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Bonus of Binary Balance

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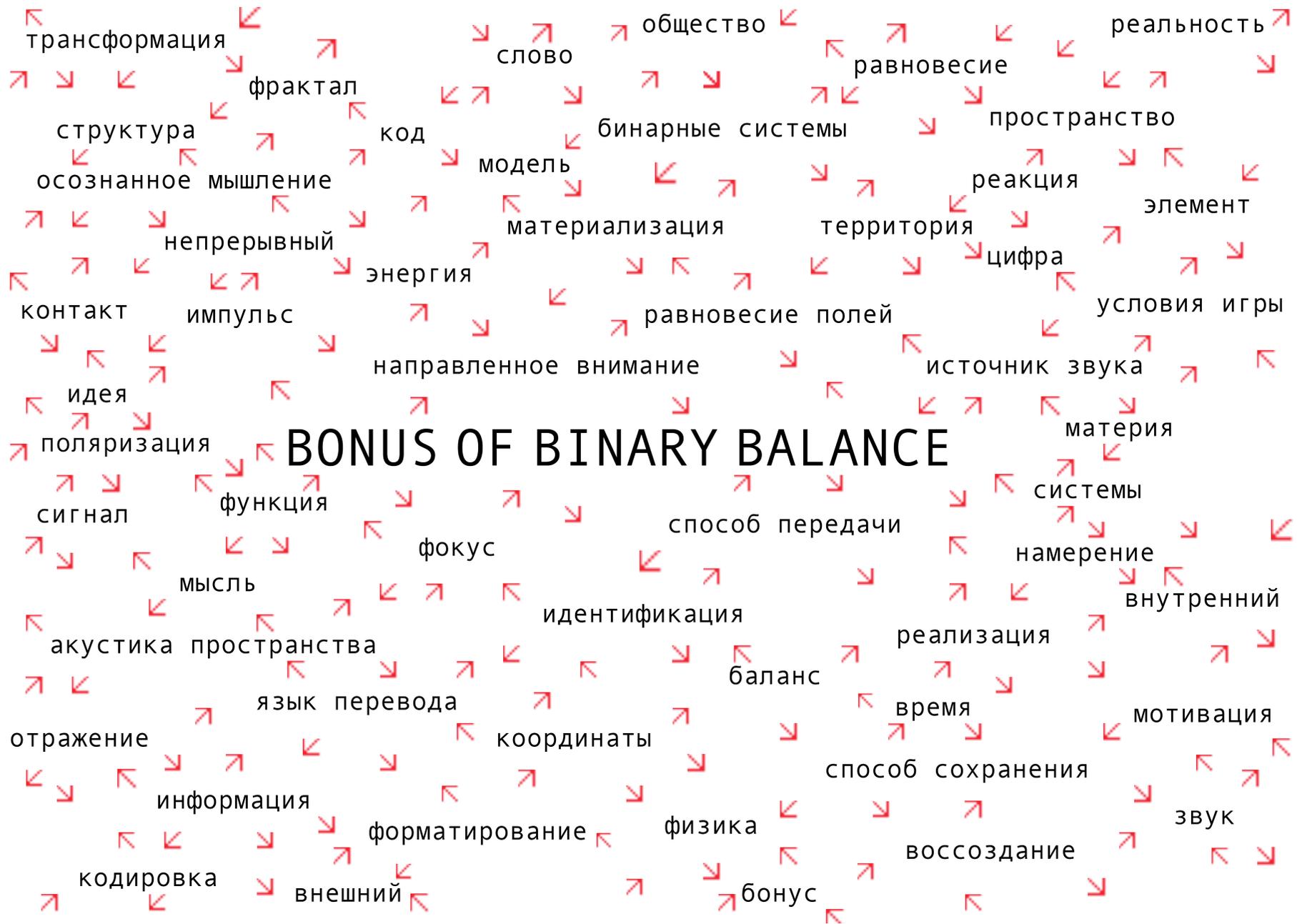
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Anna Mikhailova

Bonus of Binary Balance

for Trumpet, Trombone, French Horn, Baritone Saxophone, Violin, Viola, Cello, Double Bass, Accordion, Piano and Percussion (Snare, Bass Drum)

Bonus of Binary Balance is

Identification and Recreation
Your Attention and Sound in Space
Sound source and its Reflection
Binary code and Balance
Binary balance and Code
Fractal method and Pattern of Reflection
Loop and Reaction

text 1

You are where your attention is.

With the impulse provided by your interest you create the reality.

With reaction to the outside world/processes/relations you recreate the reality.

Information comes to our life and becomes reality. It starts from the word and while taking our time + blood (any type of material processes within a human being) = attention, It becomes part of a material world. When a man decides that It can be part of his life and gives It his love (accumulation of the energy, focus and strength) It becomes the reality. Correlation of the inside and outside processes forms a basic principle of the world we are living in. The laws of our society focus on the polarization of these processes and try to put them on the antagonistic level in order to hide that our inside processes create our outside world and the initial impulse of the creation - our inner impulse of purpose. The consciousness and the skills in controlling these processes make you a better creator of your life.

I chose binary system (binary number system) as a method to show this relationship and binary code as a way of presenting it. I use a binary coded version of this text as a model for structuring density of sound in the piece. By balance I mean the attention you give to the words creating/recreating your reality. Code, Coding of information is one of the ways information appears in. We collaborate with each other by translating information in different languages (verbal/movements/etc.). For me music is one of these languages. This concept you are reading now is the way of translating the sound space/music composition into the words. This way of translating and recreating our reality is constant and with my composition I would like to show it.

text 2

You are in the dark room and you hear the sound. Impulse and reflections of this sound can bring you the idea about the space you are seating in. By listening and identifying this sound in space you recreate it. You choose the words to describe the details of the space and sound. Before light turns on in the space you have an image of the space. When the light turns on the room you are sitting in often differs from your imaginary room. The sum of imaginations, opinions, experiences, reflections and other way of translating the information creates our future (reality).

Анна Михайлова

Bonus of Binary Balance

Идентификация и Воссоздание
Осознанное Внимание и Звук в Пространстве
Источник звука и его Отражение
Бинарный код и Баланс
Равновесие с двумя переменными и Система кодирования
Фрактал и Симметричные Модели
Цикл и Реакция

текст 1

Вы находитесь там, где находится ваше внимание. Импульс, направленный вашим интересом создает вашу реальность. Реагируя на происходящее вокруг вас, вы воссоздаете этот мир. Информация появляется в нашей жизни и становится реальностью. Всё начинается очень просто - со слова. Уделяя этой информации ваше внимание (= время, физический труд, энергию и прочее), она становится частью материального мира. Когда человек решает, чтобы эта информация стала частью его жизни и применяет к ней свою любовь (= накопление энергии, фокус и силу) - она становится реальностью. Взаимодействие внутренних и внешних процессов формирует основной принцип организации мира, в котором мы живем. Законы нашего общества направлены на поляризацию этих процессов и ставят своей задачей показать их как противодействующие силы, чтобы скрыть информацию о том, что наши внутреннее процессы создают наш окружающий мир, и то, что изначальный импульс созидания и есть внутренний импульс намерения. Осознанность и умение контролировать и замечать подобные явления делают вас основным создателем вашей жизни.

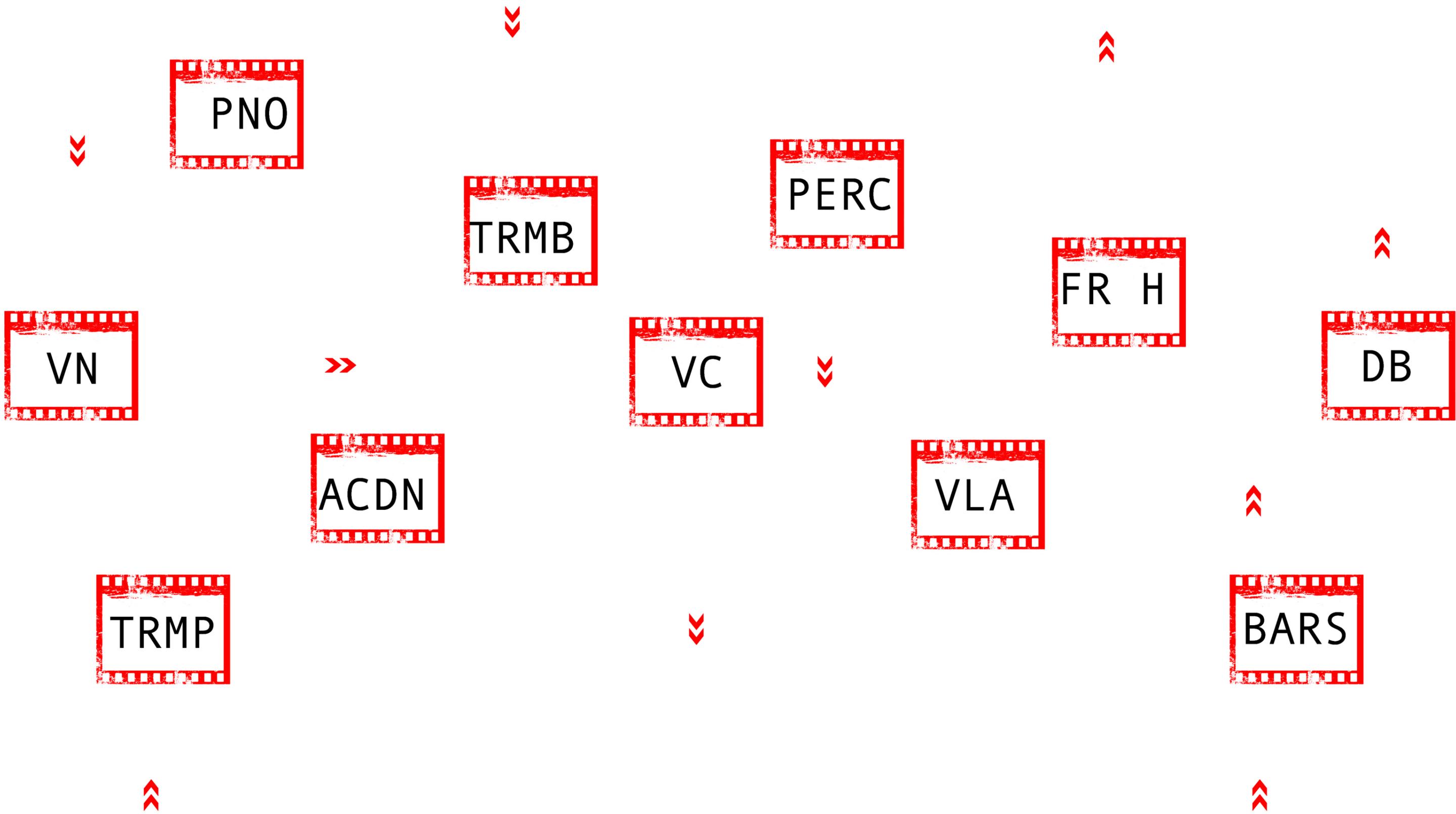
Я использую бинарную систему (систему бинарных чисел) в качестве метода, показывающего эти процессы, и бинарный код как способ передачи этой информации. Я также использую версию данного текста, кодированную бинарным кодом, как модель для формирования плотности звука в моей композиции. Под "балансом" я подразумеваю внимание, которое мы уделяем словам, создающим/воссоздающим нашу реальность. Код, кодирование информации является одним из способов существования информации. Мы взаимодействуем друг с другом переводя информацию на разные языки (словесные, жесты, искусства и прочее). Музыка для меня является одним из этих языков. Текст, который вы читаете и есть способ перевода звукового пространства/музыкальной композиции/ информации в слова.

Постоянно появляются новые способы перевода и воссоздания нашей реальности и мое намерение - показать это в данной композиции.

текст 2

Вы находитесь в темной комнате. Вы слышите звук. Источник звука и его отражение в пространстве комнаты могут подсказать вам её характеристики. Слушая и определяя этот звук, своими мыслями вы воссоздаете пространство, в котором находитесь. Вы выбираете слова, описывающие детали пространства и звука. До момента появления источника света, у вас появляется свое представление о том, как выглядит данная комната. Когда свет зажигается, комната, в которой вы находитесь, может сильно отличаться от комнаты, которую вы представили в своем воображении, исходя из характеристик звука, который вы услышали. Сумма образов, мнений, отражений, реакций и прочих способов перевода информации создает наше будущее/ реальность.

position of performers



order in score as in position

Four musical staves showing rhythmic patterns for woodblock and slap tongue techniques. The first staff shows a woodblock pattern with a half note and a quarter note. The second and third staves show slap tongue patterns with various rhythmic values. The fourth staff shows a key click pattern.

st/w slap tongue/ woodblock (dry percussive sound)
 st/e slap tongue/ explosive (loud percussive sound)
 w → e gradually change to loud percussive sound
 Ft ≠ Flutter tonguing
 K/c Key click
 5.6 N of Keys (play together)

Three rectangular diagrams representing rhythmic steps: uniform, gradually faster, and gradually slower.

hit mouthpiece with the palm

uniform rhythmic steps
 gradually slowly
 gradually faster

Bonus of Binary Balance

Baritone Saxophone

♩ = 85
 4/4

Bonus of Binary Balance

Trumpet French Horn Trombone

♩ = 85
 4/4

C ← M compressing the bellows (towards the keyboard) (with cleave sound of hit)

[b. sh 2] bellows shake "double" with the strong knock of the bottom 8/16'

[16' 8'] length of registers (in foot) switch FROM 8'16' to 16'

play on both keyboards

[b. sh 3] bellows shake "triple" with the knocking on top & bottom

play only on one keyboards (preferably button keyboards)

uniform rhythmic steps gradually slowly gradually faster

Bonus of Binary Balance

Accordion

♩ = 85
 4/4

→ sustain pedal constant
[place on the sustain pedal heavy object]

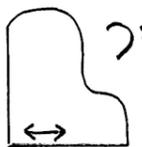
- middle stiff stick (works good marimba sticks)
- hard stick (rubber)
- soft stick (FOR GONG)

P1 Position 1

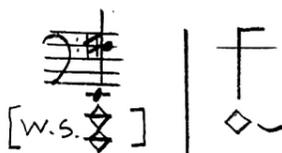


hit with the stick
Cast Iron Frame
(at the tail of PIANO)
between bridge &
hitch pin (2: range)

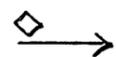
P4 Position 4



play on keyboard
(without sustain pedal)



press notes [◇]
without sound
in order to get
harmonics

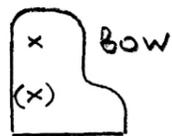


Keep holding this notes



grip string
grip string eb1 with
left hand in order to
create sound similar
to top of viola

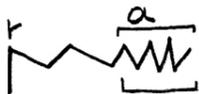
P2 Position 2



Place the bow
(made out of fishing line)
in between Gb & F strings



immediate acceleration
(bowing legato, 1 phrase)
(better to play with short
tailes (lines) of the bow)



gradually acceleration (a)
regular speed (r)

P5 Position 5



play on keyboard &
then on strings with
ceramics drinking
bowl

K drinking bowl



start with the chord
on keyboard & then
place drinking bowl
with rim to the string
(in this case f2) &
make small slides
with strong attack
towards the tail of
piano



gradually slowly



gradually faster

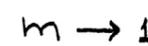
P3 Position 3



Place the clash
cymbal [] on the
strings (middle sector)



clash cymbal
(~ 3"-5" d) (possible crotales)



slide cymbal from
middle to 1st octave
(m) (1)



move cymbal on the
strings with clear
hits / attack

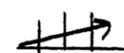


immediately Fast

[play with the borders of cymbal
in order to get more clear attack



slide into on direction



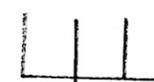
slide with clear sound of
steps



sustain pedal stop
(remove object)



slide cymbal on the string
of middle octave



uniform rhythmic step



etc.

Bonus of Binary Balance

↓ = 84

4/4

Piano

+ 3 sticks (m/h/s)

1 cymbal/crotales

1 drinking bowl (dense ceramic)

1 heavy object for sustain pedal

1 bow

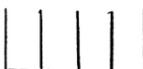
⊙ BRUSH placed
half SKIN [OF BASS DRUM]
half RIM

● middle stiff stick

● m position on the skin
(middle)

 gradually slowly

 gradually faster

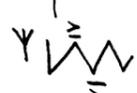
 uniform rhythmic steps

 with the bow on the
cymbal. change the
position of the bow
& turn the cymbal
with the palm.
(don't mute)

○ c center

● b Border

○ m → c middle → center

 roll the brush with
your palm on the
surface (skin) with
the strong accents

⊂ SKIN OF the bass
drum

L Left hand

R right hand

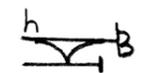
↑ movements FROM
the borders

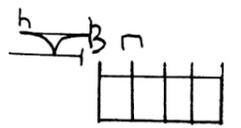
 faster

⊙ circular rolling
over the skin

⊂ clash cymbals

 long slide on
the skin with
the border of
cymbal

 place the cymbal
on the SKIN OF
BASS DRUM
hold with one hand
on the FREE BORDER
play with the bow

 Keep the bow on
cymbal
(play legato
start FROM the
FROG OF THE BOW

⊂ st small & thinnest
(can be ~ 5" d)

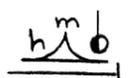
⊂ s small
(~ 8" d)

⊂ m medium
(~ 14" d)

⊂ l large
(~ 20" d)
(can be J shape)

 use FORCE
OF FRICTION
in order to
have small
jumps of
your cymbal
(border)

h hand
B Bow

 cymbal placed on
the surface of Bass Drum
hit with the hand/palm
on one side of the cymbal
& with sticks on another

 move clash cymbal
on the rim of the
BASS DRUM up/down
(small steps)

 move clash cymbal
on the rim of the
BASS DRUM
(one long move)

 not only slide,
but also hit/knock

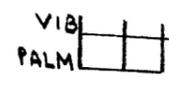
 hold cymbal with one
hand. After hitting
cymbal with FINGER,
start making 'VIBRATO'
with your hand with
cymbal.
(pan place towards
the floor)

 move &
hit at the
same time

 place border
of cymbal 1
inside of A
PAN of cymbal 2

 move cymbal
inside of
the PAN

[For more intensive
sound place the
tape (~ 3cm)
along the diameter
of the SKIN OF
BASS DRUM &
PUT A ROSIN ON
tape]

 make a small hit on
cymbal with the palm
at the same time
make 'vibrato' with
the same hand towards
the SKIN OF B drum

Bonus of Binary Balance

↓ = 85

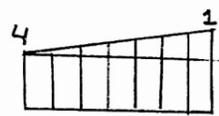
4/4

Percussion

- Bass drum
- 4 cymbals/clash cymbals
(st/s/m/l)
- bow (with the wide hair)
- sticks
- brushes
- (+ stand for bass drum)
- rosin (for bow)

scordatura G → Eb | d → B
 [C - Eb - B - a]

CR/S circular ricochet/spiccato



gradually move the bow from 4 → 1 string

- F frog of the bow
- M middle of the bow
- H head of the bow
- g half grip strings (left hand)

(N) circular movements over the neck (bow)

- g grip strings
- ¢ half col legno (hit with the wood & with the hair)

- h hair said of the bow
- w wooden said of the bow



tap on string Eb (3)

Bonus of Binary Balance

Cello

♩ = 85
 4/4

scordatura A 1 → F#1

[E 1 - F# 1 - D - G]



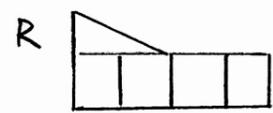
gradually move the bow from 1 → 4 string

- F FROG OF THE BOW
- M middle of the bow
- H head of the bow
- g grip string

h → w gradually turn the bow from hair to the wooden side

h hair said of the bow

w wooden said of the bow



slap the strings 4 & 3 while playing r/s

(N) circular movements over the neck (bow)

¢ half grip string

CR/S circular ricochet/spiccato

L > 4.3



gradually faster



tap on string F# (2)

Bonus of Binary Balance

Double Bass

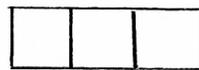
♩ = 85
 4/4

scordatura $g \rightarrow eb | a1 \rightarrow gb1 |$ F FROG OF THE BOW

[$eb - d1 - gb1 - e2$]

F ch. chicharra on string
[D] [D] (behind the bridge)

 gradually faster change the bow (legato)
(Keep the bow on string after you finish)

 uniform rhythmic steps

 gradually move the bow from 4 \rightarrow 1 string

$N \rightarrow B$ gradually move the bow FROM neck behind the bridge

N position bow on the neck

(N) circular movements over the neck (bow)

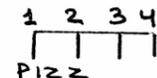
 gradually faster

 gradually slowly

h/r hit strings close to the neck. close to ricochet technique, but you hit the strings only with the head of your bow

 hit with bow all 4 strings

g grip strings

 pizz from 1 \rightarrow 4 string

 pizzicato (all 4 strings at the same time)

$\$$ half grip strings

$h \rightarrow w$ gradually turn the bow FROM hair to wooden side

h hair side of the bow
 w wooden side of the bow

tap (1) tap #2 on 1st string

Bonus of Binary Balance

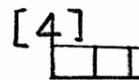
Violin

$\downarrow = 85$

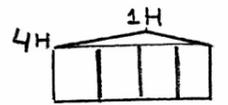
4/4

scordatura $c \rightarrow Ab | a1 \rightarrow f1$ $h \rightarrow w$ gradually

[$Ab - g - d1 - f1$]

 hit with the bow all 4 strings (place bow on the neck)

h/r hit strings close to the neck. close to ricochet technique, but you hit only with the head of your bow

 gradually move the bow from 4 \rightarrow 1 string

 uniform rhythmic steps

h hair side of the bow

w wooden side of the bow

 gradually faster

 gradually slowly

F frog of the bow

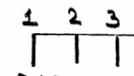
M middle of the bow

H head of the bow

(N) circular movements over the neck (bow)

F ch. chicharra on string
[G] [G] (behind the bridge)

 tap on string $d1$ (2)

 pizz from 1 \rightarrow 4 string

 gradually faster change the bow (legato)

$N \rightarrow B$ gradually move the bow FROM neck behind the bridge

N neck (position of the bow)
 B bridge

g grip string

$\$$ half grip string

 slap (all 4 strings at the same time)

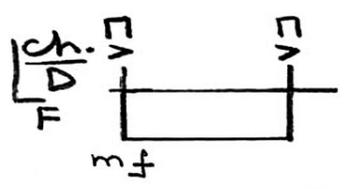
Bonus of Binary Balance

Viola

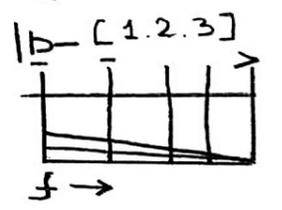
$\downarrow = 85$

4/4

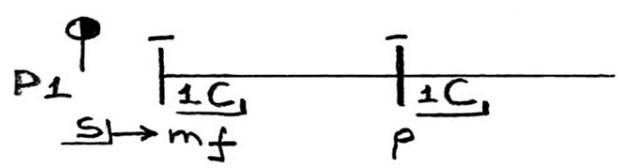
VN



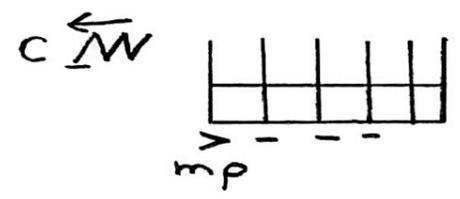
TRMP



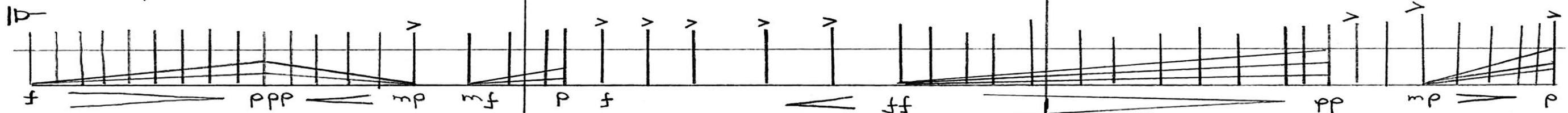
PNO



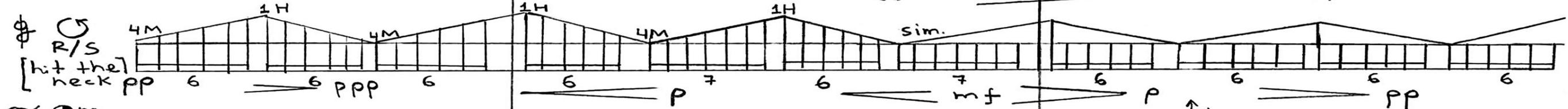
ACDN



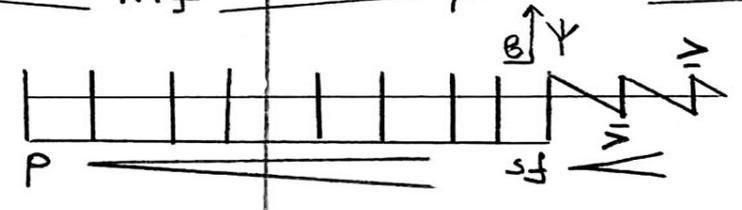
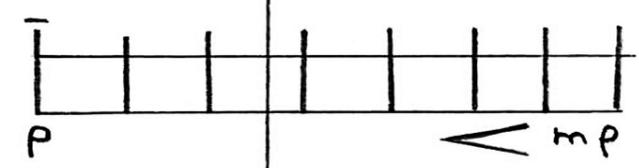
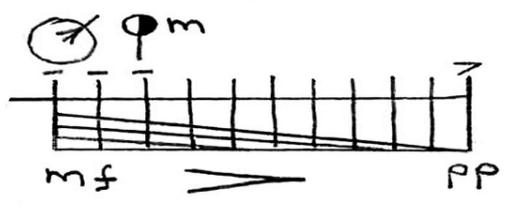
TRMB



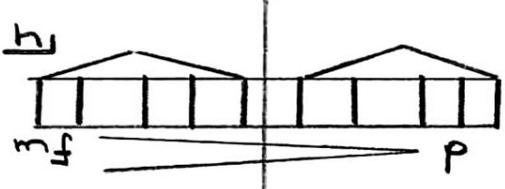
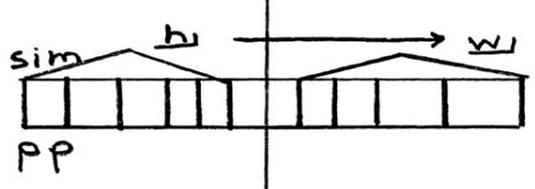
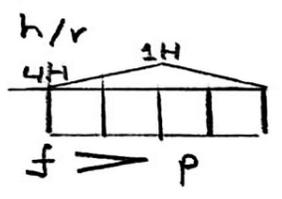
VC



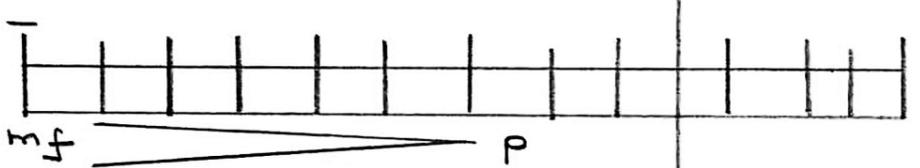
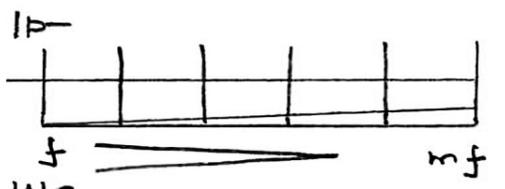
PERC



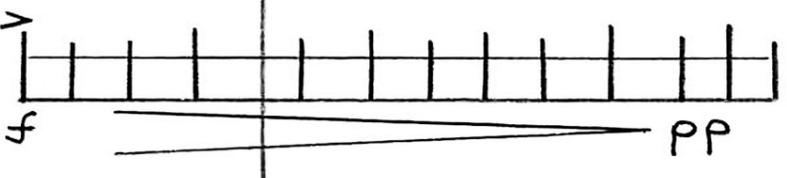
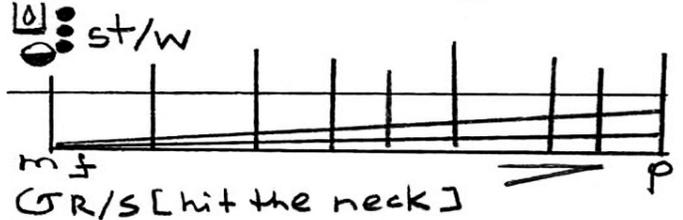
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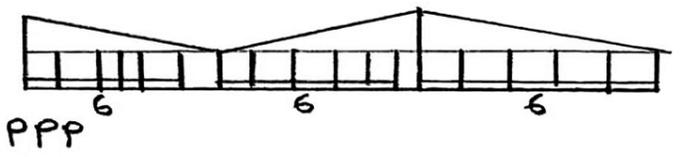
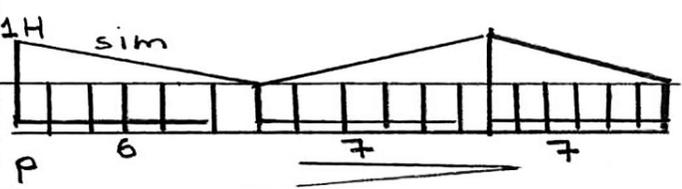
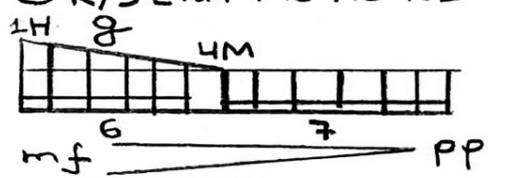
FRH



BAR S



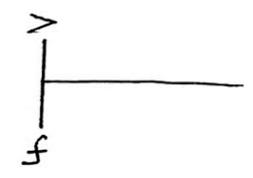
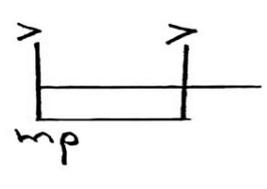
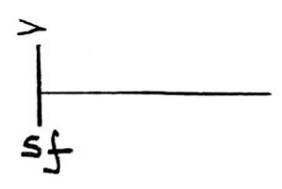
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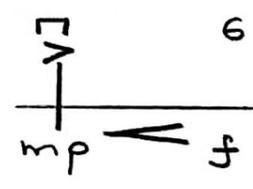
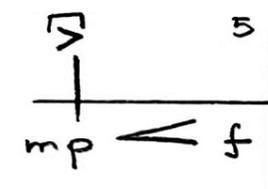
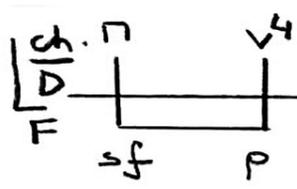
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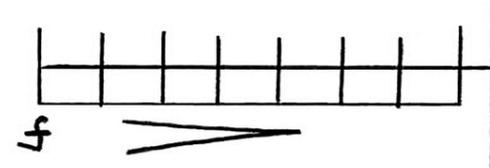
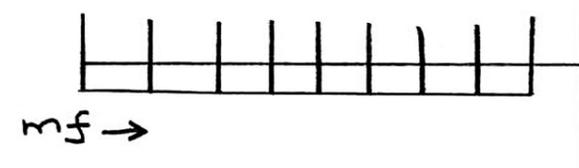
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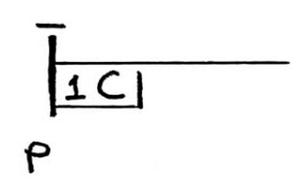
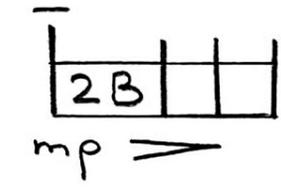
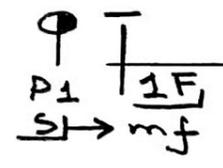
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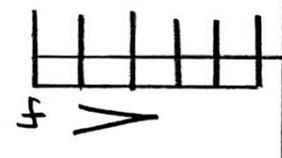
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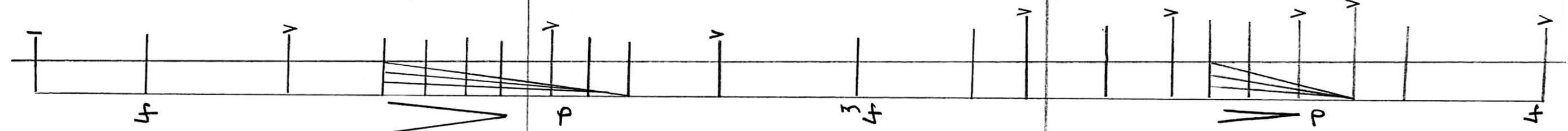
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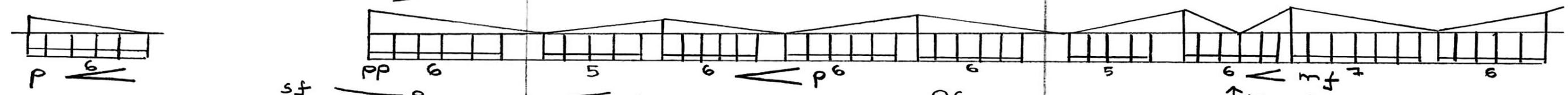
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TRMB



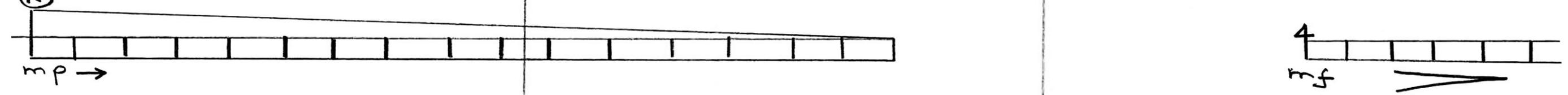
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PERC



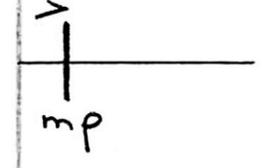
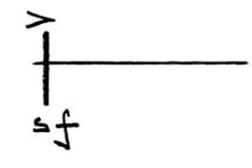
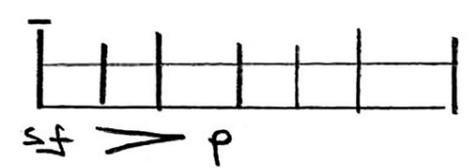
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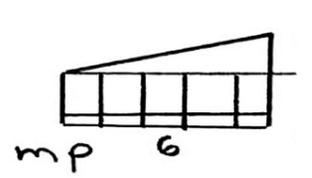
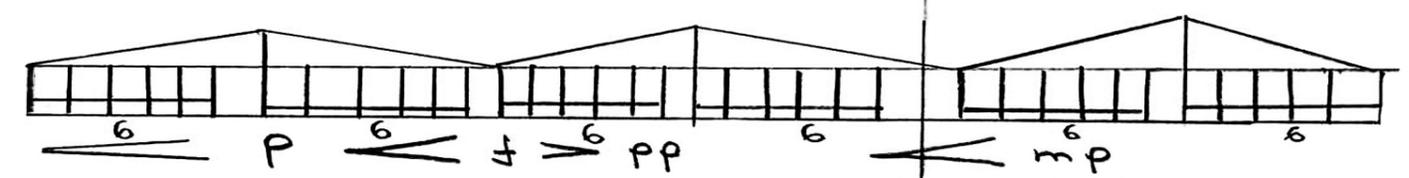
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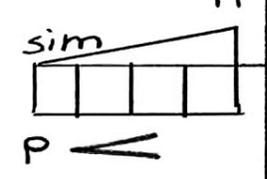
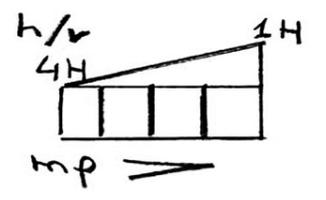
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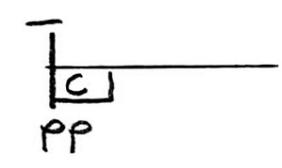
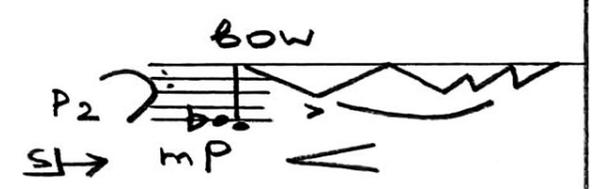


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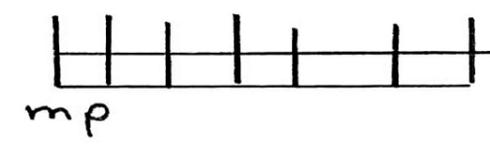
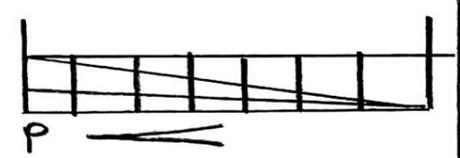
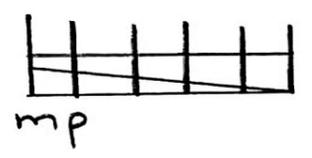


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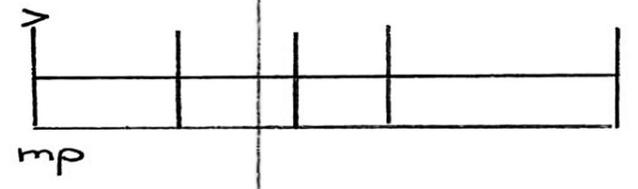
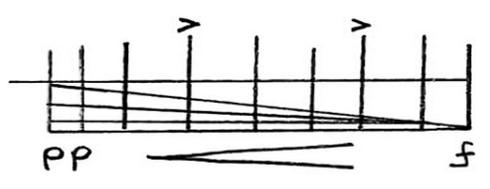
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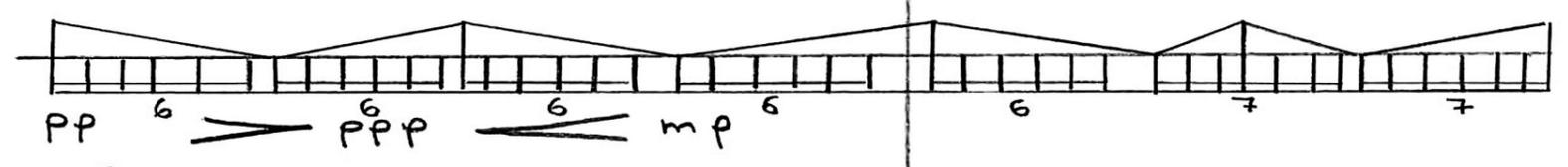
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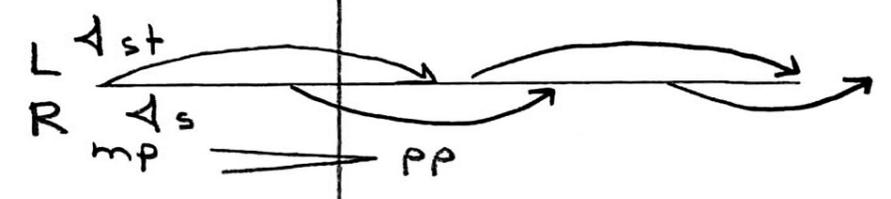
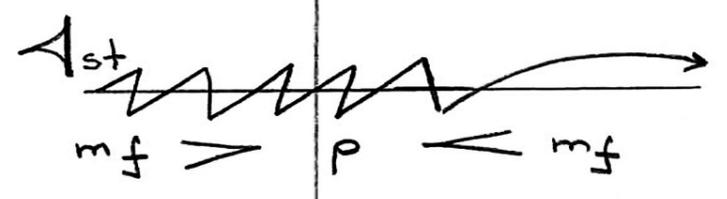
TRMB



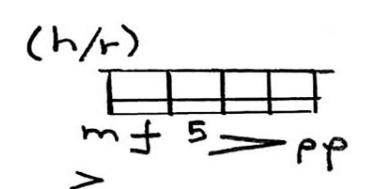
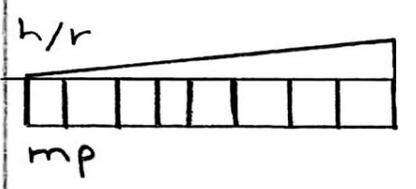
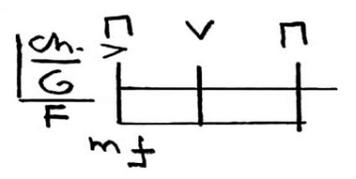
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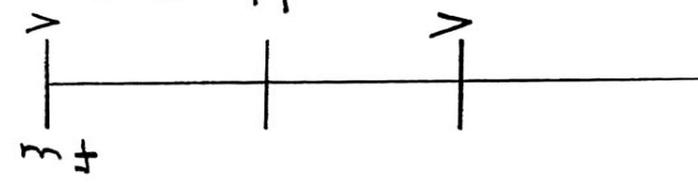
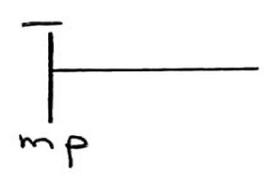
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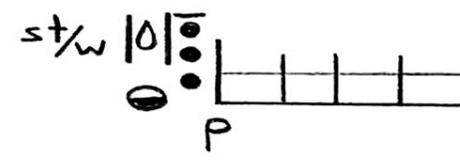
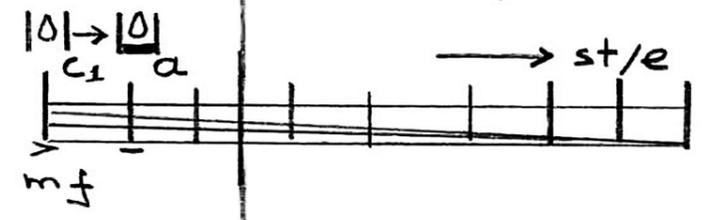
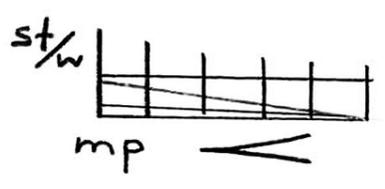
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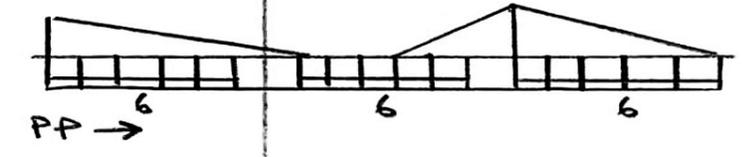
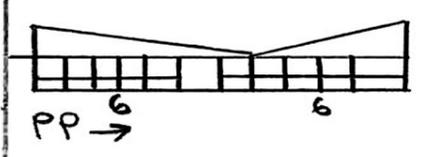
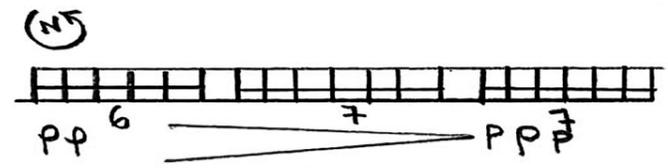
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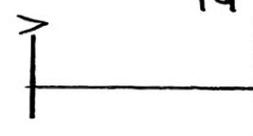
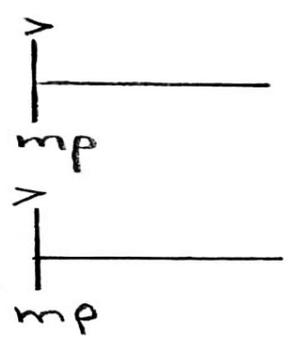
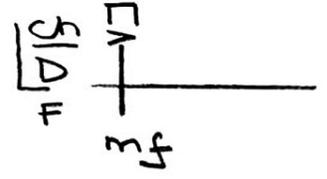
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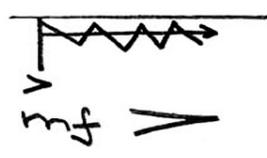
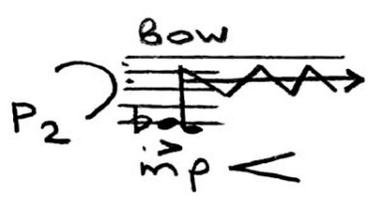


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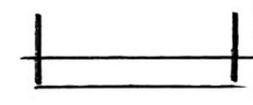
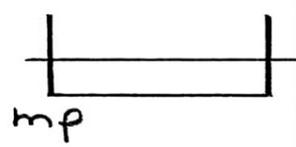


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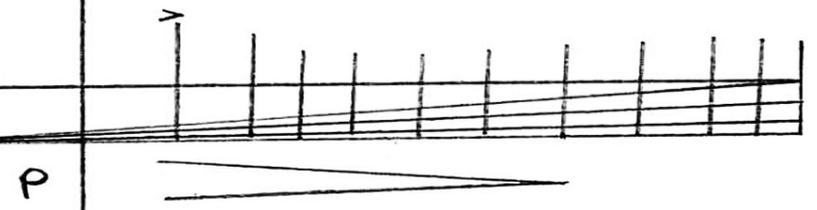
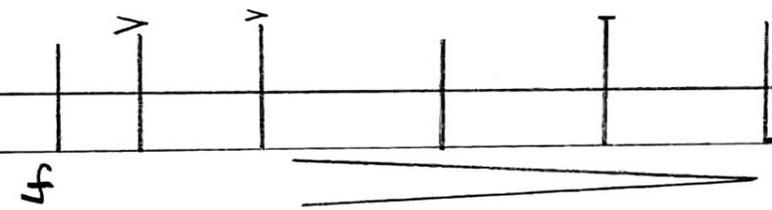
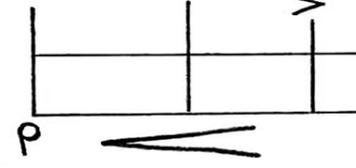
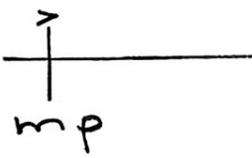
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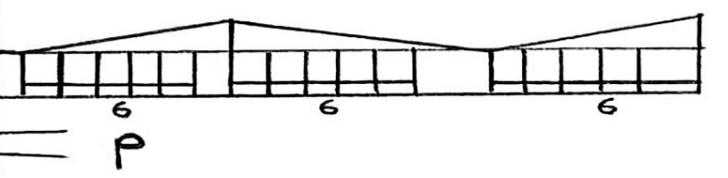
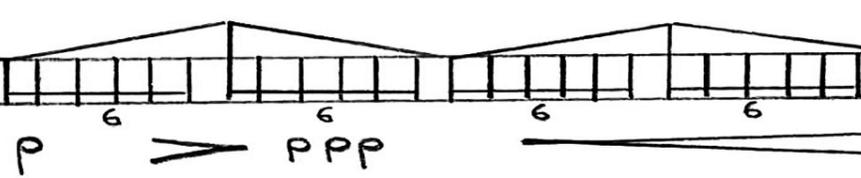
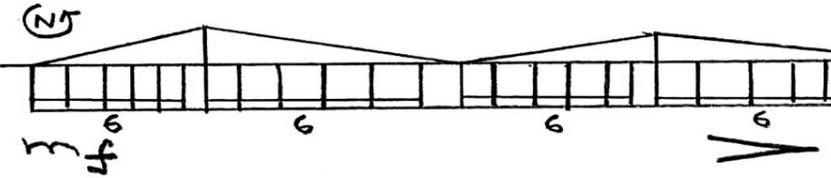
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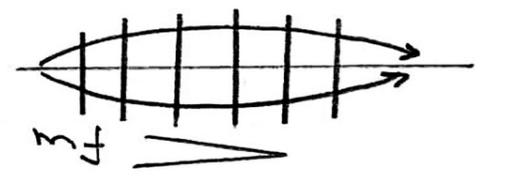
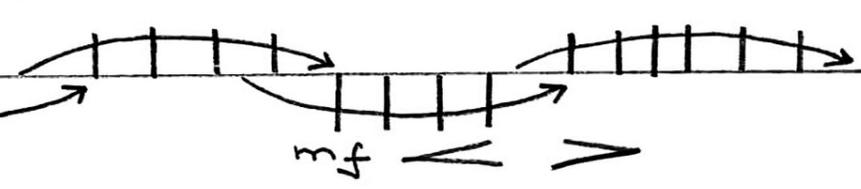
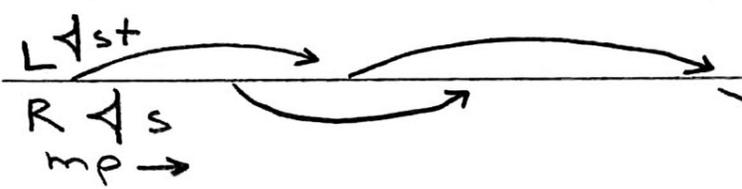
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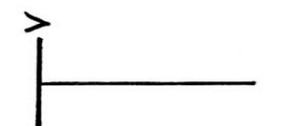
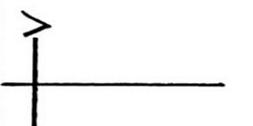
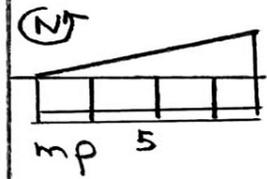
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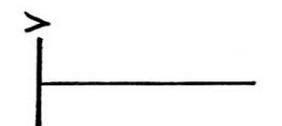
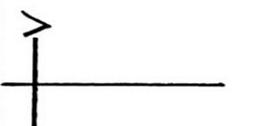
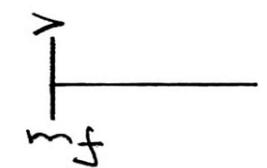
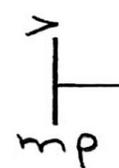
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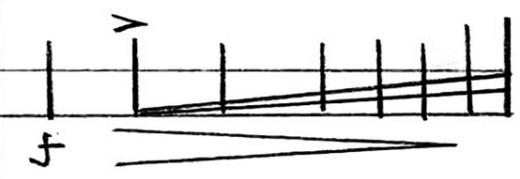
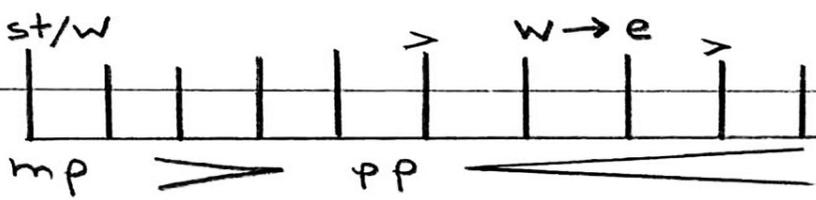
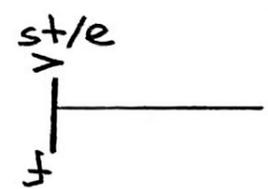
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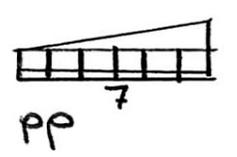
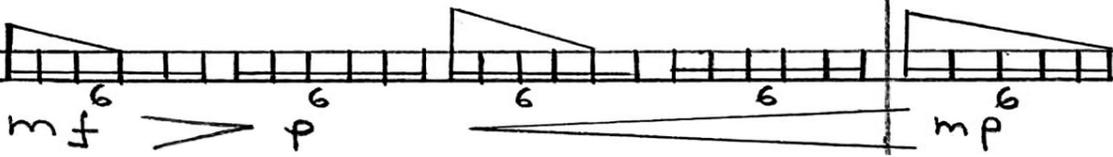
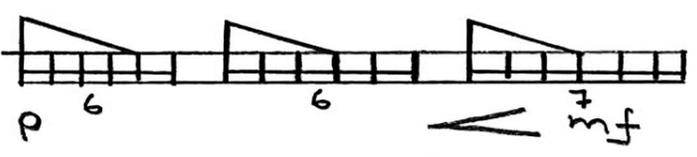
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BAR S

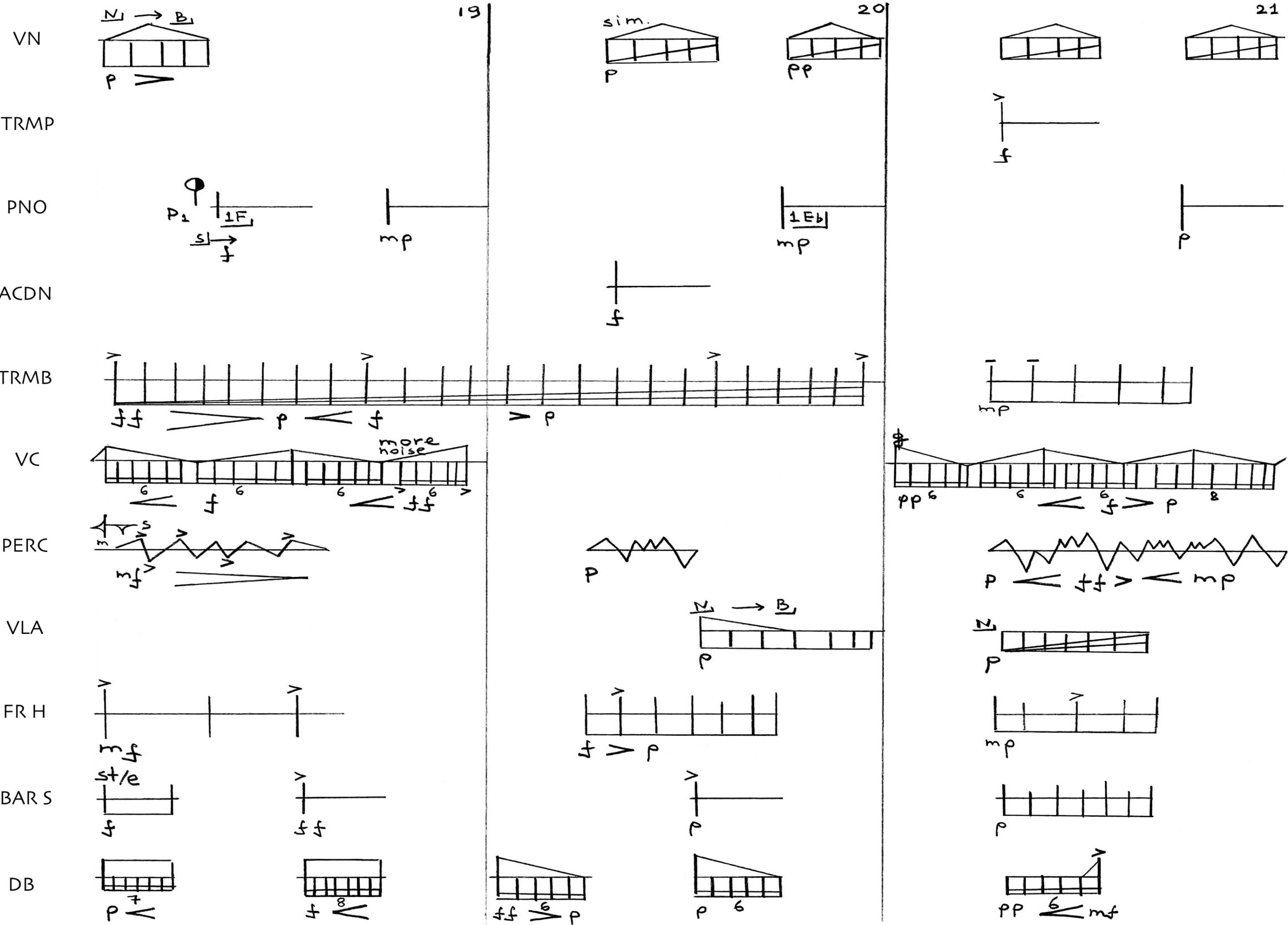


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13

14



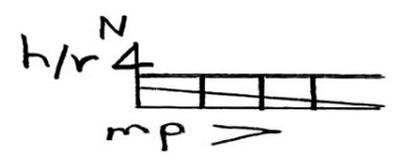
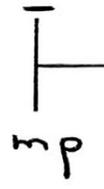
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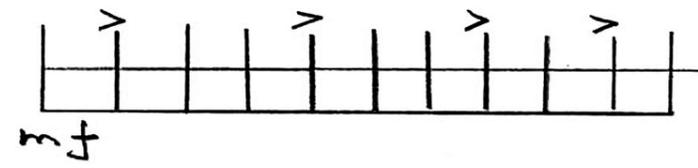
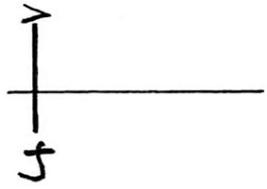
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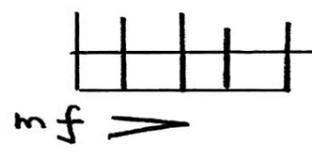
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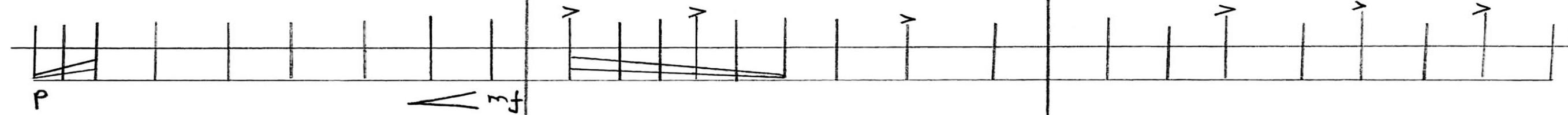
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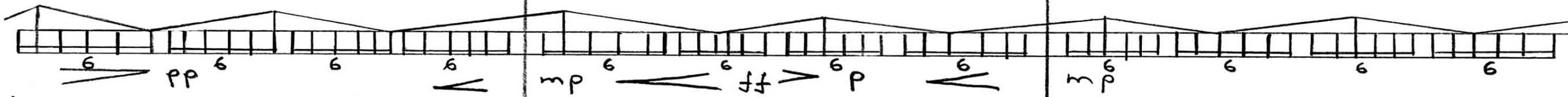
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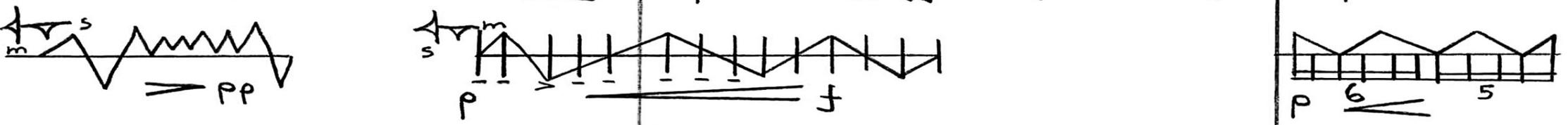
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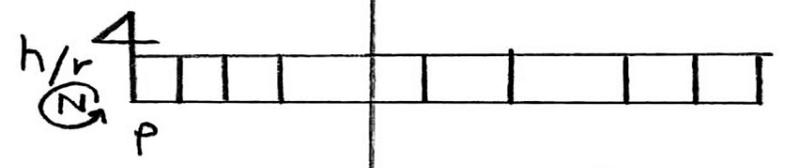
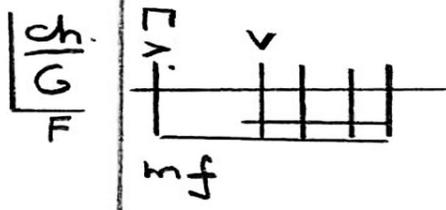
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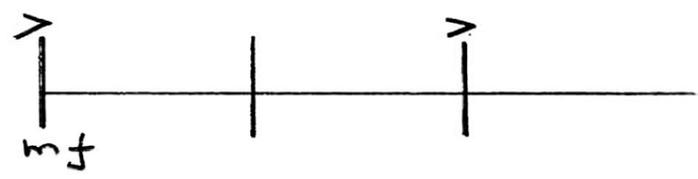
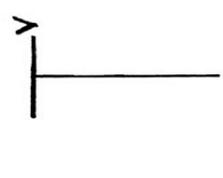
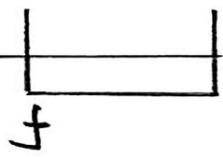
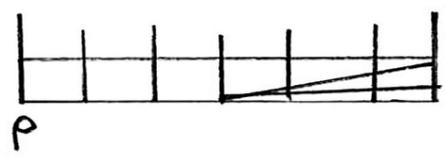
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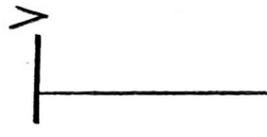
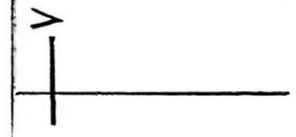
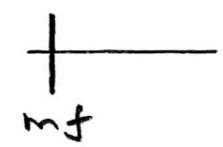
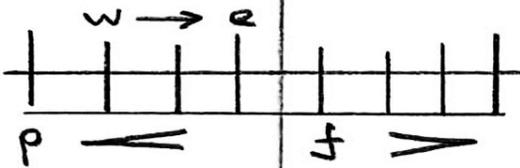
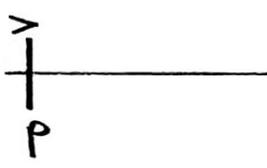
VLA



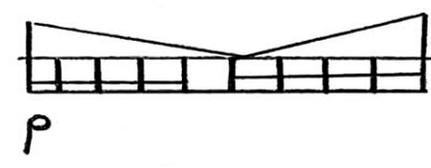
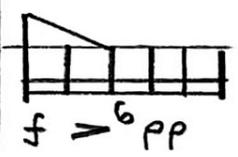
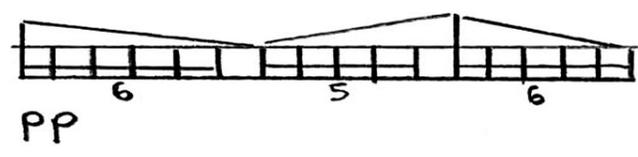
FR H



BAR S



DB



25

VN

TRMP

PNO

ACDN

TRMB

VC

PERC

VLA

FR H

BAR S

DB

26

VN

TRMP

PNO

ACDN

TRMB

VC

PERC

VLA

FR H

BAR S

DB

27

VN

TRMP

PNO

ACDN

TRMB

VC

PERC

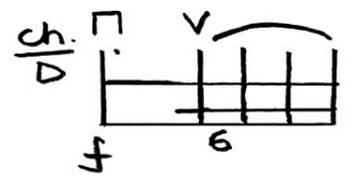
VLA

FR H

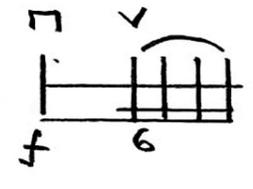
BAR S

DB

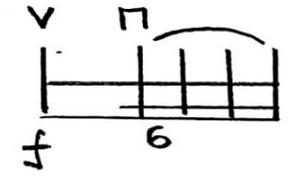
VN



28

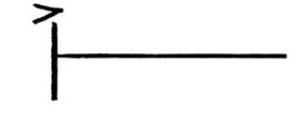
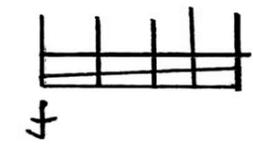


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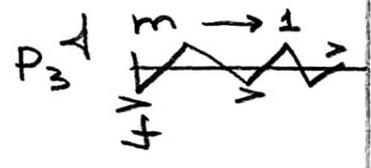


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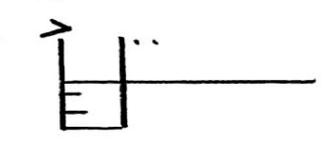
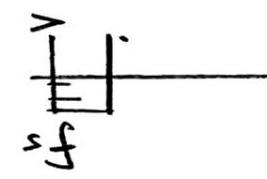
TRMP



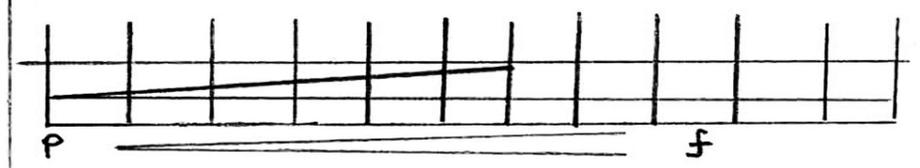
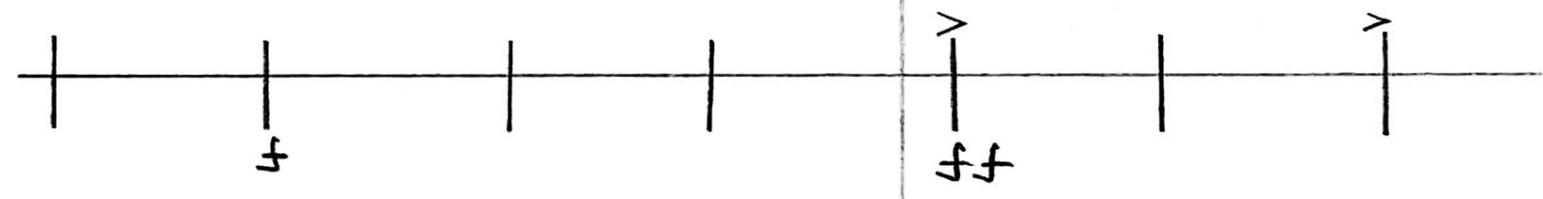
PNO



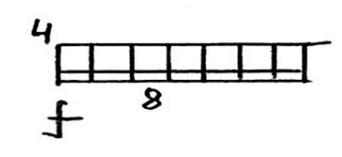
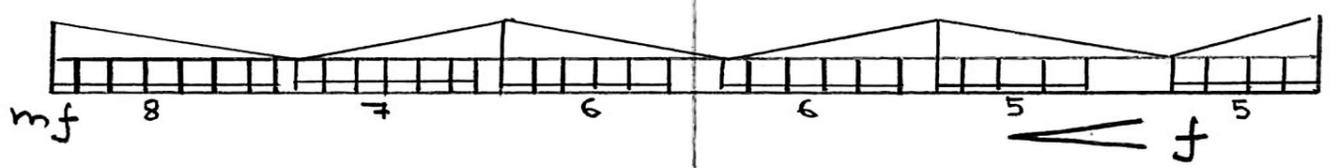
ACDN



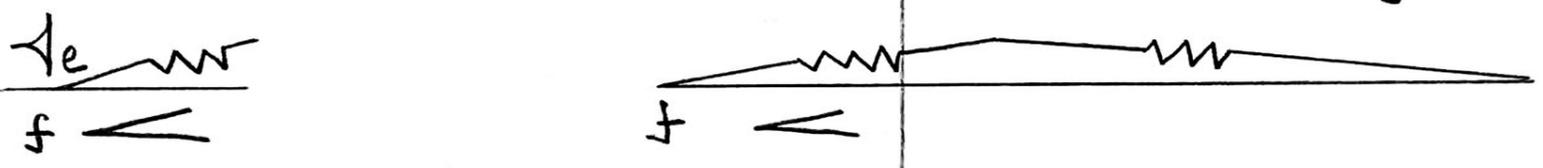
TRMB



VC



PERC



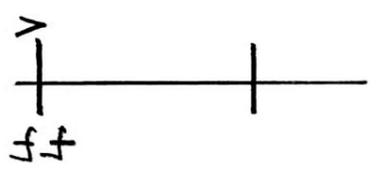
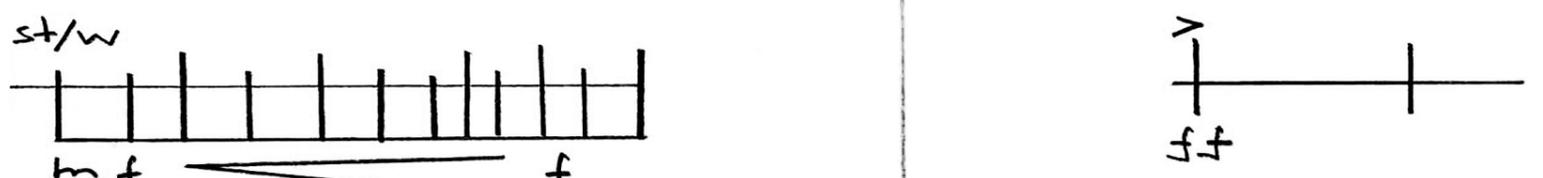
VLA



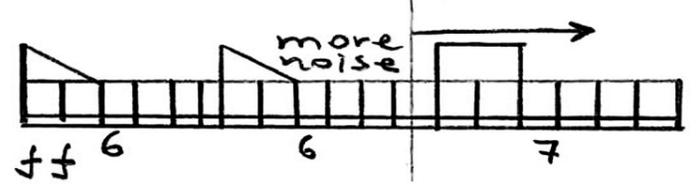
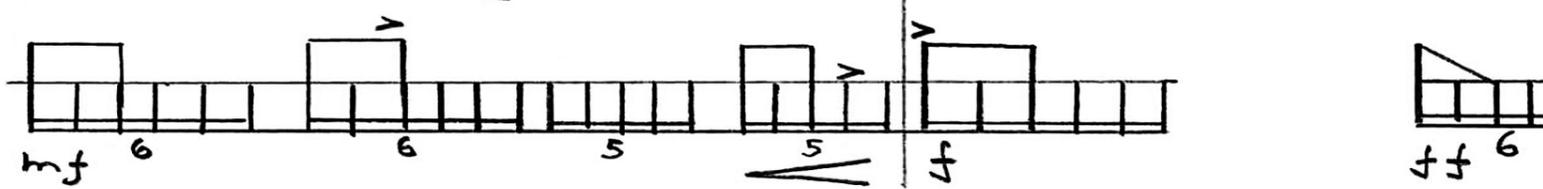
FR H



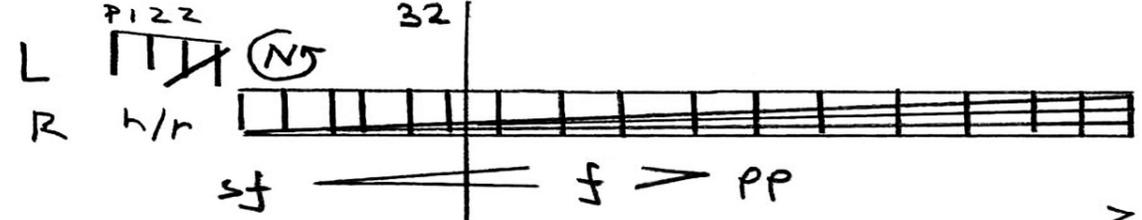
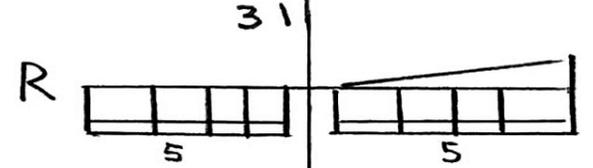
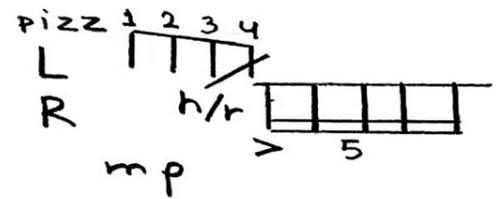
BAR S



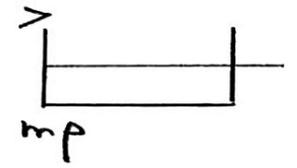
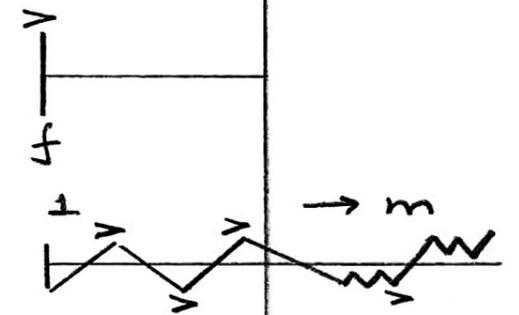
DB



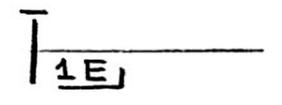
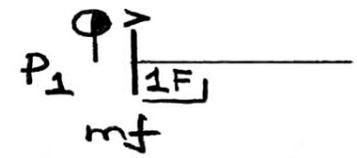
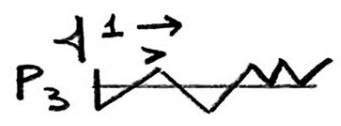
VN



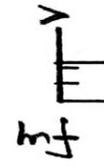
TRMP



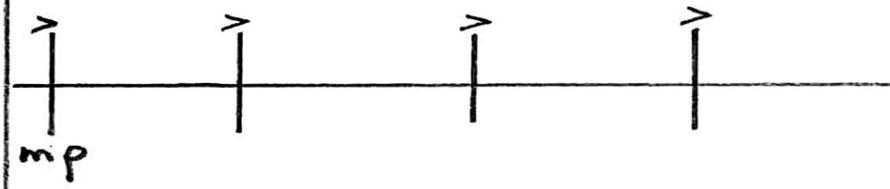
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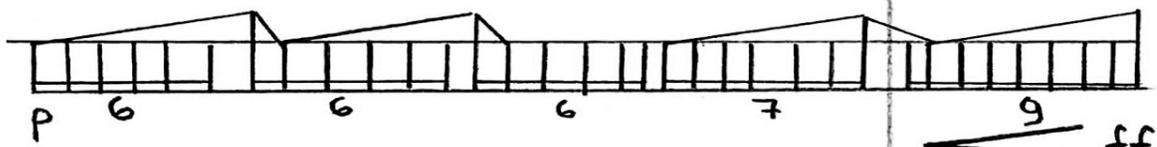
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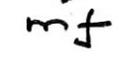
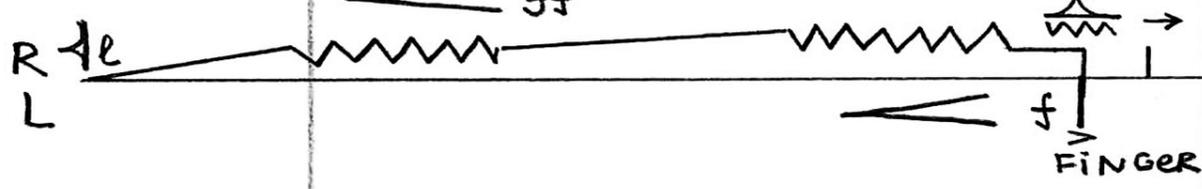
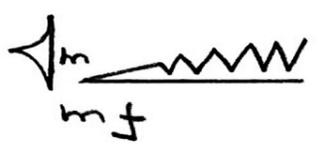
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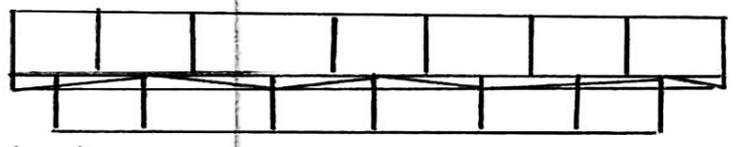
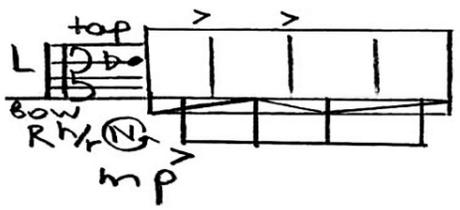
VC



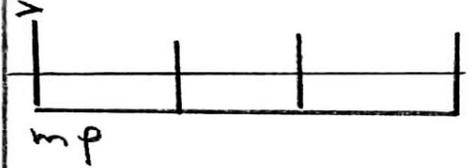
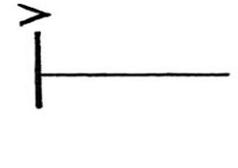
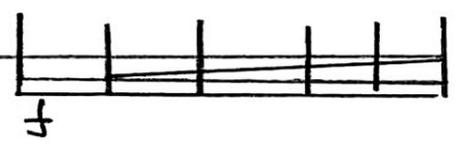
PERC



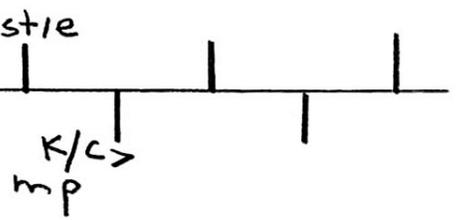
VLA



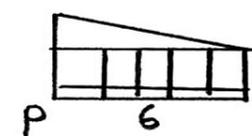
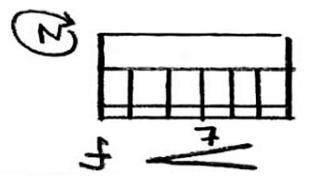
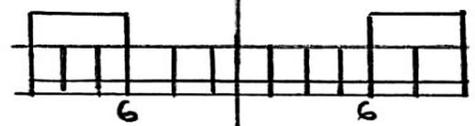
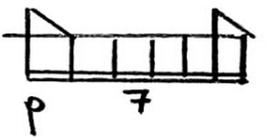
FR H



BAR S



DB



Handwritten musical score for a multi-instrument ensemble, divided into two systems (37 and 38) and a final measure (39). The instruments listed on the left are: VN (Violin), TRMP (Trumpet), PNO (Piano), ACDN (Acoustic Drums), TRMB (Timbale), VC (Vibraphone), PERC (Percussion), VLA (Viola), FRH (French Horn), BAR S (Baritone Saxophone), and DB (Double Bass).

System 37:

- VN:** Left hand (L) has a "slap" marking. Right hand (R) has a "D_F" marking. A dynamic marking of *f* and a *V₆* marking are present.
- TRMP:** A dynamic marking of *mp* is shown.
- PNO:** Includes a diagram of a piano keyboard with a "Bow" marking and a *P₂* marking. A dynamic marking of *mp* is present.
- ACDN:** A dynamic marking of *sf* is shown.
- TRMB:** A dynamic marking of *f* is shown.
- VC:** A dynamic marking of *f* is shown.
- PERC:** Includes a diagram of a hand with "HAND VIB. PALM" and "FINGER" markings. A dynamic marking of *f* is shown.
- VLA:** A dynamic marking of *p* is shown.
- FRH:** A dynamic marking of *mp* is shown.
- BAR S:** A dynamic marking of *mp* is shown.
- DB:** A dynamic marking of *f* is shown.

System 38:

- VN:** A dynamic marking of *f* is shown.
- TRMP:** A dynamic marking of *sf* is shown.
- PNO:** A dynamic marking of *f* is shown.
- ACDN:** A dynamic marking of *f* is shown.
- TRMB:** A dynamic marking of *f* is shown.
- VC:** A dynamic marking of *f* is shown.
- PERC:** A dynamic marking of *mp* is shown. Includes a "more noise" marking and a circled *N*.
- VLA:** A dynamic marking of *sf* is shown. Includes a "PIZZ" marking.
- FRH:** A dynamic marking of *f* is shown.
- BAR S:** A dynamic marking of *f* is shown.
- DB:** A dynamic marking of *f* is shown.

Measure 39:

- VN:** A dynamic marking of *f* is shown.
- TRMP:** A dynamic marking of *f* is shown.
- PNO:** A dynamic marking of *f* is shown.
- ACDN:** A dynamic marking of *f* is shown.
- TRMB:** A dynamic marking of *f* is shown.
- VC:** A dynamic marking of *f* is shown.
- PERC:** A dynamic marking of *mp* is shown.
- VLA:** A dynamic marking of *f* is shown.
- FRH:** A dynamic marking of *f* is shown.
- BAR S:** A dynamic marking of *f* is shown.
- DB:** A dynamic marking of *f* is shown.

VN

L slap

R $\left[\begin{array}{l} \text{ch.} \\ \text{D} \\ \text{F} \end{array} \right]$

TRMP

PNO

P

mf

mf

mf

mf

ACDN

pp

mp

f

p

TRMB

VC

f

mf

p

f

8

7

PERC

mf

f

VLA

mf

f

p

h/r

mf

3p

FR H

f

p

mf

BAR S

f

mf

mf

DB

mf

3p

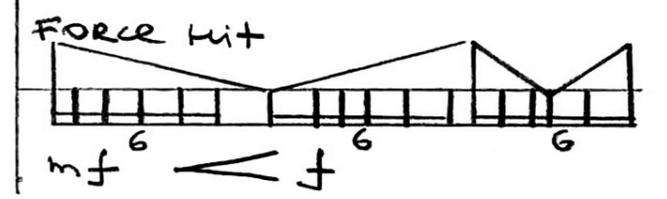
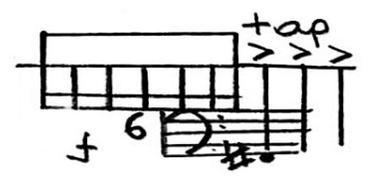
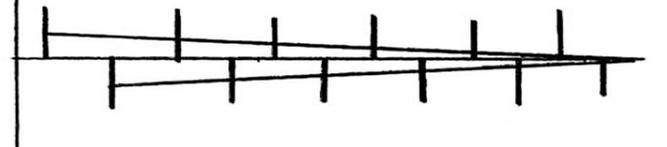
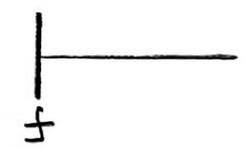
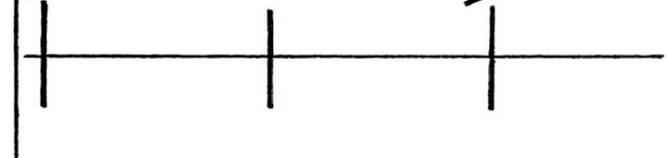
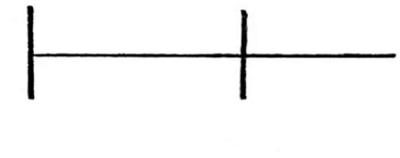
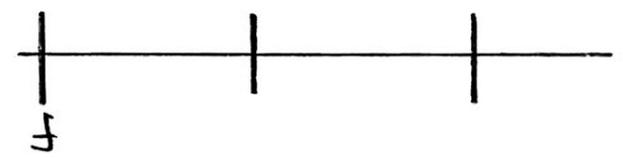
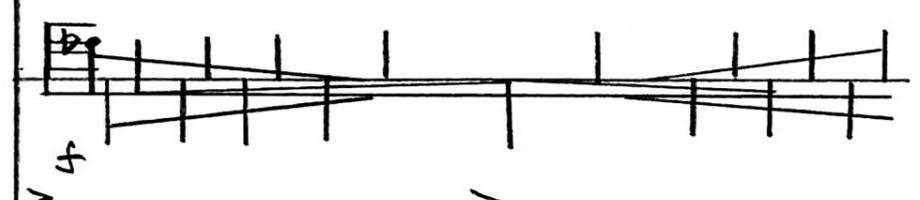
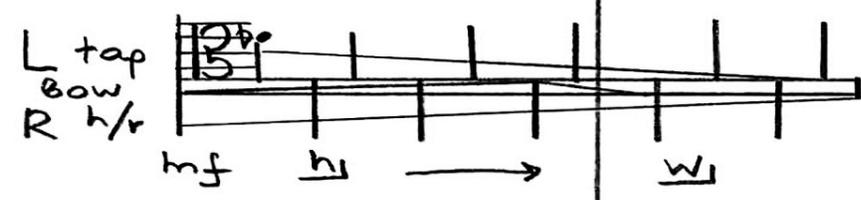
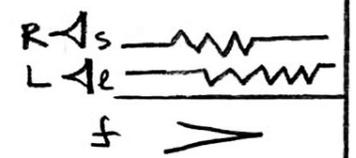
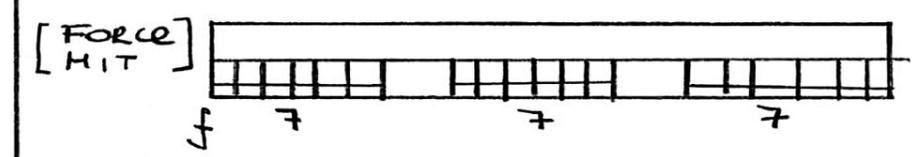
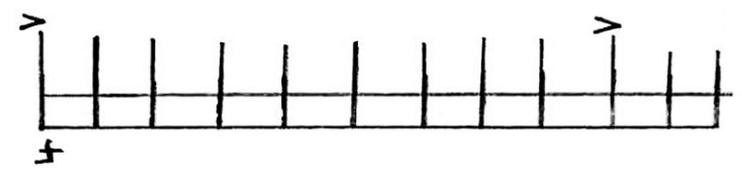
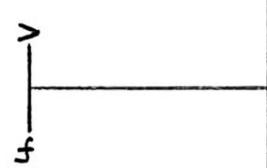
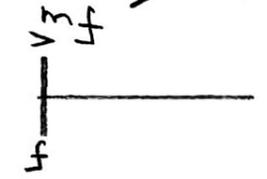
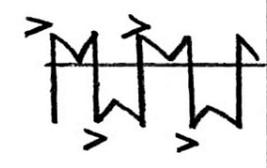
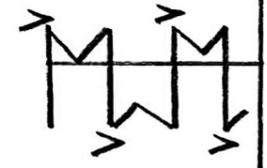
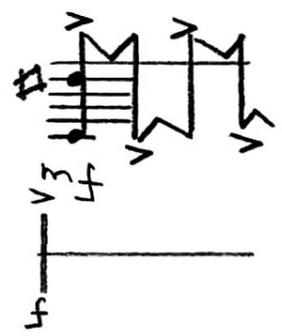
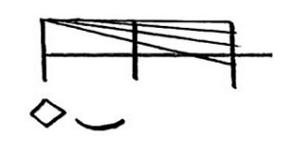
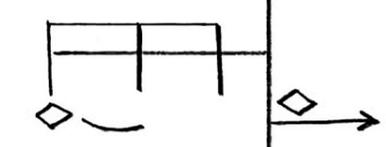
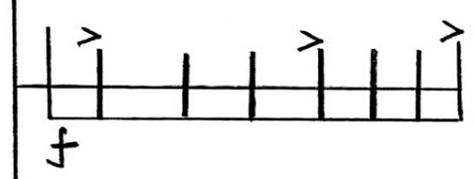
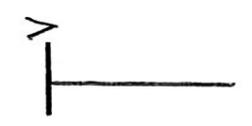
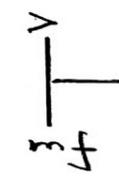
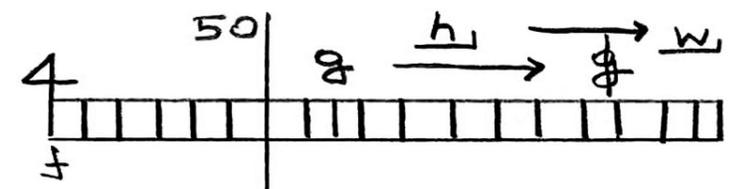
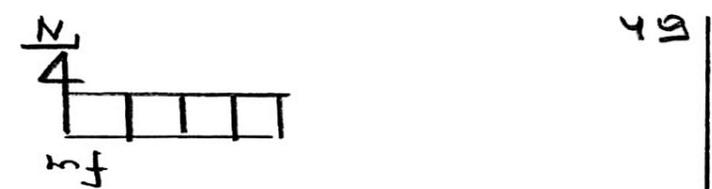
p

f

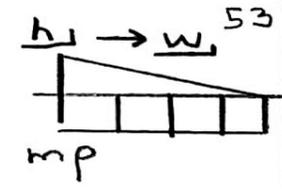
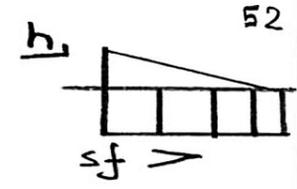
f

VN		46	47	48
TRMP				
PNO				
ACDN				
TRMB				
VC				
PERC				
VLA				
FR H				
BAR S				
DB				

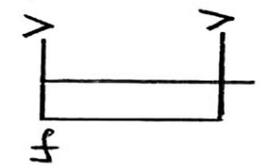
VN
TRMP
PNO
ACDN
TRMB
VC
PERC
VLA
FR H
BAR S
DB



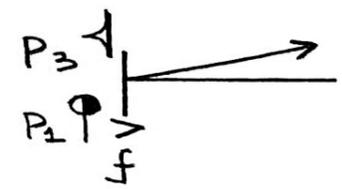
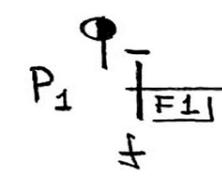
VN



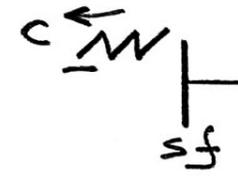
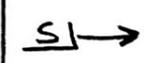
TRMP



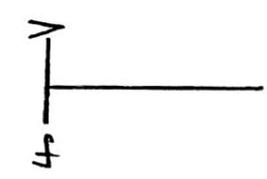
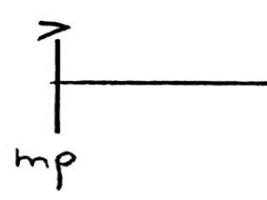
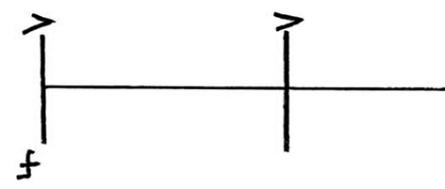
PNO



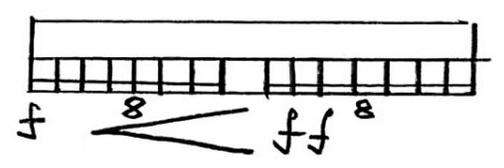
ACDN



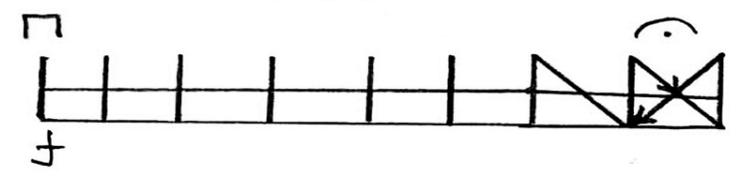
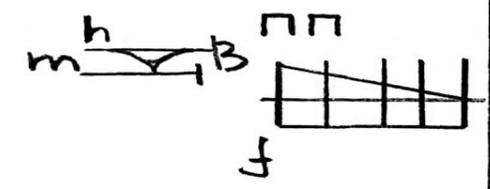
TRMB



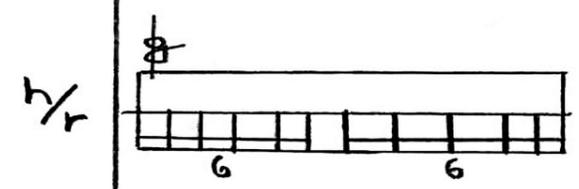
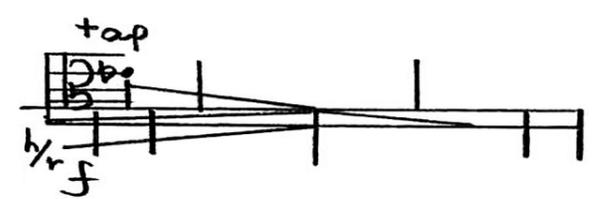
VC



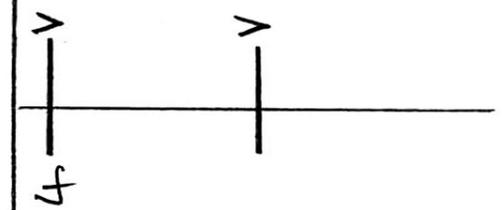
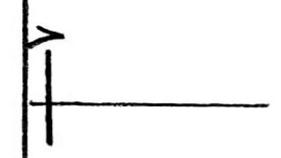
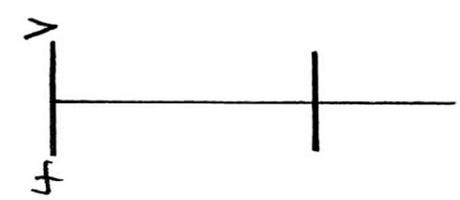
PERC



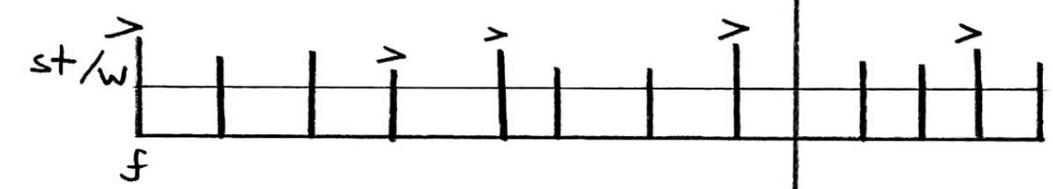
VLA



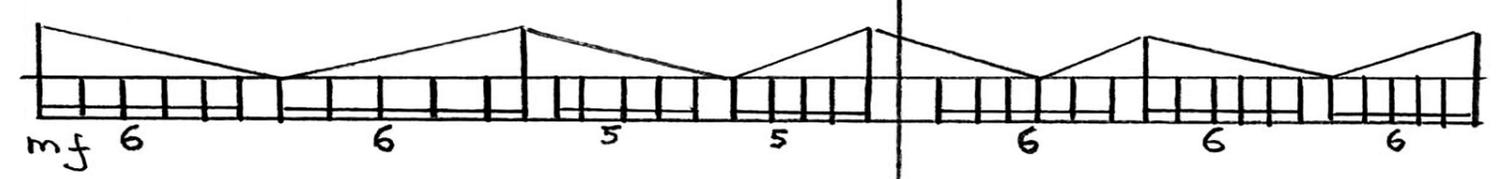
FR H



BAR S



DB



VN

TRMP

PNO

ACDN

TRMB

VC

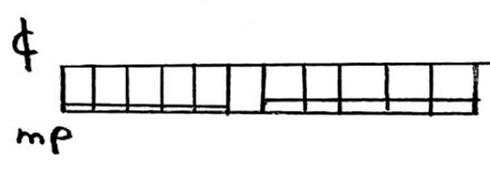
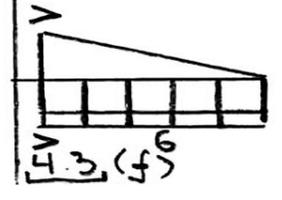
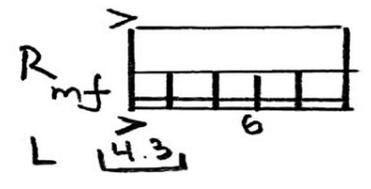
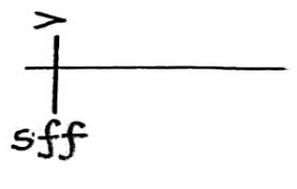
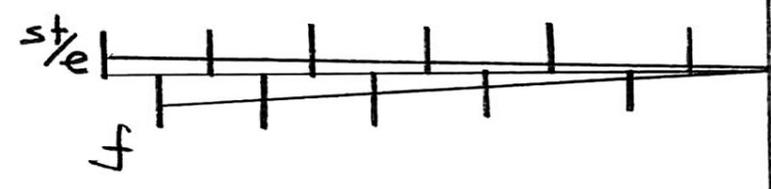
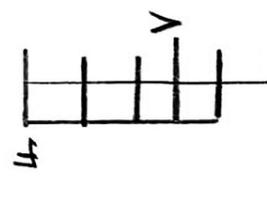
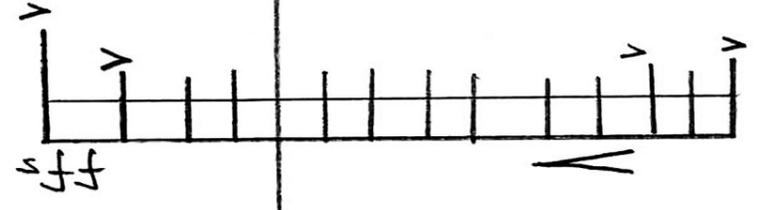
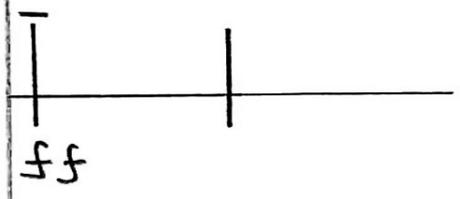
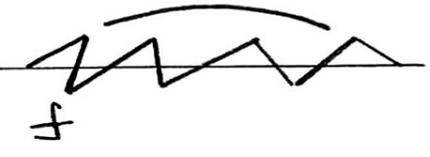
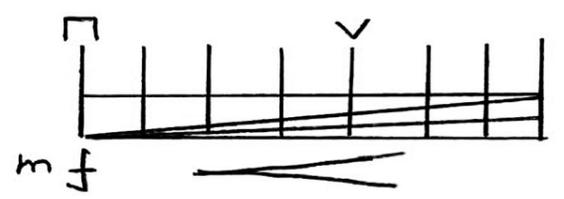
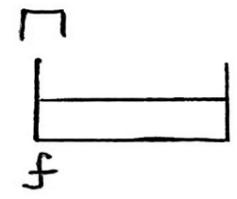
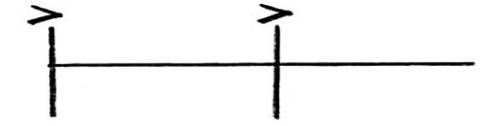
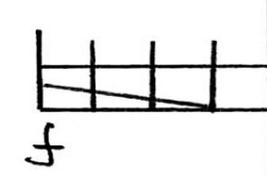
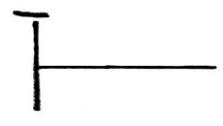
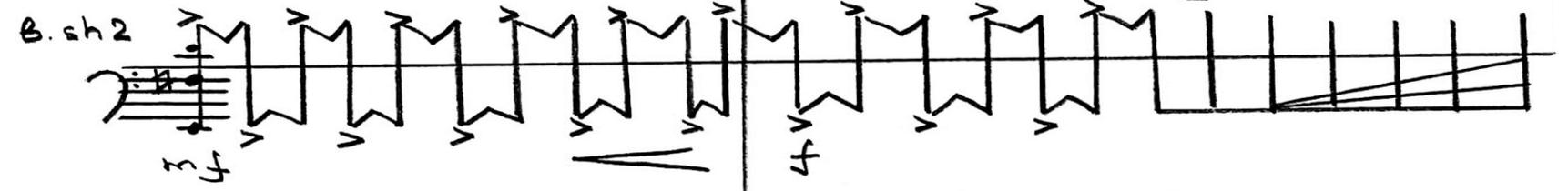
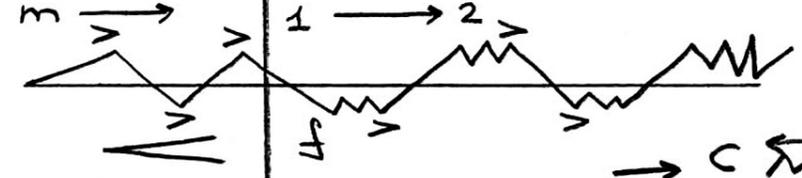
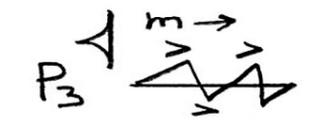
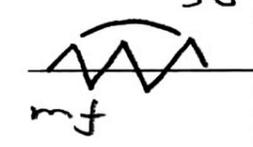
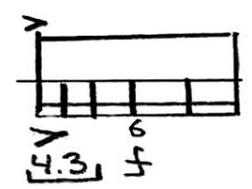
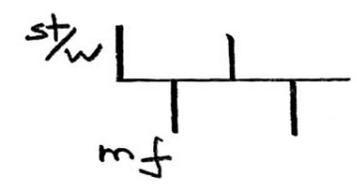
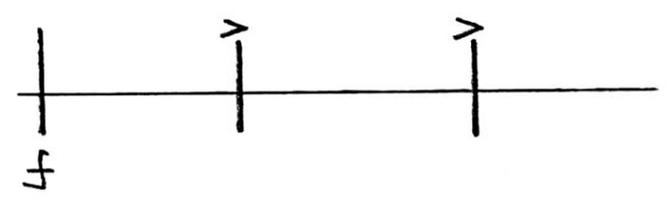
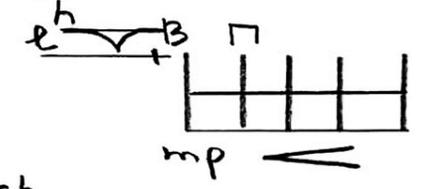
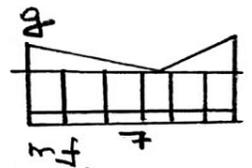
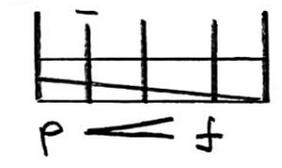
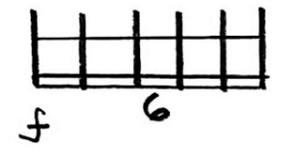
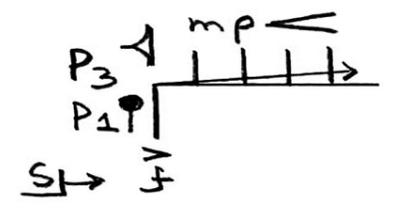
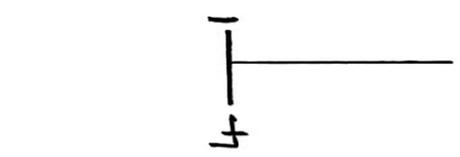
PERC

VLA

FR H

BAR S

DB



VN

TRMP

PNO

ACDN

TRMB

VC

PERC

VLA

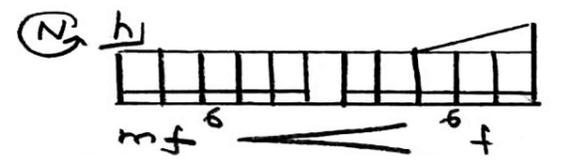
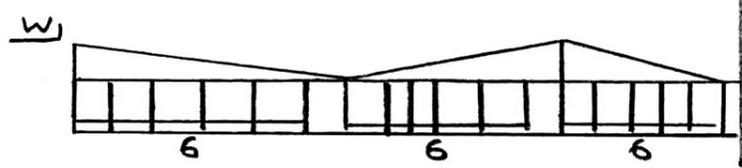
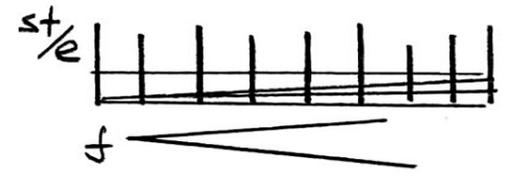
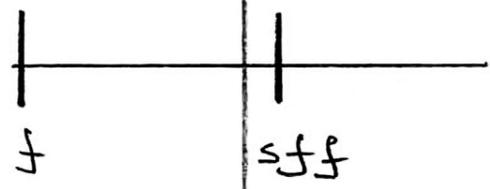
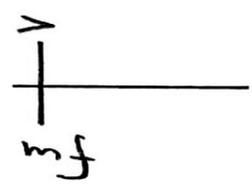
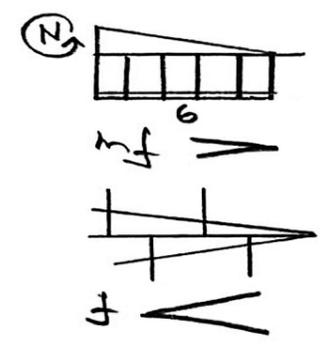
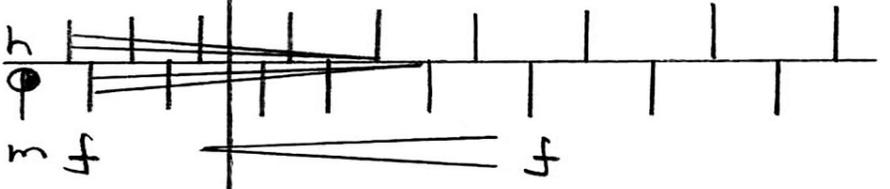
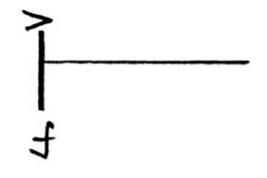
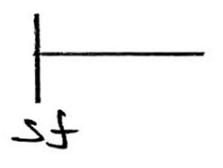
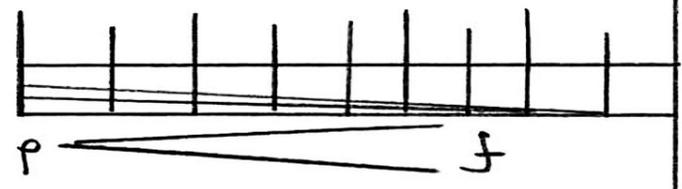
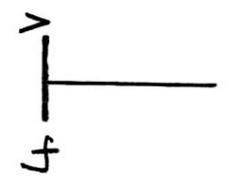
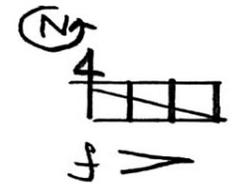
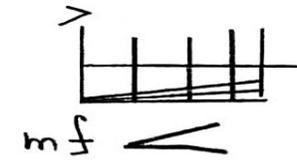
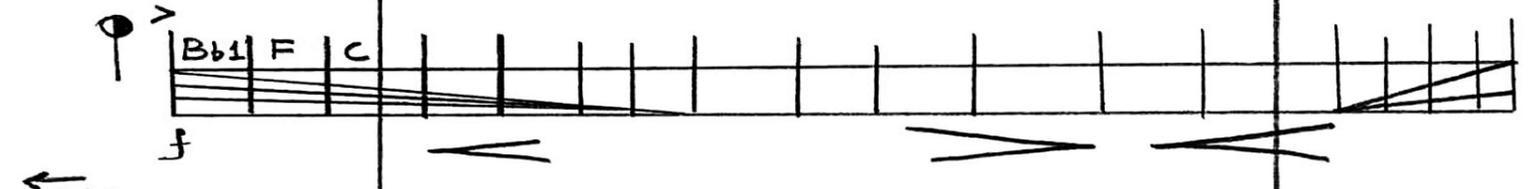
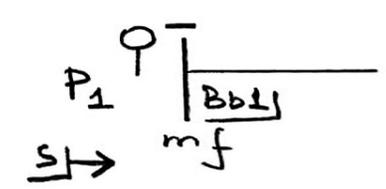
FR H

BAR S

DB

58

59



VN

TRMP

PNO

ACDN

TRMB

VC

PERC

VLA

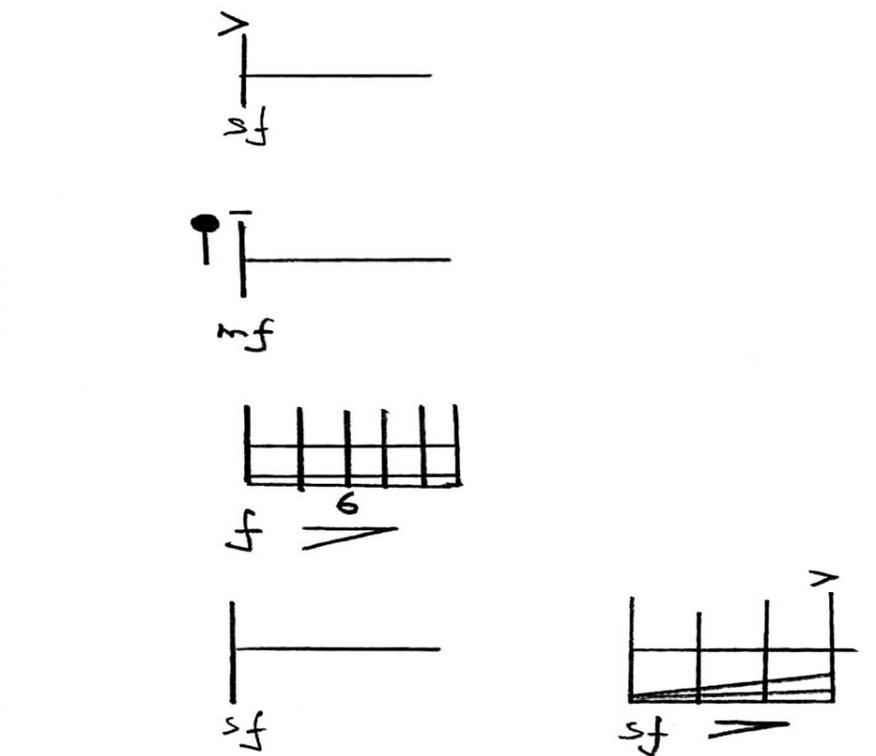
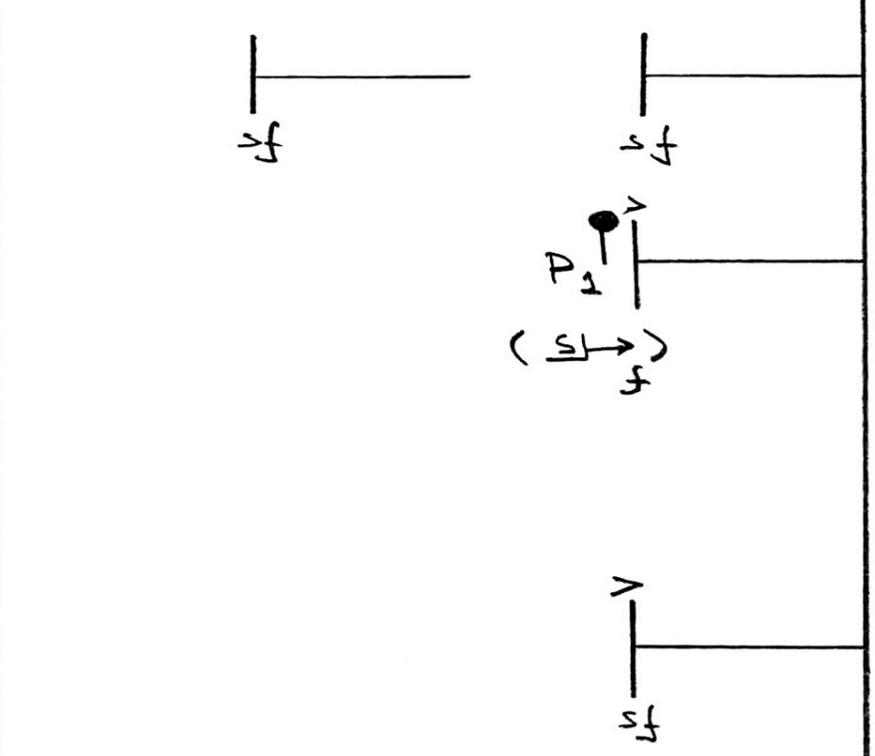
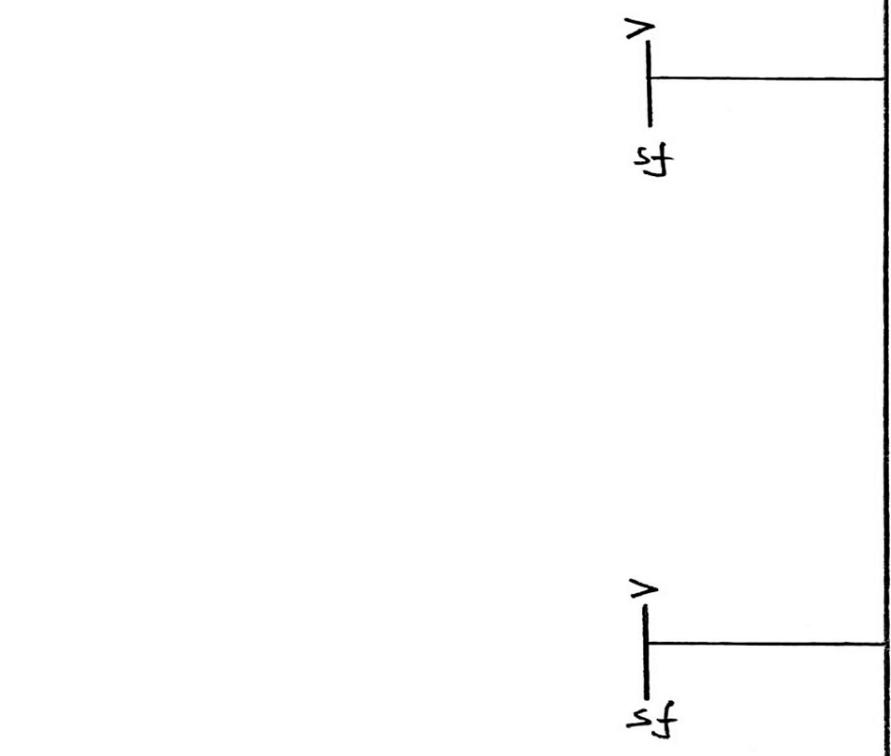
FR H

BAR S

DB

61

62



h^e d
h
Cymb.
SKIN
mf

Ft
K/C

R
L
6
[4.3]

Vst/w

[FV]
L
6
[4.3]

R
L
4
6
[4.3]

VN

L tap
R h/r

f

f

TRMP

sf

PNO

P.4

f

f

3f

ACDN

f

f

f

TRMB

f p

3p f

f

f

VC

PERC

f mp

f

VLA

h/r

sf

sf

L tap

f

FR H

sf

sf

sf

BAR S

sf

sf/w

sf/w

Ft K/C

Ft K/C

DB

f 6

6

Handwritten musical score for various instruments across three pages (67, 68, 69). The instruments listed on the left are: VN, TRMP, PNO, ACDN, TRMB, VC, PERC, VLA, FR H, BAR S, and DB.

Page 67:

- VN:** Treble clef, *mf*, *top* (1), *f*.
- TRMP:** *f*, *mf*.
- PNO:** *P_{L1}*, *w.s.*, *f*.
- ACDN:** *f*, *mf*.
- TRMB:** *f*, *mf*.
- VC:** *pp*, *f*, *mf*, *pp*, *f*, *mf*.
- PERC:** *h*, *mf*, *pp*.
- VLA:** *h/r*, *f*, *p*.
- FR H:** *f*, *mf*.
- BAR S:** *st/e*, *f*, *mf*.
- DB:** *f*, *pp*, *f*, *mf*.

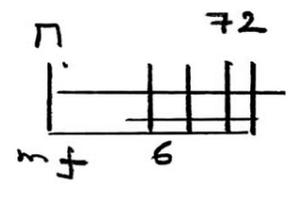
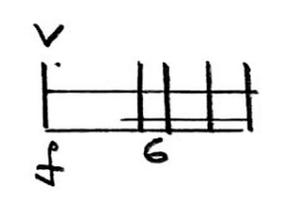
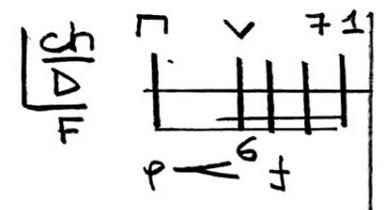
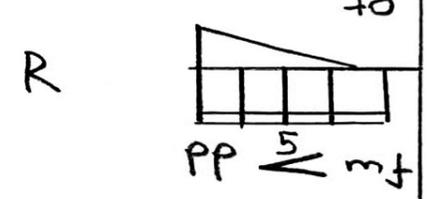
Page 68:

- VN:** *f*, *mf*.
- TRMP:** *f*, *mf*.
- PNO:** *f*, *mf*.
- ACDN:** *f*, *mf*.
- TRMB:** *f*, *mf*.
- VC:** *pp*, *f*, *mf*, *pp*, *f*, *mf*.
- PERC:** *h*, *mf*, *pp*.
- VLA:** *h/r*, *f*, *p*.
- FR H:** *f*, *mf*.
- BAR S:** *f*, *mf*.
- DB:** *f*, *pp*, *f*, *mf*.

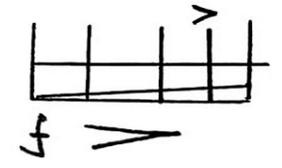
Page 69:

- VN:** *f*, *mf*.
- TRMP:** *f*, *mf*.
- PNO:** *f*, *mf*.
- ACDN:** *f*, *mf*.
- TRMB:** *f*, *mf*.
- VC:** *pp*, *f*, *mf*, *pp*, *f*, *mf*.
- PERC:** *h*, *mf*, *pp*.
- VLA:** *h/r*, *f*, *p*.
- FR H:** *f*, *mf*.
- BAR S:** *f*, *mf*.
- DB:** *f*, *pp*, *f*, *mf*.

VN

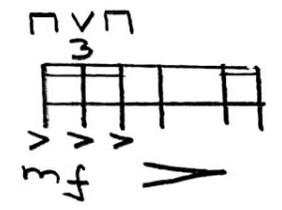
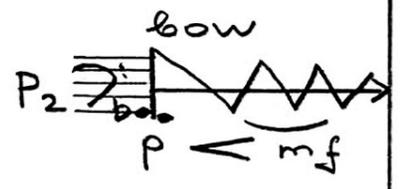


TRMP

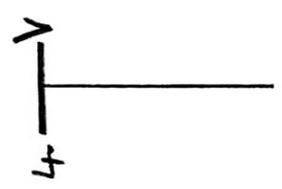


PNO

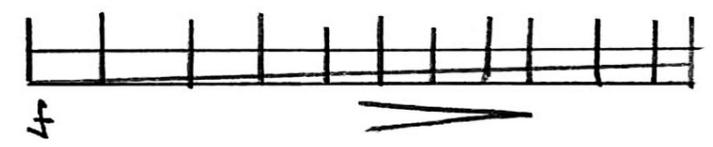
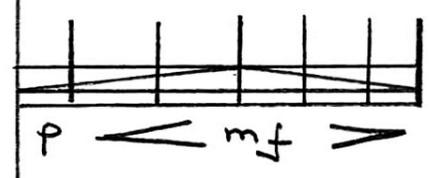
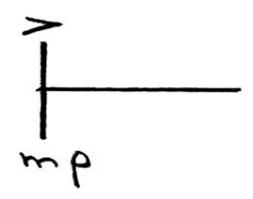
st



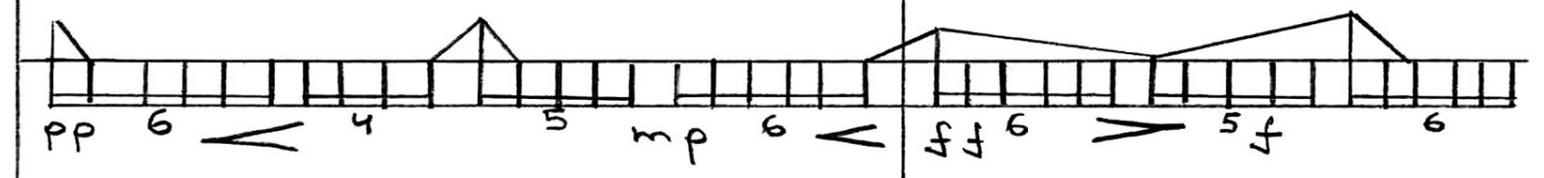
ACDN



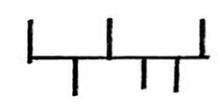
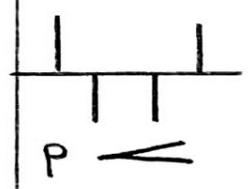
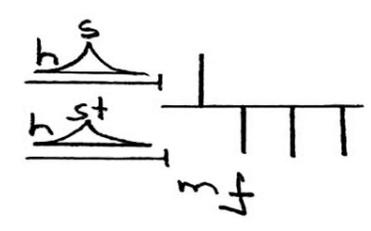
TRMB



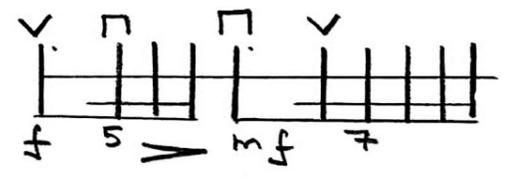
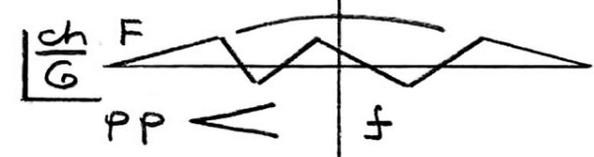
VC



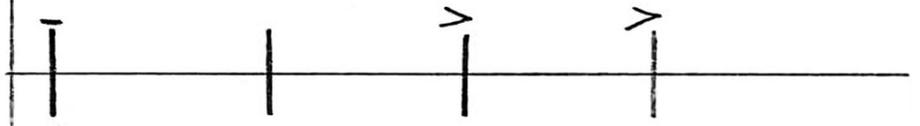
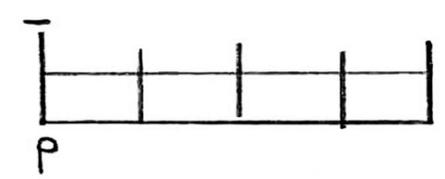
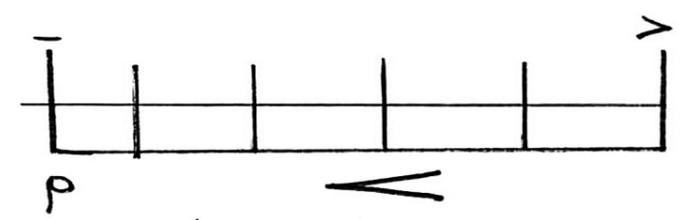
PERC



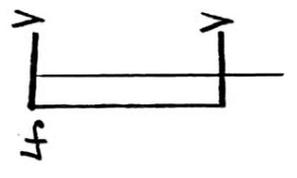
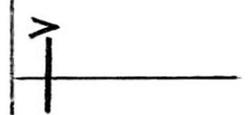
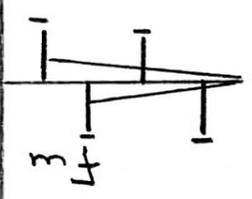
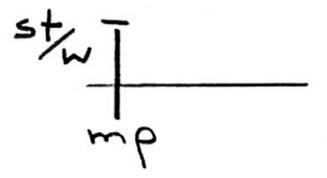
VLA



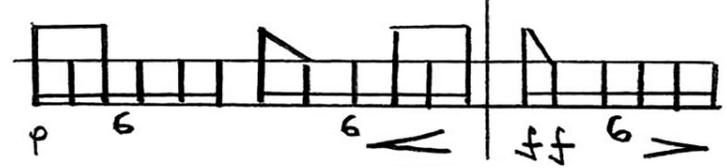
FR H

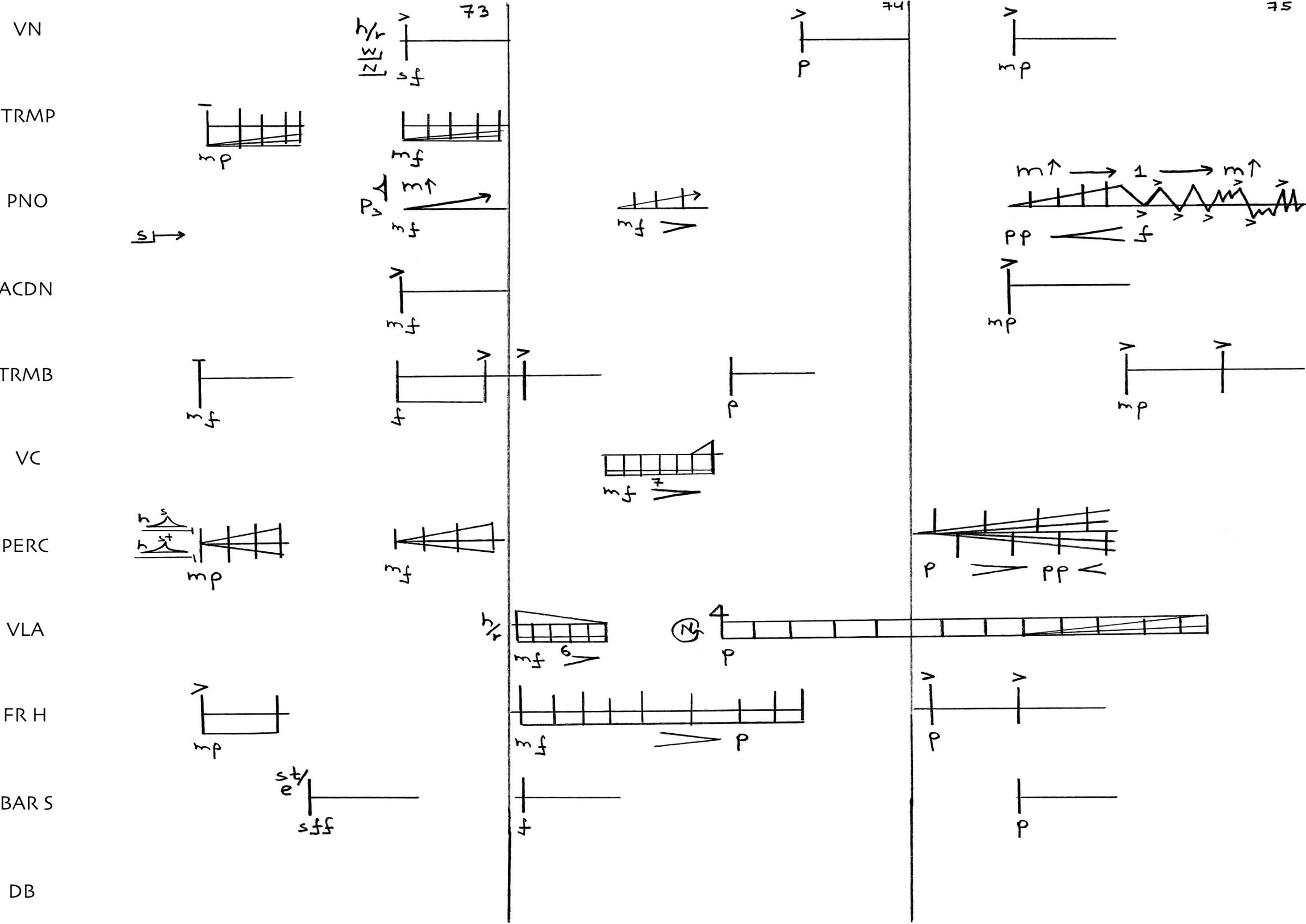


BAR S



DB





VN
TRMP
PNO
ACDN
TRMB
VC
PERC
VLA
FRH
BAR S
DB

73

74

75

st

$\frac{2\sqrt{2}}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

h^s

hst

mp

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{6}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{6}{4}$

v

$\frac{3}{4}$

st

e

st

$\frac{3}{4}$

$\frac{4}{4}$

v

$\frac{3}{4}$

$\frac{6}{4}$

v

$\frac{3}{4}$

$\frac{6}{4}$

v

$\frac{3}{4}$

$\frac{6}{4}$

v

$\frac{3}{4}$

$\frac{6}{4}$

pp

$\frac{3}{4}$

$\frac{6}{4}$

v

$\frac{3}{4}$

$\frac{6}{4}$

v

$\frac{3}{4}$

$\frac{6}{4}$

v

$\frac{3}{4}$

$\frac{6}{4}$

VN

ch
D
F

f sf

TRMP

sf

sf mp

PNO

P4

sf p

ACDN

B.sh 2

sf

TRMB

sf

sf mp

VC

R

sf

PERC

⊙ p

p

sf

sf

VLA

tap
bow
R 1/2

mp

sf

sf

FR H

sf

sf

sf

BAR S

st/e

sf

DB

sf

sf

sf p

Handwritten musical score for a string quartet, featuring parts for Violin (VN), Trumpet (TRMP), Piano (PNO), Acoustic Double Bass (ACDN), Trombone (TRMB), Viola (VLA), French Horn (FRH), Baritone (BAR S), and Double Bass (DB). The score is divided into three systems by vertical bar lines.

System 1:

- VN:** Starts with a circled '2' and a '4' time signature. A diagram shows a staff with notes and a '6' below.
- TRMP:** A single note on a staff with a '4' time signature.
- PNO:** A diagram showing a staff with notes and a '3/4' time signature.
- ACDN:** A diagram showing a staff with notes and a '4' time signature.
- TRMB:** A diagram showing a staff with notes and a '4' time signature.
- VC:** A diagram showing a staff with notes and a '6' time signature.
- PERC:** A diagram showing a staff with notes and a '4' time signature, with a circled '2' and a '3/4' time signature.
- VLA:** A diagram showing a staff with notes and a '4' time signature, with a circled '2' and a '3/4' time signature.
- FRH:** A diagram showing a staff with notes and a '4' time signature.
- BAR S:** A diagram showing a staff with notes and a '4' time signature.
- DB:** A diagram showing a staff with notes and a '4' time signature.

System 2:

- VN:** A diagram showing a staff with notes and a '4' time signature.
- TRMP:** A diagram showing a staff with notes and a '4' time signature.
- ACDN:** A diagram showing a staff with notes and a '4' time signature.
- TRMB:** A diagram showing a staff with notes and a '4' time signature.
- VC:** A diagram showing a staff with notes and a '6' time signature.
- PERC:** A diagram showing a staff with notes and a '4' time signature.
- VLA:** A diagram showing a staff with notes and a '4' time signature.
- FRH:** A diagram showing a staff with notes and a '4' time signature.
- BAR S:** A diagram showing a staff with notes and a '4' time signature.
- DB:** A diagram showing a staff with notes and a '4' time signature.

System 3:

- VN:** A diagram showing a staff with notes and a '4' time signature.
- TRMP:** A diagram showing a staff with notes and a '4' time signature.
- ACDN:** A diagram showing a staff with notes and a '4' time signature.
- TRMB:** A diagram showing a staff with notes and a '4' time signature.
- VC:** A diagram showing a staff with notes and a '6' time signature.
- PERC:** A diagram showing a staff with notes and a '4' time signature.
- VLA:** A diagram showing a staff with notes and a '4' time signature.
- FRH:** A diagram showing a staff with notes and a '4' time signature.
- BAR S:** A diagram showing a staff with notes and a '4' time signature.
- DB:** A diagram showing a staff with notes and a '4' time signature.

The score includes various musical notations such as notes, rests, and dynamic markings. The time signatures are primarily 4/4, with some 3/4 and 6/8. The parts are arranged in a standard orchestral layout with a double bar line separating the systems.

Handwritten musical score for a symphony orchestra, spanning measures 88, 89, and 90. The score is organized into staves for various instruments and includes dynamic markings, articulation, and performance instructions.

Instrument Staves:

- VN (Violins):** Includes a "tap" instruction and dynamic markings of *mf* and *f*. Measure 88 features a $\frac{h}{r}$ marking.
- TRMP (Trumpets):** Includes dynamic markings of *p* and *f*, and a $\frac{3}{4}$ marking.
- PNO (Piano):** Includes a *P₅* marking, dynamic markings of *f* and *mf*, and a $\frac{3}{4}$ marking.
- ACDN (Acoustic Double Basses):** Includes dynamic markings of *mf* and *f*, and a $\frac{3}{4}$ marking.
- TRMB (Trumpets B):** Includes dynamic markings of *f* and *mf*, and a $\frac{3}{4}$ marking.
- VC (Viola):** Includes dynamic markings of *f* and *mf*, and a $\frac{3}{4}$ marking.
- PERC (Percussion):** Includes dynamic markings of *f* and *mf*, and a $\frac{3}{4}$ marking.
- VLA (Violoncello):** Includes a "(slap)" instruction and dynamic markings of *sf* and *f*, and a $\frac{h}{r}$ marking.
- FR H (French Horns):** Includes dynamic markings of *f* and *mf*, and a $\frac{3}{4}$ marking.
- BAR S (Bassoons):** Includes dynamic markings of *f* and *mf*, and a $\frac{3}{4}$ marking.
- DB (Double Basses):** Includes dynamic markings of *f* and *mf*, and a $\frac{3}{4}$ marking.

Measure 88: Features a $\frac{h}{r}$ marking and dynamic markings of *f* and *mf*. The piano part includes a *P₅* marking and a $\frac{3}{4}$ marking.

Measure 89: Features a $\frac{3}{4}$ marking and dynamic markings of *f* and *mf*. The piano part includes a $\frac{3}{4}$ marking and a $\frac{3}{4}$ marking.

Measure 90: Features a $\frac{3}{4}$ marking and dynamic markings of *f* and *mf*. The piano part includes a $\frac{3}{4}$ marking and a $\frac{3}{4}$ marking.

VN

TRMP

PNO

ACDN

TRMB

VC

PERC

VLA

FR H

BAR S

DB

94

95

96

VN
 TRMP
 PNO
 ACDN
 TRMB
 VC
 PERC
 VLA
 FR H
 BAR S
 DB

97 98 99

L tap
 BOW
 R h/v

mp (more noise)

P₁ E₁

3/4

V F₁

3/4 mp

V 3/4

3/4 mp

R L tap 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

FORCED HIT

sf V₆

R L tap 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

R L tap 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

sf V₆

4/4 mp

3/4 sf

st/e sf

tap 4 6 6 mp

3/4 6 6

3/4 6 6

[5/3]

Handwritten musical score for a percussion ensemble, divided into two systems (100 and 101) by a vertical line. The instruments listed on the left are: VN, TRMP, PNO, ACDN, TRMB, VC, PERC, VLA, FRH, BAR S, and DB.

System 100:

- VN:** L tap, R slap, *f*. Includes a treble clef and a staff with notes.
- TRMP:** Two staves with notes and accents.
- PNO:** P5, *f*, *st*. Includes a treble clef and a staff with notes.
- ACDN:** *f*, *st*. Includes a treble clef and a staff with notes.
- TRMB:** *f*, *V*. Includes a treble clef and a staff with notes.
- PERC:** *e*, *f*, *st*. Includes a treble clef and a staff with notes.
- VLA:** L top, R *f*, *V*. Includes a treble clef and a staff with notes.
- FRH:** *f*, *V*. Includes a treble clef and a staff with notes.
- BAR S:** *st/w*, *f*. Includes a treble clef and a staff with notes.
- DB:** *f*, *6*, *5*. Includes a treble clef and a staff with notes.

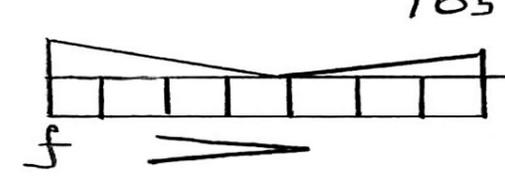
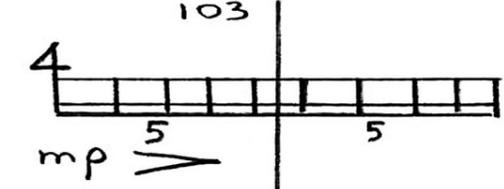
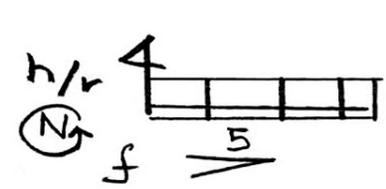
System 101:

- PERC:** *m*, *st*, *p*. Includes a treble clef and a staff with notes.
- VLA:** R *f*, *V*. Includes a treble clef and a staff with notes.
- FRH:** *f*, *V*. Includes a treble clef and a staff with notes.
- BAR S:** *f*. Includes a treble clef and a staff with notes.
- DB:** *6*, *p*, *6*. Includes a treble clef and a staff with notes.

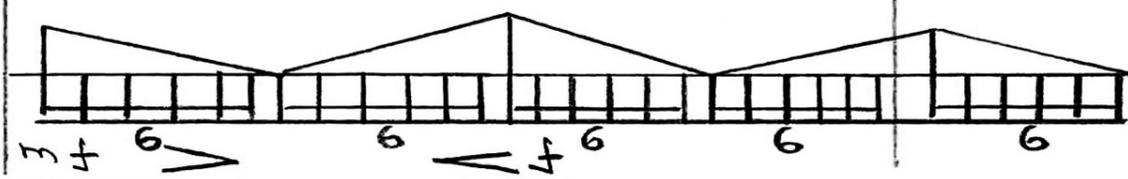
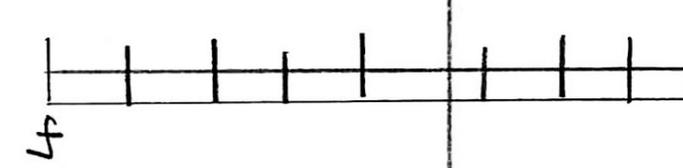
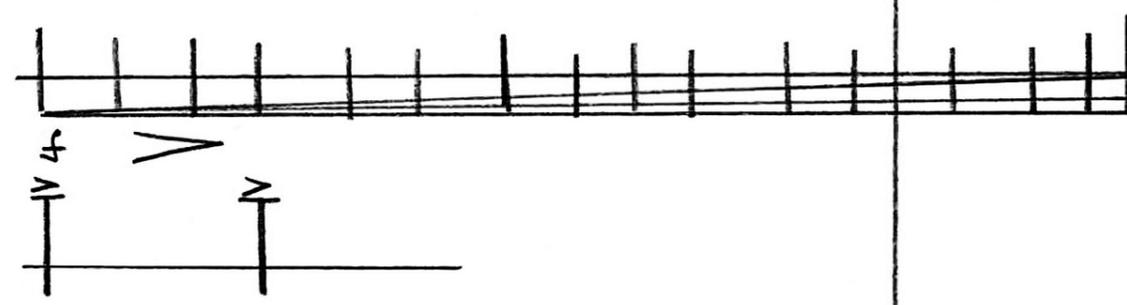
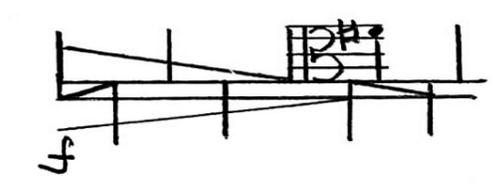
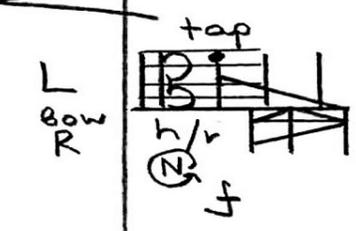
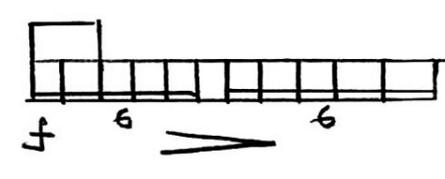
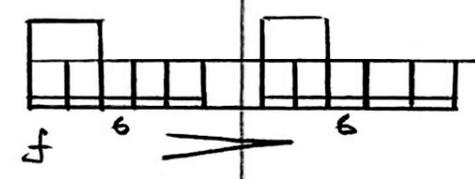
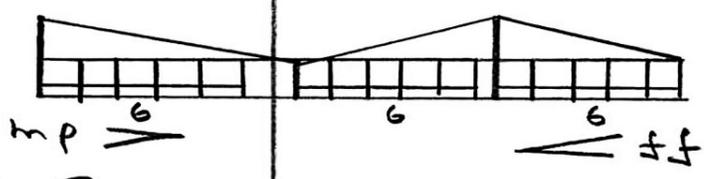
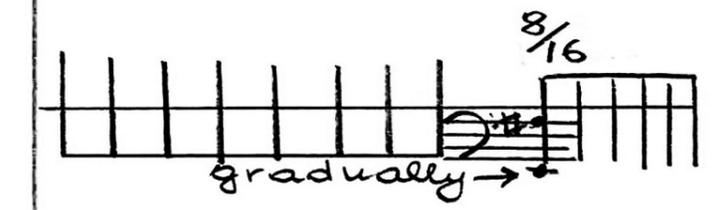
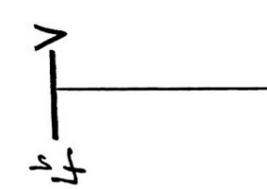
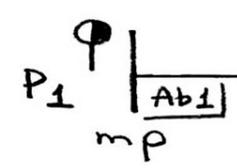
Annotations:

- At the top of system 100, the text "gradually more noise" is written above a series of vertical lines.
- At the top of system 101, the number "101" is written.
- At the top right, there is a diagram showing a treble clef, a staff with notes, and the number "102".

VN
TRMP
PNO
ACDN
TRMB
VC
PERC
VLA
FR H
BAR S
DB



$\frac{5}{4}$



	106	107	108
VN			
TRMP			
PNO			
ACDN			
TRMB			
VC			
PERC			
VLA			
FR H			
BAR S			
DB			