

Spirit Festival with Lamentations

(1992)

for quartertone marimba and percussion quartet

James Wood

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InstrumentationSolo Marimba

5-octave marimba

plus: four octave single row quartertone bars (see page 5)

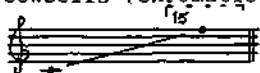
Large bamboo (similar to D's)

Ankle bells (kernel rattles (ekpiri) for one ankle only)

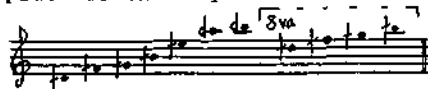
Seighbells - approx pitch:

Player A

Cowbells (chromatic):



plus: 11 extra quartertone cowbells:



- 5 Crotales\*
- 2 'Constellation bells'\*
- 3 Temple bells\*
- 2 Obertino bronze bells (or temple bells)\*  
Javanese or Thai Gong (F)\*
- 7 Bottles\*
- 1 Chinese opera gong
- 5 Flower Pot Rattles\* (see notes on page 6)  
Hand-drum (6"-8") and timbale beater  
Ankle bells (kernel rattles (ekpiri) for one ankle only)  
Bamboo chimes  
Bow

Player BPrepared Piano (see special instructions, pp 3 and 4)  
(Preferably Steinway B, with 3 pedals)

- 4 sets of bamboo chimes
- 1 Thundersheet
- 3 Crotales\*
- Chinese cymbalettes (clashed - 6" diameter)
- Ankle bells (kernel rattles (ekpiri) for one ankle only)
- Bow

\* See chart on page 7 for pitches

Player C

Vibraphone

plus: extra row of quartertone vibraphone bars (see page 5)

Bars should be as well matched as possible to the main instrument, and mounted in a single row. The bars will need corresponding resonators, but no motor or pedal is needed. (Any damping to be done with mallets or hands).

- 8 Cowbells\* (different kind to those used by A)
- 5 Crotales\*
- 8 'Constellation bells'\*  
(small tubes of brass or steel, suspended from their nodes in a 'tree' formation).
- 3 Temple bells\*
- 2 Bows
- Ankle bells (kernel rattles or 'ekpiri' for one ankle only)
- 2 min. temple blocks, or wooden oxen bells (clappers outside):

Player D

Glockenspiel (down to F, if possible)

plus: extra row of quartertone bars (see page 5)

Bars should be as well matched as possible to the main instrument, and mounted in a single row.

- 5 Crotales\*
- 1 Temple bell\*
- 2 Small thai gongs\*
- 6 Flowerpot rattles\*
- 4 Brake drums (mounted flat on foam rubber)
- Jeux de wood-chimes (see chart on page 4) (shared with Player C)
- Tamtam
- Bow

For 'Drum Part' (see notes on page 8)

- Shekere (plus bamboo tongue)
- Piccolo tambourine (plus bamboo tongue)
- Piccolo bamboo
- Large bamboo
- Simantra
- 5 temple blocks
- Piccolo chinese tomtom
- 2 chinese tomtoms
- Junior conga (LP)
- Djembe (mounted on conga-type stand)

\* See chart on page 7 for pitches

## Piano Preparations

### Bolts needed

#### Guage Length Approx Quantity

<u>M10 x 50MM</u>	<u>3</u>	<u>(lowest note(s) on largest pianos only)</u>
M8 x 50mm	10	
M8 x 35mm	10	
<u>M8 x 10mm</u>	<u>14</u>	
M6 x 50mm	14	
M6 x 35mm	14	
<u>M6 x 10mm</u>	<u>14</u>	
M5 x 50mm	14	
M5 x 35mm	14	
<u>M5 x 10mm</u>	<u>6</u>	
M4 x 50mm	22	
M4 x 35mm	22	
<u>M4 x 10mm</u>	<u>8</u>	

Taking account of different piano designs, the above quantities should allow for ample flexibility. In all, approximately 83 bolts will be used, but the exact combination will depend on the design of the each particular piano.

#### Also required: at least 12 rubber wedges

##### For notes with 3 strings:

A pair of bolts (different lengths, eg 35mm and 50mm) is required.

##### For (lower) notes with 2 strings:

A single bolt is required.

The bolts should be positioned close (approx 1") to the tail end of the strings, the exact position achieved with reference to the tuning chart and another instrument (eg marimba or metallophone).

In the case of 3-string notes, the bolts forming each pair should be as close to each other as possible, so as to get the clearest possible pitch. Take care not to allow the bolt-heads to touch each other (or anything else) as this will produce a rattle - the best way is to use different length bolts (eg 50mm and 35mm), so that the heads are at different heights.

In order to make sure no rattles occur, it is important that the combination of each bolt be the maximum feasible thickness - the following gradation of the thickness of the pairs of bolts is therefore recommended (bottom to top):

<u>bottom...</u>	<u>... top</u>
M8 ... M8 ... M6 ... M6 ... M5 ... M5 ... M4	
M8 ... M6 ... M6 ... M5 ... M5 ... M4 ... M4	

(The exact point of transition from one combination to the next should be found by experiment, and will depend on the particular piano used. It is recommended to start at the bottom and work upwards, progressing to the next thickness down when necessary).

Whilst in principle, the 50mm and 35mm length bolts should be used, the very short (10mm) bolts can be used for awkward corners, such as where the piano frame covers the desired spot on any string, or especially where strings overlap, rendering the tail end of the underneath strings difficult to reach.

It will be found that on a Steinway B (for example), the tail end of the following strings -

(Bb below middle C down to Eb below middle C)

- will be underneath the overlapping bass strings.

There are two ways to get around this. Either use the very short bolts, inserting them between the strings at a point that is accessible, and then carefully sliding them down into position underneath the overlaid strings. Or, if this is impossible, use thinner bolts (probably M4s) at the keyboard end, between the keyboard end of the string and the hammers. This option is less successful, both because tuning is restricted by the position of the hammers, and because the sound is less mellow, and more 'twangy'. If it proves necessary to resort to this option the precise tuning may have to be compromised, but the sound can be mellowed by the insertion of rubber wedges as the extreme end of the strings.

#### Rubber wedges

These can be made simply out of an eraser, cut with a razor blade. They should again be used in pairs, and inserted between and at the extreme end of the strings indicated on the chart - this will produce a muffled, staccato sound, with scarcely perceptible pitch.

#### General note on balance

The preparation of the piano, whilst producing very rich harmonics, will have the side-effect of reducing the volume of the instrument - hence it is preferable to use a fairly large piano, such as a Steinway B, in order to balance the marimba and other instruments.

It may be found necessary to amplify the piano slightly.

If possible, a piano with three pedals should be used.

Prepared Piano - Tuning Chart

Normal Piano Rubber Wedge Normal Piano

42 41 40 39 38 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20

PLAYED

SOUNDING

19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 Rubber Wedges Normal Piano

PLAYED

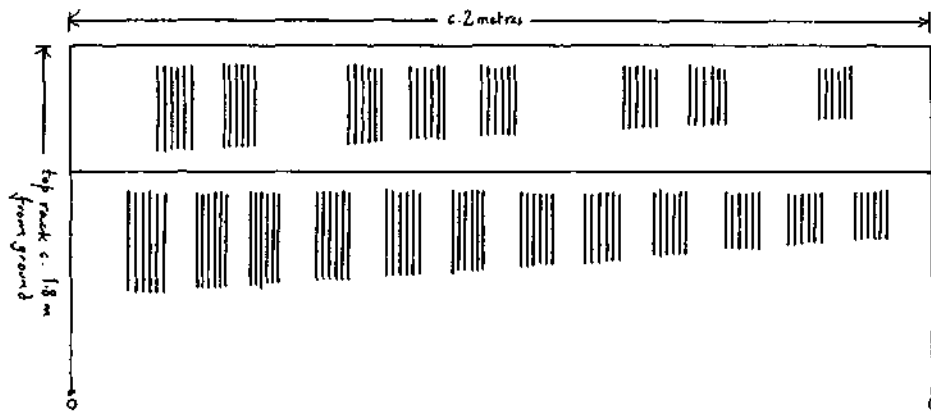
SOUNDING

Jeux de Wood-Chimes

WRITTEN

SOUNDING

Basic 'keyboard' layout, according to 'written' pitches



Specifications

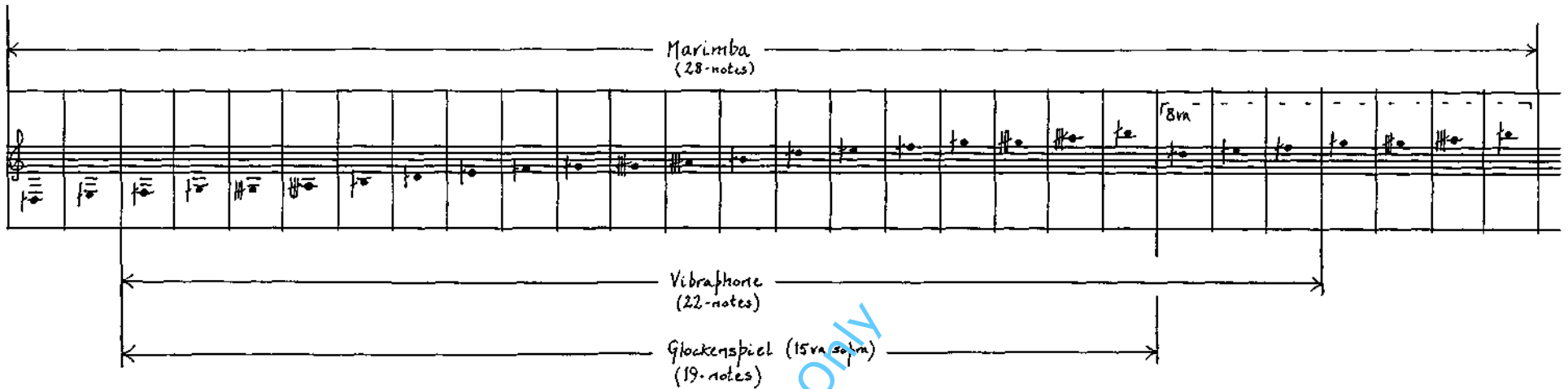
3/4 dowel - 12 pieces per note (2 rows of 6)

Mallets

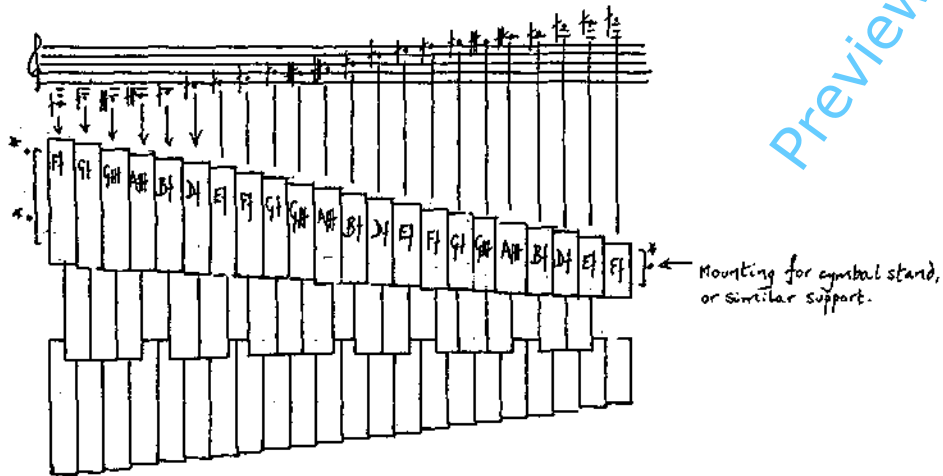


to crush bunches of dowsels automatically with each stroke

Chart showing pitches of 1/4-tone extensions for marimba, vibraphone and glockenspiel



Ideal keyboard layout (Vibraphone range showed here)



Note alignment of 1/4 tone row with 1/2-row.

Preview File Only

### Cowbells

Use best quality German cowbells (like those supplied by Michael Ranta) - these have quite a long resonance, especially in the lower octave and a half, giving the player the chance to differentiate between semi-staccato, staccato and 'l.v.' strokes. These need to be well-mounted with rubber strips to insulate the metal of the bell's handle from the metal of the stand, thus allowing maximum resonance.

- > (accent) = sharp attack (quick action)
- (marcato) = more weight in the stroke
- ~ (semi-staccato) gently damped with hand or stick:
  - if with the hand - damp gently after the stroke -
  - if with the stick, let the stick rest (lightly) on the bell after the stroke, and then increase pressure (and/or slide the head towards the mouth of the bell)
- . (staccato) as above, but do it quicker (shorter decay)
- + (dead-stroke) - let the stick rest firmly on the bell (i.e. retain pressure) simultaneously with the attack. This is effectively just a 'staccatissimo', and does not necessarily imply a loud, aggressive stroke - usually the opposite.

Dynamics - take care not to play too loud! Corresponding dynamics in cowbells and marimba should be matched.

### Pedal (Vibraphone and Piano)

|\_\_\_\_\_!|

'con ped.' implies 'pedal with discretion'  
This instruction will generally apply only for a limited period, or phrase, up to the next \_\_\_!

### Flowerpot Rattles

For pitches, see chart on page 7

Individual deviations of up to a quartertone either side of the given pitches is permissible - even desirable!

1. Block hole in bottom with tape
2. Put a few dried peas inside
3. Stretch a piece of very thin foam rubber over the top (no other material will do, as foam rubber is the only material which will not impede the vibration of the pot, and which will not sound when the beads hit it).
4. Fix foam rubber in place with a rubber band, or piece of rubber 'string' cut from the inner tube of a tire. Rubber string should be tied just below the pot's rim.
5. To play - hold pot at bottom, and, keeping pot upright, swirl in a circular motion, like swirling the beads inside a maraca. Do not shake the pots - sound should be continuous. Crescendo achieved by increasing speed of swirl.

Preview File Only

Chart showing pitches of crotales, bells, bottles, flowerpots (etc.) and their allocation to the players

Crotales

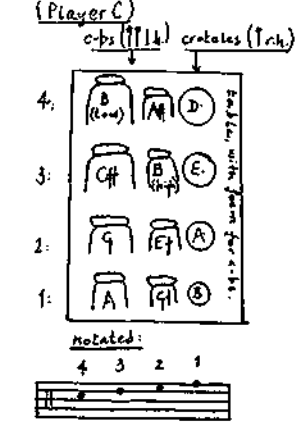
A		A		A		A		B	B		A		B
---	--	---	--	---	--	---	--	---	---	--	---	--	---

Musical notation for Crotales: A sequence of notes on a staff. The notes correspond to the pitch letters A, B, and C in the chart above. The notes are: A, A, A, A, B, B, A, B, A, B, A, B, A, B.

\* Layout of bottles/opera gongs (Player A)



\*\* Layout of Conv. bells + Crotales (Player C)



Constellation Bells

	A							A
--	---	--	--	--	--	--	--	---

Musical notation for Constellation Bells: A sequence of notes on a staff. The notes correspond to the pitch letters A and C in the chart above. The notes are: A, A, A, A, A, A, A, A, A.

(Steel tubes (or brass) 3/4 - 1/2" diameter, c. 8" - 14" (approx) in length, drilled and hung from nodal point)

7 bottles (Player A)\* (Mallets: 4 x T)

Musical notation for 7 bottles (Player A): A sequence of notes on a staff. The notes correspond to the pitch letters A and C in the chart above. The notes are: A, A, A, A, A, A, A.

Obertone Bells / Temple Bells  
(or lpl. bells)

A	A	A	A			C	C	C		A
---	---	---	---	--	--	---	---	---	--	---

Musical notation for Obertone Bells / Temple Bells: A sequence of notes on a staff. The notes correspond to the pitch letters A, C, and D in the chart above. The notes are: A, A, A, A, C, C, C, A.

8 conv. bells (different to A's) for Player C\*\*

Musical notation for 8 conv. bells (different to A's) for Player C: A sequence of notes on a staff. The notes correspond to the pitch letters A and C in the chart above. The notes are: A, A, A, A, A, A, A, A.

Java Gong (or Thai) / Burmese (or Thai) Gongs / Obertone bell or low bass tub. bell

A										
---	--	--	--	--	--	--	--	--	--	--

Musical notation for Java Gong, Burmese (or Thai) Gongs, and Obertone bell: A sequence of notes on a staff. The notes correspond to the pitch letters D and C in the chart above. The notes are: D, D, D, D, D, D, D, D, C.

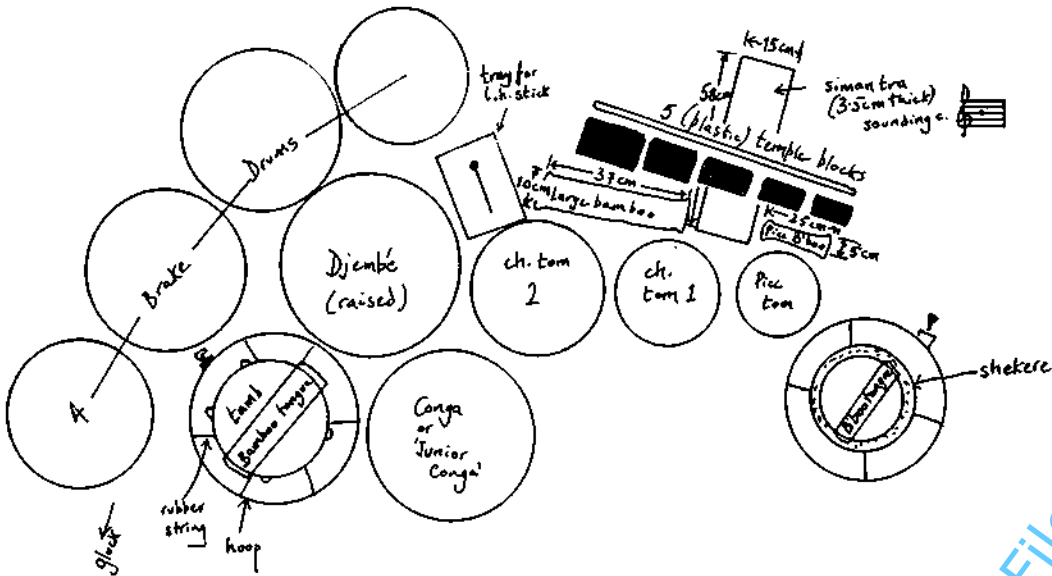
11 Flower-pot rattles (players A and D)

	A			A	A		A	A
--	---	--	--	---	---	--	---	---

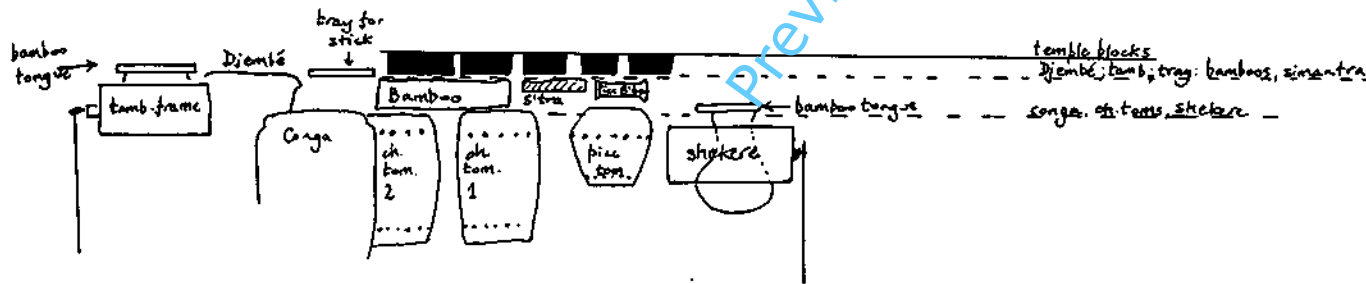
Musical notation for 11 Flower-pot rattles: A sequence of notes on a staff. The notes correspond to the pitch letters A and D in the chart above. The notes are: A, A, A, A, A, A, A, A, A, A, A.

Preview File Only

Drum part layout and Notes

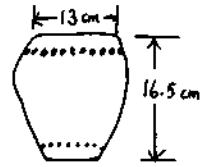
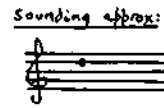


Sketch showing relative playing heights of all the instruments

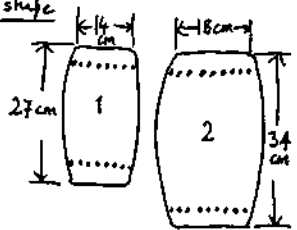
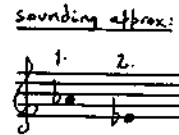


Chinese tom-toms

Piccolo is this shape:



Tom-toms 1+2 are this shape



Tambourine (15cm diameter - r. small)

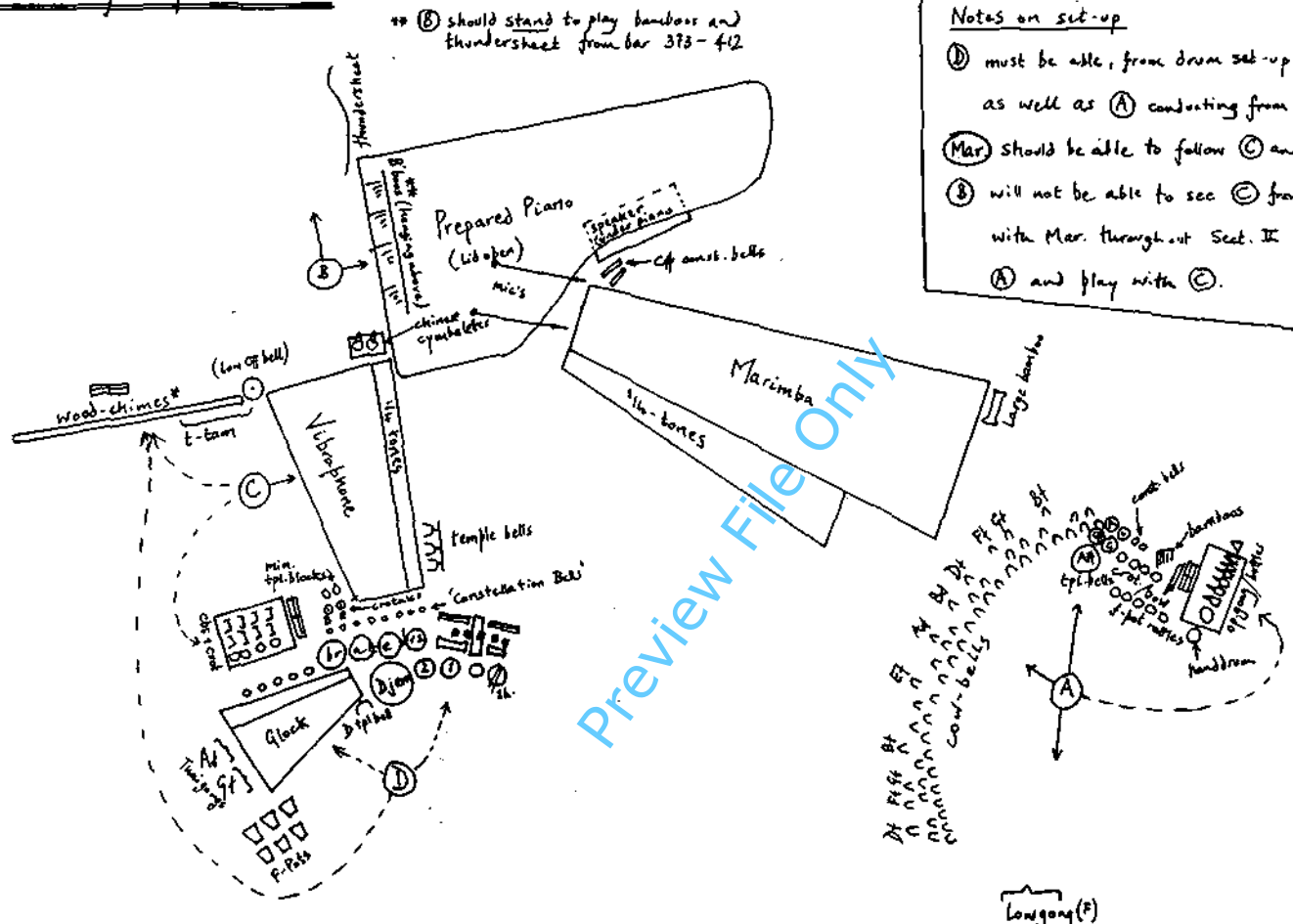
Mounted in ring-frame, suspended by rubber strings. Bamboo tongue is strapped (with rubber string) to the head, with a thin layer of foam rubber between head and bamboo tongue.

Shekere

Also mounted in ring-frame by rubber strings. Bamboo tongue strapped firmly across mouth of shekere with no foam rubber between bamboo tongue and gourd. When bamboo is struck with hard rubber beater gourd and hollow cavity both resonate strongly. (fairly deep sound, in contrast to tambourine.)



General Layout of Instruments



⇒ B should stand to play bamboo and thundersheet from bar 373-412

Notes on set-up

- ① must be able, from drum set-up, to see ③ conducting from cbs/crotale set-up as well as ① conducting from bottles set-up.
- ③ Mar should be able to follow ③ and ① from those positions also
- ② will not be able to see ③ from his cbs/crotale set up, but plays with Mar. throughout Sect. II - until bar 216, where he can follow ① and play with ③.

Both ① and ② should be able to see ③ conducting from bar 373-412 (from cymbal + glock positions respectively).

All players should be able to see and hear marimba.

Both score and parts include instructions as to who conducts passages which need conducting. Parts also include cues where necessary, especially in part II.

Music stands:

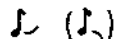
2 stands are needed for each of the following set-ups: ①: cymbells; bottles; ③: vibraphone; cbs/crotales; ②: drums; glock; ③+②: woodchimes. Mar. also needs 3 stands.

\* Wood-chimes are positioned so that whenever they are played (by C or D) pianist will be conducting.

Pronunciation of the phonetic textConsonants

b	fr. <u>beau</u>
lch	<u>T</u> chaikowsky (but very percussive)
d	fr. <u>deux</u>
g	fr. <u>gout</u>
k	eng. <u>kick</u> (very percussive)
kh	scot. <u>loch</u>
l	fr. <u>la</u>
m	fr. <u>ma</u>
n	fr. <u>nous</u>
ṅ	eng. <u>hung</u>
r	<u>roma</u>
s	fr. <u>dessous</u>
w	eng. <u>wolf</u> (but more percussive)
y	eng. <u>you</u> (but more percussive)
zh	fr. <u>jaloux</u>

A consonant underlined (normally m, n, or ṅ) - close immediately onto this consonant and sustain it for the whole of the note's duration.

Note-bending and Diphthongs

Very gradually 'bend' the note up (down) very slightly. Note that in all cases the hook is written at (or very near) the beginning of the note's duration - it nevertheless applies to the entire duration of that note, regardless of how many times the note may be tied over. The overall bend in the note should never go further than about a tone from its starting point, regardless of its duration. This means that in the case of very long notes (eg the end of sect IV) the bend should happen very slowly - in such cases it is best to stay still for the most part of the note, saving up most of the bend until the end of the note. N.B. These note-bends (or inflections) are not 'glissandi' - i.e. they do not simply slide from one note to the next. They have more to do with a constant change in intensity - rising bends will tend to increase in intensity, falling bends will decrease. Also the bends should operate totally independently of the melodic contour - eg. if a G with a downward hook is followed by an F# a semitone lower, it is likely that the downward bend of the G will end lower than the beginning of the F#.

The diphthongs (ai, ou, ei, etc) or 'vowel-bends' are treated in exactly the same way as the note-bends, and should occur at the same rate - they, too, carry with them changes in intensity. Sometimes these diphthongs are notated as simple double vowels (throughout Sect IV, for example, but sometimes as follows:

a → i

Whatever the notation - the principle is the same.

Vowels

a	fr. <u>la</u>
e	it. <u>ecco</u>
i	it. <u>italiano</u>
o	it. <u>roma</u>
u	fr. <u>boue</u> (very dark)

Double vowels N.B.

All double vowels, eg. ai, ui, oi, ao, ou, are pronounced analytically, a-i, u-i, o-i, a-o, o-u, and thus become diphthongs (see below).

Tessitura of voices (Lamentations)

The lamentations are written in the tenor clef, and at a tessitura that would suggest male performers. However the A and D parts' overall tessitura is slightly higher, and should be well within the range of female performers.

Note that the voice parts should always be sung at the correct octave.

Quartertone Notation

♯	= quartertone sharp
♯♯	= threequartertone sharp
♭	= quartertone flat

(no sign for threequarter flat is used)

General Notes

Spirit Festival with Lamentations was commissioned by Robert Van Sice, with financial assistance from the Arts Council of Great Britain.

First Performance - 26 October 1992, Akron, Ohio -  
by Robert Van Sice and the University of Akron Percussion Ensemble,  
director - Larry Snider.

Duration - <sup>23</sup>/<sub>20</sub> minutes

I	- <del>2:15"</del> 2' 47"
II	- <del>3:52"</del> 4' 27"
III	- <del>7:15"</del> 9' 00"
IV	- <del>6:00"</del> 6' 30"

Dedicated to Robert Van Sice

I 120  
♩. 138

Hand-drum stamp

Mar. bamboo

Marimba stamp

Symbalete stamp

f-ft rht. stamp

bamboo djembé stamp

Vocal notation: 

Hand-drum: 

Note: All players wear ankle bells (kernel rattles) on one foot (played by stamping) until end of middle section of Movt. II (bar 181) Wear soft shoes, or 'trainers'.

All vocal notation (in the 'n' clef) is related to the range of each voice ~ relative spoken (stouted or 1/2 or 3/4-voiced) 'pitched'. These extremities show the highest and lowest effective 'pitched' for the type of voice production required

a → i continuous transformation from a to i

•-(•) upward (downward) inflection (note-head) of no more than a tone either way

and damp tightly (raising pip) with 3rd finger of left hand (behind head)

normal striking area

release L.H. finger (open-stroke)

6

**A**  
 voice  
 Hand drum  
 stamp

**B**  
 voice  
 Mar  
 bamboo  
 marimba  
 + stamp

**C**  
 voice  
 bamboo  
 djembe  
 + stamp

**D**  
 voice  
 bamboo  
 djembe  
 + stamp

3/4 5/8 4/8 3/16 6/16 9/16 4/8 2/8

mf f again breathy, mysterious... mp more intense... f ff angry!; aggressive mf meno f mp suk

ta kudo tchi da ku gotcha → i kho

u tchi gu sa do ku o shi ku ya krrr di tchu sa → i kho → u takete

ta kudo tchi da ku gotcha → i kho

ta kudo tchi da ku gotcha → i kho

flower-pot rattle:  
(horizontal frame)

left-hand stick down

Drum-part notation

Shaker + bamboo tongue	picca bamboo	picca tam (chinuk)	simanta	chinese tom-tom (1") (small)	large bamboo	chinese tom-tom (2") (medium)	Junior Conga (or Conga)	Djembe (rim) with fingers	Djembe (centre) damped/palm	Djembe (centre) Lx/palm	Picca Tambourine + bamboo tongue

153 125 153 125

125

Voice A  
hand drum stamp  
tchi tatchi ku tchi doj ka tchak tchakete kugute ke tchitchi kwi go takeke tcha ku tchak

Voice Mar.  
bamboo mar. stamp  
tchi tatchi ku doj ka tcha → i ka kugu tchi tchi kw tchi go tak tcha ku tcha → i yo → u

Voice B  
Stamp  
tchi tatchi ku tchi doj ka tchak tchakete kugute ke tchi tchi kwi go takeke tcha ku tchak

Voice C  
f. pot.  
tchi tatchi ku tchi doj ka tchak tchakete kugute ke tchi tchi kw tchi go takeke tcha ku tchak

Voice D  
Stamp  
tchi tatchi ku doj ka tchak tchak kugu tchi tchi kw tchi go tak tcha ku tchak

tails up: R.H. (M4)  
tails down: LH. palm for djembé (1/2-bamped); middle finger for other instruments

N.B. For drum notation, see p. 12

\* Mar.  $\frac{2}{8}$ : Using hard-contrad, yarn mallets (V.Sico no. 6) strike the grace-note on (or near) the nodal point, with the left mallet, and, whilst keeping that mallet firmly pressed against the bar, strike the main note on the end of the bar with the right mallet. Use the very lowest note (C) of the instrument. Stamp in unison with this note. Thus the marimbist will need in each hand one V.Sico Nal. mallet (for the marimba) and one hard robber (Musser M4) for the bamboo; throughout Movt. I

\*\* Player D should stamp in unison with his low djembé notes during Movt. I (and similar passage in the middle of Movt. II)

157  $\text{♩} = 116$  | 125  $\text{♩} = 144$  | 153  $\text{♩} = 116$  | 125  $\text{♩} = 144$  | 153  $\text{♩} = 116$

20

A  
 $\frac{1}{8}$  takete  $\frac{5}{16}$  ku gu te ke  $\frac{3:3\frac{1}{2}}$  ke  $\frac{2}{8}$  tchak |  $\frac{1}{8}$  tchatak  $\frac{5}{16}$  kun gu tik  $\frac{4:3}$  kun ta ke do ka  $\frac{4}{8}$  tchak |  $\frac{1}{8}$  tchakete  $\frac{5}{16}$  kugu ku tchi  $\frac{5}{8}$

Mar.  
 $\frac{1}{8}$  tchak  $\frac{5}{16}$  ku gu |  $\frac{2}{8}$  tcha — i |  $\frac{1}{8}$  tak tchi  $\frac{5}{16}$  ku gu tchi tik  $\frac{4:3}$  gu tak do ka  $\frac{4}{8}$  tcha — u |  $\frac{1}{8}$  tchak  $\frac{5}{16}$  kugu ku tchi  $\frac{5}{8}$

B  
 $\frac{1}{8}$  tchakete  $\frac{5}{16}$  ku gu te ke  $\frac{3:3\frac{1}{2}}$  ke  $\frac{2}{8}$  tchak |  $\frac{1}{8}$  tchatak  $\frac{5}{16}$  kun gu tik  $\frac{4:3}$  kun ta ke do ka  $\frac{4}{8}$  tchak |  $\frac{1}{8}$  tchakete  $\frac{5}{16}$  kugu ku tchi  $\frac{5}{8}$

C  
 $\frac{1}{8}$  tchakete  $\frac{5}{16}$  ku gu te ke  $\frac{3:3\frac{1}{2}}$  ke  $\frac{2}{8}$  tchak |  $\frac{1}{8}$  tchatak  $\frac{5}{16}$  kun gu tchi tik  $\frac{4:3}$  kun ta ke do ka  $\frac{4}{8}$  tchak |  $\frac{1}{8}$  tchakete  $\frac{5}{16}$  kugu ku tchi  $\frac{5}{8}$

D  
 $\frac{1}{8}$  tchak  $\frac{5}{16}$  ku gu |  $\frac{2}{8}$  tchak |  $\frac{1}{8}$  tak tchi  $\frac{5}{16}$  ku gu tchi tik  $\frac{4:3}$  gu tak do ka  $\frac{4}{8}$  tchak |  $\frac{1}{8}$  tchak  $\frac{5}{16}$  kugu tchi  $\frac{5}{8}$

*Dynamic markings: f, mf, mp, f*

Handwritten musical score for five parts: A, Mar., B, C, and D. The score is divided into five measures, each with a tempo and time signature change: 12/5 (144), 15/8 (176), 12/5 (144), 15/8 (176), and 12/5 (144). Part A starts at measure 29. The parts contain rhythmic notation, lyrics, and dynamic markings. A large diagonal watermark 'Preview File Only' is present across the center of the page.

**Measure 1:** Tempo 12/5, 144. Part A: 5/8 tchak. Part Mar.: 5/8 tchako, 3/8 su. Part B: 5/8 tchak. Part C: 5/8 tchak. Part D: 5/8 tchak. Dynamics: mf, mf > mp, f.

**Measure 2:** Tempo 15/8, 176. Part A: 1/8 tchakete, 5/16 ku do, 3/8 ku gu. Part Mar.: 1/8 tchak, 5/16 ku do. Part B: 1/8 tchakete, 5/16 ku do, 3/8 ku gu. Part C: 1/8 tchakete, 5/16 ku do, 3/8 ku gu. Part D: 1/8 tchak, 5/16 ku do. Dynamics: f.

**Measure 3:** Tempo 12/5, 144. Part A: 2/8 tchak. Part Mar.: 2/8 tcha → i. Part B: 2/8 tchak. Part C: 2/8 tchak. Part D: 2/8 tchak. Dynamics: mf, mf.

**Measure 4:** Tempo 15/8, 176. Part A: 1/8 tchatakete, 5/16 ku do, 5/8 gu lu lu lu. Part Mar.: 1/8 tchatcha, 5/16 ku do, 3/8 gu. Part B: 1/8 tchatakete, 5/16 ku do, 5/8 gu lu lu lu. Part C: 1/8 tchatakete, 5/16 ku do, 5/8 gu lu lu lu. Part D: 1/8 tchatcha, 5/16 ku do, 3/8 gu. Dynamics: f.

**Measure 5:** Tempo 12/5, 144. Part A: 3/8 tchak. Part Mar.: 3/8 tcha → i, yo → u. Part B: 3/8 tchak. Part C: 3/8 tchak. Part D: 3/8 tchak. Dynamics: mf, mf → f.

16

153  
♩ = 176

125  
♩ = 144

153  
♩ = 176

125  
♩ = 144

A

36

1/8 tcha tak 7/16 kudo gu tchi tchak ka 2/8 tchak 1/8 tchakete 5/16 kugu tchi tchike te 4/3 (7) (7) 4/3 (7) 9/8 tchak

Mar.

1/8 tcha tak 7/16 kudo gu tchak ka 2/8 tchai La La 1/8 tchak 5/16 kugu tchi ke te 4/3 4/3 (e) sfz mf mp 9/8 tcha - i yo su yo

B

1/8 tcha tak 7/16 kudo gu tchi tchak ka 2/8 tchak 1/8 tchakete 5/16 kugu tchi tchike te 4/3 (7) (7) 4/3 (7) 9/8 tchak

C

1/8 tcha tak 7/16 kudo gu tchi tchak ka 2/8 tchak 1/8 tchakete 5/16 kugu tchi tchike te 4/3 (7) (7) 4/3 (7) 9/8 tchak

D

1/8 tcha tak 7/16 kudo gu tchak ka 2/8 tchak 1/8 tchak 5/16 kugu tchike te 4/3 (7) (7) 4/3 (7) 9/8 tchak

f mf mp f mp p f



43  $\text{♩} = 176$   $\text{♩} = 132$  45

**A**  
 1/8 tchakete 5/16 kutak tchi gu 5/8 tchak

**Mar.**  
 1/8 tak 5/16 kutak tchi gu 5/8 tchak

**B**  
 1/8 tchakete 5/16 kutak tchi gu *cymbal/ctes* 5/8 tchak

**C**  
 1/8 tchakete 5/16 kutak tchi gu *crotals: f* 5/8 tchak

**D**  
 1/8 tchak 5/16 kutak tchi gu *f mltz* 5/8 tchak

*f* *L.H. take mallet (14)* *mf* *3 corga*

tails up: main rhythm; tails down: ornaments (lighter)

\* Crotals: take top two drum set of 4 (B4, A4), and clash together. ♩: dead stroke

48

153  $\frac{5}{16}$  125  $\frac{2}{8}$

A

Handwritten musical notation for part A. It features a treble clef, a key signature of one sharp (F#), and a 4/8 time signature. The notation includes a melodic line with notes and rests, and a bass line. The lyrics "tchak" and "ku gu te ke" are written below the notes. There are dynamic markings like  $\frac{5}{16}$  and  $\frac{2}{8}$ . A circled number (7) is written above the staff.

Mar.

Handwritten musical notation for part Mar. It features a treble clef, a key signature of one sharp (F#), and a 4/8 time signature. The notation includes a melodic line with notes and rests, and a bass line. The lyrics "tchak" and "ku gu" are written below the notes. There are dynamic markings like  $\frac{5}{16}$  and  $\frac{2}{8}$ . A circled number (7) is written above the staff.

B

Handwritten musical notation for part B. It features a treble clef, a key signature of one sharp (F#), and a 4/8 time signature. The notation includes a melodic line with triplets and rests, and a bass line. The lyrics "tchak" and "ku gu te ke" are written below the notes. There are dynamic markings like  $\frac{5}{16}$  and  $\frac{2}{8}$ . A circled number (7) is written above the staff.

C

Handwritten musical notation for part C. It features a treble clef, a key signature of one sharp (F#), and a 4/8 time signature. The notation includes a melodic line with triplets and rests, and a bass line. The lyrics "tchak" and "ku gu te ke" are written below the notes. There are dynamic markings like  $\frac{5}{16}$  and  $\frac{2}{8}$ . A circled number (7) is written above the staff.

D

Handwritten musical notation for part D. It features a treble clef, a key signature of one sharp (F#), and a 4/8 time signature. The notation includes a melodic line with triplets and rests, and a bass line. The lyrics "tchak" and "ku gu" are written below the notes. There are dynamic markings like  $\frac{5}{16}$  and  $\frac{2}{8}$ . A circled number (7) is written above the staff.

Preview File Only

l.h. stick down

tails up: > rh. mallet; tails down: l. hand

53

153  $\frac{1}{8}$  176  $\frac{4}{3}$  125  $\frac{1}{8}$  176  $\frac{125}{176}$  153  $\frac{1}{8}$  176  $\frac{125}{176}$  153  $\frac{1}{8}$  176

**A**  
 $\frac{1}{8}$  tcha ta ta  $\frac{7}{16}$  ku tchi gu te go tcha te gu  $\frac{3}{8}$  tchak  $\frac{1}{8}$  tchakete  $\frac{5}{16}$  ku tak ku tchi do ke  $\frac{2}{8}$  tchak  $\frac{1}{8}$  tchado  $\frac{7}{16}$  kutak tchi gu tchadoke  $\frac{4}{8}$

**Mar.**  
 $\frac{1}{8}$  tcha ta tchi  $\frac{7}{16}$  ku guis go tchak gu  $\frac{3}{8}$  tcha → i yo →  $\frac{1}{8}$  tchak  $\frac{5}{16}$  ku tchi ta ka ta ta ku tchi dok  $\frac{2}{8}$  tcha → i  $\frac{1}{8}$  ta do  $\frac{7}{16}$  kutak tchi gu tchadok  $\frac{4}{8}$

**B**  
 $\frac{1}{8}$  tcha ta ta  $\frac{7}{16}$  ku tchi gu te go tcha te gu  $\frac{3}{8}$  tchak  $\frac{1}{8}$  tchakete  $\frac{5}{16}$  ku tak ku tchi do ke  $\frac{2}{8}$  tchak  $\frac{1}{8}$  tchado  $\frac{7}{16}$  kutak tchi gu tchadok  $\frac{4}{8}$

**C**  
 $\frac{1}{8}$  tcha ta ta  $\frac{7}{16}$  ku tchi gu te go tcha te gu  $\frac{3}{8}$  tchak  $\frac{1}{8}$  tchakete  $\frac{5}{16}$  ku tchi ta ka ta ta ku tchi do ke  $\frac{2}{8}$  tchak  $\frac{1}{8}$  tchado  $\frac{7}{16}$  kutak tchi gu tchadoke  $\frac{4}{8}$

**D**  
 $\frac{1}{8}$  tcha ta ta  $\frac{7}{16}$  ku guis go tcha te gu  $\frac{3}{8}$  tchak  $\frac{1}{8}$  tchak  $\frac{5}{16}$  ku tchi ta ka ta ta ku tchi dok  $\frac{2}{8}$  tchak  $\frac{1}{8}$  tchado  $\frac{7}{16}$  kutak tchi gu tchadok  $\frac{4}{8}$

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

125  
♩ = 144

153  
♩ = 176

125  
♩ = 144

153  
♩ = 176

125  
♩ = 144

62

A

4/8 tchak

1/8 tcha gu

5/16 ku te<sup>3 3 3</sup> ke do

2/8 tchak

1/8 tchak ku

5/16 gu do tchi ta

5/8 tchak

7/16 8

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

Mar.

4/8 tchio su yo

1/8 tcha gu

5/16 ku tchi do

2/8 tchai la la

1/8 tcha ku

5/16 gu do ta

5/8 tchayo shi yu

7/16 8

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

B

4/8 tchak

1/8 tcha gu

5/16 ku te<sup>3 3 3</sup> ke do

2/8 tchak

1/8 tchak ku

5/16 gu do tchi ta

5/8 tchak

7/16 8

C

4/8 tchak

1/8 tcha gu

5/16 ku te<sup>3 3 3</sup> ke do

2/8 tchak

1/8 tchak ku

5/16 gu do tchi ta

5/8 tchak

7/16 8

D

4/8 tchak

1/8 tcha gu

5/16 ku tchi do

2/8 tchak

1/8 tchak ku

5/16 gu do ta

5/8 tchak

7/16 8

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

PREVIEW FILE ONLY

The image displays a handwritten musical score for four parts, labeled A, Mar., B, and D. Each part consists of a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines, and the musical notation includes notes, rests, and various markings.

**Part A:** The vocal line starts with the lyrics "tchakete kutchike te ke ta" followed by "ka tchikete kugu tchi donte ke" and "tchakete kugu tchi". The piano accompaniment features a complex rhythmic pattern with notes marked with accents and slurs.

**Part Mar.:** The vocal line begins with "tchak kutchi ta" followed by "tchak kugu dor ki tcha i yo u" and "tchak kugu tchikete". The piano accompaniment includes dynamic markings such as *sfmf* and *mp*.

**Part B:** The vocal line starts with "tchakete kutchike te ke ta" followed by "ka tchikete kugu tchi donte ke" and "tchakete kugu tchi". The piano accompaniment has a consistent rhythmic structure.

**Part D:** The vocal line begins with "tchak kutchi ta" followed by "ka tchi kugu dor ki tchak kugu tchikete". The piano accompaniment includes dynamic markings like *f*, *mf*, and *mp*.

Handwritten annotations above the staves include time signatures (e.g.,  $15/16$ ,  $12/8$ ,  $17/16$ ,  $2/4$ ) and rhythmic markings (e.g.,  $4/3$ ,  $3$ ,  $5$ ,  $7$ ). The score is written on standard five-line staves.

125  
♩ = 144

153  
♩ = 146

115  
♩ = 132

**A**  
 7/16 Kutak dori tak tchak gu 8/8 tchak  
 1/8 tcha ta 7/16 ku tchi gu 4/3 tchi tchak ta 5/8 gu

**Mar.**  
 7/16 Kutak dori tak tchak gu 8/8 tcha → i yo go → u shi gu  
 1/8 tchani tchi 7/16 gu gu tchi tchi tchaketa 5/8 gu

**B**  
 7/16 Kutak dori tak tchak gu 8/8 tchak  
 1/8 tcha ta 7/16 gu tchi gu 4/3 tchi tchak ta 5/8 gu  
 stamp: →

**C**  
 7/16 Kutak dori tak tchak gu 8/8 tchak  
 1/8 tcha ta 7/16 gu gu tchi tchi tchaketa 5/8 gu  
 stamp: →

**D**  
 7/16 Kutak dori tak tchak gu 8/8 tchak  
 1/8 tcha ta 7/16 gu gu tchi tchi tcha ke ta 5/8 gu  
 l.h. take ↑

*mf* *f* *mp* *f* *f* *molto*

tails down: rhythmic ornaments →

Preview File Only

82

A

Staff A: Empty musical staves with a 3/4 time signature at the end.

Mar.

Staff Mar.: Empty musical staves with a 3/4 time signature at the end.

B

Staff B: Musical notation featuring triplets of eighth notes. The time signature is 3/4.

C

Staff C: Musical notation featuring triplets of eighth notes. The time signature is 3/4.

D

Staff D: Musical notation featuring triplets of eighth notes, chords, and a 3/4 time signature. Includes markings such as (7) and 2:2 1/2.

Preview File Only

86

153  $\text{♩} = 176$  | 125  $\text{♩} = 144$  | 153  $\text{♩} = 176$  | 125  $\text{♩} = 144$

**A**  
 3/4 tatchi 5/16 Ku tchi doi ka 3/8 tchak 1/8 tchakete 5/16 kugu tchi tchi ke te 2/8 tchak 1/8

**Mar.**  
 3/4 tatchi 5/16 Ku dok ka 3/8 tchai yo → u 1/8 tchak 5/16 kudo tchi 2/8 tchai la la 1/8

**B**  
 3/4 tatchi 5/16 Ku tchi doi ka 3/8 tchak 1/8 tchakete 5/16 kudo tchi tchi ke te 2/8 tchak 1/8

**C**  
 3/4 tatchi 5/16 Ku tchi dok ka 3/8 tchak 1/8 tchakete 5/16 kudo tchi tchi ke te 2/8 tchak 1/8

**D**  
 3/4 tatchi 5/16 Ku doi ka 3/8 tchak 1/8 tchak 5/16 kudo tchi 2/8 tchak 1/8

l.h. mallet down  
 l.h. is down = l.h., as before

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

shekere

Preview File Only



Handwritten musical score for five parts: A, Mar., B, C, and D. The score includes tempo markings (153, 144, 144), time signatures (1/8, 5/16, 3/8, 2/8, 4/8), and lyrics in Indonesian. The lyrics are:   
 A: tehata ku do gu tchi tchi tchi tchi kutak tchi tak tehak tehak ku gu ta ta ke ta tehak ko tehak   
 Mar.: tehak do gu kutak tchi tak tchai yo u kri tehak ku gu ta tehak ko tchiyo su yo   
 B: teha ta do gu tchi tchi tchi tchi kutak tchi tak tehak tehak ku gu ta ta ke ta tehak ko tehak   
 C: teha ta do gu tchi tchi tchi tchi kutak tchi tak tehak tehak ku gu ta ta ke ta tehak ko tehak   
 D: teha do gu tchi tchi tchi tchi kutak tchi tak tehak tehak ku gu ta tehak ko tehak

The score features various musical notations including slurs, accents, and dynamic markings such as *mf*, *f*, and *stacc.* A large blue watermark "Preview File Only" is overlaid diagonally across the center of the page.

153  
♩ = 176

125  
♩ = 144

153  
♩ = 176

125  
♩ = 144

A

100

1/8 tchakete 5+5/32 ku tchi gu tchi 5/16 ku te ke tak dori 3/8 tchak 1/8 tcha ta 5/16 ku gu te tchik 5/8 tchak

Mar.

1/8 tchak 5+5/32 ku tchi gu tchi 5/16 ku tak dok 3/8 tchai yo → u tchi 1/8 tchak 5/16 ku gu tchik 5/8 tchai yo → u Sa Ka 1/8

B

1/8 tchakete 5+5/32 ku tchi gu tchi 5/16 ku tak dori 3/8 tchak 1/8 tcha ta 5/16 ku gu te tchik 5/8 tchak

C

1/8 tchakete 5+5/32 ku tchi gu tchi 5/16 ku te ke tak dori 3/8 tchak 1/8 tcha ta 5/16 ku gu te tchik 5/8 tchak

D

1/8 tchak 5+5/32 ku tchi gu tchi 5/16 ku tak dok 3/8 tchak 1/8 tchak 5/16 ku gu tchik 5/8 tchak

Preview File Only

Handwritten musical score for four parts: A, Mar., B, and D. The score is divided into two systems, each with four measures. Above the first system, there are tempo markings:  $\text{♩} = 176$  and  $\text{♩} = 144$ , and a 4:3 time signature. Above the second system, there are tempo markings:  $\text{♩} = 176$  and  $\text{♩} = 144$ , and a 15:3 time signature.

**Part A:** Lyrics include "tchatak", "gu tchi ku te ke te ke", "tchak", "ka tcho tak", "ku tchitchi gu tchi", "tchak", "tchaketa".

**Part Mar.:** Lyrics include "tchatak", "gu tchi ku", "tchayo", "su yo shi ku", "tcha ta", "ku gu tchi", "tchai yo", "tchak ta".

**Part B:** Lyrics include "tchatak", "gu tchi ku te ke te ke", "tchak", "ka tcho tak", "ku tchitchi gu tchi", "tchak", "tchaketa".

**Part D:** Lyrics include "tchatak", "gu tchi ku", "tchak", "ka tcho tak", "ku gu tchi", "tchak", "tchak ta".

The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, mp, p). A large blue watermark "Preview File Only" is overlaid diagonally across the page.

125 153 125

114 (7) (7) (7) (7) (7) (7)

**A**  
 5/5 3/2 ku tchi gu tchi 1/8 take te 2/8 tchak 1/8 tcha tchi 5/16 ku gu te ke te ke 11/8 tchak

**Mar.**  
 5/5 3/2 ku tchi gu tchi 1/8 tchak 2/8 tchai la la 1/8 tchak 5/16 ku gu 11/8 tchaiyo Lo Lo Kri tchu Kisa (1) kho tai

**B**  
 5/5 3/2 ku tchi gu tchi 1/8 tchakete 2/8 tchak 1/8 tcha tchi 5/16 ku gu te ke te ke 11/8 tchak

**C**  
 5/5 3/2 ku tchi gu tchi 1/8 tchakete 2/8 tchak 1/8 tcha tchi 5/16 ku gu te ke te ke 11/8 tchak  
 prepare: l.h. 2 hard rubber mallets (conbells) + r.h. 1 very hard (crotales)

**D**  
 5/5 3/2 ku tchi gu tchi 1/8 tchak 2/8 tchak 1/8 tcha tchi 5/16 ku gu te ke te ke 11/8 tchak  
 [simasta]

mf, f, mp, mf, f, mf, mp, mf, f

put down Mts; prepare 4 v.s.No.6

PREVIEW FILE ONLY

II

♩ = 153  
♩ = 138 ~~144~~ very lively; dancing...

A

120 122

1/8 tchagu 7/16 gu tchi tchi tak tchi ka → i 5/8 gu

Mar.

1/8 tchagu tchi 7/16 gu tak tchi ka (sempre leggiero) 5/8 gu

B

1/8 tchagu 7/16 gu tchi tchi tak tchi ka → i 5/8 gu

Piano (sounding):

Piano (played):

(sempre leggiero)

C

1/8 tchagu 7/16 gu tchi tchi tak tchi ka → i 5/8 gu

combelles + crotales

see notation chart

lv. sempre

D

1/8 tchagu 7/16 gu tak tchi 5/8 gu

5 4 3 2

tom 2

Pianos: Very sparse pedalling; articulations, note-lengths (etc.) should follow natural articulations of marimba. ♩ = quite heavily 'weighted'.  
 Note: The note lengths given (especially longer ones like ♩) are for notational clarity rather than to be taken literally - occasional legato notes may be introduced at the taste and discretion of the performers.

Notation Chart A:

(N.B. Each written note is therefore a 2-note chord)

opera gang (lamped with Joan rubber)

Notation Chart C:

crotales (R.H.)

combelles (laid on form) (L.H.)

(N.B. Each written note is therefore a 3-note chord)

\*\* 'place' fingers on drum-head one after the other, starting with little finger, ending with 2nd finger (thumb not used) - firm 'pressure' - slight rising glissando should result.

\*\* Right hand: hard rubber mallet, e.g. Musser M4, as before.

A

Mar.

B (sounding)

B (played)

C

D

This musical score consists of five staves, labeled A through D, with an additional staff labeled 'Mar.' (Mandolin). The music is written in a complex, rhythmic style, featuring numerous triplets and sixteenth-note patterns. The notation includes stems, beams, and various rhythmic markings such as '3' and '3-3' above groups of notes. The 'Mar.' staff is positioned between staves A and B (sounding). Staves B (sounding) and B (played) are positioned between staves A and C. Staves C and D are positioned between staves B (sounding) and B (played). The score is a preview of a file, as indicated by the diagonal watermark 'Preview File Only' across the center.

127

A

Mar.

B (Sounding)

B (played)

C

D

This musical score consists of five staves, labeled A through D, with an additional staff labeled 'Mar.'. The score is written in a complex rhythmic style, featuring numerous triplets and sixteenth-note patterns. The notation includes various note values, rests, and dynamic markings. The 'Mar.' staff is positioned between staves A and B (Sounding). Staves B (Sounding) and B (played) are positioned between staves A and C. Staves C and D are positioned between staves B (played) and D. The score is marked with a '127' at the beginning of the first staff. A large, diagonal watermark reading 'Preview File Only' is overlaid across the center of the page.

130

A

Mar.

B (sounding)

B (played)

C

D

The musical score consists of five staves. Staff A is a grand staff with two empty staves. Staff Mar. contains a melodic line with frequent triplet markings. Staff B (sounding) and B (played) contain similar melodic lines with triplet markings. Staff C contains a melodic line with slurs and triplet markings. Staff D contains a bass line with various chordal and melodic figures, including triplet markings.



133

A

Mar.

B (sawing)

B (flageolet)

C

D

The musical score consists of five staves labeled A, Mar., B (sawing), B (flageolet), C, and D. Staff A is a grand staff with two treble clefs. Staff Mar. is a single treble clef staff. Staff B (sawing) and B (flageolet) are single treble clef staves. Staff C is a single treble clef staff. Staff D is a single bass clef staff. The music is characterized by frequent triplets, indicated by a '3' above the notes, and various slurs. In the B (flageolet) staff, there are markings for 'p' (piano) and '(not weighted)'. A large blue watermark 'Preview file only' is oriented diagonally across the center of the page.

136

bottles; opera song\*

\* see notation chart, p. 29

A

Max.

B (sounding)

B (played)

C

D

The musical score consists of five staves, labeled A through E. Staff A is the top staff, featuring a melodic line with several triplet markings (indicated by a '3' over a group of notes) and some notes with circled numbers (7) above them. Below staff A, there are performance markings: 'f' (forte), '3:1 1/2', '5:4 1/2', '3:1 1/2', and '3:2 1/2'. Staff B (sounding) and Staff B (played) contain complex rhythmic patterns with many triplets and slurs. Staff C is mostly empty, with a few notes and a '(L.v.)' marking. Staff D contains a bass line with triplets and slurs, and includes performance instructions: 'Sec' (second ending), 'L.H. (M4)' (left hand, measure 4), and 'tails down = ornaments' with an arrow pointing to a specific note.

Preview File Only

139

A

Mar.

B(Sounding)

B(played)

C

D

(7)

(7)

(7)

7

(7)

3 from

2:16/5

7:4

3:11/3

3:2/2

3:2/2

L.H. stick down

trills down = left hand

The image shows a handwritten musical score for five staves, labeled A through E. Staff A is the top staff, followed by Mar. (Maracas), B(Sounding), B(played), and C. Staff D is at the bottom. The score begins at measure 139. It features complex rhythmic patterns with many triplets and time signatures such as 2:16/5, 7:4, 3:11/3, 3:2/2, and 3:2/2. There are several circled '7' annotations. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page. At the bottom of the score, there are two performance instructions: 'L.H. stick down' and 'trills down = left hand' with an arrow pointing to the right.

142

A

Mar.

B(sounding)

B(played)

C

D

This musical score consists of five staves, labeled A through D, and a section labeled 'Mar.'. Staff A is a grand staff with two empty staves. Staff 'Mar.' is a single staff with a treble clef and a key signature of one sharp (F#). It contains a complex melodic line with numerous triplets, slurs, and dynamic markings. Staff B(sounding) and B(played) are single staves with a treble clef, mirroring the melodic line of the 'Mar.' section. Staff C is a single staff with a treble clef, containing a melodic line with slurs and triplets. Staff D is a single staff with a bass clef, containing a bass line with slurs and triplets. A large, semi-transparent watermark 'Preview File Only' is oriented diagonally across the center of the page, overlapping the middle staves.

145

A

Mar.

B (sounding)

B (played)

C

D

The musical score consists of five staves. Staff A is a grand staff with two empty staves. Staff Mar. (Maracas) contains a complex rhythmic pattern with many triplets and slurs. Staff B (sounding) and B (played) also feature complex rhythmic patterns with triplets and slurs. Staff C has a simpler rhythmic pattern with triplets. Staff D contains a rhythmic pattern with triplets and some rests. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

148

A

Mar.

B(sounding)

B(played)

C

D

This musical score consists of five staves, labeled A through D. Staff A is a blank grand staff. Staff B(sounding) and B(played) are in treble clef and contain complex rhythmic patterns with many triplets. Staff C is in treble clef and contains a melodic line with slurs and triplets. Staff D is in bass clef and contains a bass line with slurs and triplets. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

151

*martellato!*

A

Mar.

B (sounding)

B (played)

C

D

Preview File Only

120  
(♩: 128)

A

155 g

5/16 *tehika gu* | 3/4 take hand-drum | *tehika do* | *tehaku* | 7/8 | 4/8 *te-taku do* | *tehi tatehi* | 5/16

Mar.

5/16 *tehika kunteke* | 3/4 do → u | *kri tehaku* | *shi ku ya* | *su kho i ya* | 4/8 *kontegu: tcha* → i | 5/16

*bamboo: (hard rubber (MA) mallets, if possible)*

*1/2 voiced: breathy, mysterious...* | *mf* | *mp* | *3/4 voiced: poco più f* | *f* | *fully voiced:*

*(2 = No. 6 + 2 Ma mallet formation, as before)*

B

5/16 *tehika gu* | 3/4 *tehika do* | *tehaku* | 7/8 | 4/8 *te-taku do* | *tehi tatehi* | 5/16

C

5/16 *tehika gu* | 3/4 *flour-pot rattle* | *tehika do* | *tehaku* | 7/8 | 4/8 *te-taku do* | *tehi tatehi* | 5/16

D

5/16 *tehika gu* | 3/4 *tehika do* | *tehaku* | 7/8 | 4/8 *te-taku do* | *tehi tatehi* | 5/16

*L.H. stick down*

*tails down: L.H.*

Preview File Only



153 125 153 125 153

160

**A**  
 Voice: Ku tchi doji ka tchak tchakete Kugu take tchik tchak tchakete Kudo gu tchi Kuri kata tchak tak ko  
 hand drum stamp

**Mar.**  
 Voice: Ku doji ka tcha → i tchak Kugu tchi ka tchakaiyo tchak Kudo gu tchi Kuri kata tchitchi tak ko  
 bamboo maraca stamp

**B**  
 Voice: Ku tchi doji ka tchak tchakete Kugu te ke tchik tchak tchakete Kudo gu tchi Kuri kata tchak tak ko  
 stamp

**C**  
 Voice: Ku tchi doji ka tchak tchakete Kugu te ke tchi ka tchak tchakete Kudo gu tchi Kuri kata tchi tchi tak ko  
 stamp

**D**  
 Voice: Ku doji ka tchak tchak Kugu tchi ka tchak tchakete Kudo gu tchi Kuri kata tchi tchi tak ko  
 (tam. primo)

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

[l.h. take mallet] take down: ora.



153 125 153 1

172

**A** *hand-drum:* tak <sup>5</sup>/<sub>16</sub> ku gu te ke te ke <sup>2</sup>/<sub>8</sub> tchak <sup>1</sup>/<sub>8</sub> tcha tak <sup>5</sup>/<sub>16</sub> ku tak gu do <sup>3</sup>/<sub>8</sub> tchak gu tchak tcha ke te <sup>5</sup>/<sub>8</sub>

**Mar.** tak <sup>5</sup>/<sub>16</sub> ku gu ki <sup>2</sup>/<sub>8</sub> tcha → i <sup>1</sup>/<sub>8</sub> tcha tak <sup>5</sup>/<sub>16</sub> ku gu do <sup>3</sup>/<sub>8</sub> tchak gu tchak tchak <sup>5</sup>/<sub>8</sub>

**B** tak <sup>5</sup>/<sub>16</sub> ku gu te ke te ke <sup>2</sup>/<sub>8</sub> tchak <sup>1</sup>/<sub>8</sub> tcha tak <sup>5</sup>/<sub>16</sub> ku tak gu do <sup>3</sup>/<sub>8</sub> tchak gu tchak tcha ke te <sup>5</sup>/<sub>8</sub>  
*thundersheet*

**C** tak <sup>5</sup>/<sub>16</sub> ku gu te ke te ke <sup>2</sup>/<sub>8</sub> tchak <sup>1</sup>/<sub>8</sub> tcha tak <sup>5</sup>/<sub>16</sub> ku tak gu do <sup>3</sup>/<sub>8</sub> tchak gu tchak tcha ke te <sup>5</sup>/<sub>8</sub>

**D** tak <sup>5</sup>/<sub>16</sub> ku gu ki <sup>2</sup>/<sub>8</sub> tchak <sup>1</sup>/<sub>8</sub> tcha tak <sup>5</sup>/<sub>16</sub> ku gu do <sup>3</sup>/<sub>8</sub> tchak gu tchak tcha ke te <sup>5</sup>/<sub>8</sub>

*L.h. stick down* *tails down = L.h.*

Preview Only

178

A

 5/8 kho  
 3/4  $\overbrace{\text{p } 5 \ 4 \ 3} \text{---}$   $\overbrace{\text{mf } 5 \ 4 \ 3} \text{---}$   $\overbrace{\text{mf } 5 \ 4 \ 3} \text{---}$   $\overbrace{\text{mf } 5 \ 4 \ 3} \text{---}$   
 tchak 5/8

Mar.

 5/8 kho → u tchi da ku tchi gachak shu kho su yo → u tchai yo → u kaiyaka do → i tchak  
 f  $\overbrace{\text{3 } \overbrace{\text{mf}} \text{---} \overbrace{\text{f molto}} \text{---}} \text{---}$   $\overbrace{\text{p}} \text{---}$   $\overbrace{\text{mp}} \text{---}$   $\overbrace{\text{mf}} \text{---}$   $\overbrace{\text{ff}} \text{---}$   $\overbrace{\text{grandissimo}} \text{---}$   
 put down M45: prepare 4 x No. 6  
 Marimba:  
 Piano (Sounding):  
 5/8 tchak  
 5/8

B

 5/8 kho  
 tchak  
 f  $\overbrace{\text{ppp}} \text{---}$   $\overbrace{\text{pccaf}} \text{---}$   $\overbrace{\text{f}} \text{---}$   
 Piano (Sound):  
 Piano (Hand):  
 leggiere  
 5/8 tchak  
 5/8

C

 5/8 kho  
 tchak  
 to protales/contests - three mallets as before  
 5/8 tchak  
 5/8

D

 5/8 kho  
 tchak  
 mf  $\overbrace{\text{p}} \text{---}$   $\overbrace{\text{mf}} \text{---}$   $\overbrace{\text{f}} \text{---}$   
 Simantrol  
 melto  
 5/8 tchak  
 5/8

120  
[  $\text{♩}$   $\frac{130}{144}$  ]

181

A

Mar.

B (sounding)

B (played)

C

D

*Condbells/crotales*

*f*

A

Mar.

B (sawing)

B (played)

C

D

This musical score consists of six staves labeled A through D. Staff A is a grand staff with two empty staves. Staff Mar. is a single staff with complex rhythmic patterns, including many triplets and slurs. Staff B (sawing) and B (played) are single staves with similar rhythmic patterns to the Mar. staff. Staff C is a grand staff with two staves, featuring a melodic line with slurs and triplets. Staff D is a single staff with a bass line, including dynamic markings like 'v+' and '10'. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

186

A

Mar.

B (sounding)

B (played)

C

D

This musical score consists of six staves, labeled A through D. Staff A is a grand staff with two empty lines. Staff B (sounding) and Staff B (played) are in treble clef and contain complex rhythmic patterns with many triplets and slurs. Staff C is in treble clef and contains a melodic line with slurs and triplets. Staff D is in bass clef and contains a bass line with triplets and slurs. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page, overlapping the middle staves.

A

Mar.

B(sounding)

B(played)

C

D

This musical score consists of five staves, labeled A through D. Staff A is a grand staff with two empty five-line staves. Staff B(sounding) and B(played) are in treble clef with a 7/8 time signature. Staff C is in alto clef with a 7/8 time signature. Staff D is in bass clef with a 7/8 time signature. The music features complex rhythmic patterns, including many triplets and sixteenth notes. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.



192

A

Mar.

B(sounding)

B(played)

C

D

The musical score consists of five staves. Staff A is a grand staff with two empty staves. Staff Mar. (Maracas) contains a rhythmic pattern of eighth notes with triplets. Staff B(sounding) and B(played) contain complex rhythmic patterns with triplets and slurs. Staff C contains a melodic line with triplets and slurs. Staff D contains a bass line with triplets and slurs. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.

195

A

Mar.

B(Sounding)

B(Played)

C

D

This musical score is arranged in five systems, labeled A through D. System A is a blank staff. System B consists of three staves: Mar. (Maracas), B(Sounding) (Sounding Bells), and B(Played) (Played Bells). Systems C and D each consist of two staves. The notation is complex, featuring treble clefs, a key signature of one sharp (F#), and a variety of rhythmic values. Many notes are grouped into triplets, indicated by a '3' and a bracket. Slurs are used to group notes across measures. The Maracas part has a distinct rhythmic pattern with accents. The Bells parts have a more melodic and rhythmic character. The bottom two systems (C and D) appear to be accompaniment or bass parts, with notes often beamed together in groups.

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198

A *hokko/opera gong* *martellato!*

Mar.

B (sanding)

B (played)

C *(trem: top c) (Bb) only* *l.v.*

D *L.H. take 1* *tails down + ornaments*

The musical score consists of five staves. Staff A is a single line with a treble clef, containing a few notes with a '3' below them and the annotation 'hokko/opera gong' above. Staff B (sanding) and B (played) are identical, featuring complex rhythmic patterns with many triplets and slurs. Staff C has a treble clef and contains a melodic line with slurs and triplets, annotated with '(trem: top c) (Bb) only' and 'l.v.'. Staff D has a bass clef and contains a bass line with slurs and triplets, annotated with 'L.H. take 1' and 'tails down + ornaments'. The word 'molto' appears in the B staves. A large blue watermark 'preview file only' is oriented vertically across the center of the page.

201

A

Mar.

B (sounding)

B (played)

C

D

This musical score consists of five staves. Staff A is a treble clef staff with a series of eighth notes and rests, with a '7' marking below several notes. Staff Mar. is a treble clef staff with chords and eighth notes, including a '3' marking. Staff B (sounding) is a treble clef staff with chords and eighth notes, including a '3' marking. Staff B (played) is a treble clef staff with chords and eighth notes, including a '3' marking. Staff C is a grand staff (treble and bass clefs) that is mostly empty. Staff D is a treble clef staff with chords and eighth notes, including a '3' marking. A large blue watermark 'Preview File 074' is overlaid diagonally across the middle of the page.

205

A

Mar.

B(sounding)

B(piano)

C

D

The musical score consists of five staves. Staff A contains a melodic line with frequent chords and fingerings (7, 3, 7, 7, 7, 7, 7, 3:2). Staff Mar. features a complex accompaniment with triplets, slurs, and fingerings (3, 5, 7). Staff B(sounding) and B(piano) provide harmonic support with chords and triplets (3, 3, 3, 3:2). Staff C is a blank staff. Staff D contains a bass line with triplets and fingerings (3, 7, 7, 7, 7, 7, 7, 3).

Preview File Only

209

A

Mar.

B(sounding)

B(played)

C

D

preview file only

88  
|| *f* rit. subito

213

A

Musical staff A: A series of eighth notes with a 7-measure rest, followed by a fermata and a dynamic marking of *mf*.

Mar.

Musical staff Mar.: A series of eighth notes with a 7-measure rest, followed by a fermata and a dynamic marking of *mf*.

B(sounding)

Musical staff B(sounding): A series of eighth notes with a 7-measure rest, followed by a fermata and a dynamic marking of *mf*.

B(played)

Musical staff B(played): A series of eighth notes with a 7-measure rest, followed by a fermata and a dynamic marking of *mf*.

C

Musical staff C: A series of notes with a dynamic marking of *f*. Annotations include "crotales: 15" and "vibratone".

D

Musical staff D: A series of notes with a dynamic marking of *mf*. Annotations include "temple blocks:" and "5-3".

Preview File Only

216

A

*very bright; sparkling!*

Mar.

*f poco a poco cresc.*

B(sounding)

B(played)

*molto legato*

C Vibraphone

Ped.

*f poco a poco cresc.*

Tpt bbs

D

Drums  
etc.*mf, poco a poco cresc.*

\* Pedal: Vibraphone and Piano should provide a 'silky' background - all pedal changes to be as imperceptible as possible (flutter-pedal, or half-pedal) - quarter-tone bars can be left to vibrate throughout.



220

A

Mor

B(sounding)

B(played)

C

D

The musical score is written on five staves. Staff A is a grand staff with two empty staves. Staff B (sounding) and Staff B (played) are grand staves with two staves each. Staff C consists of two staves. Staff D consists of two staves. The music features complex rhythmic patterns with many triplets and some sextuplets. Dynamic markings include *molto legato* and *con ped. p poco a poco cresc.*. A large blue watermark 'Preview file Only' is oriented diagonally across the center of the page.

A

Mar.

B (sounding)

B (played)

C

D

This musical score consists of five staves, labeled A through D. Staff A is a grand staff with two treble clefs. Staff B (sounding) is a single treble clef staff. Staff B (played) is a single bass clef staff. Staff C is a single treble clef staff. Staff D is a grand staff with two bass clefs. The music is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A prominent feature is the use of triplets, indicated by a '3' and a bracket over groups of notes. There are also sixteenth-note runs and some sixteenth-note chords. A 'tr.' marking is present above a note in the first system of the Mar. staff. The notation includes stems, beams, and various articulation marks like accents and slurs. A large, semi-transparent watermark 'Preview File Only' is oriented vertically across the center of the page.

228

A

Mar.

B(sounding)

B(played)

C

D

The musical score consists of five staves, labeled A through D. Staff A is a grand staff with two treble clefs. Staff B(sounding) and B(played) are single treble clef staves. Staff C is a single treble clef staff. Staff D is a grand staff with two bass clefs. The music is written in a common time signature. It features a variety of rhythmic patterns, including triplets and sextuplets, often indicated by brackets and the number of notes. There are also slurs and accents throughout the piece. A large, semi-transparent watermark reading "Preview File Only" is oriented diagonally across the center of the page, overlapping the middle staves.

232

A

Mar.

B (sounding)

B (played)

C

D

The musical score consists of five staves, labeled A through D. Staff A is a grand staff with two treble clefs. Staff B (sounding) and B (played) are grand staves with one treble and one bass clef. Staff C is a grand staff with one treble and one bass clef. Staff D is a grand staff with two bass clefs. The music is written in 3/8 time. It features numerous triplets and sixteenth-note patterns. Performance instructions include 'sempre cresc.' (written in both uppercase and lowercase), 'f' (forte), and '(ff)'. A 'Segue' instruction is at the bottom right. A large blue watermark 'PREVIEW FILE ONLY' is oriented vertically across the center of the page.

III

120  
||  $\text{♩}$  : 182 subito

237

A

*crotale:*

Mar.

*con/bells:*

*bottles/opera gong: martellato*

*(colla B)*

*sub ff*

B (sounding)

B (played)

C

*temple bells: (Lv. sempre)*

*vibr.*

*(colla A)*

*(Pd sempre ~ l.v. sempre) →*

D

*4 brake drums: martellato*

*crotale:*

*f* *\* brake drums laid flat on foam rubber*

Preview File Only

*L'istesso tempo*  
*f = 120 subito*

242

*Congbells\**

*socco*

*meno f (inside /fl. dynamics)*

*\*see notes on damping*

*mf*

*molto agitato...*

*bamboo\*\**

*HF*

*HF*

*Const. bells*

*L.v.*

*Vibr.*

*Tpk. bell.*

*(l.v. sempre)*

*(l.v. sempre)*

*move B-crotale to new position next to the high E-crotale and vibraphone*

*glockenspiel: (med. hard rubber) (M4s)*

*(p)*

*mf*

\*\* bamboo - pick either 1, 2, 3 or 4 for best blend with Const. bells. \*\*\* medium mallets (p) for vibraphone, temple bells and some Const. bells - take hard mallet(s), when necessary, for crotales and smaller const. bells

*rit.* ----- *♩: 108 ca. accel.* -----

246

A

Mar.

B (sounding)

B (played)

C

D

The musical score consists of five staves. Staff A is the vocal line, starting at measure 246. It features a melodic line with dynamics ranging from *mp* to *pp* and *poco f*. Staff B (sounding) and B (played) are for a maraca, showing rhythmic patterns with triplets and slurs. Staff C and D are for a celeste, with a few notes appearing later in the piece. Performance instructions include *tr* (trills), *legato*, and *secco*. A large blue watermark 'PREVIEW FILE ONLY' is overlaid on the score.

♩: 120 rit. - - - - - molto - - - - - ♩: 80 ♩: 120 subito

250

A

Mar.

B (sounding)

B (played)

C

D

*f* *p* *mp*

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

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

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

*p* *poco f* *p*

*f* *mf* *poco mf* *tr.*

*gentle* *cheerful, sprightly...* *tr.* *mf* *mf* *mf* *mf* *mf* *mf*

*tr.* *cheerful, sprightly* *tr.* *tr.* *tr.*

*vibr.* *tr.* *tr.* *tr.* *tr.*

*glock:* *tr.*



254

The musical score consists of five staves, labeled A through D. Staff A is the top staff, followed by Mar. (Maracas), B (sounding), B (played), C, and D at the bottom. The score is written in 4/4 time and features a variety of musical notations. Dynamics include *mp*, *f*, *poco f*, *poco cresc...*, *Const. bells!*, *molto*, and *HF*. Performance instructions include *tr* (trills) and *tr* (trills) with wavy lines. There are several triplet markings (3) and accents (>). A large blue watermark "Preview File Only" is oriented diagonally across the center of the page. The page number "254" is located at the top left, and "65" is at the top right.

♩: 76.80 subito

*affrettando*

→ (♩: 112)

257 *crot.*

A *f* *molto*

Mar. *f* *pp* *legato* *tr.* *poco a poco cresc.*

B (sounding) *mf*

B (played) *mf*

C *Vib. MF* *legato* *mp* *f* *poco a poco cresc.* *tr.* *3* *3* *3*

D *f* *v.*

Preview File Only

$\text{♩} = 112$

$\text{♩} = 120 \text{ subito}$

261 *crotales:*  
 A *crotales:* *mf* *const. bell:* *cowbells:* *HF*  
 Mar. *molto agitato*  
 B(Sounding) *(spread on the head)* *HF* *mf*  
 B(played) *HF* *mf*  
 C *(not spread)* *(sim)* *III Ped.*  
 D *crotales:* *mf* *crab.* *HF* *glock:* *f* *(poco)*

|| subito più lento

accel.

cril.

267

A

Musical staff A: Treble clef, 3/4 time signature. Contains a melodic line with triplets and slurs. Dynamics include *mf > mp* and *mp*. A fermata is present over the final measure.

Mar.

Musical staff Mar.: Treble clef, 3/4 time signature. Contains a melodic line with triplets and slurs. Dynamics include *sub. mp*, *mp*, and *molto f*. Performance markings include *scherzando*, *legato*, and *tr.*

B (sounding)

Musical staff B (sounding): Treble clef, 3/4 time signature. Contains a melodic line with triplets and slurs. Dynamics include *mf* and *mp*. A fermata is present over the final measure. Performance marking includes *(quasi l.c.)*.

B (played)

Musical staff B (played): Treble clef, 3/4 time signature. Contains a melodic line with triplets and slurs. Dynamics include *mf* and *mp*. A fermata is present over the final measure. Performance marking includes *(quasi l.c.)*.

C

Musical staff C: Treble clef, 3/4 time signature. Contains a melodic line with triplets and slurs. Dynamics include *mp* and *mf*. Performance marking includes *const. bells*.

D

Musical staff D: Treble clef, 3/4 time signature. Contains a melodic line with triplets and slurs. Dynamics include *mf* and *mp, ma distinto*. Performance marking includes *HF*.

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*più lento, flessibile* (♩: 88-92)

*tenuto*

272

*more gentle, flowing...*

A

Musical staff A: Treble clef, 3/4 time signature. Contains notes with dynamics *p*, *mp*, *pp*, *mp*, *pp*, *pp*. Includes markings *tr*, *delicato...*, and *(ten)*.

Mar.

Musical staff Mar.: Treble clef, 3/4 time signature. Contains notes with dynamics *mp cantabile*, *mf*, *pp*, *pp*. Includes markings *legato...*, *delicato...*, and *(ten)*.

B (sounding)

Musical staff B (sounding): Treble clef, 3/4 time signature. Contains notes with dynamics *mp (con ped.)*, *mf*, *f*. Includes markings *liquid... legato*, *più scherzando...*, and *(ten)*.

B (played)

Musical staff B (played): Treble clef, 3/4 time signature. Contains notes with dynamics *mp (con ped.)*, *mf*, *f*. Includes markings *liquid... legato*, *più scherzando...*, and *(ten)*.

C

Musical staff C: Treble clef, 3/4 time signature. Contains notes with dynamics *(p sempre)*, *mf*, *f*. Includes markings *(Const. batt.)*, *col. batt.*, *Vibr.*, and *(damp 5th) (ten)*.

D

Musical staff D: Treble clef, 3/4 time signature. Contains notes with dynamics *mp*. Includes markings *gentle...*, *(ten)*, and *(balance marimba)*.

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*poco rit.* - - - - -

275

A

Musical staff A: Treble clef, 7/16 time signature. Features a melodic line with trills, triplets, and dynamic markings *p* and *mp*. A fermata is placed over the final measure.

Mar.

Musical staff Mar.: Treble clef, 7/16 time signature. Features a melodic line with trills, triplets, and dynamic markings *mp* and *espr.*. A fermata is placed over the final measure.

B (sounding)

Musical staff B (sounding): Treble clef, 7/16 time signature. Features a melodic line with trills, triplets, and dynamic markings *mp* and *con ped.*. A fermata is placed over the final measure.

B (played)

Musical staff B (played): Treble clef, 7/16 time signature. Features a melodic line with trills, triplets, and dynamic markings *mp* and *con ped.*. A fermata is placed over the final measure.

C

Musical staff C: Treble clef, 7/16 time signature. Features a melodic line with trills and dynamic markings *p* and *scembre*. A fermata is placed over the final measure.

D

Musical staff D: Treble clef, 7/16 time signature. Features a melodic line with trills, triplets, and dynamic markings *mp*, *(hard)*, and *(v)*. A fermata is placed over the final measure.

Preview File Only

♩ = 80 (♩ = 40)

279

A *temple bell, rubbed*

Mar.

B (sounding) *(poco) lv* *(lv)*

B (played) *(poco) lv* *(lv)*

C *(mb)* *(poco)* *(mf)* *low bell* *mp* *(mf)* *(lv)*

D *(medium)* *(lv)*

*poco mf*

||  $\text{♩} = 69 \text{ rit.}$  . . . . .  $\text{♩} = 60$

284

A

lv.

*poco mf*

Staff A: Treble clef, 2/4 time signature. Contains a few notes with a dynamic marking of *poco mf* and a *lv.* (livelier) instruction.

Mar.

very soft mallets (dark)

*pppp*

Staff Mar.: Treble clef, 2/4 time signature. Features a series of notes with a dynamic marking of *pppp* and the instruction "very soft mallets (dark)".

B (Singing)

*mp*

*pp*

3

3

soft mallets (inside piano)

Staff B (Singing): Treble clef, 2/4 time signature. Includes a dynamic marking of *mp*, a triplet of notes, and the instruction "soft mallets (inside piano)".

B (played)

*mp*

*pp*

3

3

soft mallets (inside piano)

Staff B (played): Treble clef, 2/4 time signature. Includes a dynamic marking of *mp*, a triplet of notes, and the instruction "soft mallets (inside piano)".

C

last bell: (as before)

*poco mf*

*pp*

*poco mf*

Staff C: Treble clef, 2/4 time signature. Includes the instruction "last bell: (as before)", a dynamic marking of *poco mf*, and a *pp* marking.

D

15

Staff D: Treble clef, 2/4 time signature. Starts with a measure rest of 15 measures.

Preview File Only



accel.

(♩ : 96)

288

A

Mar.

B(sounding)

B(played)

C

D

*Carbells:* very soft mallets HF legato... (delicato)

*3tr*

*molto leg, calmo*

*change to harder mallets*

*legato*

*leggiero*

*becoming brighter...*

*legato*

*mp (to vibr.)*

*pp*

*HF*

*p dolce*

*HF*

*p dolce*

*vibr. (bowed)*

*bowl bell:*

*mp*

*mp, taking over from marimba melody*

*3tr*

*l.r.*

*thai gongs:*

*pp, taking over from bowed vibr.*

*mp*

*(to vibr.)*

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(♩: 96) *accel. sempre* - - - - - ♩: 116

291

A

Mar.

B (sounding)

B (played)

C

D

The musical score consists of five staves. Staff A (Flute) begins with a fortissimo (ff) dynamic and contains several triplet markings. Staff B (sounding) and Staff B (played) (Clarinet) feature complex rhythmic patterns with trills, triplets, and dynamic markings such as *poco f*, *mp*, *p*, and *mf*. Staff C (Bassoon) includes a *f sempre* marking. Staff D (Double Bass) shows a key signature change to two flats and a time signature change to 3/8. A large blue watermark reading 'Preview File Only' is oriented diagonally across the center of the page.

♩: 92 subito; accel. - - - - - ♩: 104 poco affrettando - - - - -

294

A

Musical staff A: Treble clef, 7/8 time signature. Dynamics: *mf*, *mf*, *p*, *mp*, *mf*, *mp*, *mf*. Includes triplets and slurs.

Mar.

Musical staff Mar.: Treble clef, 7/8 time signature. Dynamics: *mf*, *mf*, *mp*, *mf*, *poco f*. Includes triplets, sextuplets, and slurs.

B (Sounding)

Musical staff B (Sounding): Treble clef, 7/8 time signature. Dynamics: *poco f*, *mf*, *mf*, *poco f*, *mf*. Includes triplets and slurs.

B (played)

Musical staff B (played): Treble clef, 7/8 time signature. Dynamics: *poco f*, *mf*, *mf*, *poco f*, *mf*. Includes triplets and slurs.

C

Musical staff C: Treble clef, 7/8 time signature. Dynamics: *mp*. Includes triplets and slurs.

D

Musical staff D: Treble clef, 7/8 time signature. Dynamics: *poco f*, *mf*, *f*. Includes triplets and slurs.

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♩. 112  
♩. 120

298

A

mp mf p *poco f* f *l.v.* *Con bells.* mf *l.v.*

Mar.

*f* *poco mf* *f* *meno f* *f*

B (sounding)

*f* *f* *poco f* *mf* *f* *mf*

B (played)

*f* *f* *poco f* *mf* *f* *mf*

C

*f* *mf* *f* *Const. Bell: (7)* *l.v.*

D

*ppp* *molto* *f* damp

Detailed description: This is a page of a musical score, page 76, numbered 298. It contains five staves of music. Staff A is the top staff, featuring a melody with dynamics ranging from *mp* to *f*, and markings for *l.v.* and *Con bells.*. Staff B (sounding) and B (played) are lower staves with similar dynamics and markings. Staff C has dynamics *f*, *mf*, and *f*, with a marking for *Const. Bell: (7)*. Staff D is the bottom staff, starting with *ppp* and ending with *molto* and *f*, and a *damp* marking. The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

*poco a poco più scherzando*

*più agitato e molto ritmico*

302

A

Mar.

B (sounding)

B (piano)

C

D

Const. bell: (11) *f* *mf*

Crotale *f* *brillante*

Const. bell: (11) *f* *mf*

Const. bell: *f* *mf*

Crotale: *f* *mf*

Const. bell: *f* *mf*

HF



108  
meno agitato, ma sempre poco scherzando

The musical score consists of five staves, labeled A through D. Staff A is the uppermost staff, starting at measure 310 and marked with *HF*. Staff B (sounding) and B (played) both include the instruction *(con ped.)*. Staff D includes the instruction *ms*. The score is filled with musical notation, including notes, rests, slurs, and triplet markings. Dynamics are indicated throughout, such as *mp*, *poco mf*, *f*, *mf*, *mp, leggiero*, and *poco f*. Performance directions include *Leggiero...* and *meno agitato, ma sempre poco scherzando*. Trills are indicated by a wavy line above notes. The piece concludes with a *crotale* instruction and a *l.v.* (fine) marking.

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*affrettando*

(♩ = c. 120)

♩: 96 subito (*più calmo*)

*poco a poco più intenso.*

315

A

Musical staff A: Treble clef, 3/4 time signature. Contains a melodic line with triplets and slurs. Dynamics include *più mf*, *mf*, and *f*. Performance instructions include *softer mallets:* and *take bow:*. A hairpin indicates a crescendo from *mp* to *f*.

Mar

Musical staff Mar: Treble clef, 3/4 time signature. Contains a melodic line with triplets and slurs. Dynamics include *f*, *mf*, and *f*. Performance instructions include *relaxed...* and *legato*. A hairpin indicates a crescendo from *mp* to *f*. A note is marked *pp (emerging out of pff/vibr. strars)*.

B(sounding)

Musical staff B(sounding): Treble clef, 3/4 time signature. Contains a melodic line with triplets and slurs. Dynamics include *f* and *molto*. Performance instructions include *legato* and *(HF) sempre*. A hairpin indicates a crescendo from *mp* to *f*.

B(plays)

Musical staff B(plays): Treble clef, 3/4 time signature. Contains a melodic line with triplets and slurs. Dynamics include *f* and *molto*. Performance instructions include *legato* and *(HF) sempre*. A hairpin indicates a crescendo from *mp* to *f*.

C

Musical staff C: Treble clef, 3/4 time signature. Contains a melodic line with triplets and slurs. Dynamics include *f* and *molto*. Performance instructions include *tr.* and *molto*. A hairpin indicates a crescendo from *mp* to *f*.

D

Musical staff D: Treble clef, 3/4 time signature. Contains a melodic line with triplets and slurs. Dynamics include *f*. Performance instructions include *tr.* and *tr.*. A hairpin indicates a crescendo from *mp* to *f*.

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ritornando al

319 *crotales: (bowed)*

A *mf* *lv* (take mallets)

Mar. *mf* *poco f* *f* *legato, becoming relaxed...* *(mp)*

B (sounding) *mf*

B (played) *mf*

C *mf* *l.v.* *l.pl. bell:* *mf* *l.v.*

D *mf* *poco f* *mf* *crotales:*

*calmo*  
*tenuto*

*a tempo, ma poco più lento*

*♩ = 112 subito più scherzando*

323

A

Mar.

B (sounding)

B (played)

C

D

The musical score consists of five staves labeled A, Mar., B (sounding), B (played), and C, with a sixth staff labeled D at the bottom. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Performance instructions are written above the staves, including *calmo tenuto*, *a tempo, ma poco più lento*, *distinto*, *legato*, *poco scherzando*, and *subito più scherzando*. Dynamics like *mp*, *mf*, and *f* are also present. The score includes a rehearsal mark '323' at the beginning of staff A and a page number '35' at the start of staff D. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.

♩: 92 subito

327

Handwritten musical score for five staves: A, Mar., B (Sounding), B (played), and C. The score includes dynamic markings (f, mf, mp, p), articulation (accents, slurs), and performance instructions like 'distinto' and 'molto legato'. A large blue watermark 'Preview File Only' is overlaid on the score.

**Staff A:** *f* *mf* *p*. Includes markings: *tbl. bell.*, *Conbells* (i.e. *tbl. bell.*), and triplet markings.

**Staff Mar.:** *f* *mf* *mp* *f* *mf*. Includes markings: *molto legato*, *tr*, *tr*, and a note: *mp (emerging out of A's temple bell resonance)*.

**Staff B (Sounding):** *f* *mf* *f* *mf*. Includes marking: *distinto*.

**Staff B (played):** *f* *mf* *mf*. Includes marking: *distinto*.

**Staff C:** *mf*. Includes markings: *Const. bell*, *Const. bell*, *Vibra*, and *(Lr.)*.

**Staff D:** *foco*. Includes markings: *tr*, *(Lr.)*, and a triplet marking.

*calmando... tenuto* ||  $\text{♩} : \overset{108}{112}$  (*subito scherzando*) || *molto tenuto* 108  
|| *a tempo* ( $\text{♩} : 112$ )

A *molto tenuto*

Mar. *molto tenuto*

B (sounding) *molto tenuto*

B (played) *molto tenuto*

C *(HF sempre)* *temple bell:* *molto tenuto*

D *molto tenuto* (1)



338

A

Musical staff A, treble clef, 3/4 time signature. It contains a melodic line with notes and rests, including a triplet of eighth notes. Dynamics include *pp*, *f*, and *mp*.

Mar.

Musical staff Mar. (Maracas), treble clef, 3/4 time signature. It features a rhythmic accompaniment with the instruction *delicato...* and dynamic markings *pp*, *f*, and *mf*.

B (sounding)

Musical staff B (sounding), treble clef, 3/4 time signature. It contains a melodic line with dynamics *pp*, *mp*, and *mf*. A *tr* (trill) is indicated above a note. A *ppmf* (pianissimo fortissimo) dynamic marking is present at the end of the staff.

B (played)

Musical staff B (played), treble clef, 3/4 time signature. It contains a melodic line with dynamics *pp*, *mp*, and *mf*. A *tr* (trill) is indicated above a note. A *ppmf* (pianissimo fortissimo) dynamic marking is present at the end of the staff.

C

Musical staff C, treble clef, 3/4 time signature. It is mostly empty, with a *ppp* (pianississimo) dynamic marking in the lower register.

D

Musical staff D, treble clef, 3/4 time signature. It contains a few notes and rests, with a *f* (forte) dynamic marking.

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341

A *poco mf* *crotale (1)* *poco f* *(Cowbells: (P))* *mp*

Mar. *mf* *legato* *p (emerging out of cowbell resonance)* *pp* *mp* *3*

B (Sounding) *poco f* *mf* *3*

B (played) *(spread on the beat)* *poco f* *mf* *3*

C *poco f* *vibr.* *8 min.* *bowed: (R.H.) pp* *(L.H.)* *mf* *3* *3*

D *15* *poco f* *crotale (hand)* *mf* *(Controlles diminuendo)*

344

A

Mar.

B (sounding)

B (played)

C

D

(melodic line to be heard):

very soft mallets:

'ghost-entry'; molto legato

gentle...

gentle...

poco p

to wood-chimes

348

gong (thai or javanese)

(ghost-entry)

A

B (sounding & played)

mf

Preview File Only



352

**A**

Contabells (p):

mp

5:4

3

3

ppp

(very discreet)

**Mar**

fff

mf

5:3

3:2

5:4

(l.v. sempre)

**B (sounding)**

5:3

3:2

**B (played)**

5:3

3:2

5:4

(l.v. sempre)

**C**

mf

5:4

3

3

pp

Const. bells:  $\frac{1}{8}$

min. tpl. blk. or wooden oxen bell

(imperceptible entry)

f. lam:

Wood-chimes: \* (rustle with fingers)

ppp

\* sounds:  $\frac{1}{8}$