

Marta Gentilucci

Canzoniere

Part I

for Soprano, Percussion and Live-Electronics

(2018-2019)

Dedicated to Sarah Maria Sun

IRCAM-Centre Pompidou, Neue Vocalsolisten commission
IRCAM Computer Music Designer: Thomas Goepfer, Robin Meier

*Computer design produced in the IRCAM-Centre Pompidou Studios
For any information regarding the electronic patch, please contact IRCAM to the e-mail address: sidney@ircam.fr*

SCORING

Coloratura Soprano (Spr.)

Percussion (Perc.), one player

SONGS

Song I, *text by Elisa Biagini*

Song II, *text by Irène Gayraud*

Song III, *text by Shara McCallum*

Song IV, *text by Svetlana Alexievich*

Song V, *text by Evie Shockley*

SONG I

-

È buio come dentro un cratere mentre sali, ombra dalla trachea, e alla soglia del labbro prendi peso:
cadi nel centro del foglio, ti apri.

-

C'è il cratere di una voce che risale il calcagno ma in questa oscurità non c'è distanza. L'attesa ha
l'odore di un processo.

Elisa Biagini, Corrente alternata (dal diario di Mary Shelley) [excerpts]

SONG II

Les rayons à l'orée du jour
lacèrent le sous-bois de lumière
Ils acclament en silence
l'étirement du corps, la peau exhalant sa nuit

Usés par le guet, et l'affût, et la traque,
mes cils crissent au réveil

Je me coule dans le point d'eau
lave ma blessure à porter avec les armes, sur les chemins

La tête sous l'eau j'entends peu
les oiseaux qui décochent leur cri d'alarme

Irène Gayraud, from "Point d'eau", Le mince espace de la traque [excerpt]

SONG III

Dear Mother, Dear M., other, Dear other, my dear other.

Shara McCallum, from "This Strange Land", From the Book of Mothers [excerpt]

SONG IV

"Ja ne znáju, o čem rasskazyvat' ... O smerti ili o ljubvi? Ili èto odno i to že... O čem?

Ja govorila emú: "Ja tebjá ljubljú". No ja eščë ne znála, kak ja egó ljubíla. Ne predstavljála...

Samogó vzrýva ja ne vídela. Tol'ko plámja. Vsě slo' vno sveti' los' ... Vsě nébo... Vysókoe plámja. Kópot'. Žar strášnyj. A egó vsě net i net.

Sem' časóv... V sem' časóv mne peredáli, čto on v bol'nice.

"Propustí menjá!" – "Ne mogu! S nim plóxo. S nímí so vsémi plóxo". Deržu eě: "Tól'ko posmotréť".

Ja uvídela egó... Otěkšij ves', opúxšij... Gláz počti net...

Mnógie vrači, medsestry, osóbenno sanitárki ètoj bol'nicy čerez kakoe-to vrémja zaboléjut. Umrút. No niktó togdá ètogo ne znal...

No my eščë ne ználi, čto oní vse búdut pėrvymi...

Niktó ne govoríl o radiácii.

... Doróga opját' výpala iz pámjati...

...centrálnaja nérvnaja sistéma poražená pólnost'ju, kóstnyj mozg poražen pólnost'ju...

– Eščë slúšaj: [...] Obnimát'sja i celovát'sja nel'zjá. Blízko ne podxodít'. Dájú polčasá.

No ja znála, čto užé otsjúda ne ujdú. Ėsli ujdú, to s nim. Pokljalás' sebé!

I don't know what to tell you about. Death or love? Or is it one and the same? What shall I tell you?

I told him: "I love you." But I didn't even know how much. I had no idea.

I did not see the explosion itself. Only the flames. Everything seemed to glow. The whole sky. The flames were high. And smoke. Horrible heat. And he was still out.

Seven o'clock. At seven they informed me that he was in the hospital.

"Get me inside!" "I can't. He's in a bad way. They all are." I held on to her. "Just to see him!"

I saw him. He was all swollen and puffed up. You could barely see his eyes.

Many of the doctor and nurses, especially the orderlies, in that hospital got sick themselves and died. But we didn't know that then.

And we didn't know then that they were just the first of many.

No one said anything about radiation.

I don't remember the trip. It's as if it dropped out of my memory.

...the central nervous system is completely damaged, the bone marrow is completely destroyed ...

And listen to this: [...] You may not hug or kiss. Don't come close.

But I knew that I would never leave. If I left, it would be with him. I swore that to myself.

On stal menját'sja – káždyj den' ja užé vstrečála drugógo čelovėka... Ožógi vyxodili navėrx... Vo rtu, na jazyké i ščekáx, snačála pojavilis' málen'kie jázvočki, potom oní razroslis'. Plastámi otxodíla slizistaja, plěnočkami bělymi. Cvet licá... Cvet téla...

A ja? Ja gotóva sdělat' vsě, čtoby on tól'ko ne dúmal o smerti...

A ja kak umališennaja: "Ja egó ljubljú! Ja ego ljubljú!" On spal, ja šeptála: "Ja tebjá ljubljú!" Šla po bol'ničnomu dvóru: "Ja tebjá ljubljú!" Neslá súdno: "Ja tebjá ljubljú!"

...natjanút' ne mogli, né bylo užé célogo téla. Vsě – krovávaja rána. V bol'nice poslédnie dva dnja...

Èto nel'zjá rasskazát'! Èto nel'zjá napisát'!

Na moix glazáx... V parádnoj fórme egó zasúnuli v cellofánovyj mešók i zavjazáli. I ètot mešók užé položíli v derevjánnyj grob... A grob eščë odním meškóm obvjazáli... Cellofán prozráčnyj, no tólstyj, kak kleěnka. I užé vsě èto pomestíli v cinkovyj grob, éle vtísнули.

O tom, čto my perežíli... Čto vídeli... O smerti ljúdi ne xotját slúšat'. O strášnom...

No ja vam rasskazála o ljubvi... Kak ja ljubíla...»

He began changing -- every day I found a new man. The burns were surfacing. In his mouth, his tongue, his cheeks - first they were small ulcers and then they spread. The mucous membranes came off in layers. In white sheets. The color of his face. The color of his body.

And me? I'm ready to do everything to keep him from thinking about death. ...

I'm like a crazy person: „I love him! I love him!“ He slept and I whispered: „I love you!“ I walked around the hospital courtyard: „I love you!“ I carried the bedpan: „I love you!“

... they couldn't pull it on, there was no complete body left. It was a bloody wound. In the hospital the last two days ...

You can't tell it! You can't write it!

Before my eyes ... They stuffed him in his parade uniform into a cellophane bag and tied it. Then they put the bag into a wooden coffin. ... They wrapped another bag around the coffin. ... The cellophane was transparent but thick, like oilcloth. And then they put it all into a zinc coffin, they could barely fit it in.

What we suffered ... What we saw People don't want to hear about death. About the horror...

But I told you about love.... How I loved“

Svetlana Alexievich, from "Voices from Chenobyl", A solitary Human Voice [excerpts]

Transliteration by Veronika A. Erogova
Translated from the Russian by Antonina W. Bouis.

SONG V

adrift

stop time :: take time :: cut time :: make time ::
slippery fabric we grasp at, tongue, lick, try to trick
into, shape :: cocoon we fly refashioned from, past
promised landfall :: spit & soul image, unfitting

—for marta

Evie Shockley, drift

LIST OF PERCUSSIONS

Crotales (Crot.)	D4, D4#, E4, F4, F4#, G4, A4, A4#, D5, E5, F5, G5, A5*
Tibetan Bowls (T.Bw.)	**
Bell Plate (B.Pl)	G4*
1 Thai Gongs (Th.G.)	A3*
1 Cymbal	26"
1 Metal Spring Coil	30x15x15 cm (thick)
1 Nicophone	metal block (thick) with small splits on the upper face, 80x30x20 cm
1 Polystyrene half bowl	diameter ca. 30 cm
Wood Box	30x15x15 open on one side
Sand paper (S.P.)	50, 120 grit
Frame Drum (F.D.)	18"
Snare Drum (S.D.)	14", upside down, open strings
Bass Tom-Tom (B.T.)	natural Skin
Tenor Drum (T.D.)	natural Skin
Bass Drum (G.C.)	Natural Skin
Vibraphone (Vbr.)	

* (American system)

**** Tibetan Bowls (T.Bw) on different drums**

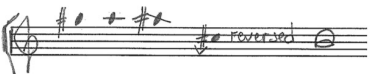
Snare Drum (S.D.)



Bass Tom-Tom (B.T.)



Tenor Drum (T.D.)



Bass Drum (G.C.)

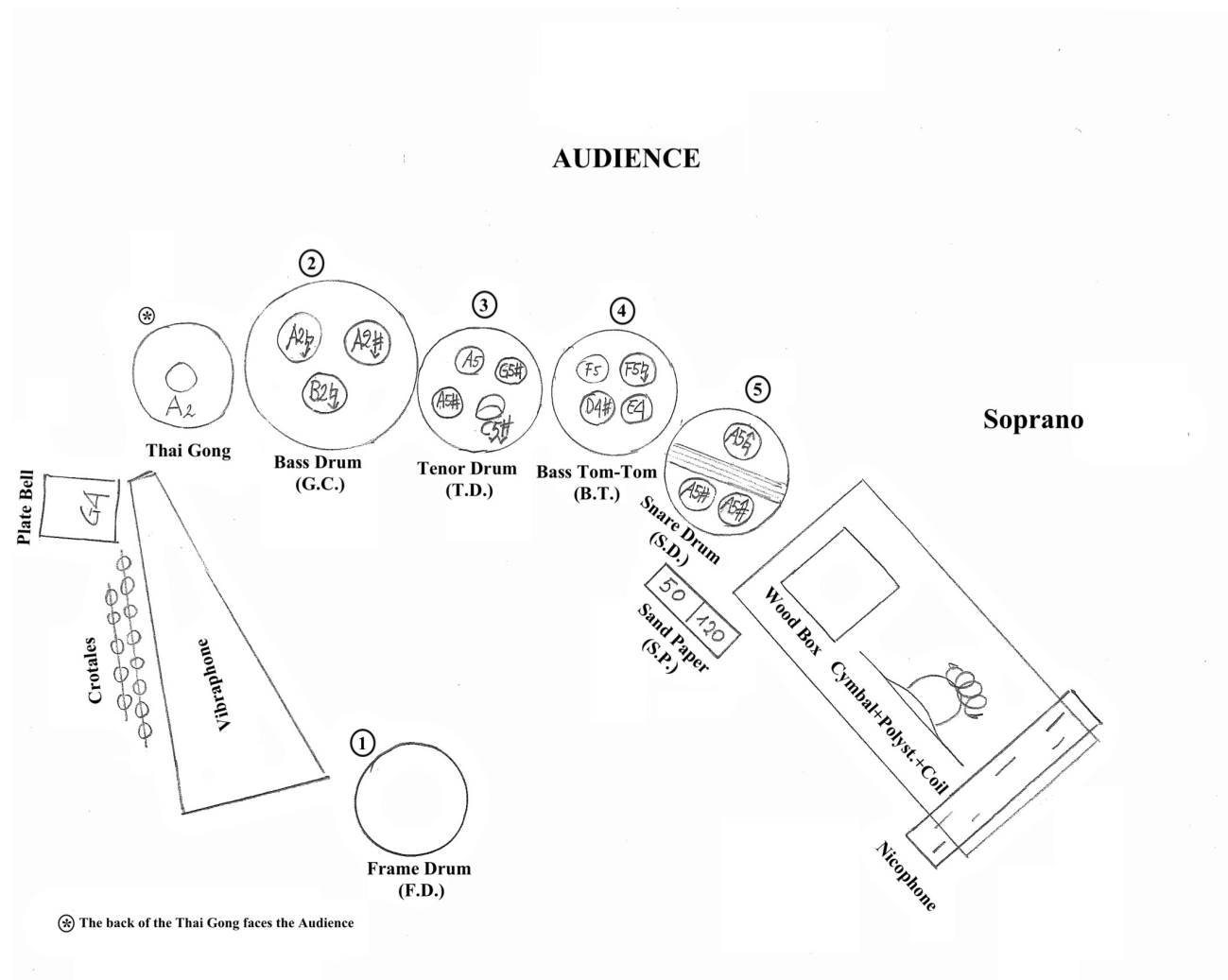


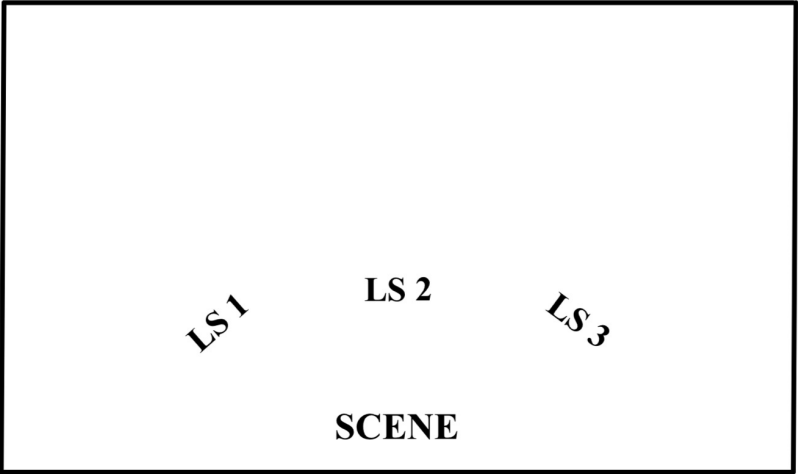
SCORING

Coloratura Soprano (Spr.)

Percussion (Perc.), one player

DISPOSITION





SCENE

LS 5

LS 6

AUDIENCE

LS 7

LS 8

LS 9

LS 10

LS 11

LS 4

LS = loudspeaker

VOICE

	pitch
	breathy sound: words are not very articulated
	half sound, half breathy sound
	with some breathy sound (on pitch, spoken, low sound, etc.)
	spoken
	very articulated (pitch, spoken, low sound, etc.)
	as low as possible
	percussive sound, pronounce without any pitch
	glottis' <i>staccato</i>
	<i>tremolo</i> , very fast repetition of the same note with the glottis' hit [Monteverdi <i>tremolo</i> , legatissimo and continuous]
	transition from ordinario sound to <i>tremolo</i>
	de-timbré, as an echo
	the key and the 5 lines system indicate to speak with different intonations. From top to bottom: high to low

	articulate the sound (or breathy sound) with the written consonant
	the written consonants are a little mutely articulated, it sounds only the written vowel within the square
	vowel extension
	continuation of broken word
	mixed sound: pronounce between the indicated vowels
	vowel, consonant or syllabs not to be pronounced
	<i>subito</i> = immediately, referring to a dynamic
	non vibrato (not vibrato)
	poco vibrato (a little vibrato)
	vibrato
	molto vibrato
	transition between different vibrato's speeds
	mouth position: closed, almost closed, half open, a little closed, open
	quarter ton higher - quarter ton lower

N.B. The syllables' subdivision does not take into account the standard rules, instead it indicates the distribution in time of each syllable (i.e. where it should be pronounced)

The **dynamics** are not absolute but relative: they depend on register, playing techniques, etc.
The **accidentals** effect the pitch directly next to them and they do not stay throughout the measure

PERCUSSION

Beaters

	very hard mallet with center of the sound
	medium hard
	medium soft
	tam mallet
	whood stick (thin)
	whood rasping stick
	metal rasping stick (medium, long)
	tibetan bowl mallet
	sand paper sponge
	metal ring
	same mallet in both hands
	two mallets in one hand
	with the handle of the beater

Type of beat

	with one fingertip
	with three fingertips
	with fingertips and nails
	with nail
	with thumb
	with palm
	with wrist
	with hand edge
	with fist
	with the ring (on the ring finger)
	mute lightly with the beater or the hand

PERCUSSION

Actions



1. five-lines system for the drums (skin): edge, middle, center, edge

2. five-lines system for the sandpaper: the different positions indicate different sounds/ 'pitches'

the continuous line indicates to rub on the instrument (with hand or mallet).
Follow the written directions and positions



rhythmic tenuto: without interrupting the continuous sound, articulate the written rhythm with the beater or the hand



with the beater on the instrument's hedge.
Movement toward the player, from the beater's handle to the top



with the beater on the instrument's hedge.
Movement toward the instrument, from the beater's top to the handle



circular movement



let resonate



stop completely the sound



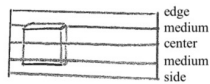
pp possible



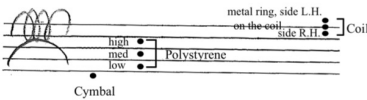
Different degree of the Vibraphone's pedal:
1 (completely depressed), 1/2 (half depressed), 1/3 (one third depressed), 1/4 (a quarter depressed)

The dynamics are not absolute but relative: they depend on register, playing techniques, etc.
The accidentals effect the pitch directly next to them and they do not stay throughout the measure

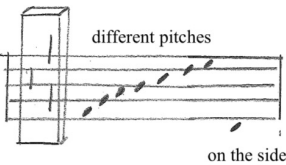
Wood Box System



Coil System



Nicophone System



Extra Tools

- 1 sandpaper sponge, grit #180
- 1 sandpaper sheet, grit #50
- 1 sandpaper sheet, grit #120
- 1 hard polystyrene half bowl, ca.40 cm diameter
- 1 metal spring coil, medium large
(length ca. 30 cm, width ca.15 cm, height ca.15 cm)
- 1 wood box, one side open
(length 60 cm, width 40 cm, height 20 cm)

Song I

[♩ = 45]

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measures 1-2: 2/4 (7), 3/4 (8)
- Measure 3: 2/4 (9)
- Measure 4: 3/4 (10)
- Measure 5: 11
- Measure 6: 1/4 (12)
- Measure 7: 3/16 (13) *mf*

Perc. Part:

- Measure 1: *mb* 9
- Measure 4: *mp*
- Measure 7: *FD*, *G*

Lyrics:

- me de --- -- ntro un ma

Other markings:

- Measure 7: *mf* (above), *G* (below)
- Measure 7: *7.* (below)

I-Ia(2)

Handwritten musical score for Spr. and Perc. parts, measures 14-18.

Measure 14: Spr. part starts with a 1/4 note, marked *f*. Lyrics: -fè- -re. Perc. part has a single note marked *f*.

Measure 15: Spr. part starts with a 2/4 note, marked *mp*. Lyrics: me - -ntre. Perc. part has a single note marked *f*.

Measure 16: Spr. part starts with a 1/4 note, marked *mp*. Lyrics: a - -li. Perc. part has a single note marked *f*.

Measure 17: Spr. part starts with a 3/4 note, marked *ppp* *pos*. Lyrics: O - -mbra. Perc. part has a single note marked *f*.

Measure 18: Spr. part starts with a 2/4 note, marked *p*. Lyrics: Om. bra da - la tra - che - a. Perc. part has a single note marked *f*.

Additional markings include *FD* (First Down) and *very dark* in the Perc. part.

I - Ia ③

Handwritten musical score for Spr., FD, and Perc. parts.

Tempo: $\text{♩} = 96$

Measure 19: Spr. mp e a-lla

Measure 20: Spr. so-glia del

Measure 21: Spr. la-bro pre-ndi

Measure 22: Spr. pe-so

FD (Fiddle): pp

Perc. (Percussion):

Measure 23: pe-so

I - Ia ④

[♩ = 96]

Handwritten musical score for three staves: Spr. (Soprano), Perc. (Percussion), and Vcl. (Violoncello).

Spr. Staff:

- Measures 24-29: *ca-di nel cen-tro del fò-*
- Measure 24: *mf* (marked with a slur to *mp* in measure 25)
- Measure 26: *mp*
- Measure 28: *mf* (marked with a slur to *mp* in measure 29)

Perc. Staff:

- Measure 24: *mf*
- Measure 29: *mf*

Vcl. Staff:

- Measure 24: *mf*
- Measure 29: *mf*

Measure numbers 24, 25, 26, 27, 28, and 29 are circled above the Spr. staff.

I - Ia ⑤

$[1 = 96]$ 3/4 (30)

Spr. *mp* - glio

2/4 (31) *mf* ti a-

(32) *mf* p *p* - i

(33) 3

6/4 (34) (i)

Plate Bell

Perc. *p* always

crot

Vb.

③ with the metal rasping stick, rub lightly on the upper edge of the plate. The result is a continuous granulated sound.

I-Ia ⑥

Handwritten musical score for Spr. and Perc. parts.

Top Staff (Spr.):

- Measure 1: $\text{♩} = 96$, 3/4 time signature, circled 35, pp dynamic.
- Measure 2: 6/4 time signature, circled 36.
- Measure 3: circled 37, $\text{♩} = 60$, 20" duration.
- Measure 4: circled 38.

Bottom Staff (Perc.):

- Measure 1: $\text{P.B.} \text{ (d)}$, mf dynamic.
- Measure 2: mp dynamic.
- Measure 3: f dynamic, *in waves*, *rhythmical improvisation*, 20" duration.
- Measure 4: mp dynamic, mf dynamic.

Labels: Spr., Perc.

[♩ = 96] 3/4 (39)

4/4 (40)

(41)

3/4 (42)

(43)

Spr.

Perc.

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measures 39-40: Rest.
- Measure 41: *fmp* → *mf*. Notes: *c'è* —
- Measure 42: Rest.
- Measure 43: *f* → *mf*. Notes: *il — cra — tè — re*

Perc. Part:

- Measure 39: *mp*. Notes: *PIB* (with triplet), *Fi.* (with accents)
- Measure 40: *mf*. Notes: *Fi.* (with accents), *Fi.* (with triplet)
- Measure 41: *f*. Notes: *Fi.* (with accents), *Fi.* (with triplet)
- Measure 42: *pp*. Notes: *Fi.* (with triplet)
- Measure 43: *f*. Notes: *Grot* (with triplet), *Vbr* (with triplet), *mp* (with triplet)

I-1b (8)

(♩=96)

3/4 (44)

(45)

2/4 (46)

4/4 (47)

Spr.

di-a-na vo ---

ce

che

ri---

sa ---

e

Grot

Perc.

Vbr

mf

mf

mf

mf

mf

I - Ib (9)

[♩ = 96] $\frac{2}{4}$ ④8 $\frac{3}{4}$ ④9 $\frac{4}{4}$ ⑤0 ⑤1

Spr. *f* 6 *f* *mp* *mp* *mp*
 il - ca - ca - gno m - - - a

Got *mp* (very granular, light) *Pl.B.* *p*

Perc. *f* *mp* *mp*
 6 9

with the thin wood stick, rub on the edge of the plate, lightly bouncing (like a jete)

I - Ib ⑩

Handwritten musical score for Spr., P.B., and Perc. parts.

Tempo and Meter: 3/4, $\text{♩} = 72$

Measure Numbers: 52, 53, 54, 55, 56

Spr. Part:

- Measure 52: in que - - sta
- Measure 53: o - - sau - - ri -
- Measure 54: -tà non
- Measure 55: c'è di -
- Measure 56: - sta - - za

P.B. Part:

- Measure 52: *mp*
- Measure 53: *p*
- Measure 54: *p*
- Measure 55: *p*
- Measure 56: *p*

Perc. Part:

- Measure 52: *ap*
- Measure 53: *p*
- Measure 54: *p*
- Measure 55: *p*
- Measure 56: *p*

I - Ib ⑪

Handwritten musical score for Spr. and Perc. parts.

Tempo and Meter: 3/4, $\text{♩} = 96$, (57)

Measure 58: 2/4, (58)

Measure 59: (59)

Measure 60: (60)

Spr. Part:

- Measure 58: *pp* (pianissimo), notes: L'a - te - sa ha l'o - do - re di un pro - ce - sso
- Measure 59: Notes: L'a - te - sa ha l'o - do - re di un pro - ce - sso
- Measure 60: Notes: L'a - te - sa ha l'o - do - re di un pro - ce - sso

Perc. Part:

- Measure 58: *mp* (mezzo-piano), notes: L'a - te - sa ha l'o - do - re di un pro - ce - sso
- Measure 59: Notes: L'a - te - sa ha l'o - do - re di un pro - ce - sso
- Measure 60: Notes: L'a - te - sa ha l'o - do - re di un pro - ce - sso

Handwritten Signature: *Donato Gubel*

Handwritten Text: Cambridge (MA), 21-11-2018

I - Jb (12)

Song II

3/4 $\text{♩} = 64$
①

mf deciso, brillante ② *mp* ③ *mf* ④ *mp* ⑤ *mf*

Spr. Les ra-yo-n(s) à l'o-rée du jour la-cer(ent)

Grot. *mf*

Perc. Vbr. *mf*

Ped 1 —

⊕ Glissandi on the Vibraphone : hit the metal plate and gliss (inwardly or outwardly) with the beater. The resulting glissando will be of about a half tone lower

I - II ①

[♩=64] $\frac{2}{4}$ ⑥

$\frac{3}{4}$ ⑦

$\frac{2}{4}$ ⑧

Spr.

mp

mf

⑨

⑩

le

sous-bois

de

lu-

-mièr(e)

I

s'a-

ca-la-

-m(en)-

Grot.

Perc.

Vbr.

X X

20 11

mp

mf

mp

mf

mp

mf

I - II ②

[♩=64] 2/4 (11)

3/4 (12)

mf mp mp p

Spr.

-ten si- -lence (s)

l'é- -ti- -r(e)men(t)

du corp(s)

mf mf

p

3 3

2/4 (14)

Grot.

Perc.

Vbr 3 3

mf

mf f

3 3 3

Ped mf

I - II (3)

(♩=64) 3/4 ⑮

Spr.

mf

p

mp

p

pp

3

⑮

p

mp

p

la

peau e-

-xha-

-lant

sa

nuit

u-

-sé

Perc.

3

3

3

3

mp

mf

ped 1.1

I - II ④

[♩ = 64] $\frac{3}{4}$ ⁽¹⁹⁾ $\frac{2}{4}$ ⁽²⁰⁾ ⁽²¹⁾ $\frac{3}{4}$ ⁽²²⁾ $\frac{3}{4} + \frac{1}{8}$ ⁽²³⁾

Spr. *pp* *mf* *pp* *mf* *mp* *mf* *pp* *mf*

par le guet et — l'a- - ffât et la tra - que (K)

Perc.

Vib. *mf*

ped 1 - - -

I - II ⑤

Handwritten musical score for Spr. (Soprano) part. The tempo is marked $\text{♩} = 64$. The score includes dynamic markings (*p*, *mp*, *mf*) and articulation marks (accents, slurs). The lyrics are: mes cils cri-ssent au re-veil.

Measure numbers 24, 25, 26, 27, and 28 are circled. A 5" mark is present at the end of the staff.

Handwritten musical score for Perc. (Percussion) part. The score includes dynamic markings (*mf*) and articulation marks (accents, slurs). The score is marked with a 5" measure.

[illegible]

Handwritten musical score for Spr. (Soprano) part. The tempo is marked $\text{♩} = 64$. The score includes measures 34, 35, 36, and 37. The notation features a melodic line with various dynamics: *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). There are also markings for *P.V.* (Pizzicato Violoncello) and *n.v.* (non-violoncello). The score is written on a single staff with a treble clef.

Handwritten musical score for Perc. (Percussion) and Vbr. (Violoncello) parts. The Perc. part is written on a single staff with a treble clef, featuring a melodic line with various dynamics: *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The Vbr. part is written on a single staff with a bass clef, featuring a melodic line with various dynamics: *mp* (mezzo-piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score includes measures 34, 35, 36, and 37. The notation features a complex rhythmic pattern with various dynamics and articulation marks.

Handwritten notation: *Ped* 1 ———

Handwritten notation: $\text{I} - \text{II}$ ②

Handwritten musical score for "L'Espresso" by Ennio Morricone. The score is for Spr. (Soprano), Perc. (Percussion), and Vbr. (Violoncello). It features a 3/4 time signature and a tempo of 64. The lyrics are "la- -ve ma be- -ssure a". The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, pp). The score is written in a single system with three staves. The Spr. staff has a key signature of one flat and a 3/4 time signature. The Perc. staff has a key signature of one flat and a 3/4 time signature. The Vbr. staff has a key signature of one flat and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, pp). The score is written in a single system with three staves. The Spr. staff has a key signature of one flat and a 3/4 time signature. The Perc. staff has a key signature of one flat and a 3/4 time signature. The Vbr. staff has a key signature of one flat and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, pp). The score is written in a single system with three staves. The Spr. staff has a key signature of one flat and a 3/4 time signature. The Perc. staff has a key signature of one flat and a 3/4 time signature. The Vbr. staff has a key signature of one flat and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, pp).

Handwritten musical score for Spr., Perc., and Vbc. instruments.

Top Staff (Spr.): Melodic line with lyrics: po- -rte- -ra- -vec les a- (r)m(es). Includes dynamic markings (mp, p, f) and articulation (accents, slurs). Measure numbers 43, 44, 45, 46, and 47 are circled above the staff.

Middle Staff (Perc.): Percussion part with dynamics (mp, mf) and articulation (accents, slurs).

Bottom Staff (Vbc.): Vibraphone part with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics (mp, mf, p, f) and articulation (accents, slurs) are present.

Bottom Line: Pedal point notation: $1 \text{ — } 1/2 \text{ — } 1 \text{ — } 1/2 \text{ — } 1$.

Handwritten musical score for a piece titled "Sur le che-min". The score is written on three staves: Spr. (Soprano), Perc. (Percussion), and Ped. (Pedal). The tempo is marked as $\text{♩} = 64$. The key signature is one flat (B-flat).

Spr. (Soprano): The melody is written in a treble clef. It features a series of eighth and sixteenth notes, with some triplets and dynamic markings such as *mp*, *p*, *inv*, and *p.v*. The lyrics "Sur le che-min" are written below the notes.

Perc. (Percussion): The percussion part is written in a treble clef. It includes various rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like *mp*, *mf*, *p*, and *pp*. There are also some handwritten notes like "X" and "O" indicating specific sounds or effects.

Ped. (Pedal): The pedal part is written in a treble clef. It features a series of eighth and sixteenth notes, with dynamic markings like *mp*, *mf*, *p*, and *pp*. There are also some handwritten notes like "X" and "O" indicating specific sounds or effects.

The score is marked with measure numbers 48, 49, 50, and 51. The piece concludes with a final measure marked with a double bar line and a repeat sign.

[♩=64] $\frac{2}{4}$ $\textcircled{52}$ $\frac{3}{4}$ $\textcircled{53}$ $\frac{4}{4}$ $\textcircled{54}$ $\frac{2}{4}$ $\textcircled{55}$ $\frac{3}{4}$ $\textcircled{56}$

Spr. *p* *p* *mp* *p* *mp* *p* *p* *p*

La té-- -te sous l'eau J'en- -tend

Crot.

Perc.

Vbr.

p *p* *mp*

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

I - II $\textcircled{12}$

[♩ = 64] 3/4 (57)

(58)

(59)

3/4 (60)

Spr.

p

peu

3

p *mezza voce*

p

3

p

3

Le(s) -

-s oi -

-seaux

Perc.

Vbr.

7

7

9

p

p

pp

p

p

p

Red

1

1/2

1

1/2

1

I - II (13)

[♩=64]

$\frac{2}{4}$

⑥1 (mezza voce)

⑥2

⑥3

⑥4

Spr.

Handwritten musical notation for Spr. (Soprano) part, measures 61-64. The notation includes notes, rests, and dynamic markings (mp, pp). The lyrics are: "qui de- - cochent [cosch] leur cri".

Perc.

Handwritten musical notation for Perc. (Percussion) part, measures 61-64. The notation includes notes, rests, and dynamic markings (mp, pp). The notation is marked with "Vbr." (Vibrato).

1 1 1/2 1

I - II ④

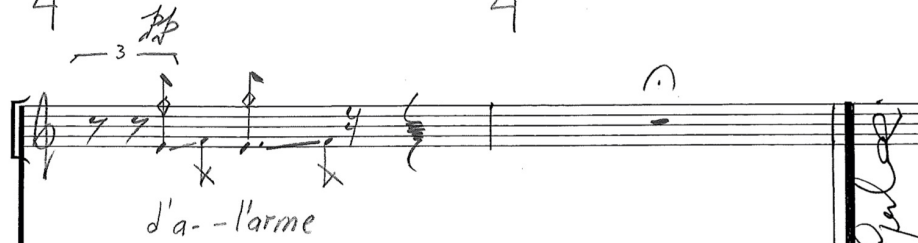
[♩ = 64]

$\frac{3}{4}$ ⑥5

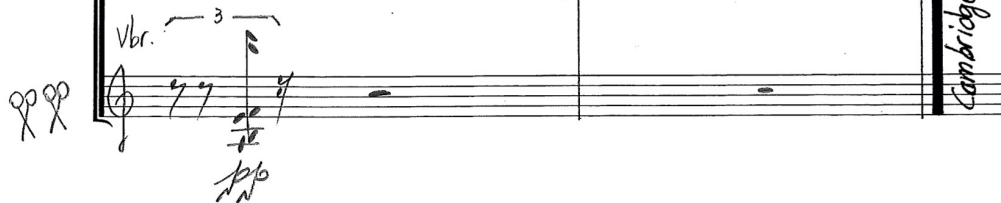
(mezza voce)

$\frac{2}{4}$ ⑥6

Spr.



Perc.



Red 1,

Cambridge, MA 16-04-2019 Jonathan Paul

Song III

Handwritten musical score for Spr. and Perc. parts.

Top Staff (Spr.):

- Tempo: $\text{♩} \approx 54$
- Measure 1: ♩ (circled 1)
- Measure 2: ♩ (circled 2), *p*, innerly, intangible
- Measure 3: ♩ (circled 3), ♩
- Measure 4: ♩ (circled 4), ♩ , ♩ (triple), ♩
- Measure 5: ♩ (circled 5)

Bottom Staff (Perc.):

- Measure 1: ♩ (circled 1), *Q Thai Gong*, *long*
- Measure 2: ♩ (circled 2), *smooth, no attacks*
- Measure 3: ♩ (circled 3), ♩
- Measure 4: ♩ (circled 4), ♩
- Measure 5: ♩ (circled 5), ♩

Dynamic markings: *pp* (pianissimo) and *p* (piano).

Handwritten musical score for Spr. and Perc. parts.

Top Staff (Spr.):

- Tempo: $\text{♩} \approx 54$
- Measure 1: ♩ (circled 6), ♩ (circled 6)
- Measure 2: ♩ (circled 7), ♩ (circled 7)
- Measure 3: ♩ (circled 8), ♩ (circled 8)
- Measure 4: ♩ (circled 9), ♩ (circled 9)
- Measure 5: ♩ (circled 10), ♩ (circled 10)

Bottom Staff (Perc.):

- Instrument: Th. G.
- Measure 1: ♩ (circled 6), ♩ (circled 6)
- Measure 2: ♩ (circled 7), ♩ (circled 7)
- Measure 3: ♩ (circled 8), ♩ (circled 8)
- Measure 4: ♩ (circled 9), ♩ (circled 9)
- Measure 5: ♩ (circled 10), ♩ (circled 10)

Lyrics: Dear mo- -ther

♩ ≈ 54) 2/4 (11)

(12)

4/4 (13)

2/4 (14)

(15)

Spr.

p *mp*

3 3

Dear M. O- -ther Dear o- -ther

Perc.

Th.G.

p

I-III (3)

≈ 54

17

18

Spr.

Perc.

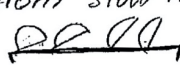
Cambridge, MA, 25.11.2018
Leahy J. P.

Song IV

Handwritten musical score for Spr. and Perc. parts.

Spr. (Soprano): The staff contains five measures, each with a whole note. Above the staff, there are handwritten time signatures: 2/4, 4/4, 3/4, 4/4, and 3/4. The first 4/4 measure is circled and labeled with a circled 1. Above the 3/4 measure, there is a circled 6.

Perc. (Percussion): The staff contains five measures. The first measure has a complex rhythmic notation with a circled 1 and a circled 6. Above this notation, there are handwritten notes: "T.Bw" and "T.D". The second measure has a circled 1 and a circled 6. The third measure has a circled 1 and a circled 6. The fourth measure has a circled 1 and a circled 6. The fifth measure has a circled 1 and a circled 6. The notation includes various rhythmic values (eighths, sixteens, and dotted notes) and dynamic markings like "mf".

① The upside down bowl is placed on the drum. It is partially lifted. Play with the position of the bowl to control the speed of the resonance of the other bowls. The bowl's aperture goes from almost close, to almost completely open, producing different vibrato speeds rate. From m. 1 to m. 21, the overall trajectory is from slow vibrato to fast, but it is not linear o continuos. 

I-IV①

4 ⑥

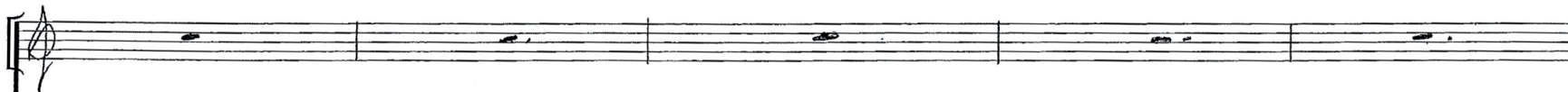
3
4 ⑦

4
4 ⑧

3
4 ⑨

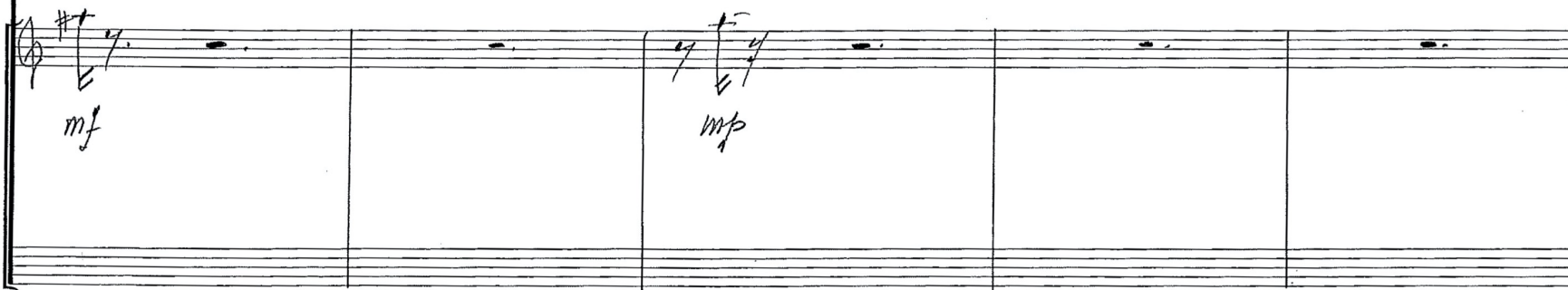
⑩

Spr.



T.Bw
T.D (⑩)

Perc.



I-IV ⑫

3
4 (11)

(12)

4 (13)

3
4 (14)

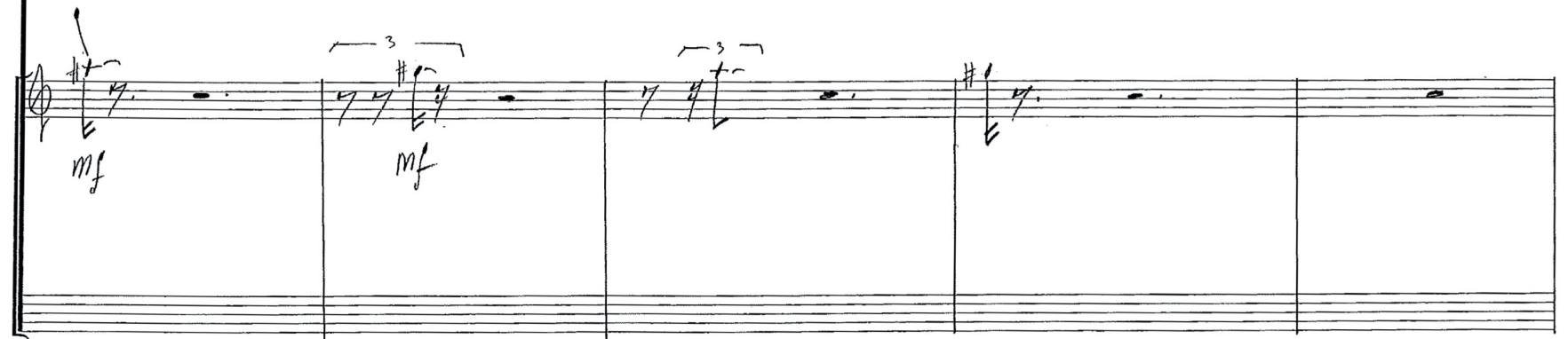
2
4 (15)

Spr.



T.Bw
T.D (16)

Perc.



I - IV (3)

4 (16)

(17)

(18)

3
4 (19)

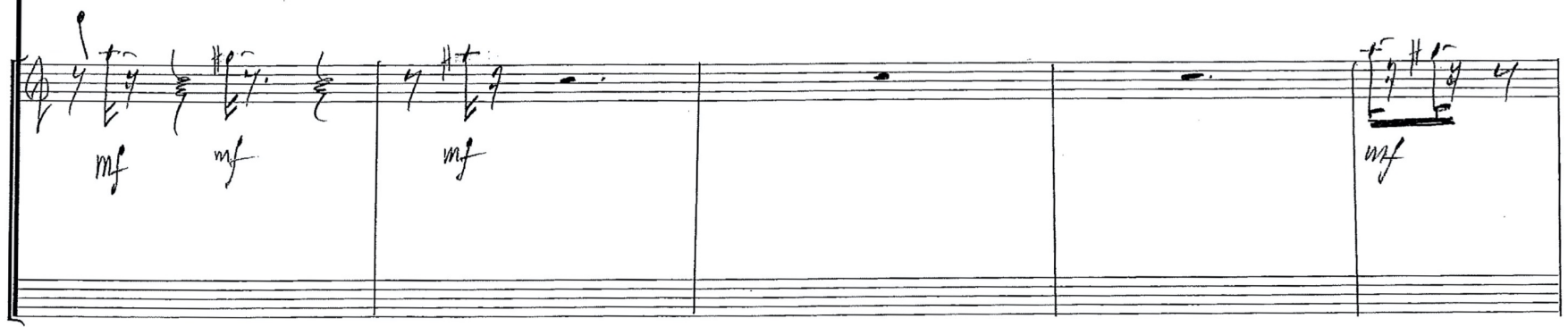
1
4 + 1
8 (20)

Spr.



T.Bw
T.D (21)

Perc.



I - IV (4)

21

22

23

24

25

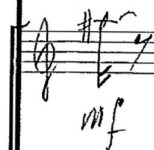
2
4 26

Spr.

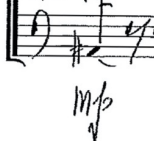


Perc.

T.Bw
T.D (O)



T.Bw
G.C.



I - IV ⑤

Spr.

3/8 (27) 3/8 (28) 2/8 (29) 2/4 (30) 3/4 (31)

Ja ne zná-ju O čem ras-ská-žú-vat O sme-rti

ja ni zn'aju a tŕ'om rask'azivat' a sm'ertŕi

Perc.

2/4 (32)

Spr.

í-li o lju-bví?

'ilr a l'ubv'i

(33)

Ili ē-to a.dnó i -to že

'ilr 'eta adn'o i t'o 3'ε

(34)

o čēm?

'a tʃ'əm?

(35)

⊕ (F)

⊕ The pitch in parenthesis is the sub-harmonic produced on the written fundamental. The global sound is a lightly distorted rough sound, but still continuous.

Perc.

T.Bw
GC.

mf

Handwritten musical score for two parts: Spr. (Soprano) and Perc. (Percussion).

Spr. Part:

- Staff 1: Spr. (Soprano)
- Staff 2: Spr. (Soprano)
- Staff 3: Spr. (Soprano)
- Staff 4: Spr. (Soprano)
- Staff 5: Spr. (Soprano)
- Staff 6: Spr. (Soprano)
- Staff 7: Spr. (Soprano)
- Staff 8: Spr. (Soprano)
- Staff 9: Spr. (Soprano)
- Staff 10: Spr. (Soprano)
- Staff 11: Spr. (Soprano)
- Staff 12: Spr. (Soprano)
- Staff 13: Spr. (Soprano)
- Staff 14: Spr. (Soprano)
- Staff 15: Spr. (Soprano)
- Staff 16: Spr. (Soprano)
- Staff 17: Spr. (Soprano)
- Staff 18: Spr. (Soprano)
- Staff 19: Spr. (Soprano)
- Staff 20: Spr. (Soprano)
- Staff 21: Spr. (Soprano)
- Staff 22: Spr. (Soprano)
- Staff 23: Spr. (Soprano)
- Staff 24: Spr. (Soprano)
- Staff 25: Spr. (Soprano)
- Staff 26: Spr. (Soprano)
- Staff 27: Spr. (Soprano)
- Staff 28: Spr. (Soprano)
- Staff 29: Spr. (Soprano)
- Staff 30: Spr. (Soprano)
- Staff 31: Spr. (Soprano)
- Staff 32: Spr. (Soprano)
- Staff 33: Spr. (Soprano)
- Staff 34: Spr. (Soprano)
- Staff 35: Spr. (Soprano)
- Staff 36: Spr. (Soprano)
- Staff 37: Spr. (Soprano)
- Staff 38: Spr. (Soprano)
- Staff 39: Spr. (Soprano)
- Staff 40: Spr. (Soprano)

Perc. Part:

- Staff 1: Perc. (Percussion)
- Staff 2: Perc. (Percussion)
- Staff 3: Perc. (Percussion)
- Staff 4: Perc. (Percussion)
- Staff 5: Perc. (Percussion)
- Staff 6: Perc. (Percussion)
- Staff 7: Perc. (Percussion)
- Staff 8: Perc. (Percussion)
- Staff 9: Perc. (Percussion)
- Staff 10: Perc. (Percussion)
- Staff 11: Perc. (Percussion)
- Staff 12: Perc. (Percussion)
- Staff 13: Perc. (Percussion)
- Staff 14: Perc. (Percussion)
- Staff 15: Perc. (Percussion)
- Staff 16: Perc. (Percussion)
- Staff 17: Perc. (Percussion)
- Staff 18: Perc. (Percussion)
- Staff 19: Perc. (Percussion)
- Staff 20: Perc. (Percussion)
- Staff 21: Perc. (Percussion)
- Staff 22: Perc. (Percussion)
- Staff 23: Perc. (Percussion)
- Staff 24: Perc. (Percussion)
- Staff 25: Perc. (Percussion)
- Staff 26: Perc. (Percussion)
- Staff 27: Perc. (Percussion)
- Staff 28: Perc. (Percussion)
- Staff 29: Perc. (Percussion)
- Staff 30: Perc. (Percussion)
- Staff 31: Perc. (Percussion)
- Staff 32: Perc. (Percussion)
- Staff 33: Perc. (Percussion)
- Staff 34: Perc. (Percussion)
- Staff 35: Perc. (Percussion)
- Staff 36: Perc. (Percussion)
- Staff 37: Perc. (Percussion)
- Staff 38: Perc. (Percussion)
- Staff 39: Perc. (Percussion)
- Staff 40: Perc. (Percussion)

Handwritten Annotations:

- 36
- 37
- 38
- 39
- 40
- 41
- 42
- 43
- 44
- 45
- 46
- 47
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- 50
- 51
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- 90
- 91
- 92
- 93
- 94
- 95
- 96
- 97
- 98
- 99
- 100

Handwritten musical score for two parts: Spr. (Soprano) and Perc. (Percussion).

Spr. Part:

- Staff 1: Spr. (Soprano). The staff contains a series of notes and rests, with a wavy line indicating a tremolo or sustained sound. The notes are marked with circled numbers 41, 42, 43, and 44.
- Staff 2: Spr. (Soprano). The staff contains a series of notes and rests, with a wavy line indicating a tremolo or sustained sound. The notes are marked with circled numbers 41, 42, 43, and 44.

Perc. Part:

- Staff 1: Perc. (Percussion). The staff contains a series of notes and rests, with a wavy line indicating a tremolo or sustained sound. The notes are marked with circled numbers 41, 42, 43, and 44.
- Staff 2: Perc. (Percussion). The staff contains a series of notes and rests, with a wavy line indicating a tremolo or sustained sound. The notes are marked with circled numbers 41, 42, 43, and 44.

I - IV ⑨



46

Spr.



Perc.



I - IV 40

Spr.

47

48

49

50

mf

mp

Ja

ja

- a te - bi' liu - bi' u "

Øibl' a Publ' u

Handwritten musical score for the Soprano part. It consists of four measures. Measure 47 starts with a wavy line and a dynamic of *mf*. Measure 48 has a note with a dynamic of *mf* and the lyric "Ja". Measure 49 has a note with a dynamic of *mp* and the lyric "ja". Measure 50 has a note with a dynamic of *mp* and the lyric "- a te - bi' liu - bi' u ". Below the staff, the lyrics "Øibl' a Publ' u" are written.

Perc.

T.Bw

T.D

(always let resonate)

mf

3

3

3 (resonance)

mute gradually

pop

p

Handwritten musical score for the Percussion part. It consists of four measures. Measure 1 has a dynamic of *mf* and the instruction "(always let resonate)". Measure 2 has a dynamic of *mf* and the instruction "3". Measure 3 has a dynamic of *mf* and the instruction "3 (resonance)". Measure 4 has a dynamic of *mf* and the instruction "mute gradually". The score ends with a "pop" sound effect and a dynamic of *p*.

I - IV 11

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measure 1: Tempo marking *deciso*, dynamic *mp*, circled measure number 51.
- Measure 2: Dynamic *mf*.
- Measure 3: Dynamic *pp*.
- Measure 4: Dynamic *mf*, circled measure number 52.
- Measure 5: Dynamic *mf*.
- Measure 6: Dynamic *mf*.
- Measure 7: Dynamic *mf*.
- Measure 8: Dynamic *mf*.
- Measure 9: Dynamic *mf*.
- Measure 10: Dynamic *mf*.
- Measure 11: Dynamic *mf*.
- Measure 12: Dynamic *mf*.
- Measure 13: Dynamic *mf*.
- Measure 14: Dynamic *mf*.
- Measure 15: Dynamic *mf*.
- Measure 16: Dynamic *mf*.
- Measure 17: Dynamic *mf*.
- Measure 18: Dynamic *mf*.
- Measure 19: Dynamic *mf*.
- Measure 20: Dynamic *mf*.
- Measure 21: Dynamic *mf*.
- Measure 22: Dynamic *mf*.
- Measure 23: Dynamic *mf*.
- Measure 24: Dynamic *mf*.
- Measure 25: Dynamic *mf*.
- Measure 26: Dynamic *mf*.
- Measure 27: Dynamic *mf*.
- Measure 28: Dynamic *mf*.
- Measure 29: Dynamic *mf*.
- Measure 30: Dynamic *mf*.
- Measure 31: Dynamic *mf*.
- Measure 32: Dynamic *mf*.
- Measure 33: Dynamic *mf*.
- Measure 34: Dynamic *mf*.
- Measure 35: Dynamic *mf*.
- Measure 36: Dynamic *mf*.
- Measure 37: Dynamic *mf*.
- Measure 38: Dynamic *mf*.
- Measure 39: Dynamic *mf*.
- Measure 40: Dynamic *mf*.
- Measure 41: Dynamic *mf*.
- Measure 42: Dynamic *mf*.
- Measure 43: Dynamic *mf*.
- Measure 44: Dynamic *mf*.
- Measure 45: Dynamic *mf*.
- Measure 46: Dynamic *mf*.
- Measure 47: Dynamic *mf*.
- Measure 48: Dynamic *mf*.
- Measure 49: Dynamic *mf*.
- Measure 50: Dynamic *mf*.
- Measure 51: Dynamic *mf*.
- Measure 52: Dynamic *mf*.
- Measure 53: Dynamic *mf*.
- Measure 54: Dynamic *mf*.
- Measure 55: Dynamic *mf*.
- Measure 56: Dynamic *mf*.
- Measure 57: Dynamic *mf*.
- Measure 58: Dynamic *mf*.
- Measure 59: Dynamic *mf*.
- Measure 60: Dynamic *mf*.
- Measure 61: Dynamic *mf*.
- Measure 62: Dynamic *mf*.
- Measure 63: Dynamic *mf*.
- Measure 64: Dynamic *mf*.
- Measure 65: Dynamic *mf*.
- Measure 66: Dynamic *mf*.
- Measure 67: Dynamic *mf*.
- Measure 68: Dynamic *mf*.
- Measure 69: Dynamic *mf*.
- Measure 70: Dynamic *mf*.
- Measure 71: Dynamic *mf*.
- Measure 72: Dynamic *mf*.
- Measure 73: Dynamic *mf*.
- Measure 74: Dynamic *mf*.
- Measure 75: Dynamic *mf*.
- Measure 76: Dynamic *mf*.
- Measure 77: Dynamic *mf*.
- Measure 78: Dynamic *mf*.
- Measure 79: Dynamic *mf*.
- Measure 80: Dynamic *mf*.
- Measure 81: Dynamic *mf*.
- Measure 82: Dynamic *mf*.
- Measure 83: Dynamic *mf*.
- Measure 84: Dynamic *mf*.
- Measure 85: Dynamic *mf*.
- Measure 86: Dynamic *mf*.
- Measure 87: Dynamic *mf*.
- Measure 88: Dynamic *mf*.
- Measure 89: Dynamic *mf*.
- Measure 90: Dynamic *mf*.
- Measure 91: Dynamic *mf*.
- Measure 92: Dynamic *mf*.
- Measure 93: Dynamic *mf*.
- Measure 94: Dynamic *mf*.
- Measure 95: Dynamic *mf*.
- Measure 96: Dynamic *mf*.
- Measure 97: Dynamic *mf*.
- Measure 98: Dynamic *mf*.
- Measure 99: Dynamic *mf*.
- Measure 100: Dynamic *mf*.

Perc. Part:

- Measure 1: Dynamic *mp*.
- Measure 2: Dynamic *mp*.
- Measure 3: Dynamic *mp*.
- Measure 4: Dynamic *mp*.
- Measure 5: Dynamic *mp*.
- Measure 6: Dynamic *mp*.
- Measure 7: Dynamic *mp*.
- Measure 8: Dynamic *mp*.
- Measure 9: Dynamic *mp*.
- Measure 10: Dynamic *mp*.
- Measure 11: Dynamic *mp*.
- Measure 12: Dynamic *mp*.
- Measure 13: Dynamic *mp*.
- Measure 14: Dynamic *mp*.
- Measure 15: Dynamic *mp*.
- Measure 16: Dynamic *mp*.
- Measure 17: Dynamic *mp*.
- Measure 18: Dynamic *mp*.
- Measure 19: Dynamic *mp*.
- Measure 20: Dynamic *mp*.
- Measure 21: Dynamic *mp*.
- Measure 22: Dynamic *mp*.
- Measure 23: Dynamic *mp*.
- Measure 24: Dynamic *mp*.
- Measure 25: Dynamic *mp*.
- Measure 26: Dynamic *mp*.
- Measure 27: Dynamic *mp*.
- Measure 28: Dynamic *mp*.
- Measure 29: Dynamic *mp*.
- Measure 30: Dynamic *mp*.
- Measure 31: Dynamic *mp*.
- Measure 32: Dynamic *mp*.
- Measure 33: Dynamic *mp*.
- Measure 34: Dynamic *mp*.
- Measure 35: Dynamic *mp*.
- Measure 36: Dynamic *mp*.
- Measure 37: Dynamic *mp*.
- Measure 38: Dynamic *mp*.
- Measure 39: Dynamic *mp*.
- Measure 40: Dynamic *mp*.
- Measure 41: Dynamic *mp*.
- Measure 42: Dynamic *mp*.
- Measure 43: Dynamic *mp*.
- Measure 44: Dynamic *mp*.
- Measure 45: Dynamic *mp*.
- Measure 46: Dynamic *mp*.
- Measure 47: Dynamic *mp*.
- Measure 48: Dynamic *mp*.
- Measure 49: Dynamic *mp*.
- Measure 50: Dynamic *mp*.
- Measure 51: Dynamic *mp*.
- Measure 52: Dynamic *mp*.
- Measure 53: Dynamic *mp*.
- Measure 54: Dynamic *mp*.
- Measure 55: Dynamic *mp*.
- Measure 56: Dynamic *mp*.
- Measure 57: Dynamic *mp*.
- Measure 58: Dynamic *mp*.
- Measure 59: Dynamic *mp*.
- Measure 60: Dynamic *mp*.
- Measure 61: Dynamic *mp*.
- Measure 62: Dynamic *mp*.
- Measure 63: Dynamic *mp*.
- Measure 64: Dynamic *mp*.
- Measure 65: Dynamic *mp*.
- Measure 66: Dynamic *mp*.
- Measure 67: Dynamic *mp*.
- Measure 68: Dynamic *mp*.
- Measure 69: Dynamic *mp*.
- Measure 70: Dynamic *mp*.
- Measure 71: Dynamic *mp*.
- Measure 72: Dynamic *mp*.
- Measure 73: Dynamic *mp*.
- Measure 74: Dynamic *mp*.
- Measure 75: Dynamic *mp*.
- Measure 76: Dynamic *mp*.
- Measure 77: Dynamic *mp*.
- Measure 78: Dynamic *mp*.
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- Measure 80: Dynamic *mp*.
- Measure 81: Dynamic *mp*.
- Measure 82: Dynamic *mp*.
- Measure 83: Dynamic *mp*.
- Measure 84: Dynamic *mp*.
- Measure 85: Dynamic *mp*.
- Measure 86: Dynamic *mp*.
- Measure 87: Dynamic *mp*.
- Measure 88: Dynamic *mp*.
- Measure 89: Dynamic *mp*.
- Measure 90: Dynamic *mp*.
- Measure 91: Dynamic *mp*.
- Measure 92: Dynamic *mp*.
- Measure 93: Dynamic *mp*.
- Measure 94: Dynamic *mp*.
- Measure 95: Dynamic *mp*.
- Measure 96: Dynamic *mp*.
- Measure 97: Dynamic *mp*.
- Measure 98: Dynamic *mp*.
- Measure 99: Dynamic *mp*.
- Measure 100: Dynamic *mp*.

Lyrics:

No ja e-še ne zna-la, Kak Ja e-go lju-bi-la. Ne pre-stav-lja-la

No ja jif'o ni zn'ala, k'ak ja jiv'o lub'ila Ni pristavl'ala

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measure 1: 4/4 time signature, circled 54. Notes: quarter, eighth, eighth, quarter. Dynamics: *mp*. Lyrics: *Sa-mo-go* (samav'o).
- Measure 2: 3/4 time signature, circled 55. Notes: quarter, eighth, eighth. Dynamics: *mp*. Lyrics: *Tol'ko pl'amja* (T'ol'ka pl'am'a).
- Measure 3: 4/4 time signature, circled 56. Notes: quarter, eighth, eighth, quarter. Dynamics: *mp*. Lyrics: *Vse'* (fs'o).
- Measure 4: 4/4 time signature, circled 57. Notes: quarter, eighth, eighth, quarter. Dynamics: *mp*. Lyrics: *ne-bo* (n'eba).

Perc. Part:

- Measure 1: Notes: quarter, eighth, eighth, quarter. Dynamics: *mp*. Handwritten notes: T.Bw, G.C., Q.
- Measure 2: Notes: quarter, eighth, eighth. Dynamics: *mp*.
- Measure 3: Notes: quarter, eighth, eighth, quarter. Dynamics: *mp*. Handwritten note: T.D.
- Measure 4: Notes: quarter, eighth, eighth, quarter. Dynamics: *mp*.

Handwritten musical score for Spr. and Perc. parts, featuring lyrics in Russian and Cyrillic.

Spr. (Soprano):

- Measure 58: 4/4 time, *f* dynamics. Lyrics: *Vse'* (фс'о).
- Measure 59: 4/4 time, *mf* dynamics, triplet. Lyrics: *ně-bo* (н'ѣба).
- Measure 60: 4/4 time, *f* and *mf* dynamics, triplet. Lyrics: *Ko-po-t* (к'опат').
- Measure 61: 4/4 time, *mf* dynamics, triplet. Lyrics: *žar* (ж'ар).
- Measure 62: 4/4 time, *mf* dynamics, triplet. Lyrics: *strá-šnyj* (стр'ашн'й).
- Measure 63: 4/4 time, *mf* dynamics, triplet. Lyrics: *Ai-go-vse' net i net* (а ж'в'о фс'о, н'ѣт и н'ѣт).

Perc. (Percussion):

- Measure 58: T.D. (T.D. = Tom Drum), *f* dynamics.
- Measure 59: T.D. (T.D. = Tom Drum), *mp* dynamics, triplet.
- Measure 60: T.D. (T.D. = Tom Drum), *mp* dynamics, triplet.
- Measure 61: T.D. (T.D. = Tom Drum), *mp* dynamics, triplet.
- Measure 62: T.D. (T.D. = Tom Drum), *mp* dynamics, triplet.
- Measure 63: T.D. (T.D. = Tom Drum), *mp* dynamics, triplet.

Lyrics (Russian):

Vse' (фс'о) *ně-bo* (н'ѣба) *Ko-po-t* (к'опат') *žar* (ж'ар) *strá-šnyj* (стр'ашн'й) *Ai-go-vse' net i net* (а ж'в'о фс'о, н'ѣт и н'ѣт)

3/4 (62) 2/4 (63) 1/4 + 1/8 (64) 2/4 (65) 4/4 (66)

Spr. *p* *t* *t* *t* *mf* *p* *mp* *mp* *mf* *f*

S- *-em* *Ča* *-Sof* *"Pro-*

s' em] *t]as' of.* *pra-*

Perc. *f* *mf* *mf* *p* *fp* *mp* *mf* *mp* *p* *p* *mp* *p*

T.D. *GC.* *T.Bw* *T.D* *T.Bw* *SD*

mp *mp*

I - IV (15)

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measures 67-70 are marked with circled numbers 67, 68, 69, and 70.
- Lyrics: -pu - -st' men'ja (q) pl'oxa so vsé-mi
- Lyrics: -pu- -st' i m'in'a pl'oxa sa fs'em'i
- Dynamic markings: *mf*, *pp*, *pp mv*, *mp*, *mp*.
- Tempo marking: *120*.

Perc. Part:

- Measures 67-70 are marked with circled numbers 67, 68, 69, and 70.
- Lyrics: -pu - -st' men'ja (q) pl'oxa so vsé-mi
- Lyrics: -pu- -st' i m'in'a pl'oxa sa fs'em'i
- Dynamic markings: *pp*, *p*, *mp*, *pp*, *mp*, *pp*.
- Tempo marking: *120*.

I - IV (16)

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measure 1: $\frac{2}{4}$ (71), *mp*, triplet of eighth notes. Lyrics: pl'oxa
- Measure 2: (72), triplet of eighth notes. Lyrics: pasmatr'et
- Measure 3: (73), *pp*, quarter note. Lyrics: ja
- Measure 4: (74), long note with a slur. Lyrics: (p)

Perc. Part:

- Measure 1: *SP.*, *120*, T.B.W. S.D. (snare drum), eighth note.
- Measure 2: *mp*, eighth note.
- Measure 3: *mf*, eighth note.
- Measure 4: Triplet of eighth notes, *mp*.

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measure 1: (0) 75, *mp*, wavy line, *a* → *u*.
- Measure 2: 3 76, *mp*, wavy line, *a* → *u*.
- Measure 3: 2 77, 4 *mf*, *vi-de-la e-go*.
- Measure 4: 78, *u- -vi'idila jiv' o jiv'o*.
- Measure 5: 79, *mf*, *0- -tè- kšj- vis*.
- Measure 6: *mf*, *at'akfij.vl'esl*.
- Measure 7: *mf*, *0-*.

Perc. Part:

- Measure 1: *mp*, *S.P. no*, *mp*.
- Measure 2: *mp*.
- Measure 3: *mp*.
- Measure 4: *mp*.
- Measure 5: *mp*.
- Measure 6: *mp*.
- Measure 7: *mp*.

Other markings:

- Measure 3: *T.Bw GC.*
- Measure 5: *T.Bw SD.*

3/4 (80) *f* *>*

Spr. *-pu-ch-sch(i) —————> i* *Glaʒ pa-č-ti net*

-p'uxfij *gl'as patʃθ'i n'et*

2/4 (81) *3* 6/4 (82)

S.P. 120

Perc. *T.Bw GC* *T.Bw SD. 3* *mf*

p *mf*

I-IV (19)

Handwritten musical score for Spr. and Perc. parts.

Spr. (Soprano):

- Measure 1: *pp* *Mno- - gie* *mn'oglij*
- Measure 2: *pp* *za-bo-lē-jut* *zaball'ejut*
- Measure 3: *pp* *Um-* *um-*

Perc. (Percussion):

- Measure 1: *SP^{no}* *mf*
- Measure 2: *mf* *mf*
- Measure 3: *mf* *mf*

Handwritten annotations above the Spr. staff:

- ⑧3
- 3/4 ⑧4
- ⑧6

Handwritten annotations below the Perc. staff:

- T.Bw
- S.D.

3/4 (86)

Spr.

-r'ut

cto o-ni

fs'g

-e

bü-dut

b'udut

Perc.

S.P. 120

T.Bw

S.D.

mf

I-IV (21)

Handwritten musical score for Spr. and Perc. parts.

Spr. (Soprano):

- Measure 1: pé-rvy-mi (p'ervim'i)
- Measure 2: Ni-k-tó (n'ikt'o)
- Measure 3: Do-ró-ga op-já-t' (Doróga opját')
- Measure 4: $\text{Vý-pa-la iz p'a-mjá-ti cen-}$ (v'ipala 'is p'amlit'i tsin-)

Perc. (Percussion):

- Measure 1: mf (T.B., S.D.)
- Measure 2: mf (T.B., S.D.)
- Measure 3: mf (T.B., S.D.)
- Measure 4: mf (T.B., S.D.)

Handwritten annotations include circled numbers 90, 91, 92, 93, 94 and 22, and various musical notations such as triplets, slurs, and dynamic markings.

Spr.

(95)

mf *p* *mf* *p*

-trá'l'naja nér-vnaja

-tr'al'naja n'ervnaja

(96)

sf *p* 3 —

si. sté-ma

sist'i'ema

(97)

p *mf* *p* *n.v.* *V*

po-ra-že-ná —

parazín'a

Perc.

T.B.W.
S.D.

f p — *f mf* — *p* *f f* — *p* *mf p*

mf *mf*

I - IV (23)

3 + 1 8 (102)

103

104

Spr.

Blr-zko ne pad-xo-dit, Da-jū pol- -ča-sá. (No)

bl'iska nli patxad'i'ti da'ju pal- -tj'is'a (no)

Perc.

SP

mp p mp= pp mp p mp mf

T.Bw
SD.

ff

Handwritten musical score for three staves: Spr., Perc., and T.B.W. / S.D.

Spr. Staff:

- Measure 105: *ppp* (pianissimo), marked with a triangle and a circled 105.
- Measure 106: *p* (piano), marked with a circled 106.
- Measure 107: *mp* (mezzo-piano), marked with a circled 107. Includes a slur over the notes and a circled 107 below the staff.
- Measure 108: *mp* (mezzo-piano), marked with a circled 108. Includes a 2/4 time signature, a slur over the notes, and a circled 108 below the staff.

Perc. Staff:

- Measure 105: *SP* (Soft Percussion).
- Measure 106: *SP* (Soft Percussion).
- Measure 107: *SP* (Soft Percussion).
- Measure 108: *mp* (mezzo-piano), marked with a circled 108. Includes a 2/4 time signature, a slur over the notes, and a circled 108 below the staff.

T.B.W. / S.D. Staff:

- Measure 105: *T.B.W.* (Trombone/Wall) and *S.D.* (Soft Drum).
- Measure 106: *T.B.W.* (Trombone/Wall) and *S.D.* (Soft Drum).
- Measure 107: *T.B.W.* (Trombone/Wall) and *S.D.* (Soft Drum).
- Measure 108: *mp* (mezzo-piano), marked with a circled 108. Includes a 2/4 time signature, a slur over the notes, and a circled 108 below the staff.

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Handwritten notes above the staff: $2+1$ (circled 117), 4 , 8 , mf , 3 (circled 118), 4 , mf , mf , mp , 3 , $1P.V$, 119 , 120 , V .
- Lyrics: -Klja-la - -s' se-bé ! -klil'a- si slil'e!

Perc. Part:

- Handwritten notes above the staff: mf , mp , mp , p , p , p .
- Handwritten notes below the staff: $S.D$.

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measures 132-135 are circled and numbered 132, 133, 134, and 135 respectively.
- Lyrics: *Pla-sta-miot-xa-di-la*, *sl'i-zi-str-ja*, *pl'e-no-č-ka-mi-bé-ly-mi*, *Cvet li-ca*, *Cvet té-la*.
- Handwritten notes: *plast'am'atxad'ila*, *sl'izistaja*, *pl'onat'kam'i b'elim'i*, *tsv'et lits'a*, *tsv'et t'ela*.

Perc. Part:

- Measures 132-135 are circled and numbered 132, 133, 134, and 135 respectively.
- Handwritten notes: *mp f > mp*, *mf*, *mp f*, *f > mp*, *f*, *f*.
- Handwritten notes: *T.Bw*, *S.D*.

Handwritten musical score for "The Song of the Lark" by S. Prokofiev. The score is for Soprano (Spr.), Percussion (Perc.), and Tuba (T.B.W.). It features a 3/4 time signature and a key signature of one sharp (F#). The lyrics are in Russian and English. The score includes a tempo marking of 120 beats per minute and a dynamic marking of 50. The lyrics are: "A ja? a 'ja? A to- byon ft'bi 'on o. Smér- -ti a sm'érthi'".

I-IV (34)

Handwritten musical score for Spr. (Soprano) and Perc. (Percussion).

Spr. (Soprano):

- Measure 144: $\frac{3}{4}$ time signature, mp dynamic. Lyrics: -blju te-bja lju-blju
- Measure 145: $\frac{3}{4} + \frac{1}{8}$ time signature, mf dynamic. Lyrics: Ja te-bja lju-blju
- Measure 146: $\frac{3}{4}$ time signature, p dynamic. Lyrics: lju-blju
- Measure 147: $\frac{3}{4}$ time signature, p dynamic. Lyrics: lju-blju
- Measure 148: $\frac{3}{4}$ time signature, p dynamic. Lyrics: lju-blju

Perc. (Percussion):

- Measure 144: mp dynamic, marked with a box and 'S.P.'.
- Measure 145: mf dynamic.
- Measure 146: p dynamic.
- Measure 147: p dynamic.
- Measure 148: p dynamic.

Other markings:

- Measure 144: 3 (circled), 144 (circled).
- Measure 145: 3 (circled), 145 (circled).
- Measure 146: 3 (circled), 146 (circled).
- Measure 147: 3 (circled), 147 (circled).
- Measure 148: 3 (circled), 148 (circled).

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measures 147-149 are circled.
- Measure 147: *te-bjā lja-bljū lja-bljū lju-bljū* (Syllables: *t'eb' a Publ' u Publ' u Publ' u*)
- Measure 148: *lju-bljū lju-bljū* (Syllables: *Publ' u Publ' u*)
- Measure 149: *ena-) -ja.nūt'* (Syllables: *(na-) -tin' ut'*)

Perc. Part:

- Measures 147-149 show rhythmic patterns with accents.
- Measure 147: *mf p < mp*
- Measure 148: *X*
- Measure 149: *mf p mf*

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measure 1: 3/4 time signature, circled 150. Notes: *cé*-(lo-go) *ts'ε*-(lava) *mp*.
- Measure 2: 3/4 time signature, circled 151. Notes: *v*-sē *fs'*o.
- Measure 3: 3/4 time signature, circled 152. Notes: *kra*-(vāva)a *kra*-(v'ava)a.
- Measure 4: 3/4 time signature, circled 153. Notes: (*nī*-)ce (*po*-)slē-(*dn*ie) *dv*a *dn*-ja *(bal'n'i-)-tsi (pa-)-sl'e-(-dn'iji) dv'a dn'a*.

Perc. Part:

- Measure 1: S.P. (Small Percussion) icon, 3/4 time signature, circled 150. Notes: *mp*.
- Measure 2: 3/4 time signature, circled 151. Notes: *mf* *p* *mf* *p*.
- Measure 3: 3/4 time signature, circled 152. Notes: *mf* *p* *mf* *p*.
- Measure 4: 3/4 time signature, circled 153. Notes: *mf* *p* *mf* *p* *mf* *p* *mf* *p*.

Handwritten musical score for Spr. and Perc. parts, measures 154-156.

Spr. Part:

- Measure 154: *mp* *ras-ska-zq-t'!* (raskaz'at')
- Measure 155: *p* *(napi)-sā-t'* (nap'i)-s'at')
- Measure 156: *mp mf* *me-šök* (m'ij'ök)
- Measure 157: *p mf mp p mp* *me-šök kak-kle-ēn-ka* (m'ij'ök kak kli'janka)

Perc. Part:

- Measure 154: *mp* *p*
- Measure 155: *mf p*
- Measure 156: *mp mf*
- Measure 157: *mp mf p mp*
- Measure 158: *p*

Dynamic markings: *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte).

Tempo markings: *120*, *50*.

Rehearsal marks: 154, 155, 156.

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measures 157, 158, and 159 are marked with circled numbers.
- Measure 157: *mp* 3/4 note, *č-to* (fto).
- Measure 158: *mp* 3/4 note, *č-to* (fto).
- Measure 159: *p* 3/4 note, *slu-ša-t'* (sl'ufat').
- Measure 160: *Freely, whispered* (1), *No ja vam rasskazała o ljubvi... kak ja ljubila...*

Perc. Part:

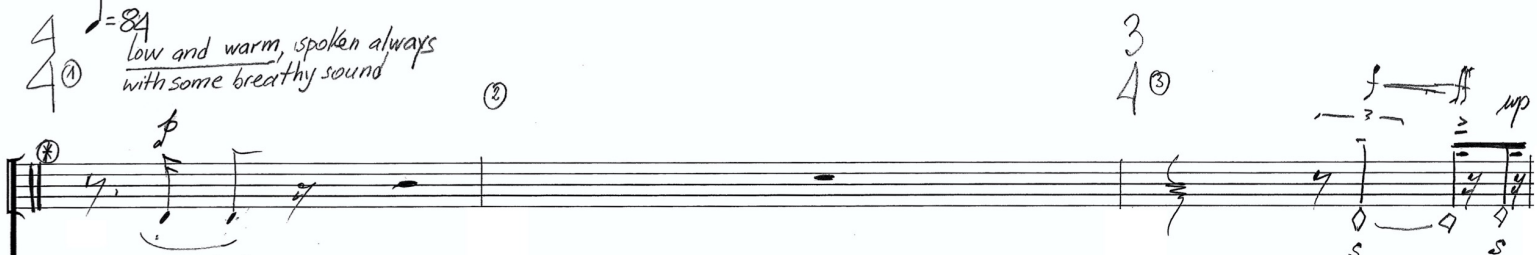
- Measure 157: *mf* 3/4 note, *mf* 3/4 note.
- Measure 158: *mp* 3/4 note, *mp* 3/4 note.
- Measure 159: *very regular* (1), *very regular* (1).
- Measure 160: *pp* 3/4 note, *pp* 3/4 note.

Other markings:

- S.P.* (Soprano Part) above the Perc. staff.
- 180* and *50* above the Perc. staff.
- London, 22.02.2019* (vertical text on the right).

Song V

♩ = 84
 ① low and warm, spoken always with some breathy sound ②

Spr. 

A- drift

③ the different positions of the pitches on the staff indicate the intonation both for the spoken (♩) and the breathy sounds (♩).

Perc. 

mf L.H. R.H. let always resonate, unless otherwise indicated

I-V ①

Handwritten musical score for Spr. and Perc. parts.

Spr. (Soprano):

- Measure 1: $(1=84)$ 3/4, $\textcircled{1}$, f , ff
- Measure 2: mf , ff , mp
- Measure 3: fmp , f

Perc. (Percussion):

- Measure 1: RH.
- Measure 2: RH.
- Measure 3: RH.

Vertical dashed lines connect the Spr. and Perc. parts across measures.

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Staff 1: Spr. (Soprano)
- Measure 1: $(1-84)$ $\frac{2}{4}$ $\textcircled{7}$ f (s)
- Measure 2: $\textcircled{8}$ sf (s)
- Measure 3: mp (s)
- Measure 4: $(d.)$
- Measure 5: $\textcircled{9}$ mf mp (s) top
- Measure 6: time
- Measure 7: mp t

Perc. Part:

- Staff 2: Perc. (Percussion)
- Staff 3: R.H. (Right Hand)
- Measure 1: $\textcircled{7}$
- Measure 2: $\textcircled{8}$
- Measure 3: $\textcircled{9}$
- Measure 4: $\textcircled{10}$
- Measure 5: $\textcircled{11}$
- Measure 6: $\textcircled{12}$
- Measure 7: $\textcircled{13}$

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measure 1: 3/4 time signature, tempo marking $(1=84)$, dynamic *sp*. Notes: quarter, eighth, quarter. Lyric: ta(ke).
- Measure 2: Dynamic *mp*, triplet of eighth notes. Lyric: time.
- Measure 3: Dynamic *mf*, quarter note. Lyric: t.
- Measure 4: 2/4 time signature, dynamic *mf*, quarter note. Lyric: take.
- Measure 5: Dynamic *mf*, triplet of eighth notes. Lyric: take.
- Measure 6: Dynamic *mf*, quarter note. Lyric: take.
- Measure 7: Dynamic *mf*, quarter note. Lyric: time.
- Measure 8: Triplet of eighth notes. Lyric: cut.

Perc. Part:

- Measure 1: R.H. (Right Hand) marking, triplet of eighth notes.
- Measure 2: Triplet of eighth notes.
- Measure 3: Triplet of eighth notes.
- Measure 4: Triplet of eighth notes.
- Measure 5: Triplet of eighth notes.
- Measure 6: Triplet of eighth notes.
- Measure 7: Triplet of eighth notes.
- Measure 8: Triplet of eighth notes.

Vertical dashed lines connect the Spr. and Perc. parts at measures 5, 6, and 7.

I-V ④

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measure 1: $\frac{2}{4}$ (14) ($\text{♩} = 84$) mf time
- Measure 2: $\frac{4}{4}$ (15) p f
- Measure 3: $\frac{4}{4}$ mp mp 3 $make$
- Measure 4: $\frac{4}{4}$ p (sf)

Perc. Part:

- Measure 1: R.H. f
- Measure 2: R.H. f
- Measure 3: R.H. f
- Measure 4: R.H. f
- Measure 5: R.H. f
- Measure 6: R.H. f
- Measure 7: R.H. f
- Measure 8: R.H. f

Handwritten musical score for Spr. and Perc. parts.

Spr. (Soprano):

- Measure 17: $4 + \frac{1}{8}$ (17), *Sf*, *c(ut)* [K]
- Measure 18: *f*, *c(ut)* [K], *time*
- Measure 19: 4 (18), $\text{♩} = 96$, *mf*, *S*, *s*
- Measure 20: *f*, *Sf*, *mp*, *s*, *s*
- Measure 21: 2 (19), *Sf*, *p*, *(s)*, *s*
- Measure 22: *mf*, *p*, *s*, *slipery fa-*

Perc. (Percussion):

- Measure 17: *R.H.*, *(-)*
- Measure 18: *(-)*
- Measure 19: *(-)*
- Measure 20: *(-)*
- Measure 21: *(-)*
- Measure 22: *(-)*

Handwritten musical score for Spr. and Perc. parts.

Spr. (Soprano):

- Measure 1: $\frac{3}{4}$ (21), p
- Measure 2: mf
- Measure 3: $\frac{2+1}{4 \ 8}$ (22), $\frac{3}{4}$
- Measure 4: $\frac{2}{4}$ (23), $\frac{3}{4}$
- Measure 5: $\frac{3}{4}$ (24)

Perc. (Percussion):

- Measure 1: R.H.
- Measure 2: $\frac{3}{4}$
- Measure 3: $\frac{3}{4}$
- Measure 4: $\frac{3}{4}$
- Measure 5: $\frac{3}{4}$
- Measure 6: $\frac{3}{4}$
- Measure 7: $\frac{3}{4}$
- Measure 8: $\frac{3}{4}$
- Measure 9: $\frac{3}{4}$
- Measure 10: $\frac{3}{4}$

Lyrics:

- brie sli-pe-ry fa- - brie sli-pe-ry fa-brie we grasp at tongue lick try to trick

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Tempo: $\text{♩} = 96$
- Measure 25: mf , lyrics "in- -to", triplet of eighth notes.
- Measure 26: mf , lyrics "sh- (shape)", triplet of eighth notes.
- Measure 27: f , lyrics "sh- (shape)", triplet of eighth notes.
- Measure 28: mf , lyrics "sh-", triplet of eighth notes.
- Measure 29: f , lyrics "sh-ape", triplet of eighth notes.
- Measure 30: mf , lyrics "s", triplet of eighth notes.

Perc. Part:

- Measure 25: R.H., triplet of eighth notes.
- Measure 26: R.H., triplet of eighth notes.
- Measure 27: R.H., triplet of eighth notes.
- Measure 28: R.H., triplet of eighth notes.
- Measure 29: R.H., triplet of eighth notes.
- Measure 30: R.H., triplet of eighth notes.

Other markings:

- Measure 26: $R.H.$ with a crossed-out symbol.
- Measure 30: (mp) marking.

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Tempo: $\text{♩} = 96$
- Measure 1: *mb* (marked with a circled 28), *s*
- Measure 2: *mf*, *grasp*
- Measure 3: *at*
- Measure 4: *mf* (marked with a circled 29), *tongue* (with a 3-measure slur)
- Measure 5: *mf* (marked with a circled 30), *t t t* (with a 6-measure slur)
- Measure 6: *mf*, *t t tric lick* (with a 7-measure slur)

Perc. Part:

- Measure 1: *X* (drum hit), *X* (drum hit)
- Measure 2: *X* (drum hit), *X* (drum hit)
- Measure 3: *X* (drum hit), *X* (drum hit)
- Measure 4: *X* (drum hit), *X* (drum hit)
- Measure 5: *X* (drum hit), *X* (drum hit)
- Measure 6: *X* (drum hit), *X* (drum hit)

Vertical dashed lines connect the Spr. and Perc. parts across measures.

Handwritten musical score for Spr. and Perc. parts.

Spr. (Soprano):

- Measure 1: 3/4 (♩ = 96), 4/4. Lyrics: We grasp at tongue.
- Measure 2: 3/4. Lyrics: try to trick in - to.
- Measure 3: 3/4. Lyrics: sh -
- Measure 4: 3/4. Lyrics: - ape.
- Measure 5: 3/4. Lyrics: co (coon).

Perc. (Percussion):

- Measure 1: 3/4. Lyrics: We grasp at tongue.
- Measure 2: 3/4. Lyrics: try to trick in - to.
- Measure 3: 3/4. Lyrics: sh -
- Measure 4: 3/4. Lyrics: - ape.
- Measure 5: 3/4. Lyrics: co (coon).

Handwritten notes and markings include circled numbers (31, 32, 33, 34), a vertical dashed line, and various musical symbols like slurs, ties, and dynamic markings.

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measure 42: $2/4$ (♩ = 84), P.V. , *mf*, *we fly*
- Measure 43: P.V.
- Measure 44: $3/4$, *mf*, *co-coon*
- Measure 45: *mf*, *co - -coon*
- Measure 46: $\text{♩} = 96$, *f*, *re- f- ashion-ed*

Perc. Part:

- Measure 42: *mf*, *we fly*
- Measure 43: *mf*, *we fly*
- Measure 44: *f*, *co-coon*
- Measure 45: *f*, *co - -coon*
- Measure 46: *f*, *re- f- ashion-ed*

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Measure 1: 3/4 (47) (L=96), *mp*, *p*, lyrics: pro-mi - c - [s]
- Measure 2: 3/4 (48), *mp*, lyrics: - ed [t]
- Measure 3: 3/4 (49), *mp*, lyrics: land -
- Measure 4: 3/4 (50), *mp*, lyrics: - fall
- Measure 5: 3/4 (51), *mp*, lyrics: spit and
- Measure 6: 3/4 (52), *mp*, lyrics: soul
- Measure 7: 3/4 (53), *mp*, lyrics: i - mage

Perc. Part:

- Measure 1: *mf*, 5/8, lyrics: pro-mi - c - [s]
- Measure 2: *mf*, 3/8, lyrics: - ed [t]
- Measure 3: *mf*, 3/8, lyrics: land -
- Measure 4: *mf*, 3/8, lyrics: - fall
- Measure 5: *mf*, 3/8, lyrics: spit and
- Measure 6: *mf*, 3/8, lyrics: soul
- Measure 7: *mf*, 3/8, lyrics: i - mage

Handwritten musical score for Spr. and Perc. parts.

Spr. (Soprano):

- Tempo: $\text{♩} = 96$
- Measure 1: $4/4$ (54), $mf \rightarrow f$, 6 eighth notes, lyrics: "s-pit"
- Measure 2: mf , 4 eighth notes, lyrics: "s"
- Measure 3: mf , 4 eighth notes, lyrics: "-pit"
- Measure 4: mf , 4 eighth notes, lyrics: "s-pit and soul"
- Measure 5: mf , 4 eighth notes, lyrics: "s-pit"
- Measure 6: mf , 4 eighth notes, lyrics: "s-pit"

Perc. (Percussion):

- Measure 1: mf , 6 eighth notes, lyrics: "s-pit"
- Measure 2: mf , 4 eighth notes, lyrics: "s"
- Measure 3: mf , 4 eighth notes, lyrics: "-pit"
- Measure 4: mf , 4 eighth notes, lyrics: "s-pit and soul"
- Measure 5: mf , 4 eighth notes, lyrics: "s-pit"
- Measure 6: mf , 4 eighth notes, lyrics: "s-pit"

Handwritten notes above the Spr. staff include: $2/4$ (54), $3/4$ (52), $3/4$ (53), and $4/4$ (54).

Handwritten musical score for Spr. and Perc. parts.

Spr. Part:

- Tempo: $\text{♩} = 96$
- Measure 1: $\frac{2}{4}$ (55), *mf*, "spit"
- Measure 2: *mp*, "and soul"
- Measure 3: $\frac{3}{4}$ (56), *p*, "i-mage"
- Measure 4: $\frac{2}{4} + \frac{1}{8}$ (57)
- Measure 5: $\frac{2}{4}$ (58)
- Measure 6: $\frac{3}{4}$ (59)

Perc. Part:

- Measure 1: *R.H.* (Right Hand)
- Measure 2: *away only R.H.*
- Measure 3: *away only R.H.*
- Measure 4: *away only R.H.*
- Measure 5: *away only R.H.*
- Measure 6: *away only R.H.*

[illegible]

I-V (16)

Handwritten musical score for Spr. and Perc. parts.

Spr. (Soprano):

- Tempo: $\text{♩} = 96$
- Time signature: $\frac{2}{4} + \frac{1}{8}$ (66)
- Lyrics: *pa-st* (under first measure)
- Measure 67: *(mixed voice)*, *p* (piano), *(u/o)* (underneath)
- Measure 68: *mp* (mezzo-piano), *p.v.* (piano voice) → *p.v.*
- Measure 69: $\frac{1}{4} + \frac{1}{8}$ (69), *3* (triple)
- Measure 70: $\frac{2}{4}$ (70)

Perc. (Percussion):

- Measure 67: *f* (forte)
- Measure 68: *3* (triple), *3* (triple), *7* (seventh)
- Measure 69: *3* (triple)
- Measure 70: *3* (triple)

I-V (19)

3/4 (♩ = 96) ①
2/4 ②
3/4 ③
④

Spr.

un-
-fi-thing
un-

p *mp*

Perc.

R.H. *mf*

3
4 (75) (♩ = 96)

2
4 (76)

3
4 (77)

(78)

2
4 (79)

Spr.

un(fitting)

Perc.

RH

mf

I-V (19)

3/4 $\textcircled{80}$ ($\text{♩} = 96$)

p warm and calm

Spr. un- fit-ting

Perc.

Cambridge, MA 10.04.2019 *Martha Gulde*