is present below the bottom staff. A handwritten note "TOM" is present below the bottom staff. A handwritten note "WHIP" is present below the bottom staff. A handwritten note "3:2" is present below the middle staff. A handwritten note "mfz" is present below the middle staff. A handwritten note "2:8" is present below the middle staff. A handwritten note "2:8" is present below the middle staff. A handwritten note "f" is present below the middle staff. A handwritten note "pp" is present below the middle staff. A handwritten note "5/2" is present below the middle staff. A handwritten note "(TAKE BOW ALSO)" is present below the middle staff. A handwritten note "Tom" is present below the middle staff. A handwritten note "(BOTH STICKS)" is present below the middle staff. A handwritten note "COPERTO" is present below the middle staff. A handwritten note "mf" is present below the middle staff. A handwritten note "pp" is present below the middle staff. A handwritten note "(CLOTH ONTO TOMTOM SKIN: COPERTO)" is present below the middle staff.

* IF AVAILABLE

Handwritten musical score for the first system, featuring a piano (p) and a double bass (db) part. The piano part is in treble clef with a key signature of one sharp (F#). The double bass part is in bass clef. The score includes dynamic markings (mf, pp, ff), articulation (accents), and performance instructions (TAM, BOW). A large slur covers the piano part, with a circled 'L' above it. A circled 'R' is above the double bass part. A circled 'L' is above the piano part at the end of the system. The tempo is marked 5/4. The score is divided into measures by vertical bar lines. The piano part has a 5/4 time signature. The double bass part has a 5/4 time signature. The score is divided into measures by vertical bar lines. The piano part has a 5/4 time signature. The double bass part has a 5/4 time signature.

5/4

mf

pp (pp)

ff

TAM

BOW

(7)

pp

ff

Handwritten musical score for the second system, featuring a piano (p) and a double bass (db) part. The piano part is in treble clef with a key signature of one sharp (F#). The double bass part is in bass clef. The score includes dynamic markings (pp, mf), articulation (accents), and performance instructions (TAM, BOW). A large slur covers the piano part, with a circled 'R' above it. A circled 'R' is above the double bass part. A circled 'L' is above the piano part at the end of the system. The tempo is marked 5/4. The score is divided into measures by vertical bar lines. The piano part has a 5/4 time signature. The double bass part has a 5/4 time signature. The score is divided into measures by vertical bar lines. The piano part has a 5/4 time signature. The double bass part has a 5/4 time signature.

5/4

pp

mf

TAM

BOW

(7)

pp

mf

Handwritten musical score for the first system. The score is written on three staves. The top staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a slur and a crescendo hairpin. Above the staff, there are circled letters 'R' and 'L' with arrows indicating a sequence. The middle staff has a bass clef and contains a 'TAM' (tam-tam) part with a '+' sign and a 'BOW' (bowed) part with a '+' sign. The bottom staff has a bass clef and contains a 'TAM (cap)' part with a '+' sign. Dynamics include *pp* (pianissimo) and *fff* (fortississimo). A 3:2 ratio is marked above the middle staff. The system ends with a double bar line and the number '21' in the top right corner.

Handwritten musical score for the second system. The score is written on three staves. The top staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a slur and a crescendo hairpin. Above the staff, there is a circled letter 'R' with an arrow. The middle staff has a bass clef and contains a 'SCM' (scrum) part with a '+' sign and a 'BOW' (bowed) part with a '+' sign. The bottom staff has a bass clef and contains a 'KBD' (keyboard) part with a '+' sign. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). A 3:2 ratio is marked above the middle staff. The system ends with a double bar line and the number '21' in the top right corner.

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

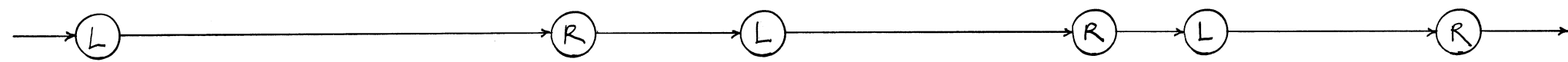
Staff 1 (Top): Melodic line with notes, rests, and slurs. Includes a large slur spanning the first two measures and another slur in the final measure. A bracket labeled *(port)* is above the first measure. A bracket labeled *(port)* *3:2* is above the final measure. An arrow labeled *(ORD.)* points to the end of the staff.

Staff 2 (Middle): Accompanying line with notes and rests. Includes a bracket labeled *2:8* above the first measure. A bracket labeled *3:2* is above the first measure. A bracket labeled *5:4* is above the final measure. Dynamics include *f*, *poco*, *mf*, and *p*.

Staff 3 (Bottom): Bass line with notes and rests. Includes a bracket labeled *3:2* above the first measure. Dynamics include *pp*, *mf*, and *p*.

Annotations:

- 5 2* (large numbers) on the left side of the first two staves.
- C/M*, *SC/M*, *TAM*, *(cop)* on the far left.
- SC/M (STICK)* above the first measure of the third staff.
- C/M* above the final measure of the third staff.



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

Staff 1 (Top): Melodic line with notes, rests, and slurs. Includes a bracket labeled *3:2* above the first measure. A bracket labeled *f* is above the first measure. A bracket labeled *p* is above the final measure. A bracket labeled *3* *2* is on the right side of the staff.

Staff 2 (Middle): Accompanying line with notes and rests. Includes a bracket labeled *f* above the first measure. A bracket labeled *p* is above the final measure.

Staff 3 (Bottom): Bass line with notes and rests. Includes a bracket labeled *f* above the first measure. A bracket labeled *p* is above the final measure.

Annotations:

- TOM (cop)* on the far left.
- (pp)* below the first measure of the third staff.

Handwritten musical score for the first system. Above the staves, a sequence of circled letters indicates a pattern: L → R → L → R → L → (ORD.).

The system includes two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with various intervals and dynamics. The lower staff has a bass clef and contains a bass line with notes and rests. Handwritten annotations include "TAM BOW" and "(DISCARD BOW)".

Dynamic markings include ff , f , mf , and p . Performance instructions include "5:4", "3", "3", "3:2", and "5 2".

Handwritten musical score for the second system, starting with a circled number 3. The system includes two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with various intervals and dynamics. The lower staff has a bass clef and contains a bass line with notes and rests. Handwritten annotations include "Cym", "CB", "TOM", "GUE", and "sfz".

Dynamic markings include p , ff , mf , fff , and p . Performance instructions include "3:2", "7:8", "9:8", and "sfz".

Handwritten musical score for measures 33-34. The score is written on three staves. The top staff is for the Violin (Vln), the middle staff is for the Violoncello (Vcl), and the bottom staff is for the Keyboard (KBD). Measure 33 shows a complex melodic line in the Vln, a sustained chord in the Vcl, and a rhythmic pattern in the KBD. Measure 34 shows a continuation of the Vln line, a sustained chord in the Vcl, and a sustained chord in the KBD. The score includes various musical notations such as notes, rests, dynamics (p, f, pp), and articulation marks (accents, slurs).

♩ = 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* *mf*

(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 3:2 5:4

KBD *pp* *mf* *pp*

Handwritten musical score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex rhythmic patterns with various time signatures (3:2, 5:4, 9:8) and dynamic markings (mf, sfz, f, p, ff). A large '5 4' is written on the right side of the system. A circled '37' is at the beginning of the first staff.

Handwritten musical score for the second system. The top staff continues the melodic line with circled '38' and '39'. Below it are four percussion staves: Tom (T), TB (T), Cow (C), and KBD (K). The percussion parts include rhythmic notation and dynamic markings (sfz, mf, p, ff). A large '5 4' is written on the left side of the system. A circled '38' is at the beginning 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 of staves, each with a treble and bass staff. The first system includes a third staff labeled "TOM" and a fourth staff labeled "KBD" and "KIMSHOTS".

First System:

- Staff 1 (Treble):** Starts with a circled measure number 39. It contains a series of notes with various accidentals (sharps, flats, naturals). A bracket labeled $7:8$ spans the first few notes. A bracket labeled $3:2$ spans a later group of notes. A circled measure number 40 is present. A bracket labeled $5:4$ spans a group of notes. A bracket labeled 3 spans a group of notes. A bracket labeled (Bb) spans a group of notes. Dynamics include f , ff , mf , sfz , and ff .
- Staff 2 (Bass):** Contains notes with various accidentals. Dynamics include p and ff .
- Staff 3 (TOM):** Contains notes with various accidentals. Dynamics include p and ff .
- Staff 4 (KBD/KIMSHOTS):** Contains notes with various accidentals. Dynamics include mfz , p , and ff .

Second System:

- Staff 1 (Treble):** Starts with a circled measure number 41. It contains a series of notes with various accidentals. A bracket labeled $5:4$ spans the first few notes. A bracket labeled $3:2$ spans a later group of notes. A bracket labeled $9:8$ spans a group of notes. A bracket labeled $7:8$ spans a group of notes. A bracket labeled $7:8$ spans a group of notes. A bracket labeled $3:2$ spans a group of notes. Dynamics include mf , f , p , sfz , ff , and mfz .
- Staff 2 (Bass):** Contains notes with various accidentals. Dynamics include f , (f) , ff , and mfz .
- Staff 3 (TOM):** Contains notes with various accidentals. Dynamics include f , (f) , ff , and mfz .
- Staff 4 (KBD/KIMSHOTS):** Contains notes with various accidentals. Dynamics include f , (f) , ff , and mfz .

The score concludes with a large diagonal line across the final measures.

Gm
CT
ROT.

Handwritten musical score for a piece titled "CIVVRE" (ORD.). The score is written on three staves: Cym, Tri, and Cow. The Cym staff features a series of notes with dynamic markings such as pp , p , sfz/p , ff , and sfz/pp . The Tri staff includes notes and rests, with a dynamic marking of f . The Cow staff shows a series of notes with dynamic markings like (pp) , sfz/p , and f . The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions include "CIVVRE", "(ORD.)", "Cym", "Tri", "Cow", and "(TREM. INSIDE MOUTH OF COW BELL)".

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 TAM" on the left. Contains rhythmic notation with vertical lines. Includes the instruction "SEcco.....(e sim)" and a box containing "D" and "R".

Staff 3 (Bottom): Labeled "WB" on the left. Contains rhythmic notation with vertical lines. Includes the instruction "CHOPSTICKS" with an upward arrow. A box containing "S" is present.

Other markings include ff , p , pp , sfz , and pp at the bottom of the system.

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 $7:8$, $5:4$, $5:4$, $9:8$, $5:4$, and $3:2$. A circled "43" is at the beginning.

Staff 2 (Middle): Labeled "SC/M TAM" on the left. Contains rhythmic notation with vertical lines. Includes the instruction "KBD" and a box containing "R".

Staff 3 (Bottom): Labeled "KBD" on the left. Contains rhythmic notation with vertical lines. Includes the instruction "CHOPSTICKS" with an upward arrow. A box containing "S" is present.

Other markings include p , (p) , f , mf , sfz/p , mf , and p at the bottom of the system.

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

[S]

SIDEDRUM
STICK
ON
EDGE
OF TABLE

9:8

9:8

3:2

f

ff

mf

mf -

f:8

[S]

p

4
2

5:4

3:2

5:4

5:4

5:4

3:2

5
2

Cym
TAM

(9)

(7)

(9)

mf

(mf+)

f

5:4

5:4

[S]

pp

mf

(ALLOW RESONANCE TO ACCUMULATE)

33

Handwritten musical score for "The Four Seasons" by Vivaldi. The score is written on a single page with a large, stylized "4" and "2" in the bottom right corner. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, ff, mf, p). The score is organized into staves, with a large "4" and "2" indicating the measure numbers. The notation is complex, featuring many accidentals and dynamic markings. The score is written in a single system, with a large "4" and "2" in the bottom right corner. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, ff, mf, p). The score is organized into staves, with a large "4" and "2" indicating the measure numbers. The notation is complex, featuring many accidentals and dynamic markings. The score is written in a single system, with a large "4" and "2" in the bottom right corner.

Handwritten musical score for a drum set, featuring a 5/4 time signature and various drum parts including cymbals, snare, and tom-toms. The score is written on a grand staff with three staves. The top staff contains a melodic line with a key signature of one sharp (F#) and a 5/4 time signature. The middle staff contains a snare drum part with a 5/4 time signature and a key signature of one sharp. The bottom staff contains a cymbal and tom-tom part with a 5/4 time signature and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings (mf, ff, p, ppp). It also includes a section labeled "ONE-HAND TREM:" with instructions "ONE STICK ABOVE, ONE BELOW, CYMBAL RIM".

HARMON*

36

RAT (7)

KBD (7)

KBD 3:2

RATCHET (OSSIA: WOODBLOCK)

5:4

SLIGHTLY SLOWER

HARMON*

RAT (7)

5:4

*NO TUBE

BLACK HILL STUDIO
MARCH-JULY 2021

