

379  
N81  
NO. 6928

NONET FOR PERCUSSION AND TAPE

THESIS

Presented to the Graduate Council of the  
University of North Texas in Partial  
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Timothy R. Crowley, B.M.

Denton, Texas

August, 1993

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illustrations, bibliography, 5 titles.

Nonet for percussion and tape is a twenty-two minute  
through-composed work for eight percussionists and tape.

The instrumentation includes: marimba, xylophone,  
glass wind chimes, slit drum, woodblock, vibraphone,  
crotales, metal wind chimes, snare drum, bass drum, tom-  
toms, temple blocks, bass marimba, log drum, cowbells,  
medium suspended cymbal, gongs, timbales, bongos,  
tambourine, roto-toms, timpani, and pre-recorded computer-  
generated/computer-sampled sound.

The self-designed computer-generated sound segments  
were created on a *NeXTstation* computer using the sound-  
synthesis application *Csound* and recorded onto Digital Audio  
Stereo Tape (DAT) at 44.1 KHz with 16-bit resolution.  
Computer-sampled material was recorded with an *Ariel* analog  
to digital microphone and processed on a *NeXTstation*  
computer using the application *.rt* at 44.1 KHz with 16-bit  
resolution.

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## CHAPTER 1

### INTRODUCTION

### DISCUSSION AND ANALYSIS

*Nonet for percussion and tape*, a single-movement work for eight percussionists and pre-recorded computer music, is approximately twenty-two minutes in duration. The composition is scored for marimba, xylophone, glass wind chimes, slit drum, woodblock, vibraphone, crotales, metal wind chimes, snare drum, bass drum, tom-toms, temple blocks, bass marimba, log drum, cowbells, medium suspended cymbal, gongs, timbales, bongos, tambourine, roto-toms, timpani, and pre-recorded computer music.

The pre-recorded computer music segments were realized with the *Csound* sound-synthesis application on a *NeXTstation* computer. All computer-generated material was then recorded directly to Digital Audio Stereo Tape (DAT) at 44.1 KHz with 16-bit resolution. Mixing of sampled segments was achieved using the *NeXT* mixing environment, *.rt*, written by Paul Lansky and Kent Dickey at Princeton University.

My primary macro-compositional goal for *Nonet for percussion and tape* was to compose a work that combined the

greatest strengths of computer-generated sound with the greatest strengths of acoustic instruments in live performance. Since percussion instruments can readily be modeled as computer-generated sounds, I chose a large array of pitched and non-pitched percussion instruments to unify my composition. My intention was to create a twenty-two minute sonic experience in which the listener perceives an invisible ninth percussionist performing an unfamiliar instrument with "super-human" intensity.

Overall, the characteristics of this work reflect an attempt at assimilating the compositional procedures of several influential contemporary composers. In some sections, the melodic goal of the work is a montage with free timing parameters modeled from Morton Feldman's *Last Pieces* (1959). In other sections, the repetitive, multi-layered melodic ideas of Steve Reich in *Electric Counterpoint* (1987), *Music for Mallet Instruments, Voices, and Organ* (1973), and *Piano Phase* (1967) influenced the structures I was designing. The rhythmic ideas of John Cage in his *Second Construction* (1940) also served as models for building my free counterpoint ideas. I also credit the *CDCM Computer Music Series* (*Consortium to Distribute Computer Music on Compact Disc*) for shaping my ideas about the possibilities for computer-generated sounds.

Several works served as indirect models in that they are seminal works for the percussion ensemble genre and

served as a starting point in the definition of my own personal medium. Among these models are Edgard Varese's *Ionisation* (1931), Karlheinz Stockhausen's *Zyklus* (1959) and *Kontakte* (1959-60), Luciano Berio's *Circles* (1960), Dary John Mizelle's *Soundscape* (1976), David Evan Jones's *Still Life in Wood and Metal* (1989), Larry Austin's *Maze* (1966), and Charles Ives'/Larry Austin's *Life Pulse Prelude* (1911-51/1974-84).

There are thirteen distinct sections that comprise *Nonet for percussion and tape*, each approximately two minutes in length. The formal scheme is based on a palindromic structure of six forward sections, a centerpiece, and then the six initial sections in reverse order. Formal unity is achieved through four factors: 1) the pitch class relationships of each section, 2) the stylistic character of the paired palindromic sections, 3) the four recurring "Interlude" sections, and 4) the corresponding instrumentation choices of the paired sections (Figure 1).

The palindromic structure of the work is highlighted by the relationships of the pitch classes for each section. The pitch classes form an increasing spiral beginning with "C", progressing to a centerpiece of "A", and then a decreasing spiral returning back to "C" (Figure 2). In general, the paired palindromic sections (e.g. sections one and thirteen, two and twelve, etc.) are stylistically similar



Sect.	Dur.	P.C.	Subtitle	Instrumentation
1	1:25	C	Mysterious, timeless	Mar., Vib., DAT, B.Mar., Glass Chimes, Susp. Cymb., Tam-Tam, Wood-Block
2	1:35	Db	As fast as possible	Wood Block, DAT, Tom-Toms, Log Drum, Roto-Toms, Xyl., Bongos
3	1:36	B	Interlude	Mar., Vib., B.D., B.Mar., Tamb., Timp.
4	2:16	D	Introspective	DAT
5	:47	Bb	Interlude	Mar., Vib., B.D., B.Mar., Timb., Timp.
6	1:25	Eb	Distant, gradual	Xyl., Slit Drum, Crotales, S.D., Temple Blks., Cowbells, Bongos, Roto-Toms
7	2:00	A	Centerpiece	DAT
8	2:00	Eb	Nebulous	Glass Chimes, S.D., Temple Blks., Sus. Cymb., Gongs, Tamb.
9	1:45	Bb	Interlude	Xyl., Slit Drum, Vib., B.D., B.Mar., Timb., Timp.
10	2:16	D	Energetic	DAT, Xyl., Vib., B.Mar., Roto-Toms
11	1:36	B	Interlude	Mar., Vib., B.D., B.Mar., Tamb., Timp.
12	1:35	Db	As fast as possible	Wood Block, DAT, Tom-Toms, Log Drum, Roto-Toms, Xyl., Bongos
13	1:25	C	Mysterious, timeless	Mar., Vib., DAT, B.Mar., Glass Chimes, Susp. Cymb., Tam-Tam, Wood-Block

(21:39)

Fig. 1. Formal Overview

in nature. Tempos, textures and compositional approach define the stylistic character of each section. A third unifying factor is the recurrence of the four "Interlude" sections. These sections are based on expanding and/or contracting odd-meter dance forms. These sections are purely acoustic in instrumentation and serve as "light-hearted" relief from the serious nature of the piece as a whole. The fourth unifying factor is the choice of instrumentation for each section. In general, paired sections use similar instrumentation and performance techniques.



Fig. 2: Pitch Class Centers

*Nonet for percussion and tape* uses three methods for ensemble coordination: 1) video monitor displays for the performers to see the elapsed time in relation to the time lines on their parts, 2) visual cueing by the conductor during the non-metric sections of the piece, and 3) traditional conducting methods during the metric "Interlude"

segments. During the elapsed time sections, a video camera should be used to project the display window of the DAT playback device to the video monitors seen by the performers (see Figure 3) to coordinate their attacks and releases according to the time lines on their parts. In addition to the video displays, cues are to be given by a conductor during the non-metric sections by a "right-hand/left-hand finger" cue system. For example, the cue indication "1-1" in the score (see Figure 4) represents the index finger of the right hand and the index finger of the left hand. The performers have these indications in their parts and therefore accurate communication can occur during a live performance. Since there are only five fingers on each hand, a "modulus 5" system must be adhered to by the conductor and cues can only be cumulative within each section. During the four "Interlude" sections, the conductor is responsible for traditional time-keeping and cue duties.

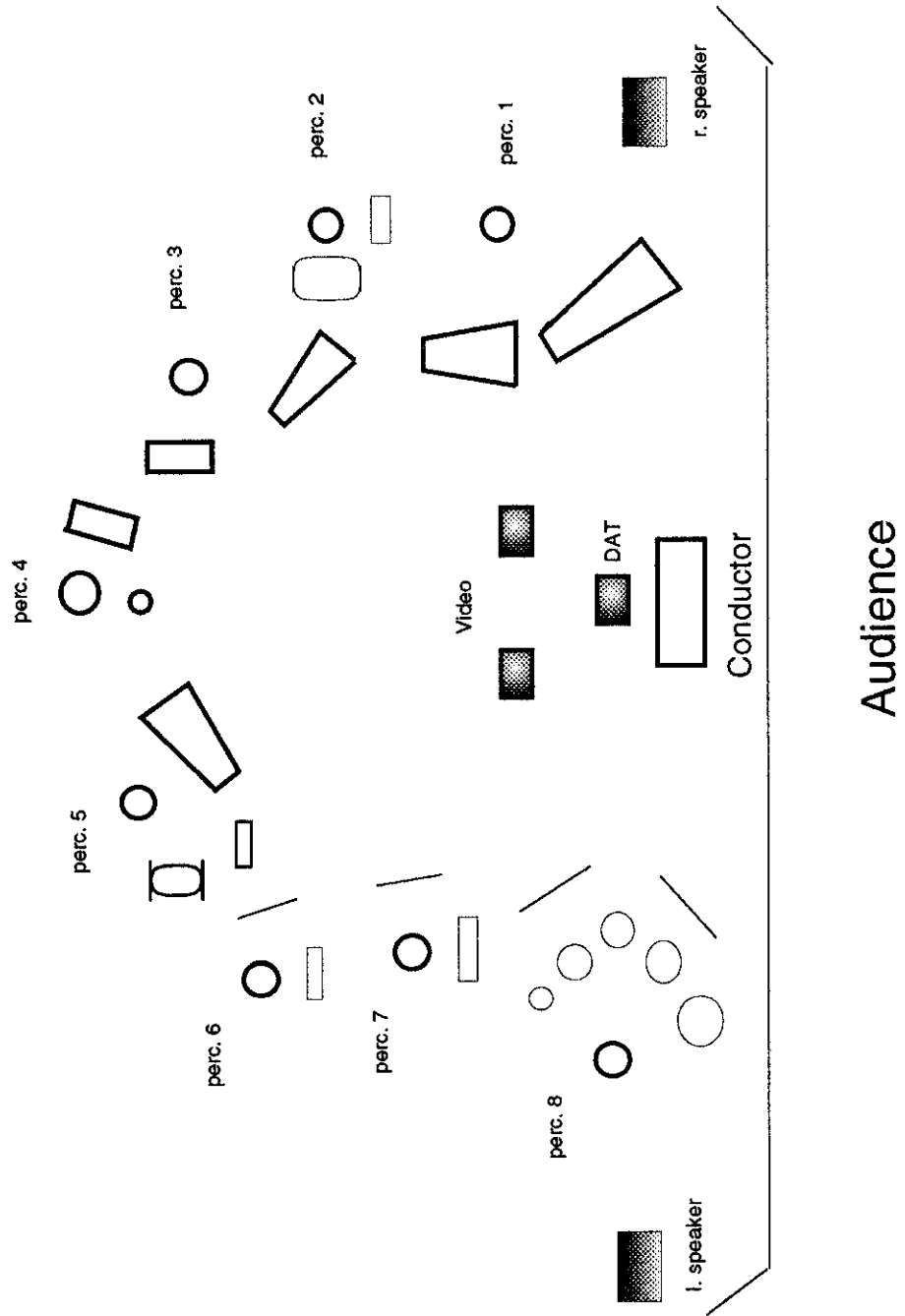


Fig. 3 The Ensemble Set-Up  
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## CHAPTER 2

### SECTION BY SECTION ANALYSIS

#### Section 1

Section one is a one minute and twenty-five second section in which the computer-generated material assumes a soloistic role over the accompanimental percussion figures. The section is subtitled "Mysterious, timeless", and the lack of rhythmic coordination between the accompanimental figures is meant to convey an improvisational introduction to the work. The percussion instrumentation calls for marimba, vibraphone, bass marimba, glass wind chimes, medium suspended cymbal, tam-tam, and wood-block. The computer-generated sounds were designed using "pluck" and comb-filtered "buzz" algorithms in the sound-synthesis application *Csound*. The comb-filtered sounds were also processed through a reverberation process (Figure 5). While the emphasis of this section is to create non-coordination between the percussion battery, the attacks on the tape are coordinated with portions of the percussion ensemble. This section is centered around the pitch class

"C" through frequent repetition, extended durations, and common-practice harmonic resolution and progression techniques. Pitches were chosen intuitively without any pre-conceived compositional process other than the goal to emphasize pitch class "C". The conductor should cue performers according to the right-hand/left-hand cue indication system described on the performance notes on the score.

## Section 2

Section two is characterized by repetitive overlapping triplet motives on the tape and intense conflicting rhythms in the percussion battery. The computer-sampled sounds are taken directly from a marimba pre-set timbre on a *Yamaha DX-11* MIDI sequencer. The percussion instrumentation includes: wood block, tom-toms, log drum, roto-toms, xylophone, and bongos. The intent of this section is to create a barrage of frenetic activity for one minute and thirty-five seconds. The phasing that occurs on the tape is purposeful, and the tempo indication "As fast as possible" should be taken literally. This section is centered around the pitch class "Db" according to the processes described in section one.

The image shows a handwritten musical score for Marimba and Bass Marimba. The score is divided into two systems, labeled **1-1** and **1-2** in boxes. The top system is for the **MARIMBA**, which uses **(2 medium rubber mallets)** and **(medium rubber mallets)**. The bottom system is for the **BASS MARIMBA**, which uses **(mallets)**. The score includes dynamic markings such as **pp** and **mf**, and performance instructions like **staccato on Fast**. The notation includes notes, rests, and slurs, with specific fingerings indicated by the boxed numbers **1-1** and **1-2**.

Fig. 4: "Right/Left Finger" Cue System

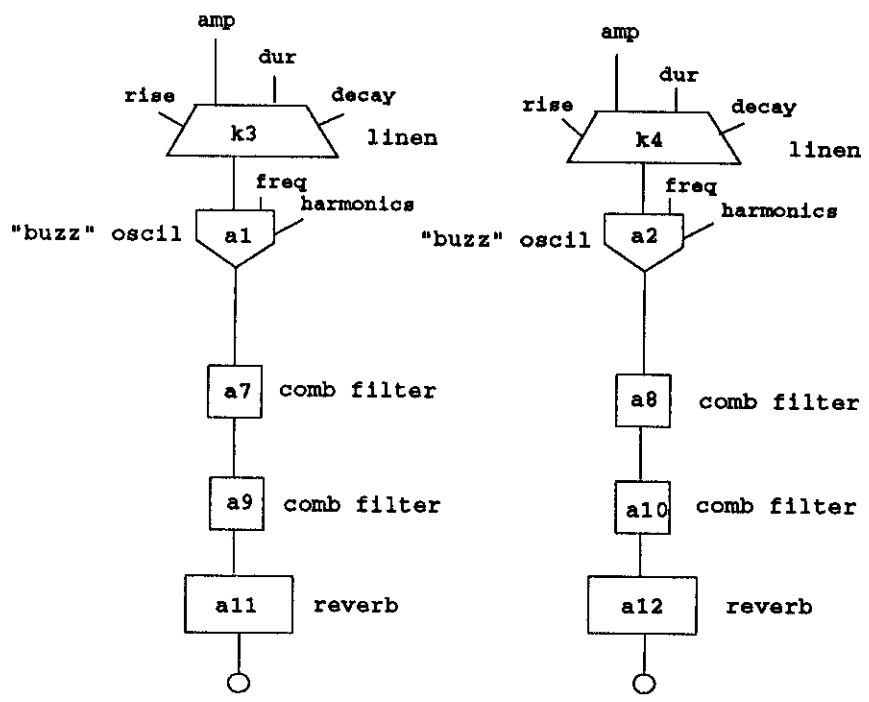


Fig. 5: A "Buzz" FM instrument

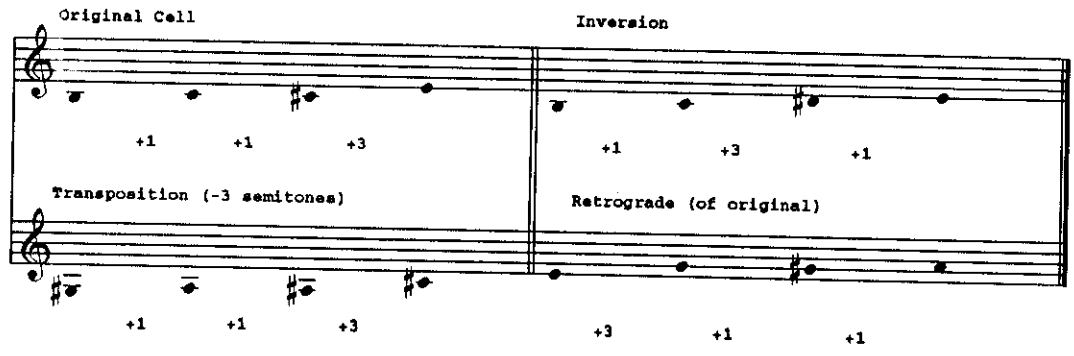


Fig. 6: "Interlude" Cellular Processes



### Section 3

Section three, subtitled "Interlude", is meant as a relief section from the serious nature of section one and the intensity of section two. Section three is the first of four such segments. This section calls for acoustic percussion instruments alone. The instrumentation for section three includes: marimba, vibraphone, bass drum, bass marimba, tambourine, and timpani. The pitches in this section center around "B" and the pitch choices were derived from a "cellular" composition process. Harmony was derived from simple inversion, retrograde, and transposition of this original four-pitch "cell" (Figure 6).

### Section 4

Section four, subtitled "Introspective", is a computer-generated tape solo passage without percussion instruments. This section is centered around the pitch class "D" and is approximately two minutes and fifteen seconds in duration. Computer-generated material for this section was composed using subtractive synthesis techniques mixed in .rt with soundfiles from section one. The resultant mix was transposed down ten semitones, and the

duration of the new soundfile was increased by a factor of one and six tenths.

## Section 5

Section five is a return to the "Interlude" concept of section three. Only acoustic instruments are used, and the instrumentation is the same as section three. This "Interlude" is centered around the pitch class "Bb" and progresses as a diminishing form, in opposition to the scheme of section three. Therefore, this section is approximately fifty seconds in length as compared to the one minute and thirty-six second length of section three. Cellular pitch processes were utilized in this section as well as in section three (Figure 6).

## Section 6

Section six, subtitled "Distant, gradual", involves the following instrumentation in a double quartet orchestration: xylophone, slit drum, crotales, snare drum, temple blocks, cowbells, bongos, and roto-toms. The compositional goal behind this section is a colorful dialogue between the two quartets where rhythm and timbre become preeminent over

pitch. Time for each section is intuitively determined by the conductor, although there are two instances of defined time in seconds on page twenty-nine. The conductor should let the rhythms and colors evolve over a greater amount of time than the spatial arrangement of the score would appear to indicate. Percussionist number three should use a cello or bass bow to perform the crotales part. The pitch class center for this section is "Eb".

#### Section 7

Section seven, subtitled "Centerpiece", involves only pre-recorded computer music. This section is centered around pitch class "A". Computer-generated material was created by transposing a mix of previous material from sections one, two, and four and altering amplitude curves, entrance timings, soundfile durations, and overall balance of this material.

I believe that one of the methods for creating coherence in this composition is achieved through the recurrence of previously-designed computer music elements, whether slightly altered (as in this section) or strictly repeated (as in sections three and eleven). *Nonet for percussion and tape* requires structure at this micro-compositional level to unify the composition as a whole.

## Section 8

Section eight, subtitled "Nebulous", is scored for glass chimes, snare drum, temple blocks, suspended cymbal, gongs, and tambourine. This section is a duet between the snare drum and temple blocks with the other instruments serving an accompanimental role. As in section six, time is intuitively decided upon in performance by the conductor and the primary goal is to achieve musical coherence without the benefit of definite pitches.

## Section 9

Section nine, subtitled "Interlude", is a slight alteration to the "Interlude" formal concept presented in sections three and five. While the instrumentation remains the same, the tempo has increased considerably and the form expands. This section centers on pitch class "Bb" and is approximately one minute and forty-five seconds in duration.

## Section 10

Section ten, subtitled "Energetic", uses the same computer-generated material as section four. However, unlike section four, the following percussion instruments are employed in creating a vigorous accompanimental pattern with the tape: xylophone, vibraphone, bass marimba, and roto-toms. This section is centered around pitch class "D" and is two minutes and sixteen seconds in duration.

## Section 11

Section eleven, subtitled "Interlude" is a strict repetition of the material in section three. This section centers on pitch class "B" and is approximately one minute and thirty-five seconds in duration.

## Section 12

Section twelve, subtitled "As fast as possible", is a strict repetition of the material in section two. This section centers on pitch class "Db" and is one minute and thirty-five seconds in duration.

### Section 13

Section thirteen, subtitled "Mysterious, timeless" is a strict repetition of the material in section one. This section centers on pitch class "C" and is one minute and twenty-five seconds in duration.

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Tim Crowley  
**NONET FOR PERCUSSION AND TAPE**  
eight percussionists and tape

Percussion 1: Marimba (4+1/3 octave), Xylophone (3+1/2 octave)

Percussion 2: Glass Wind Chimes, Slit Drum, Woodblock

Percussion 3: Vibraphone, Crotales (full 2 octave chromatic set), Metal Wind Chimes

Percussion 4: Snare Drum, Bass Drum, Tom-Toms (4)

Percussion 5: Bass Marimba, Temple Blocks (6), Log Drum (4 pitches)

Percussion 6: Cowbells (3), Medium Suspended Cymbal, Gongs (3), Large Tam-Tam

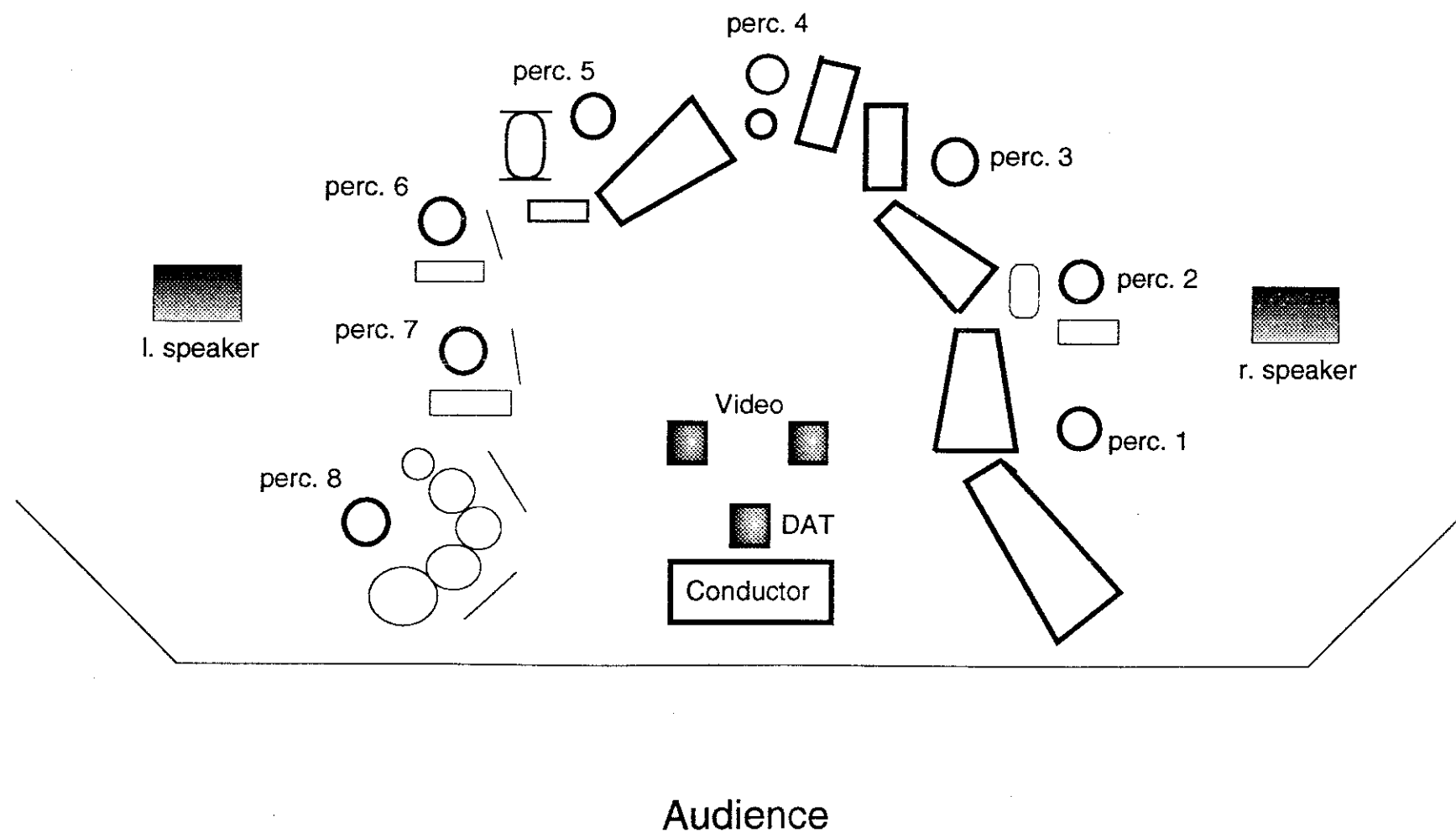
Percussion 7: Timbales (2), Bongos, Tambourine

Percussion 8: Roto-Toms (4), Timpani (5)

Performance Notes: The performers should be set up according to the diagram on the next page. Elapsed time sections should be presented to the performers using at least two (2) video displays of the DAT playback time display during the performance of the piece. Percussion 3 should have a contrabass or cello bow for section 6. Conductor cues are numbered by section according to a right hand-left hand indication system. For example, in section 6, cue "1-5", would be indicated by holding the first finger of the right hand and all five fingers of the left hand. Therefore, a "modulus 5" system must be adhered to for all cues. Cues are only cumulative within a section.

The taped segments were recorded onto a DAT tape at 44.1KHz sampling rate with 16-bit resolution. The playback device used should meet or exceed these technical specifications.





1

Elapsed Time

00 :05 :10 :15

MARIMBA  
(2 medium rubber mallets)  
(medium rubber mallets)

VIBES (motor on fast)  
(cord mallets) (soft)

1-1 1-2

DAT

BASS MARIMBA  
(soft yarn mallets)  
(medium rubber mallets)

The score is written for a percussion ensemble. It consists of eight staves. Staves 1 and 2 are for the Marimba, with the instruction '(2 medium rubber mallets)' and '(medium rubber mallets)'. Staves 3 and 4 are for Vibes, with the instruction '(cord mallets) (soft)'. Staves 5 and 6 are for the Bass Marimba, with the instruction '(soft yarn mallets)' and '(medium rubber mallets)'. Staves 7 and 8 are empty. A DAT section is located between staves 4 and 5, with two measures labeled '1-1' and '1-2'. The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, mf). The time signature is 4/4. The tempo is marked 'VIBES (motor on fast)'. The score is divided into measures by a vertical line at 0:05 and another at 0:10. The time signature is 4/4. The score is divided into measures by a vertical line at 0:05 and another at 0:10. The time signature is 4/4.

Elapsed Time

MARIMBA 1

VIBRAPHONE 3

DAT

BASS MARIMBA 5

6

7

8

glass chimes

med. susp. cymbal  
(soft yarn mallets) *p*

1-3

1-4

1-5

17

22

27

32

Elapsed Time | :34 | :39 | :44 | :49

MARIMBA 1

GLASS W. CHIMES 2

VIBRAPHONE 3

4

5

BASS MARIMBA

MED. SUSP. CYMB. 6

7

8

DAT

2-1

BASS MARIMBA

susp. cymbal

ME PL

Elapsed Time

MARIMBA 1

GLASS W. CHIMES 2

VIBRAPHONE 3

4

DAT

BASS MARIMBA 5

SUSP. CYMBAL 6

7

8

:51

:56

1:01

1:06

2-2

2-3

2-4

Tan-Tan

*pp*

*mp*

*p*

*f*

Elapsed Time

1:08 1:13 1:18 1:23 1:25

(stopped w/ left hand)

MACIMBA 1

GLASS W. CHIMES 2

WOOD BLOCK

VIBRAPHONE 3

4

2-5

DAT

BASS MARIMBA 5

(stopped w/ left hand)

TAM-TAM 6

mf pp

7

8

Detailed description of the musical score: The score is for a percussion ensemble. At the top, an 'Elapsed Time' line shows markers at 1:08, 1:13, 1:18, 1:23, and 1:25. A triangle marker is placed at 1:18. The instruments are: 1. MACIMBA (treble and bass clefs), 2. GLASS W. CHIMES (treble clef), 3. VIBRAPHONE (treble and bass clefs), 4. (empty staff), 5. DAT (treble and bass clefs), 6. TAM-TAM (treble clef), 7. (empty staff), 8. (empty staff). The score contains various musical notations: MACIMBA 1 has a long horizontal line with a 'pp' dynamic marking at the end. GLASS W. CHIMES has a 'WOOD BLOCK' annotation and a 'pp' dynamic marking. VIBRAPHONE 3 has a melodic line starting at 1:18 with a 'p' dynamic, followed by a 'mf' dynamic and a 'pp' dynamic. DAT has a complex melodic line with 'p' and 'pp' dynamics. TAM-TAM 6 has a horizontal line with 'mf' and 'pp' dynamics. The number '2-5' is boxed in the middle of the score.

AS FAST AS POSSIBLE

2

Elapsed Time

1:34

1:39

1:44

1:49

The musical score consists of 8 staves. Staves 1-4 are for percussion instruments. Staff 1 has a treble clef. Staff 2 has a wood block icon. Staff 3 has a treble clef. Staff 4 has a wood block icon. Staves 5-8 are for a DAT recording. Staff 5 has a treble clef. Staff 6 has a bass clef. Staff 7 has a wood block icon. Staff 8 has a bass clef. The DAT section includes musical notation with triplets and dynamics like *p*, *mf*, and *mp*. A box labeled '1-1' is present in the DAT section. A 'WOOD BLOCK' section is marked with a downward arrow and a 'ME' label. An 'Elapsed Time' scale is at the top with markers at 1:34, 1:39, 1:44, and 1:49.

Elapsed Time

1:56 2:01 2:06

1

WOODBLOCK

2 (WOOD BLOCK)

3

4 TOM-TOMS

1-2

5

DAT

1-3

LOG DRUM (hand mallets)

6

7

8



Elapsed Time 2:08 2:13 2:18 2:23

1

WOOD BLOCK 2 (WOOD BLOCK)

3

TOM-TOMS 4 (TOM-TOMS)

DAT

LOG DRUM 5 (LOG DRUM)

6 BONGOS

7

*mf* < *f* > *mf* < *f* > *mf*

ROTO-TOMS

8

Elapsed Time

2:30 2:35 2:40

XYLOPHONE

1

(WOOD BLOCK)

WOOD BLOCK 2

mf f ff f

3

(TOM-TOMS)

TOM-TOMS 4

2-1 2-2

DAT

mp mp

(LOG DRUM)

LOG DRUM 5

mf f mf f

6

(BONGOS)

BONGOS 7

(ROTO-TOMS)

ROTO-TOMS 8

Elapsed Time

2:47

2:52

2:57

XYLOPHONE 1

WOOD BLOCK 2

TOM - TOMS 4

DAT

LOG DRUM 5

BONGOS 7

ROTO-TOMS 8

Elapsed Time 2:59 3:04 3:09

XYLOPHONE 1

WOOD BLOCK 2

TDM - TOMS 4

DAT

LOG DRUM 5

BONGOS 7

ROTO - TOMS 8

The musical score consists of eight staves, each representing a different percussion instrument. The staves are numbered 1 through 8. Staff 1 (XYLOPHONE) and Staff 2 (WOOD BLOCK) use a treble clef. Staff 3 (TDM - TOMS) uses a bass clef. Staff 4 (DAT) uses a treble clef. Staff 5 (LOG DRUM) uses a bass clef. Staff 6 (BONGOS) uses a treble clef. Staff 7 (ROTO - TOMS) uses a bass clef. The score shows a series of horizontal lines across all staves, indicating sustained notes or a continuous rhythm. A vertical line at the 3:09 mark indicates a specific point in time. Dynamic markings include 'PPP' (pianissimo) and 'fff' (fortissimo) at the end of the piece. A downward-pointing arrow is also present at the 3:09 mark.

# 3

MODERATE DANCE TEMPO  $\text{♩} = 76$

MARIMBA

VIBES

BASS DRUM

DAT

BASS MARIMBA

TAMBOURINE

TIMPANI

3x

3x

3x

*mp* — *p*   *mp* — *p*   *mp* — *p*

(motor on fast)

*mp* — *p*   *mp* — *p*   *mp* — *p*

*mp*   *mp*   *mp*

*mp* — *p*   *mp* — *p*   *mp* — *p*

*mp* — *p*   *mp* — *p*   *mp* — *p*

Handwritten musical score for percussion instruments. The score is organized into eight staves, each labeled with an instrument name and a number:

- 1. **MARIMBA** (Treble clef, 2x and 3x markings)
- 2. (Empty staff)
- 3. **VIBRAPHONE** (Treble clef)
- 4. **BASS DRUM** (Empty staff)
- 5. **BASS MARIMBA** (Bass clef)
- 6. (Empty staff)
- 7. **TAMBOURINE** (Empty staff)
- 8. **TIMPANI** (Bass clef)

The score features complex rhythmic patterns, including triplets and sixteenth notes. A large bracket labeled "DAT" spans staves 4, 5, and 6. The piece concludes with a double bar line and a final chord symbol consisting of three circles.

MARIMBA 1

2

VIBRAPHONE 3

BASS DRUM 4

DAT

BASS MARIMBA 5

6

TAMBOURINE 7

TIMPANI 8

The image shows a handwritten musical score for a percussion ensemble. The score is organized into eight staves, each labeled with an instrument name and a number. The instruments are: Marimba 1 (Staff 1), Vibraphone (Staff 3), Bass Drum (Staff 4), Dat (Staff 5, consisting of two staves), Bass Marimba (Staff 5), Tambourine (Staff 7), and Timpani (Staff 8). The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings (accents and slurs). The score is divided into two measures by a vertical bar line. The key signature is one sharp (F#), and the time signature is 3/4. The notation is written in black ink on a white background.

INTROSPECTIVE

4

Elapsed Time

3:17

3:22

3:27

3:32

The musical score consists of eight staves. Staves 1 and 2 are a grand staff with treble and bass clefs. Staves 3 and 4 are another grand staff. Staves 5 and 6 are a grand staff. Staves 7 and 8 are a grand staff. A section labeled 'DAT' is indicated by a bracket on the left, spanning staves 5 and 6. The DAT section contains handwritten musical notation, including notes, rests, and a large hatched area. Above the staves, there is a timeline with tick marks and time markers at 3:17, 3:22, 3:27, and 3:32. The notation includes various symbols such as accents (>), slurs, and dynamic markings.



Elapsed Time

3:34

3:39

3:44

3:49

1

2

3

4

DAT

5

6

7

8

The image shows a handwritten musical score on a page with eight numbered staves. At the top, an 'Elapsed Time' scale is marked with vertical lines and four specific time points: 3:34, 3:39, 3:44, and 3:49. Staves 1 and 2 are grouped together, as are staves 3 and 4. Staff 5 is a grand staff (treble and bass clefs) and contains a section of music that is heavily obscured by diagonal hatching. This hatched section is enclosed in a rectangular box and includes some handwritten notes and symbols. Below the hatched section, there are two horizontal lines with some scribbles underneath. Staves 6, 7, and 8 are mostly empty, with only the clefs and some faint markings visible.

Elapsed Time

3:51 3:56 4:01 4:06

1

2

3

4

DAT

5

6

7

8

Elapsed Time

4:08 4:13 4:18 4:23

1

2

3

4

DAT

5

6

7

8

Elapsed Time

4:25 4:30 4:35 4:40

1

2

3

4

DAT

5

6

7

8

Elapsed Time

4:42 4:47 4:52 4:57

1

2

3

4

DAT

5

6

7

8

Elapsed Time

4:59 5:04 5:09 5:14

1

2

3

4

DAT

5

6

7

8

Elapsed Time

5:16 5:21 5:26 5:31

1

2

3

4

DAT

5

6

7

8

Elapsed Time

5:33

5:38

5:43

5:46

1

2

3

4

DAT

5

6

7

8

The musical score consists of eight staves. Staves 1, 2, 3, 4, 6, 7, and 8 are empty. Staff 5, labeled 'DAT', contains handwritten musical notation. The notation includes several notes with stems and beams, some with accents, and some with vertical lines above them. The notation is written in a style that appears to be a shorthand or a specific notation system.



# 5

## INTERLUDE $\text{♩} = 88$

MARIMBA 1

VIBRAPHONE (motor on slow) 3

BASS DRUM 4

DAT

BASS MARIMBA 5

TIMBALES (w/hands) 7

TIMPANI 8

① ② ③

*mf* *p* *mf*

The score is written for a 7/8 time signature. It consists of eight staves. Staff 1 (Marimba) has a melodic line with accents and slurs, marked *mf*. Staff 2 (Vibraphone) has chords and melodic fragments, marked *mf*. Staff 3 (Bass Drum) has a rhythmic pattern of eighth notes, marked *p*. Staff 4 (DAT) is empty. Staff 5 (Bass Marimba) has a melodic line with accents and slurs, marked *mf*. Staff 6 (Timbales) is empty. Staff 7 (Timbales w/hands) has a rhythmic pattern of eighth notes, marked *mf*. Staff 8 (Timpani) has a melodic line with accents and slurs, marked *mf*. The score is divided into three measures by vertical lines, with circled numbers 1, 2, and 3 above the first, second, and third measures respectively.

MARIMBA 1

VIBRAPHONE 3

BASS DRUM 4

DAT

BASS MARIMBA 5

TIMBALES (L/hands) 7

TIMPANI 8

The score is written in 7/8 time. The first measure is marked with a circled 1 and includes an 'mf' dynamic. The second measure is marked with a circled 2. The third measure is marked with a circled 3. The fourth measure is marked with a circled 4 and includes an 'f' dynamic. The instruments are: Marimba 1 (treble and bass clefs), Vibraphone (treble and bass clefs), Bass Drum (single staff), DAT (treble and bass clefs), Bass Marimba (treble and bass clefs), Timbales (L/hands) (single staff), and Timpani (single staff). The score includes various rhythmic notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings like 'f' and 'mf'.

# 6

## DISTANT, GRADUAL

Handwritten musical score for percussion instruments. The score is organized into eight staves, each with a label on the left and a number:

- XYLOPHONE 1**: Treble and bass clefs. First measure contains a melodic phrase with a repeat sign.
- SLIT DRUM 2**: Treble clef. First measure contains a rhythmic pattern with accents and a *pp* dynamic marking.
- CROTALES (w/bass bow) 3**: Treble and bass clefs. Treble clef has a melodic line with accents. Bass clef has a line with *pp* and *v* markings.
- TOM-TOMS 4**: Treble clef. First measure contains a rhythmic pattern with accents and a *pp* dynamic marking.
- DAT**: Treble and bass clefs. Treble clef has a boxed-in measure with the notation "1-1".
- TEMPLE BLOCKS 5**: Treble and bass clefs. Empty staves.
- COWBELLS 6**: Treble clef. Empty staff.
- BONGOS 7**: Treble clef. Empty staff.
- ROTO-TOMS 8**: Treble and bass clefs. Empty staves.

Handwritten musical score for percussion instruments. The score is organized into eight staves, each with a label on the left:

- XYLOPHONE 1**: Treble and bass clefs. Includes dynamic markings *f* and *mp*.
- SITT DRUM**: Percussion clef. Includes dynamic markings *f* and *mp*.
- CROTALS**: Treble and bass clefs. Includes dynamic markings *f* and *mp*.
- TAM-TAMS**: Percussion clef. Includes dynamic markings *f* and *mp*.
- DAT**: Treble and bass clefs. Includes boxed rhythmic patterns: **1-2**, **1-3**, and **1-4**.
- TEMPLE BLOCKS 5**: Treble and bass clefs. Includes the instruction "(soft mallets)".
- COWBELLS 6**: Percussion clef. Includes dynamic marking *p*.
- BONGOS 7**: Percussion clef. Includes dynamic marking *p*.
- ROTO-TOMS 8**: Treble and bass clefs. Includes dynamic marking *p*.

Vertical bar lines with downward-pointing triangles indicate specific points in the score. The page number "-29-" is centered at the bottom.

Handwritten musical score for percussion instruments. The score is organized into eight staves, each with a specific instrument label on the left:

- XYLOPHONE 1**: Treble clef. Includes a *2x* marking above the first measure.
- SLIT DRUM 2**: Treble clef. Includes dynamic markings *ff* and *p*.
- CROTALES 3**: Treble and Bass clefs.
- TOM-TOMS 4**: Treble clef. Includes dynamic markings *ff* and *p*.
- DAT**: Treble and Bass clefs. Includes boxed rhythmic patterns: **1-5**, **2-1**, **2-2**, **2-3**, and **2-4**.
- TEMPLE BUCKS 5**: Treble and Bass clefs. Includes a *20"* marking above the second measure.
- COWBELLS 6**: Treble clef. Includes dynamic markings *ff* and *f*.
- BONGOS 7**: Treble clef. Includes dynamic markings *ff* and *f*.
- ROTO-TOMS 8**: Bass clef. Includes dynamic markings *ff* and *f*.

The score features various musical notations including notes, rests, and dynamic markings (*ff*, *p*, *f*, *pp*). Vertical bar lines and repeat signs are used throughout. A page number **-30-** is located at the bottom center.

CENTERPIECE

5:58

6:03

6:08

6:13

7

Elapsed Time

Musical score for 8 staves. The score includes a time signature and a key signature. The notation is as follows:

- Staff 1: Treble clef, contains a single note.
- Staff 2: Bass clef, contains a single note.
- Staff 3: Treble clef, contains a single note.
- Staff 4: Bass clef, contains a single note.
- Staff 5: Treble clef, contains a single note.
- Staff 6: Bass clef, contains a single note.
- Staff 7: Treble clef, contains a single note.
- Staff 8: Bass clef, contains a single note.

The DAT section is located between the 4th and 5th staves. It consists of two staves (DAT Treble and DAT Bass) with the following notation:

- DAT Treble: Treble clef, contains a single note.
- DAT Bass: Bass clef, contains a single note.

The DAT section is marked with a bracket on the left and contains a complex rhythmic pattern with triplets and a repeat sign.

Elapsed Time

6:15

6:20

6:25

6:30

1

2

3

4

DAT

5

6

7

8

*etc.*

Elapsed Time

6:32

6:37

6:42

6:47

1

2

3

4

DAT

5

6

7

8



Elapsed Time

6:49

6:54

6:59

7:04

1

2

3

4

DAT

5

6

7

8

Elapsed Time

7:06 7:11 7:16 7:21

1

2

3

4

DAT

5

6

7

8

Elapsed Time

7:23 7:28 7:33 7:38

1

2

3

4

DAT

5

6

7

8

Elapsed Time

7:40 7:45 7:50 7:55

The image shows a musical score with eight staves, numbered 1 through 8 on the left. Above the staves is a horizontal line representing 'Elapsed Time' with tick marks and labels at 7:40, 7:45, 7:50, and 7:55. Staff 1 is a grand staff with a treble clef on top and a bass clef on the bottom. Staff 2 is a single staff with a square box at the beginning. Staff 3 is a grand staff with a treble clef on top and a bass clef on the bottom. Staff 4 is a single staff with a square box at the beginning. Staff 5 is a grand staff with a treble clef on top and a bass clef on the bottom. Staff 6 is a single staff with a square box at the beginning. Staff 7 is a single staff with a square box at the beginning. Staff 8 is a single staff with a bass clef at the beginning. A bracket on the left side of the score groups the two staves of the DAT section (staves 5 and 6), with the label 'DAT' written to the left of the bracket. The DAT section consists of two staves, both of which are filled with thick, dark horizontal lines, indicating that the audio data is corrupted or missing.

Elapsed Time

7:57

8:02

8:07

8:11

1

2

3

4

DAT

5

6

7

8

# 8

## NEBULOUS

GLASS CHIMES

SNARE DRUM  
(cloth over head)

TEMPLE BLOCKS

SUSP. CYMBAL  
GONGS

TAMBOURINE

The musical score is arranged in eight staves, numbered 1 through 8 on the left. Staff 1 is a grand staff (treble and bass clefs) with a '1' above it. Staff 2 is for Glass Chimes, with a '2' above it and a dynamic marking of *pp*. Staff 3 is another grand staff with a '3' above it. Staff 4 is for Snare Drum (cloth over head), with a '4' above it and dynamic markings of *f* and *p*. Staff 5 is for Temple Blocks, with a '5' above it and dynamic markings of *f* and *p*. Staff 6 is for Susp. Cymbal/Gongs, with a '6' above it and dynamic markings of *mp*, *fp*, and *p*. Staff 7 is for Tambourine, with a '7' above it and dynamic markings of *mf* and *pp*. Staff 8 is a grand staff with a '8' above it. The score includes various musical notations such as beams, slurs, and dynamic markings. Four boxed labels '1-1', '1-2', '1-3', and '1-4' are placed between staves 4 and 5, with vertical lines extending upwards to staves 1, 2, and 3. The page number '-39-' is centered at the bottom.

1

GLASS CHIMES 2

3

SNARE DRUM 4

DAT

TEMPLE BLOCKS 5

SUSP. CYMBAL GONGS 6

TAMBOURINE 7

8

1-5

2-1

2-2

2-3

2-4

2-5

*mp*

*pp*

*mp*

*p*

*mf*

*mf*

*f*

*f*

*l.v.*

*(susp. cymb.)*

*niente*

*(take cloth off)*

1

GLASS CHIMES 2

3

SNARE DRUM 4

DAT

TEMPLE BLOCKS 5

SUSP. CYMB. 6

GONGS

TAMBOURINE 7

8

3-1

3-2

3-3

3-4

3-5

*p*

*cresc. poco a poco*

*pp*

*susp. cymb.*

*(on cup w/drum stick)*

*cresc. poco a poco*

*(rim)*

*(cup)*

*(rim)*

*ff*

*mp*

*cresc.*

*ff*

*ff*



1

GLASS CHIMES 2

3

SNARE DRUM 4

DAT

TEMPLE BLOCKS 5

SUSP. CYMB. GONGS 6

TAMBOURINE 7

8

ff pp

(7) (7) ) >> (7) ) (7) ) >>>

3 3

4-1 4-2 4-3 4-4 4-5

p 3 3 5 f

susp. cymb. (soft mallet)

mp pp

1  
 2 GLASS CHIMES  
 3  
 4 SNARE DRUM  
 DAT  
 5 TEMPLE BLOCKS  
 6 SUSP. CYMBAL GONGS  
 7 TAMBOURINE  
 8

The score consists of eight staves. Staves 1 and 2 are for Glass Chimes, with a treble clef on staff 1 and a bass clef on staff 2. Staves 3 and 4 are for Snare Drum, with a treble clef on staff 3 and a bass clef on staff 4. Staves 5 and 6 are for Temple Blocks, with a treble clef on staff 5 and a bass clef on staff 6. Staves 7 and 8 are for Susp. Cymbal Gongs and Tambourine, with a treble clef on staff 7 and a bass clef on staff 8.

The score includes various musical notations:

- Staff 2: Glass Chimes. Treble clef. A horizontal line with a downward-pointing triangle above it. Dynamics: *p*, *fff*.
- Staff 4: Snare Drum. Bass clef. Rhythmic notation with accents and dynamics: *p*, *f*, *fp*, *fff*. Includes a triplet of eighth notes.
- Staff 5: Temple Blocks. Treble clef. Rhythmic notation with accents and dynamics: *p*, *f*, *fp*, *fff*. Includes a triplet of eighth notes.
- Staff 6: Susp. Cymbal Gongs. Treble clef. A horizontal line with a downward-pointing triangle above it. Dynamics: *fp*, *fff*.
- Staff 7: Tambourine. Treble clef. A horizontal line with a downward-pointing triangle above it. Dynamics: *fp*, *fff*.

The DAT section (staves 3 and 4) contains three boxed patterns: **5-1**, **5-2**, and **5-3**.

# 9

## INTERLUDE $\text{♩} = 108$

XYLOPHONE

1

SPLIT DRUM

2

VIBRAPHONE  
(motor on medium)

3

BASS DRUM

4

DAT

BASS MARIMBA

5

TIMBALES

6

TIMPANI

7

Handwritten musical score for percussion instruments. The score is organized into eight staves, each labeled with an instrument name and a number:

- 1. XYLOPHONE
- 2. SLIT DRUM
- 3. VIBRAPHONE
- 4. BASS DRUM
- 5. BASS MARIMBA
- 6. (Empty staff)
- 7. TIMBALES
- 8. TIMPANI

The notation includes various rhythmic patterns, accidentals (sharps, flats, naturals), and dynamic markings. A vertical line with "3x" above it indicates a repeat or multiple performance of a section. The score concludes with a final measure containing a fermata and a 7/8 time signature.

# 10

ENERGETIC 8:21

8:26

8:31

8:35

Elapsed Time

XYLOPHONE  
(medium mallets)

1

2

VIBRAPHONE  
(soft mallets -  
Motor on Medium)

3

4

DAT

BASS MARIMBA

5

6

7

ROTO-TOMS

8

1-1

1-2

Elapsed Time 8:37 8:42 8:47 8:52

XYLOPHONE 1

2

VIBRAPHONE 3

DAT

BASS MARIMBA 5

6

7

ROTO-TOMS 8

Elapsed Time 8:54 8:59 9:04 9:09

XYLOPHONE 1

2

VIBRAPHONE 3

4

DAT

BASS MARIMBA 5

6

7

NOVO-TOMS 8

Elapsed Time 9:11 9:16 9:21 9:26

XYLOPHONE 1

2

VIBRAPHONE 3

4

DAT

BASS MARIMBA 5

6

7

ROD-TOMS 8



Elapsed Time 9:28 9:33 9:38 9:43

Xylophone 1

2

Vibraphone 3

4

DAT

BASS MARIMBA 5

6

7

ROTO-TOMS 8

Elapsed Time 9:45 9:50 9:55 10:00

XYLOPHONE 1

2

VIBRAPHONE 3

4

DAT

BASS MARIMBA 5

6

7

ROTO-TOMS 8

Elapsed Time 10:02 10:07 10:12 10:17

XYLOPHONE 1

VIBRAPHONE 2 3 4

DAT

BASS MARIMBA 5

6

7

DRUM - TOMS 8

Elapsed Time 10:19 10:24 10:29 10:34

XYLOPHONE 1

2

VIBRAPHONE 3

4

DAT

BASS MARIKRA 5

6

7

ROTO-TOMS 8

Elapsed Time

10:36

10:41

10:46

10:51

XYLOPHONE

1

2

VIBRAPHONE

3

4

DAT

BASS MARIMBA

5

6

7

ROTO-TOMS

8

Handwritten musical notation for the DAT section, consisting of a sequence of notes with stems and beams, some with accents, and a final flourish.

Elapsed Time

10:53

10:56

XYLOPHONE 1

VIBRAPHONE 3

DAT

BASS MARIMBA 5

ROTB-TIMS 8

# 11

## INTERLUDE $\text{♩} = 76$

Musical score for Interlude, featuring the following instruments and parts:

- 1. MARIMBA**: Melodic line in treble clef, 7/8 time signature.
- 2. [Instrument]**: Percussion part with dynamics *mp* and *p*.
- 3. VIBRAPHONE**: Melodic line in treble clef, featuring grace notes and accents.
- 4. BASS DRUM**: Percussion line with dynamics *mp* and *p*.
- DAT**: Two staves (treble and bass clef) for electronic drums.
- 5. BASS MARIMBA**: Melodic line in bass clef.
- 6. [Instrument]**: Percussion part with dynamics *mp*.
- 7. TAMBOURINE**: Percussion line with dynamics *mp*.
- 8. TIMPANI**: Percussion line with dynamics *mp*.

The score is divided into three measures by vertical bar lines. The first measure is marked with *mp* and *p*. The second measure is marked with *mp* and *p*. The third measure is marked with *mp* and *p*. The piece concludes with a double bar line and a repeat sign.

MARIMBA 1

2

YIBRAPHONE 3

BASS DRUM 4

DAT

BASS MARIMBA 5

6

TAMBOURINE 7

TIMPANI 8

The image shows a handwritten musical score for a percussion ensemble. It consists of eight staves, each labeled with an instrument and a number. The instruments are: 1. MARIMBA (treble clef, 8/8 time signature), 2. (empty staff), 3. YIBRAPHONE (treble and bass clefs), 4. BASS DRUM (percussion clef), 5. BASS MARIMBA (treble and bass clefs), 6. (empty staff), 7. TAMBOURINE (percussion clef), and 8. TIMPANI (bass clef). The score is divided into four measures by vertical bar lines. The first measure is in 8/8 time. The second measure changes to 7/8 time. The third and fourth measures return to 8/8 time. The notation includes various rhythmic patterns, notes, rests, and dynamic markings such as 'p' (piano) and '>' (accent). There are also some handwritten annotations like 'A' and 'v.'.



MARIMBA 1

VIBRAPHONE 3

BASS DRUM 4

DAT

BASS MARIMBA 5

TAMBOURINE 7

TIMPANI 8

The image shows a handwritten musical score for a percussion ensemble. It consists of eight staves, each labeled with an instrument and a number. The instruments are: 1. MARIMBA, 2. (empty), 3. VIBRAPHONE, 4. BASS DRUM, 5. BASS MARIMBA, 6. (empty), 7. TAMBOURINE, and 8. TIMPANI. The notation includes various rhythmic patterns, notes, rests, and dynamic markings such as accents (>) and slurs. The score is written on a system of eight staves, with the first and fifth staves using treble clefs and the others using bass clefs. The music is written in a key with one sharp (F#) and a 7/8 time signature.

# 12 Elapsed Time

11:05 11:10 11:15 11:20

WOODBLOCK

TOM-TOMS

DAT

LOG DRUM

BOMBOS

ROTO-TOMS

Musical score for percussion instruments. The score is organized into eight staves, each with a treble or bass clef. Staff 1 (Treble clef) and Staff 2 (Bass clef) are for Woodblock. Staff 3 (Treble clef) and Staff 4 (Bass clef) are for Tom-Toms. Staff 5 (Treble clef) and Staff 6 (Bass clef) are for DAT. Staff 7 (Treble clef) is for Log Drum. Staff 8 (Bass clef) is for Bombos and Roto-Toms. The DAT section includes a melodic line with triplets and a sustained line with a  $b_5$  note and a  $b_4$  note. A boxed '1-1' is present in the DAT section. A vertical line with a downward-pointing triangle is at 11:15. A series of notes with an upward-pointing triangle and 'mf' dynamic is in the Woodblock staff at 11:15. A  $b_5$  note with a slur is in the DAT staff at 11:20.

Elapsed Time

11:22 11:27 11:32 11:37

1

WOOD BLOCK 2

3

TOM-TOMS 4

1-2 1-3

DAT

(hand mallets)

LOG DRUM 5

mf

6

BONGOS 7

ROTO-TOMS 8

Elapsed Time

11:39 11:44 11:49 11:54

1

WOOD BLOCK 2

3

TOM-TOMS 4

DAT

1-4 1-5

5 LOG DRUM

6

7 BONGOS

8 ROTO-TOMS

mf f mf f mf

mf

-61-

Elapsed Time

11:56 12:01 12:06 12:11

XYLOPHONE 1

WOOD BLOCK 2

3

TOM-TOMS 4

DAT

LOG DRUM 5

6

BONGOS 7

ROTO-TOMS 8

Elapsed Time

12:13 12:18 12:23 12:28

XYLOPHONE 1

WOOD BLOCK 2

3

TOM-TOMS 4

2-3 *f* 2-4

DAT

LOG DRUM 5

6

BONGOS 7

ROTO-TOMS 8

Elapsed Time

12:30 12:35

XYLOPHONE 1

WOOD BLOCK 2

3

TOM-TOMS 4

DAT

LOG DRUM 5

6

BONGOS 7

POTO-TOMS 8

*cresc.* *fff*

*cresc.* *fff*

*cresc.* *fff*

*cresc.* *fff*

*cresc.* *fff*

*cresc.* *fff*

*cresc.* *fff*

*cresc.* *fff*

*cresc.* *fff*

# 13

MYSTERIOUS TIMELESS

Elapsed Time

12:45 12:50 12:55 13:00

MARIMBA 1

GLASS CHIMES / w. Block 2

VIBRAPHONE  
(motor on fast)

DAT

BASS MARIMBA

MED. SUSP. CYMBAL  
TAM-TAM

The score is written on eight staves. Staff 1 (Marimba 1) and Staff 2 (Glass Chimes) are in treble clef. Staff 3 (Vibraphone) and Staff 4 (DAT) are in bass clef. Staff 5 (Bass Marimba) is in treble clef. Staff 6 (Med. Susp. Cymbal/Tam-tam) is in bass clef. Staff 7 and 8 are empty. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key annotations include: (med. rubber mallets) for Marimba 1; (cord mallets) (soft) for Vibraphone; (soft yarn mallets) and (medium rubber mallets) for Bass Marimba; and boxed '1-1' and '1-2' for DAT. Time markers at the top indicate 12:45, 12:50, 12:55, and 13:00. A large '13' is written in the top left corner.



Elapsed Time

13:02 13:07 13:12 13:17

1 MARIMBA

2 GLASS W. CHIMES

3 VIBRAPHONE

4 **1-3** **1-4** **1-5**

DAT

5 BASS MARIMBA

6 MED. SUSP. CYMBAL  
TAM-TAM

7

8

(soft yam mallets)

Elapsed Time

13:19 13:24 13:29 13:34

MARIMBA 1

GLASS W. CHIMES 2

VIBRAPHONE 3

4

DAT

BASS MARIMBA 5

MED. SUSP. CYMB. 6

TAM-TAM

7

8

2-1

\* f ff

mf pp

Detailed description of the musical score: The score is for a percussion ensemble. It consists of eight staves. Staff 1: MARIMBA. Staff 2: GLASS W. CHIMES. Staff 3: VIBRAPHONE. Staff 4: Empty staff with a box containing '2-1'. Staff 5: DAT. Staff 6: MED. SUSP. CYMB. Staff 7: TAM-TAM. Staff 8: Empty staff. The score includes time signatures (3/4 and 2/4) and dynamic markings (\* f, ff, mf, pp). A vertical line with a downward-pointing triangle is at 13:24. A horizontal line with an arrow is at 13:34. The '2-1' box is at 13:24. The 'mf' and 'pp' markings are at 13:34.

Elapsed Time

13:36 13:41 13:46 13:51

1 MARIMBA

2 GLASS CHIMES

3 VIBRAPHONE

4 **2-2** **2-3** **2-4**

DAT

5 BASS MARIMBA

6 SUSP. CYMBAL  
TAM-TAM

7

8

Detailed description of the musical score: The score is for a percussion ensemble. It consists of eight staves. Staff 1 (Marimba) has a melodic line with notes and rests, with a double bar line at 13:41. Staff 2 (Glass Chimes) has a melodic line with notes and rests, with a double bar line at 13:41. Staff 3 (Vibraphone) has a melodic line with notes and rests, with a double bar line at 13:41. Staff 4 (DAT) has a melodic line with notes and rests, with a double bar line at 13:41. Staff 5 (Bass Marimba) has a melodic line with notes and rests, with a double bar line at 13:41. Staff 6 (Susp. Cymbal/Tam-Tam) has a melodic line with notes and rests, with a double bar line at 13:41. Staff 7 and 8 are empty. The score includes various musical notations such as notes, rests, and dynamic markings. The time markers are 13:36, 13:41, 13:46, and 13:51. The measures are labeled with boxed numbers: 2-2, 2-3, and 2-4.

Elapsed Time

13:53

13:58

14:03

14:07

MARIMBA 1

GLASS CHIMES 2

VIBRAPHONE 3

DAT

BASS MARIMBA 5

SUSP. CYMBAL  
TAM-TAM 6

The score consists of eight staves. Staff 1 (Marimba) has a whole rest with a *pp* dynamic. Staff 2 (Glass Chimes) has a whole rest with a *(WOOD BLOCK)* annotation. Staff 3 (Vibraphone) has a melodic line starting at 14:03, marked with *p* and *P*. Staff 4 (DAT) has a boxed-in section labeled "2-5" and a *pp* dynamic. Staff 5 (Bass Marimba) has a whole rest. Staff 6 (Susp. Cymbal/Tam-Tam) has a whole rest with a *(stopped w/left hand)* annotation and a dynamic range from *mf* to *pp*. Staff 7 and 8 are empty.