

# Top Ten Video Game Music Slap Down!

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Craig Bakalian

Flute, Cello, Double Bass, and Voice

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## Foreword

Top Ten Video Game Music Slap Down is a satirical mocking or imitation of music that accompanies computer video games. There are ten pieces of music in this series with each one prepended by a short poem. Music alone cannot project satire or sarcasm. The poem provides context for the satire of the music which is an imitation of the banality of video game music. Often, the poems in and of themselves, become a satire of video game narratives. This series, being a top ten count down, is numbered ten to one, with number one being the top of the list and the best. The titles, poems, music and subject matter are purely fictional, meaning none of these video games exist. Any reference to an existing video game is by coincidence.

I have always enjoyed and appreciated artful language. I am not a poet. While composing this music, I took the liberty of pretending to be a poet. I did my best to conjure the status quo video game narratives with a constant mocking, exaggerating, and teasing of the stories in video game software that is marketed to youth. The reality of computer code driving an automaton video screen as the back-end to mainly myth based stories serving as a front-end was a constant source of humor and amusement during my writing of the enclosed poems. Mankind's endless effort to make each other believe that something is there that is not there was the basis for all of these poems. It is the extension of this illusion into our modern computer systems I find spectacular. This illusion renders our so-called modern high technology world as nothing different from our primitive attempts to communicate. The echo chamber, the primitive shaman shouting into the forest to hear it echo back; the echo being the voice of the forest, is no different from the vast echo of information on networked computers of the internet. There is no wonder as to why video game authors chose mythic narratives for front-ends of their sterile computer code; to be echo, to be looked at, and to be capital.

Some of the poems became free associations into an exaggerated state of black comedy. The Four Axes is an example where my train of thought flowed to the persona of a skin head call of duty culture where the world of facism is hailed and often worshipped. In no way do I promote such ideals. Violence is not a valid form of self-expression on any level. I find it a psychological wonder as to how easily anyone's mind can wonder into the fantasy of violence, even peaceful liberated minds.

Once the context of the game was conjured in a poem, it was simple for me to create the music for that context. I did considerable internet research of video game music along with other popular forms of music that accompany visual narratives (TV) to create a status quo music syntax in my audiation. I subsequently imitated and varied this syntax to create a more formally developed music structure which will hopefully work in a concert hall setting. The trick was to keep the banal repetitive approach of status quo video game music and at the same time inject musical invention. Too much invention destroyed the banality, and subsequently the humor or satire was lost.

The instrumentation of flute, cello, double bass, and voice is not arbitrary. This formation came about because of a call-for-scores contest from a chamber group called Project Trio in New York City. During the composition of this work I imagined myself reading the poetry and singing the vocal part of the last piece. Writing this work was pure pleasure for me. It was written during the snows of January, February, and March where each week was devoted to the composition of a single movement and the writing of its partner poem. It was fun to play the role of a snooty academic composer who looks down upon trivial forms of musical expression... I am joking of course! Slapping out one of these pieces a week was extremely fun! Composing music, gardening and family are the only things that keeps me sane.

Craig Bakalian  
March 23, 2015

# Performance Recommendations

The most difficult task for the performers of this music series is to create the banal electronic midi small paper cone speaker sound from acoustic instruments. I strongly recommend that the performers of this music familiarize themselves with the world of video games music and the culture surrounding it. This is easily done via internet search engines. The echo chamber of the internet has freely distributed vast amounts of video game music along with blogs of people proclaiming its glory.

The trick is to give a concert audience an artful music experience and at the same time project the humor of the uninventive music found in video games. Think of it as fully trained world class chef serving macaroni and cheese with hot dogs; it has to be both comfort food and a full culinary flavorful experience. The next trick is pure executive skill; replicating the rapid driving tempi that a computer chip can wail. I urge the performers to use fast tempi when called for, however, fully breathe because you are not a machine. Don't attempt to win a sprint against a motorcycle in your best running shoes. Don't do the John Henry thing! Just have fun with these pieces. You must project a fun filled persona. Below is a listing of individual performance recommendations. And please ensure that you read the poem before the performance of each piece.

## **Crow Vs. Squirrel**

This piece is a basic rock tune structure. The main theme is in the cello with the flute projecting a drum set sound. I write harmonics on the flute differently than most composers; the solid note at the base of the harmonic is the fingering note, the diamond shape note or notes above are the harmonic note to be projected or sounded. The flutist should or may make the harmonics as multi-harmonic as possible. The double bass drives this piece with the opening syncopation. The trio should follow the double bass in this piece.

## **Peanut Butter Pony Goes Undercover**

This piece is straight forward. The opening should have the sound of a western saloon piano; light and galloping. It wanders off into a more intense feeling, then really kicks into a lilting western Gene Autry style.

## **Bleeeeeep!**

This piece requires the flutist to play only the flute headjoint and altering pitch using his or her pinky or finger to slide inside the open end of the headjoint, like a slide whistle. Measure 32-33 is an example of a full seventh trill which is produced by using the palm of your hand to open and close the end of the flute headjoint. There are plenty of glissandos required to imitate that bleeping sound of the most primitive of video games; that traveling thing that munches other things to get points. The flutist should not attempt intonation precision on this piece. Go with the flow and do your best. A finger slide in a headjoint is not going to be precise. I do have concerns as a composer about some of the double stops in this work. Please play the bottom note if the double stop is not possible. The second time of the Da Capo, do not perform repeat bars.

## **Enter the Mystic Labyrinth of the Mental Abyss**

This piece is not straight forward. The opening should be played as an improvised expression. It should be worked out as starting slow and calm with a gradual building to a fast and frantic texture resolving into the 6/4 measure. Regardless of the lack of meter of the opening texture, careful cueing should be rehearsed to build a dramatic feeling of anticipation. Given the swishy harmonic sul ponticello of the cello and bass, the flute should lead the acceleration. The cello and bass should accelerate the frequency of the peaks and valleys of the glissandi. The flute part at measure 10 is what I call a harmonic trill. The flutist should trill the fingerings as written and use his or her embouchure to create the tones. It is an effect, but make it fit into the narrative and flow of the music.

## **Kung Fu Kats**

This piece is a pentatonic expression, the beautiful five tones. The flutist should familiarize him or herself with Dizi performance. The cellist should familiarize him or herself with Erhu performance. The Very Fast, Lively section needs to flow like water. Do not underestimate the difficulty of this music because of the pentatonic tonality. Breathing is difficult for the flutist in this piece. The bass needs to articulate pizzicato glissandi.

## **King Monitor Lizard, Our Royal Highness**

This music is an imitation of Pygmy music. It is not satirical. The cello and bass should tap the body of their instruments with their hands to produce percussion. The cello and bass share the same rhythmic patterns throughout the piece to produce the effect of a communal and tribal percussion circle. The cellist and bassist may choose to use a different instrument to produce the percussive timbre. The performers are free to choose, but understand that you should create a primitive tribal drum sound. There is a flute cadenza that creates a hysterical expression with exaggerated hyper-breathing while playing harmonics. Please be cautious while producing this effect. Don't pass out, but come close --- you are the island shaman of the universe, self destruction and hedonism is the way to eternity. Also, you need to take the headjoint off the flute body and play the flute body as if it were a trumpet. This reaks havoc on intonation, so forget about tonality. Finger, buzz your lips like a crazy person.

## **NYPD Bull Dogging**

You need to listen to cop show music to understand this style. This music has that overly generic commercialized jazz sound. The syncopations must be projected in the meter notated; 3+3+2. I used dashed barlines to assist the performer in feeling the metric syntax. The 2 of the 3+3+2 should lead into the 3+3. I hope that makes sense. Do your best to give it that big band sound.

## **Ms. Rhinoceros Teaches the ABCs**

I love this piece, don't mess up its simplicity! It is Twinkle, Twinkle Little Star backwards. I worked for many years as a public school music teacher. I worked next to many a Ms. Rhinoceros. And, oddly, I think there is some sub-personality deeply embedded into the recesses of my personality where my alter-ego contains Ms. Rhino.

## **The Four Axes**

This music started out as mocking the music of call of duty type first person shooter video games. It became an adventure into the world of skin head music. This is the most banal of all the pieces on the list, and you should perform this work as banal as you can make it. Make it a mosh pit as best you can. The middle section ventures into the world of German beer hall music combined with that uber-alles Nazi march. It should come off as a military

march which oddly flows into the Halls of Montezuma US Marine's battle march (an out of tune version).

## **Computer Duck**

The humor is dark in this music. I, as a composer, am mocking that sugary sweet sound of children's music cranked out by our dominant contemporary music industry, all the while I had fun playing with this style. The instruments should perform as basic accompaniment; primarily being in the background of the vocalist. The texture at measure 39 is wild and should sound awkward and crazy. The vocalist needs to create a hissy cratchity sound out of the side of his or her mouth; it is a hissy duck sound at measure 54. I am insecure about some of the triple stops in the cello. Please remove any tones that are unplayable. If possible, roll the triple stops. The music in tonality and phrasing is very simple. Even though it has a popular sugary quality to it, it still has its expressive merits. This quality of expression is explained in the forward; I hope to serve comfort food with a flavorful culinary art. The lyrics explains the piece, the selection of the best video game music leads to a religious identity crisis along with the making of a god in a inter-connected network experience of lost physical presence. Our physical presence is lost in the remote signals of telephone wires.

# Top Ten Video Game Music Slap Down!

it is important to know who is the best

"ya' know god is dog spelled backwards" *Harold Flubart, Jenkintown Elementary School, 1969*

Behold, the beatific ascent to blue ribbon acclaim  
all direct your eyes, ears, and nose  
to a gradual counting down of ten to Adam  
Tones, rhythms, meters, keys, melodies and harmonies  
that comfort the high pressure of man versus machine advisarial  
the muse which encourages the mind to a motivation past dominance

A trip through the brain pleasures unwind the ear flavors  
Sloshed, swished, and slurped, over and around all parts of tongue  
a palette of sonic deliciousness, dry, expressive, fat, hard or heavy  
And we, meaning I, or we, not them, those others, must adjudicate,  
filter each pagent entry: popular and un, white and gray, curves sensual and ascetic,  
the right, pure moralistic, evaluation that anoints out from the commonplace  
And I, meaning we, shall rise to occasion.

Resting of gluts for you, for we, I, no it is we the sovereign  
of pantheon of the sky and beyond shall inform the globe  
of everthing you and they need to know in, for, about, involving and  
revolving to the finest with nothing ordinary, the momement,  
the flirting must end, the boundry must break, for my, our, it  
horrid insecurities of who I, we, I actually am, are have and will becometh  
to the ceiling of game music video

*starting with number ten, Crow V. Squirrel*

## **Crow Versus Squirrel**

### **Suburbia: a battle for street trash**

Into the bowels of black roads winding  
muddled middle class humanoid food tossed,  
lost, disgarded, rerouted, festooned with  
maggots and grubs, egg shells with coffee mud  
packed down, flattened by war wheels of rubber

Behold, the talents of the sun god Ra  
Black and Gray, feather and fur, air and land  
deals were made in prehistory;  
Ra gave Blacky a chisel beak  
Ra gave Furry twenty daggers, four times five

Ancient gladiators of Ra meet on the street  
territorial rights with an all out assault.  
Energy, force, powers, primitive dark ritual  
the quest for calories as claims of progeny  
There is no way or how to undo damages.

# Crow Versus Squirrel

## Suburbia: a battle for street trash

Craig Bakalian

**Fast** (♩ = 120)

Flute

Cello

Bass

*f*

*mf*

4

7

*mf*

The musical score is for three instruments: Flute, Cello, and Bass. It is in 3/4 time, key of B-flat major, and marked 'Fast' with a tempo of 120 beats per minute. The score is divided into three systems. The first system shows the Flute and Cello with rests, and the Bass with a rhythmic pattern starting on a forte (f) dynamic. The second system shows the Flute and Cello with rests, and the Bass with a rhythmic pattern. The third system shows the Flute with a melodic line starting on a mezzo-forte (mf) dynamic, the Cello with a sustained note, and the Bass with a rhythmic pattern. The score is marked with measure numbers 4 and 7.

10

Measures 10-12 of a musical score. The score is written for three staves: Treble, Alto, and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 10: Treble staff has a half note G4, a half note A4, and a half note B4. Alto staff has a whole note G3. Bass staff has a half note G2, a half note A2, and a half note B2. Measure 11: Treble staff has a half note G4, a half note A4, and a half note B4. Alto staff has a whole note G3. Bass staff has a half note G2, a half note A2, and a half note B2. Measure 12: Treble staff has a half note G4, a half note A4, and a half note B4. Alto staff has a whole note G3. Bass staff has a half note G2, a half note A2, and a half note B2.

13

Measures 13-15 of a musical score. The score is written for three staves: Treble, Alto, and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 13: Treble staff has a half note G4, a half note A4, and a half note B4. Alto staff has a whole note G3. Bass staff has a half note G2, a half note A2, and a half note B2. Measure 14: Treble staff has a half note G4, a half note A4, and a half note B4. Alto staff has a whole note G3. Bass staff has a half note G2, a half note A2, and a half note B2. Measure 15: Treble staff has a half note G4, a half note A4, and a half note B4. Alto staff has a whole note G3. Bass staff has a half note G2, a half note A2, and a half note B2.

16

Measures 16-18 of a musical score. The score is written for three staves: Treble, Alto, and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 16: Treble staff has a half note G4, a half note A4, and a half note B4. Alto staff has a whole note G3. Bass staff has a half note G2, a half note A2, and a half note B2. Measure 17: Treble staff has a half note G4, a half note A4, and a half note B4. Alto staff has a whole note G3. Bass staff has a half note G2, a half note A2, and a half note B2. Measure 18: Treble staff has a half note G4, a half note A4, and a half note B4. Alto staff has a whole note G3. Bass staff has a half note G2, a half note A2, and a half note B2. The dynamic marking *ff* (fortissimo) is present at the end of each staff in measure 18.

19

*p cresc.*

*p cresc.*

*p cresc.*

22

*p cresc.*

*p cresc.*

*p cresc.*

25

*p cresc.*

*p cresc.*

*p cresc.*

28

28

31

31

34

34

*ff*

*ff decresc.*

*ff*

*ff decresc.*

*ff*

*ff decresc.*

36

Measures 36-37 of a musical score in B-flat major (two flats). The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 36 features a treble staff with a half note B-flat and a series of eighth notes (C, D, E, F, G, A, B-flat) beamed together, followed by a quarter rest. The bass staff has a half note B-flat, and the lower bass staff has a half note B-flat. Measure 37 continues the treble staff with a half note B-flat and a series of eighth notes (C, D, E, F, G, A, B-flat) beamed together, followed by a quarter rest. The bass staff has a half note B-flat, and the lower bass staff has a half note B-flat.

38

Measures 38-39 of a musical score in B-flat major (two flats). The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 38 features a treble staff with a half note B-flat and a series of eighth notes (C, D, E, F, G, A, B-flat) beamed together, followed by a quarter rest. The bass staff has a half note B-flat, and the lower bass staff has a half note B-flat. Measure 39 continues the treble staff with a half note B-flat and a series of eighth notes (C, D, E, F, G, A, B-flat) beamed together, followed by a quarter rest. The bass staff has a half note B-flat, and the lower bass staff has a half note B-flat.

40

Measures 40-41 of a musical score in B-flat major (two flats). The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 40 features a treble staff with a half note B-flat and a series of eighth notes (C, D, E, F, G, A, B-flat) beamed together, followed by a quarter rest. The bass staff has a half note B-flat, and the lower bass staff has a half note B-flat. Measure 41 continues the treble staff with a half note B-flat and a series of eighth notes (C, D, E, F, G, A, B-flat) beamed together, followed by a quarter rest. The bass staff has a half note B-flat, and the lower bass staff has a half note B-flat. The text *p decresc.* is written below the treble staff in measure 41.

16

42

System 16, measures 42-43. The treble clef staff contains a continuous eighth-note melody, grouped in pairs of four. The bass clef staff contains a simple harmonic accompaniment, with notes on the second and fourth lines of the staff.

44

System 44, measures 44-46. The treble clef staff contains a continuous eighth-note melody, grouped in pairs of four. The bass clef staff contains a simple harmonic accompaniment, with notes on the second and fourth lines of the staff. The dynamics are marked *pp* (pianissimo) at the beginning of measure 45.

47

System 47, measures 47-49. The treble clef staff has a melody with rests in measures 47 and 48, and a melody in measure 49. The bass clef staff has a melody with rests in measures 47 and 48, and a melody in measure 49. The dynamics are marked *f* (forte) at the beginning of measure 47 and *mf* (mezzo-forte) at the beginning of measure 49.

50

Measures 50-52 of a musical score in B-flat major (two flats). The score is written for three staves: Treble, Alto, and Bass. Measure 50 features a treble staff with a half note G4, a quarter rest, and a half note A4, with a diamond-shaped ornament above the G. The alto staff has a whole note G3, and the bass staff has a half note G2 and a half note A2. Measure 51 is similar, with a half note G4 and a quarter rest in the treble, a whole note G3 in the alto, and half notes G2 and A2 in the bass. Measure 52 shows a treble staff with a half note G4, a quarter rest, and a half note A4 (ornamented), a whole note G3 in the alto, and half notes G2 and A2 in the bass.

53

Measures 53-55 of the musical score. Measure 53 has a treble staff with a half note G4, a quarter rest, and a half note A4 (ornamented), a whole note G3 in the alto, and half notes G2 and A2 in the bass. Measure 54 has a treble staff with a half note G4, a quarter rest, and a half note A4 (ornamented), a whole note G3 in the alto, and half notes G2 and A2 in the bass. Measure 55 has a treble staff with a half note G4, a quarter rest, and a half note A4 (ornamented), a whole note G3 in the alto, and half notes G2 and A2 in the bass.

56

Measures 56-58 of the musical score. Measure 56 has a treble staff with a half note G4, a quarter rest, and a half note A4 (ornamented), a whole note G3 in the alto, and half notes G2 and A2 in the bass. Measure 57 has a treble staff with a half note G4, a quarter rest, and a half note A4 (ornamented), a whole note G3 in the alto, and half notes G2 and A2 in the bass. Measure 58 has a treble staff with a half note G4, a quarter rest, and a half note A4 (ornamented), a whole note G3 in the alto, and half notes G2 and A2 in the bass. The score concludes with a double bar line.

59

ff

ff

ff

This system contains measures 59 through 62. The music is in a key with two flats (B-flat and E-flat). The right hand (treble clef) features a series of chords and a melodic line with a slur and an accent (>) in measure 60. The left hand (bass clef) consists of a steady eighth-note accompaniment. The dynamic *ff* (fortissimo) is indicated in the middle of the system, with a crescendo hairpin leading to it.

63

This system contains measures 63 through 65. The musical texture continues with the right hand playing chords and the left hand providing a rhythmic foundation. The dynamics remain at *ff*.

66

*sp* *ff*

*sp* *ff*

*sp* *ff*

This system contains measures 66 through 68. In measure 66, the dynamic shifts to *sp* (sforzando). In measure 67, there is a change in the right hand's melodic line, and the dynamic returns to *ff*. The left hand continues its accompaniment. The system concludes with measure 68, maintaining the *ff* dynamic.

69

*sp*

72

*ff*

*ff decresc.*

75

*mf*

## **Peanut Butter Pony Goes Undercover**

### **a galloping expose into cloak and daggar**

Clippity Clippity Cloppity Clop  
 Brownie is smooth, swank, and dressed to kill.  
 Clip Clap Clip Clap, Ney flurh Ney Hey!  
 Shank, muscular definitions with ribs galore.  
 Plip Plop Plip Plop, flout with tail flourish  
 Chips go dropping flavor the air.

Under the covers this oversexed knight  
 a roll in the hay, seduction is effortless  
 Damselle trouble, Damselle restored  
 mounting the fences, gravity ceases  
 Kama Sutra positions; ample to no end  
 These mares are all his, double agencies too.

Hippity Hippity Hoppity Hop  
 High tech thingumabob appear bona fide  
 Frip Frop Frip Frop, Snort snore snort Hey!  
 Hidden killer, secret death machine, snuffs them  
 Zip Zop Zip Zop, he is still the nice guy, loved.  
 Even though he needs potty training, litter or something?

Fast (♩. = 120)

Flute

*f*

Cello

*mf*

Bass

*mf*

12

13

*p*

*sf p*

*sf p*

19

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is in 2/4 time. The key signature has one sharp (F#). The score includes dynamic markings: *f* (forte) and *p* (piano). The melody is in the top staff, and the accompaniment is in the middle and bottom staves. The bottom staff has a large *f* marking at the end.

25

*p* *f* *p*

31

*ff* *ff* *ff*

38

*p* *p* *p*

44

ff

ff

ff

This system contains measures 44 through 50. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two flats. Measures 44-50 show a complex texture with many beamed sixteenth and thirty-second notes. Dynamic markings of *ff* (fortissimo) are present in measures 45, 46, and 47.

51

*p*

*p*

*p*

*mf*

This system contains measures 51 through 56. The notation continues with beamed sixteenth and thirty-second notes. Dynamic markings include *p* (piano) in measures 52, 53, and 54, and *mf* (mezzo-forte) in measure 56.

57

*f*

*f*

*f*

*mp*

*mp*

*mp*

This system contains measures 57 through 62. The texture remains dense with beamed sixteenth and thirty-second notes. Dynamic markings include *f* (forte) in measures 58, 59, and 60, and *mp* (mezzo-piano) in measures 61, 62, and 63.

63

Measures 63-68 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). Measure 63 starts with a treble clef and a bass clef. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte) at the beginning of measure 68 and *f* at the end of measure 68. The lower Bass staff has a *f* marking at the end of measure 68.

69

Measures 69-74 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). Measure 69 starts with a treble clef and a bass clef. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *mp* (mezzo-piano) at the beginning of measure 69, *ff* (fortissimo) at the beginning of measure 73, and *mp* at the end of measure 74. The lower Bass staff has a *ff* marking at the beginning of measure 73.

75

Measures 75-80 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). Measure 75 starts with a treble clef and a bass clef. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *p* (piano) at the beginning of measure 79 and *mp* (mezzo-piano) at the end of measure 80. The lower Bass staff has a *mp* marking at the end of measure 80.

81

*mf*

*mp*

88

*cresc.*

*f*

95

*p*

*f*

*f*

*mf*

103

109

109

115

115

*p cresc.*

*p cresc.*

*p cresc.*

121

121

*f*

*p cresc.*

*f*

*p cresc.*

*f*

*p cresc.*

127

*f*

133

*ff*

Slower (♩ = 90)

*p*

139

*mf*

146

*f* > *p*

*mf* > *p*

*mf* > *p*

**Bleeeeeep!**  
**simple does not mean easy!**

Bright noisy shapes increase the nitrous oxide in my head  
Falling with decrease in slack, building tensions of a  
small chicklets that I have become a habitual abuser of  
unmindfulness, thumbness quicker than some insect trap  
One more time, hold on, again, another, another freaking  
try, attempt at loss; neutrality versus electricity in its  
most precise slicings, trons of molecules powered arranged  
like 3d tutti-fruity candy, no scentecules to trigger the  
something in my nose that actually sends messages to my  
brain that recognizes one smell from another. That is  
missing. I need to smell the bleeping shapes, what is wrong  
with licking the damn thing. All I want is sex, damn good sex.

# Bleeeeeep!

simple does not mean easy!

Craig Bakalian

**Fast** (♩ = 240)

Flute

Cello

Bass

*p* *sfz* *p* *sfz* *f*

Play with headjoint only.

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

12

*fp* *fp* *fp* *fp* *fp*

18

Musical score for measures 18-23. The score is in 3/4 time and features three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). Measure 18 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measures 19-21 have a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 22 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 23 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 24 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 25 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 26 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 27 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 28 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 29 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 30 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#).

*ff* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

24

Musical score for measures 24-29. The score is in 3/4 time and features three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). Measure 24 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measures 25-27 have a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 28 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 29 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 30 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#).

*fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

30

Musical score for measures 30-35. The score is in 3/4 time and features three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). Measure 30 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measures 31-33 have a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 34 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 35 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 36 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 37 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 38 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 39 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#). Measure 40 has a treble staff with a triplet of eighth notes (B-flat, A, G) and an alto staff with a whole note (F#).

*ff* *pp* *p* *f* *mf* *ff* *ff* *ff* *ff* *ff*

36

36 37 38 39 40

41

41 42 43 44 45 46

48

48 49 50 51 52

Da Capo al Coda

54

3

3

*pp*

*pp*

*p*

59

*ff*

*f*

*f*

64

*p*

*p*

*p*

## **Enter the Mystic Labyrinth of the Mental Abyss**

**the world identity crisis cannot be solved**

Deep in the infinite expanse of neurons resides something I call I.  
This declaration of neuronics super-biology, identificology, others do.  
The deep expanse contains death on its boundaries but is reborn.  
Trillions of sacks of folded brains crawling on the global surface-  
One sack telling the other sack to be exactly like their sack or else-  
Until all of the sacks are exactly like one big sack; all call all.

Try as you will, endeavour to change the other or others.  
The motivational will to walk into the forest alone different.  
Away from the rows of corn, the fenced animals, processed food  
Eventual, benevolent overlords crazed gooey, icky sticky vip ippy-  
The vast expanse, endless, undiscovered patterns of ganglia-  
Infinity times infinity added to the micro macro; it is not not is it.

# Enter the Mystic Labyrinth of the Mental Abyss

the world identity crisis cannot be solved

Craig Bakalian

**Very Slow, Unmeasured** (♩ = 60) *accelerando*

Flute

*pp cresc.*

Cello

*accelerando*  
sul C pont  
*pp cresc.*

Bass

*accelerando*  
sul E pont  
*pp cresc.*

*accelerando*  
sul G pont

*accelerando*  
sul D pont

*accelerando*  
sul A pont

*accelerando*  
sul D pont

*accelerando*  
sul A

*accelerando*  
sul G pont

6/4

Fast (♩ = 180)

fff

ord

fff

ord

fff

flutter

fff

Very Slow, Unmeasured (♩ = 60)

accelerando\_

pp cresc.

sul G pont

pp cresc.

accelerando\_

sul E pont

pp cresc.

accelerando\_

pp cresc.

sul G pont

pp cresc.

accelerando\_

sul D pont

pp cresc.

sul A pont

sul D pont

*accelerando*

4

*accelerando*

sul A

*accelerando*

sul G pont

4

**Fast** (♩ = 180)

*fff*

flutter

*sp*

*fff*

*fff*

7

**Slow** (♩ = 55)

*mp*

sul pont

*ppp*

sul pont

*ppp*

ord

*p*

ord

*mp*

10

*p* *f* *p* *mf* *ppp*

*sul pont* *sul pont*

12

*ord* *ord* *mp* *p*

14

*p* *f* *p* *p*

15

*p* *f* *p*

*mf* *p*

16

*p* *f* *p*

*mf* *p*

*mf* *p* *mf*

17

*p* *f* *p*

*mf* *p*

*mp* *pp*

*p* *mp* *p* *pp*

28

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has one flat (B-flat). The music is in 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *ord* (ordinario). The piece concludes with a double bar line and repeat dots.

33

*mp* *f* *mf*

39 **Slower, Calm**

*pizz gliss* *p* *f*

**Very Slow, Unmeasured (♩ = 60)**

46

*ppp* *pp cresc.* *sul C pont* *pp cresc.* *sul E pont* *pp cresc.*

47

**Fast** (♩ = 180)

*sul G pont*

*fff*

*fff*

*fff*

49

**Very Fast** (♩ = 160)

*p*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

55

*p*

*p cresc.*

*p cresc.*

60

Sheet music for 'The Rose Tree' in G major, 3/4 time. The score is for three voices (Soprano, Alto, Bass) and piano accompaniment. The piano part consists of a right hand and a left hand. The key signature has one sharp (F#), and the time signature is 3/4. The music is in common meter (4/4). The score is divided into measures by vertical bar lines. The piano part features a prominent bass line in the left hand and a more active melody in the right hand. The vocal parts enter in measure 60. The piece concludes with a final chord in measure 63.

66

*p*

*fff*

*p*

*fff*

*p*

*fff*

72

Musical score for 'The Rose Tree' (Measures 72-74). The score is in 3/4 time and features three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 72 shows a treble staff with a whole note G4, a bass staff with a whole note G3, and a lower bass staff with a whole note G2. Measure 73 shows a treble staff with a whole note A4, a bass staff with a whole note A3, and a lower bass staff with a whole note A2. Measure 74 shows a treble staff with a whole note B4, a bass staff with a whole note B3, and a lower bass staff with a whole note B2. The piece concludes with a double bar line.

## **Kung Fu Kats**

**a shoalin adventure of the dao**

It is said that a Kung Fu Kat can walk up walls,  
shred curtains without being seen,  
pee on furniture without being heard,  
pet, she will purr.

Drop a pebble, dialation of diamond eyes  
snatched from the hands claw marks sting  
reckless homeowner cursing the existence of,  
but the fluff, the walking pillow on rice paper.

Sopor, dreaming of the hunt and the wild.  
This beast needs a job, a purpose, ambition,  
yet the gentle path, the way of the dao,  
meditation, tranquil, and peace is the way.

We have Carradine to thank for the TV  
instruction of the ways of the eastern masters,  
1972 the years of the south asian wars  
supping pot, vets on herion tumbled out  
of local bars, blood stained bathroom walls  
strange rubber tube, needles, cigarette ashes  
everywhere-- I was only eleven with sports cleets.  
I needed a dao hero from afar, where was Cane?

# Kung Fu Kats

a shoalin adventure of the dao

Craig Bakalian

Very Slow (♩ = 60)

Flute

Cello

Bass

*mf*

*p*

*f* *mf*

*mf* *p*

*p* *mf* *p*

6

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

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

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

11

*f* *mf*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

15

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

19

*p cresc.* *f* *f* *f*

Very Fast, Lively ( $\text{♩} = 60$ )

23

*p* *f* *f* *f*

27

*p*

*f*

*f*

30

*f*

*p*

*f*

*p* ————— *f*

33

*p*

*f*

*fp*

*p*

*f*

*fp*

*p* ————— *f* ————— *fp*

[illegible]

42

Musical score for 'The Rose Tree' (Meisterlied). The score is in 3/4 time, key of D major (two sharps), and consists of three systems. The first system (measures 1-2) features a treble staff with eighth-note patterns and a bass staff with a half-note melody. The second system (measures 3-4) includes a third bass staff with a rhythmic accompaniment of eighth notes marked with 'x'. Dynamics include *f* (forte) and *p* (piano). The third system (measures 5-6) continues the melody and accompaniment, with a final *f* marking and an 'ord' (ordinario) instruction.

49

ord.

*p*

52

*f*

*p*

*f*

*fp*

56

*fp*

*f*

*fp*

*f*

*f*

*f*

*f*

61

*p*

65

Slow, Calm (♩ = 60)

*f*

*p*

*pp cresc.*

68

*mp cresc.*

*tutti*

*mp cresc.*

72

*p* *ff* *ff* *ff*

76

*p* *f* *p* *f* *p* *f* *p* *f*

80

*p* *p* *p*

## **King Monitor Lizard, our Royal Highness** **headhunters capitalistic paradise**

Anachronistic lost island, neolithic rituals  
the forest roars, speaks, and whispers  
this king rules with bacteria mouth bites  
slow staulking death eventually becomes a meal.

Nothing is sacred, shamans rule with gross stories  
coconuts buried with blood, rolled in the ash of  
fish bones, beasts with severed limbs, moon  
slowing descends fucking the ocean horizon

Women are from the King copulating with a man  
whose testicles been eaten by the king himself  
and his forked tongue is so satanic, this lizard  
will make anyone his bitch, bury them alive

All, tales aside, headhunting is a capitalist  
marketplace dream, driving opportunist in loop holes  
surviving the money shamanistic dealings, yell sell  
buying for futures rise upon the statistical  
incalculable forecast of the prediction of the  
account storm of shock and hide inside the  
off shore accounts of those that have become food  
for the reptiles of profit

### Intense, Rapid, and Driving (♩ = 130)

6

1.

*p cresc.*

*p cresc.*

*p cresc.*

9

11

12

14

15

2.

17

18

18

21

flutter

*f*

21

24

flutter

flutter

24

27 Wild (♩. = 150)

*p* *f*

31

*p* *f*

36

*p cresc.* *p cresc.* *p cresc.*

56

41

3 4 5 6 7 8

Musical score for measures 56-61. Measure 56 has a treble clef, key signature of two flats, and a 3-measure rest. Measures 57-61 have piano parts with eighth and sixteenth notes. Measure 61 has an 8-measure rest.

47

2 3 4

Musical score for measures 47-50. Measure 47 has a treble clef, key signature of two flats, and a melodic line with a slur. Measures 48-50 have piano parts with eighth and sixteenth notes. Measure 50 has a 4-measure rest.

51

Breathing Frenzy (♩ = 130)

*ff*

*ff*

*ff*

Musical score for measures 51-57. Measure 51 has a treble clef, key signature of two flats, and a forte (*ff*) dynamic. Measures 52-57 have piano parts with eighth and sixteenth notes. Measure 57 has a 4-measure rest.

58

Musical score for 'The Rose Tree'. The score is written for three parts: Treble Clef (top), Bass Clef (middle), and a third part (bottom). The key signature is one flat (B-flat). The melody in the Treble Clef part consists of eighth and sixteenth notes, with some notes beamed together. The Bass Clef part provides a simple harmonic accompaniment. The third part (bottom) is a single line with a treble clef, containing a few notes. The score is divided into measures by vertical bar lines. The number 58 is written in the left margin.

67 **Faster** (♩ = 84)

73 Remove headjoint and play flute body like a trumpet.

The musical score for Example 73 consists of three staves. The top staff is for the flute, written in treble clef with a key signature of two flats (Bb and Eb). It begins with a forte (f) dynamic marking. The melody starts on a half note G4, followed by eighth notes A4 and Bb4, then a quarter note C5. This pattern repeats in the second and third measures. In the fourth measure, it changes to eighth notes Bb4 and A4, followed by a quarter note G4. The fifth measure contains a half note F#4 and a whole rest. The middle and bottom staves are for piano accompaniment, both in treble clef. The middle staff starts with a half note G4, followed by quarter notes A4 and Bb4. The bottom staff starts with a half note G4, followed by quarter notes A4 and Bb4. The accompaniment continues with similar patterns throughout the five measures.

58

78

58 78

84

84

90

Shake flute for pitched vibrato.

90

Shake flute for pitched vibrato.

## **NYPD Bull Dogging**

**every bone needs to be stopped, frisked, and chewed**

Congestion of blocks, grids, tantrums  
 signals for walkers safety from  
 airconditioned cabs encapsulated in alloy  
 The seargeant at arms insures all goes well  
 rules enforced slobbered authority is not leashed.

You do not dare conjure the angular simplification  
 of square root J-walking, is illegal, fines, arrest  
 it does not matter the beauty of those ankles, slender or clubby  
 Snarl! chew and devour the low bones, blood, socks, shoe  
 from one and a half foot tall.

For if taller, throats would be chomped, no choke hold  
 no hand cuff, not frisky stops for minor missing demeanors  
 Zoned to the jugular, break the flow to the sense of self  
 All from New Yorks finest trained, tested and hero-ified.

A dog can do no wrong; abuse disregarded, spun stories  
 the them that shields from them, them terrorist of peace and rightness  
 from freedom of capitalized votes, chew the bones  
 of them that ain't no us, and if one of us stands by - chew their bones  
 chew the bones to the marrow.

Only the master is spared, the master that abuses captain dog.  
 Can't blame the dog, then the master, no! the master blames the dog  
 blame the shamer that shams the blammer shamming the sha-master.  
 it works so well during the enforcement of killing the poor.

# NYPD Bull Dogging

every bone needs to be stopped, frisked, and chewed

Craig Bakalian

Flute

**Fast**  $3+3+2$   $\frac{3}{4}$

*ff* *decresc.*

Cello

$3+3+2$   $\frac{3}{4}$

*ff* *decresc.*

Bass

$3+3+2$   $\frac{3}{4}$

*ff* *decresc.*

3

*p* *mf*

*p* *mf*

*p* *f*

8

8

*f*

*f*

*sfz*

*sfz*

11

1.

2.

*ff*

*ff*

*ff*

Measures 62-64 of a musical score. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *decresc.* (decreasing). The music consists of a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. The melody starts on a whole note chord in measure 62, then continues with eighth notes. The bass line consists of whole notes and half notes. The piece ends with a double bar line in measure 64.

Measures 18-19 of a musical score. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *mf* (mezzo-forte). The music consists of a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. The melody starts on a whole note chord in measure 18, then continues with eighth notes. The bass line consists of whole notes and half notes. The piece ends with a double bar line in measure 19.

Measures 20-21 of a musical score. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *mf* (mezzo-forte). The music consists of a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. The melody starts on a whole note chord in measure 20, then continues with eighth notes. The bass line consists of whole notes and half notes. The piece ends with a double bar line in measure 21.

22

Musical score for measures 22-23. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat). Measure 22: Treble staff has a half note B-flat and a half note G. Alto staff has a half note B-flat, a half note A, a half note G, and a half note F. Bass staff has a half note B-flat and a half note A. Measure 23: Treble staff has a whole rest. Alto staff has a half note B-flat, a half note A, a half note G, and a half note F. Bass staff has a whole rest.

24

Handwritten musical score for 'The Rose Tree' in G major, 3/4 time. The score is written on three staves: Treble, Alto, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The piece is marked with a forte 'f' dynamic.

The score is divided into two measures by a double bar line. Measure 24 (the first measure shown) contains the following notes:

- Treble Staff:** A half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are slurs over the first two notes and the last two notes.
- Alto Staff:** A half note G3, followed by a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. There are slurs over the first two notes and the last two notes.
- Bass Staff:** A half note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. There are slurs over the first two notes and the last two notes.

Measure 25 (the second measure shown) contains the following notes:

- Treble Staff:** A half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are slurs over the first two notes and the last two notes.
- Alto Staff:** A half note G3, followed by a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. There are slurs over the first two notes and the last two notes.
- Bass Staff:** A half note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. There are slurs over the first two notes and the last two notes.

The score is marked with a forte 'f' dynamic at the beginning of measure 25 on each staff.

26

ff

ff

ff

29

*sp* *ff* *ff* *ff*

32

*ff* *ff* *ff* *ff*

cadenza

36

*ff* *ff* *ff* *ff*

8va

39

8va

43

*ff*

*p* *f*

50

Measures 50-52 of a musical score in 3/4 time, key of B-flat major. The score consists of three staves. The top staff (treble clef) and middle staff (bass clef) both begin with a *mf* dynamic. The bottom staff (bass clef) begins with a *f* dynamic. The music features eighth-note patterns in the upper staves and a more complex, accented eighth-note pattern in the lower staff. Vertical dashed lines separate the measures.

*mf*

*mf*

*f*

53

Measures 53-55 of a musical score in 3/4 time, key of B-flat major. The score consists of three staves. The top staff (treble clef) and middle staff (bass clef) both begin with a *f* dynamic. The bottom staff (bass clef) begins with a *sfz* dynamic. The music features eighth-note patterns in the upper staves and a more complex, accented eighth-note pattern in the lower staff. Vertical dashed lines separate the measures. The system ends with a double bar line and a 3/4 time signature.

*f*

*f*

*sfz*

56

**Very Fast**

Measures 56-62 of a musical score in 3/4 time, key of B-flat major. The score consists of three staves. The top staff (treble clef) and middle staff (bass clef) both begin with a *p cresc.* dynamic. The bottom staff (bass clef) begins with a *p cresc.* dynamic. The music features eighth-note patterns in the upper staves and a more complex, accented eighth-note pattern in the lower staff. Vertical dashed lines separate the measures. The system ends with a double bar line and a 3/4 time signature.

*p cresc.*

*p cresc.*

*p cresc.*

64

Musical score for measures 64-71. The score is written for three staves: Treble, Bass, and Bass. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The music features a variety of note values including half notes, quarter notes, and eighth notes, often beamed together. Slurs are used to group notes across measures. Dynamics include *f* (forte) in measures 67 and 68. A final *f* is written below the bottom staff at the end of the system.

72

Musical score for measures 72-79. The score is written for three staves: Treble, Bass, and Bass. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The music continues with similar note values and slurs. Dynamics include *sp* (sforzando) in measures 75 and 76, and *f* (forte) in measure 78.

80

Musical score for measures 80-87. The score is written for three staves: Treble, Bass, and Bass. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The music features a variety of note values including half notes, quarter notes, and eighth notes, often beamed together. Slurs are used to group notes across measures. Dynamics include *ff* (fortissimo) in measures 80, 81, and 82. A final *ff* is written below the bottom staff at the end of the system.

88

*sp* *ff* decresc. - - -

*sp* *ff* decresc. - - -

*sp* *ff* decresc. - - -

97

*p*

*p*

*p*

107

## **Ms. Rhinoceros Teaches the ABCs** **she is the strangest teacher, but loved by all**

This odd lady. She teaches badly.  
Confused, thwarted, unstimulated minds  
of students with fresh normal questions.  
We still love her, she cannot go,  
tenure aside, she is a darling we cherish

And the way of her ABCs is backwards,  
random, crazy, CBAs, CABs, BCAs and  
ZYGs or who knows what she will do  
Next day, class, or lesson, will they happen?  
Is she fit for instruction?

And her weekends, it is said, filled with  
SNM, pre orgasmic asphyxiated extensions  
wild orgasms that rise from the depths  
of chakras up to the sarkach to the backwards  
mystery of hedonisms in all of us.

Fishnets, whips, strange hoods, ropes,  
regardless, we still love her because  
she is mama rhino the beast that could  
destroy everything in the way of any child's future.

## Fast

[illegible]

## Hold Back, Slower

11

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

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

16

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

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

20

*mf* *ff* *p*

*mf* *ff* *p*

*ff* *p*

**Intense, Faster**

25

*f* *mf* *mf*

28

*mf* *mf* *mf*

31

*ff* *ff* *ff*

34

Slower

*mf*

*f*

*pp*

*f*

*f*

*mf*

*f*

50

6 6 6 6 6 6

53

6 6 6 6 6 6

*ff* *ff* *ff*

57

**Faster**

*f* *f* *f*

63

63

*p* *f*

*p* *f*

*fp* *f*

This system contains measures 63 through 66. Measure 63 features a treble clef with a whole rest, a bass clef with a half note G2, and a grand staff with a half note G2. Measure 64 has a treble clef with a half note G2, a bass clef with a half note G2, and a grand staff with a half note G2. Measure 65 has a treble clef with a half note G2, a bass clef with a half note G2, and a grand staff with a half note G2. Measure 66 has a treble clef with a half note G2, a bass clef with a half note G2, and a grand staff with a half note G2. Dynamics include *p* (piano), *f* (forte), and *fp* (fortissimo piano).

67

67

This system contains measures 67 through 70. Measure 67 has a treble clef with a half note G2, a bass clef with a half note G2, and a grand staff with a half note G2. Measure 68 has a treble clef with a half note G2, a bass clef with a half note G2, and a grand staff with a half note G2. Measure 69 has a treble clef with a half note G2, a bass clef with a half note G2, and a grand staff with a half note G2. Measure 70 has a treble clef with a half note G2, a bass clef with a half note G2, and a grand staff with a half note G2.

71

71

This system contains measures 71 and 72. Measure 71 has a treble clef with a half note G2, a bass clef with a half note G2, and a grand staff with a half note G2. Measure 72 has a treble clef with a half note G2, a bass clef with a half note G2, and a grand staff with a half note G2.

## Four Axes

### destroy to become god

Rise, the industrial might of  
 metal armor panzers, stukkass, und waffens  
 gestopioing their way into our  
 American white hammerhead youth  
 mind-mixed with southern antibellum  
 princes who stand supreme on football fields  
 God is Destruction

This game, is what? Intimidate all?  
 other races with a I will do anything  
 to destroy those not me even if I destroy me  
 my primitive cunning is my low social status  
 my burning flesh, malicious, sexist, survivalist;  
 we have no mothers, there was no Klara  
 God is Destruction

Ad hoc southern mixture of three Ks  
 symbols mean everything, signs, flags  
 Mein Kampf(too long to read), buildings on fire, beer halls  
 a way back machine to masters and cotton picken slaves  
 chron their way into each other, to a fugal state  
 God is Destruction

But now a hefty mix of rural drugs sold and used,  
 brain gel with a handful of little powder bags  
 four crack pipes, four dicks, and a porn site[...]  
 forget the blitzkrieg plans, there is nothing for the fuhrer  
 it is basic USA white stupid soup  
 God is Destruction

# Four Axes

wolves destroy god to become god

Craig Bakalian

Moderate (♩ = 96)

Flute

Cello

Bass

*ff*

*ff*

*ff*

*sp*

*p*

*p*

*ff*

*ff*

*ff*

*p*

*p*

*p*

3

5

8

*f*  
*mf*  
*mf*

11

*sp*  
*mf*  
*f*  
*sp*  
*sp*  
*mf*

14

*sp*  
*sp*  
*sp*

17

*ff* *p* < *ff* *p* *ff* *p* < *ff* *p*

21

*ff* *p* *p* *p*

25

**March** (♩ = 84)

first time *pp* second time *ff*  
first time *pp* second time *ff*  
first time *pp* second time *ff*

30

1. 2.

35

*mp*  
*p*  
*p*

40

1. 2.

*f*  
*f*  
*f*

44

*mf*

48

52

57

Musical score for measures 57-60. The score is in treble, middle, and bass staves. The key signature has three sharps (F#, C#, G#). Measure 57 has a treble staff with eighth notes and a bass staff with a whole rest. Measures 58-60 have a treble staff with eighth notes and a bass staff with eighth notes. Dynamics include *f*, *p*, and *f > p*.

61

Moderate (♩ = 96)

Musical score for measures 61-63. The score is in treble, middle, and bass staves. The key signature has three sharps (F#, C#, G#). Measure 61 has a treble staff with a half note and a bass staff with a half note. Measures 62-63 have a treble staff with eighth notes and a bass staff with eighth notes. Dynamics include *pp*, *ff*, and *p*.

64

Musical score for measures 64-65. The score is in treble, middle, and bass staves. The key signature has three sharps (F#, C#, G#). Measure 64 has a treble staff with eighth notes and a bass staff with eighth notes. Measure 65 has a treble staff with eighth notes and a bass staff with eighth notes. Dynamics include *p*.

66

ff

ff

ff

This system contains measures 66 and 67. Measure 66 features a treble staff with a melody of eighth and sixteenth notes, marked *ff*. The bass staff has a continuous eighth-note accompaniment, also marked *ff*. Measure 67 continues the treble melody with a slight variation and includes a dynamic marking *ff* at the beginning.

68

*sp*

*p*

*p*

This system contains measures 68 and 69. Measure 68 shows the treble staff with a more complex melodic line, marked *sp* (sforzando). The bass staff continues the eighth-note accompaniment, marked *p* (piano). Measure 69 features a treble staff with a series of chords and a bass staff with a single-note line, both marked *p*.

70

*f*

*mf*

*mf*

This system contains measures 70, 71, and 72. Measure 70 has a treble staff with a melody marked *f* (forte) and a bass staff with a steady eighth-note accompaniment marked *mf* (mezzo-forte). Measures 71 and 72 continue the treble melody and the bass accompaniment, maintaining the *mf* dynamic.

73

*sp* *mf* *f*

76

Very Fast (♩. = 140)

*sp* *ff* *ff* *ff*

79

*sp*

81

82

*fff*

83

*fff*

84

*fff*

Detailed description: This system contains measures 81 and 82. Measure 81 is marked with a forte fortissimo (*fff*) dynamic. It features a treble staff with a complex, rapid sixteenth-note melody and two bass staves with a more rhythmic accompaniment. Measure 82 continues the treble melody and introduces a new bass line with dotted half notes. The system concludes with a repeat sign.

83

84

Detailed description: This system contains measures 83 and 84. Measure 83 features a treble staff with a melodic line and two bass staves with a simple accompaniment of dotted half notes. Measure 84 continues the treble melody and the bass accompaniment. The system concludes with a repeat sign.

85

86

*mp*

*fff*

*mp*

*fff*

*mp*

*fff*

Detailed description: This system contains measures 85 and 86. Measure 85 is marked with a mezzo-piano (*mp*) dynamic. It features a treble staff with a melodic line and two bass staves with a simple accompaniment of dotted half notes. Measure 86 continues the treble melody and the bass accompaniment. The system concludes with a repeat sign.

## Computer Duck

**you cannot hide, ducking does not work**

We must all bow down  
in a ritual of god music  
only our ears can absorb  
the channeling of intergalactic tonality  
nothing is forced, natural adoration  
of the crown jewel right of passage  
this is it, the final numbered one  
all else pale as simple mention

Mechanized to reduced all efforts  
the cognitive work beyond acculturation  
to be replaced with evasive  
complexity of social networking  
as a basic who knows WTF  
happy time to glide with friends

Ducks and hides, nobody is nobody  
human talks to machine  
then that machine to another machine  
then that machine to another human  
flimflammy, bamboozle, religion?  
we don't pray, we hide inside our minds.

atleast I am not lying.  
let the sun down, pull the blankets up  
forgive us, we ducks don't eat food  
do we ducks sleep? dream? wander?

# Computer Duck

you cannot hide, ducking does not work

Craig Bakalian

Moderate ( $\text{♩} = 86$ )  
*mf*

Voice (8) With wings of gold - en yel - low

Flute *p*

Cello *p*

Bass *p*

6  
(8) bright webbed feet of jui - cy or - ange

10

(8) up to those dark eyes of black oil

The musical score for measures 10-13 is written in 4/4 time. The vocal line (top staff) begins with a half note 'up', followed by a quarter note 'to', a quarter note 'those', a quarter note 'dark', a half note 'eyes', a half note 'of', a quarter note 'black', and a half note 'oil'. The piano accompaniment (bottom three staves) consists of a right hand playing eighth notes and a left hand playing a simpler bass line.

14

(8) shine to a beak for songs of in the mud in

The musical score for measures 14-17 is written in 4/4 time. The vocal line (top staff) begins with a half note 'shine', followed by a quarter note 'to', a quarter note 'a', a quarter note 'beak', a half note 'for', a half note 'songs', a quarter note 'of', a quarter note 'in', a half note 'the', a half note 'mud', and a half note 'in'. The piano accompaniment (bottom three staves) continues with the same eighth-note pattern in the right hand and the same bass line in the left hand.

18 *f*

(8) my\_\_ mind\_\_ it is not not is it lost to ev - ry - where\_\_

*mf*

*mf*

*mf*

23

(8) I am not not am I, I have chos-en my\_\_ god\_\_

Musical score for measures 28-33. The score is written for four staves: Treble (Vocal), Treble (Piano), Bass (Piano), and Bass (Piano). The key signature is one flat (B-flat). The time signature is 4/4. The lyrics are: "oh; com-pu-ter duck, there is no trace com-pu-ter duck is". The dynamics are: *mp* (measures 28-29), *f* (measures 30-33), and *p* (measures 30-33). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Musical score for measures 34-39. The score is written for four staves: Treble (Vocal), Treble (Piano), Bass (Piano), and Bass (Piano). The key signature is one flat (B-flat). The time signature is 4/4. The lyrics are: "in your face it is not here, I can-not find It's ev-ry-where but". The dynamics are: *p* (measures 34-39). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

38

(8) in my mind

click

*f*

*f*

*f*

41

(8) here click there click

clicky clicky clicky Quack!

14

(8)

com - pu - ter duck wants you to click

The musical score is written for three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment featuring a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The bottom staff is a bass line with quarter and eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three measures by vertical bar lines. The first measure contains the lyrics 'com - pu - ter duck'. The second measure contains the lyrics 'wants you to click'. The third measure contains the lyrics 'wants you to click'. The score is written in a standard musical notation style with a treble and bass clef for the piano parts and a vocal clef for the top staff.

47

(8) needs you to watch screen name password log in log out duck up duck down

*decresc.* - -

*decresc.* - -

*decresc.* - -

quack swishy mouth sound out of the side of cheek

*tr*  *mf*

52

(8) no one can tell who I am. qwash.... I

*pp*

*pp*

*pp*



57

$\text{♩} = 86$

(8) duck in my mind I'm not with a self I hide from the

*p*

*p*

*p*



62 *cresc.* - - - - -

(8) world to be free no ones here nor am I just

68 *f* *mf*

(8) hy - per text trans-fer pro - to - col I lie to my -

*mf* *p* *p* *p*

74

(8) self for a fan - ta - sy a vis-ion of truth is not real

80

*cresc.* - - - - - *f*

(8) you nor I can ev - er know an art - i - fi-cial in -

*mf*

*mf*

*mf*

86

(8) tell - i - gence Sing, I am

*ff*

*f*

*f*

*f*

92

(8) not heard lost, gone, ig - nored Sing, I

*mp*

*p*

*f*

*f*

*p*

*f*

98 *mp*

(8) am not found to the eyes of the

*p*

*p*

*p*

105

(8) world to the ears of the earth connect

*decresc.*

*decresc.*

*decresc.*

98

112

(8)

in-ter net

*pp*

*mf*

*f*

*mp*

*pp*

*mp*

*f*

*mp*

*pp*

*mp*

*f*

*mp*

Moderate ( $\text{♩} = 86$ )

120

(8)

Flat screen that runneth

*f*

*p*

*p*

*f*

*p*

*p*

*f*

*p*

*p*

126

Musical score for measures 126-130. The score is written for four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and two bass clefs). The lyrics are: "o - - ver pro - cess meg - a - bits da - ta". The vocal line features a melodic line with a long note on "cess" and a slur over "meg - a - bits". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

131

Musical score for measures 131-135. The score is written for four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and two bass clefs). The lyrics are: "stored on my hard drive that goes\_ no where fast, a". The vocal line features a melodic line with a long note on "drive" and a slur over "that goes\_ no where". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

136

(8) mouse with-out a head vir-tu a - ly here it is not

*f*

*mf*

*mf*

*mf*

141

(8) not is it lost to ev-ry - where I am not not am I I have

*mf*

147

(8) chosen my god oh; com- pu-ter duck, tech future cue com-

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

154

(8) pu-ter duck, for me and you what does it do, need not to know but ev-ry desk-top

159

*f*

(8) it must show I don't know what it does

*f*

*f*

162

(8) and the mu-sic is ba - nal stick - y stick-y stick-y tune

165

(8) squish - y song squishy song cherished by ev - ry one but wait, what

168

(8) is the duck supposed to do social net-work? what? I

*mf*

172  $\text{♩} = 86$

(8) worship my god I'm not with a self I hide from my mind to be

*p*

178

(8) free all are ducks not goose or snake

184 *f*

(8) in - ter - net rou - ter con - nect I spread the

*mf* *p* *mf*

189

(8) word, we make it true more tongues bring the

194 *mf*

(8) mean - ing back con - gre - gate for arm - ies

*p*

199 *f*

(8) sake en - hanced us - er da - ta base Sing,

*mf*

204 *ff*

(8) I'm not heard lost, ig -

*f*

210

(8) no red too man - y Sing, I'm not seen

musical score for measures 216-221. The score is written for four staves: vocal (treble clef), piano right hand (treble clef), piano left hand (bass clef), and a lower bass line (bass clef). The lyrics are: "lost, a speck of dust on a speck of dust on a". The vocal line begins with a measure rest marked (8). The piano accompaniment features arpeggiated chords in the right hand and moving lines in the left hand.

musical score for measures 222-227. The score is written for four staves: vocal (treble clef), piano right hand (treble clef), piano left hand (bass clef), and a lower bass line (bass clef). The lyrics are: "speck of dust like me?". The vocal line begins with a measure rest marked (8). The piano accompaniment includes dynamic markings: *mp* (mezzo-piano) above the vocal staff in measure 223, and *p* (piano) below the piano right and left staves in measures 224 and 225. The piano part features arpeggiated chords and moving lines.