

IN THE BEGINNING II
(SONG OF ENDLESS LIGHT + SEXTET)

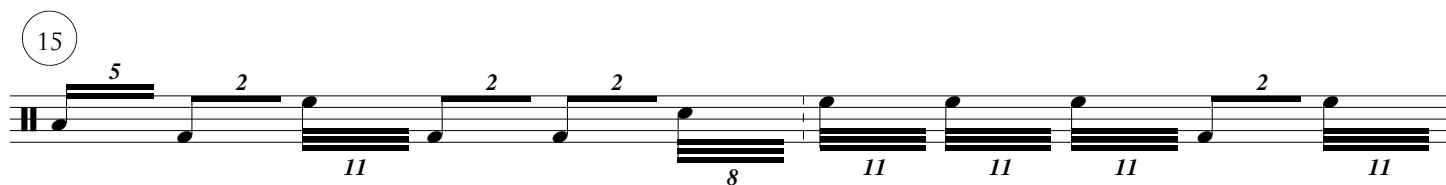
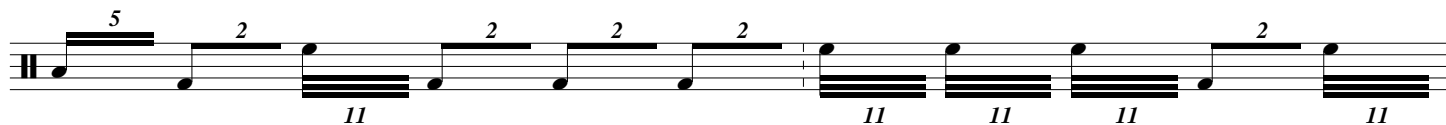
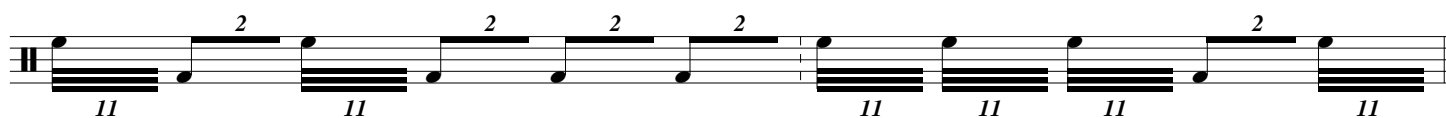
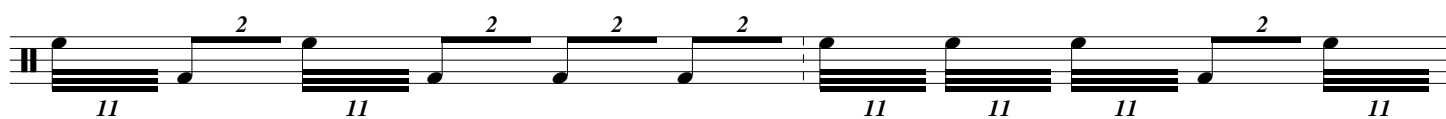
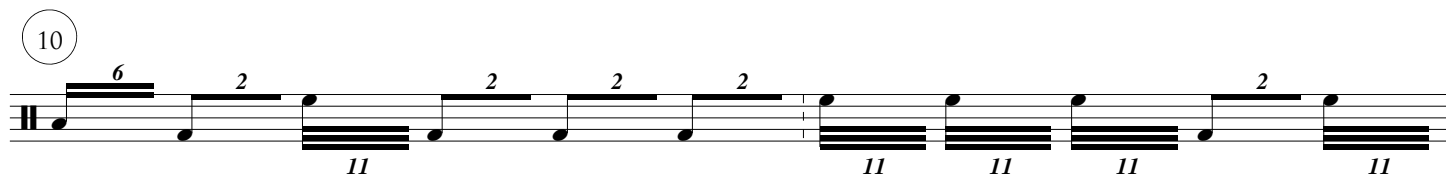
DAVID ROSENBOOM

Song of Endless Light

The musical score is divided into two main parts: 'Tam-tam' and 'Tuned Drums'.

Tam-tam: The top staff features a series of five measures, each containing a single note with a dynamic marking of *p* (piano) and a 'L.V.' (long value) marking. The piece concludes with the word 'segue'.

Tuned Drums: The bottom section is marked with a tempo of $\text{♩} \approx 65$ and a dynamic of *mf* (mezzo-forte). The time signature is $\frac{11}{4} (6+5)$, indicating a 11/4 meter with a 6+5 bar structure. The notation consists of multiple staves, each with a series of notes and rests, often grouped with a '6' above the staff and a '7' or '11' below the staff, suggesting a specific rhythmic pattern or duration. A circled '5' is placed at the beginning of the Tuned Drums section.



The image displays a page of musical notation for guitar, organized into six systems. Each system consists of two staves. The exercises are numbered 20, 25, and 30. The notation includes various musical symbols such as notes, rests, and dynamic markings like '8', '11', and '10'.

Exercise 20: This exercise is marked with a circled '20'. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like '8', '11', and '10'.

Exercise 25: This exercise is marked with a circled '25'. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like '8', '11', and '10'.

Exercise 30: This exercise is marked with a circled '30'. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like '8', '11', and '10'.

The second exercise is a sequence of chords and intervals. The notation shows a series of notes on a five-line staff, with fingerings indicated by numbers 1-5 above the notes. The sequence of fingerings is 5, 8, 5, 3, 8, 8, 5, 10, 10, 8, and 5. The notes are arranged in a way that suggests a specific harmonic progression, with some notes beamed together to indicate eighth or sixteenth notes.

(30)

The second staff contains a sequence of notes with the following fingerings: 5, 8, 10, 3, 3, 5, 10, 10, 8, and 5. The notes are connected by a continuous line, and the fingerings are written above or below the notes.

The first staff of music begins with a treble clef and a key signature of one sharp (F#). The notation consists of a sequence of notes with fingerings indicated above or below them: 5, 8, 10, 3, 3, 5, 10, 5, 3, 5. A repeat sign is placed at the end of the staff.

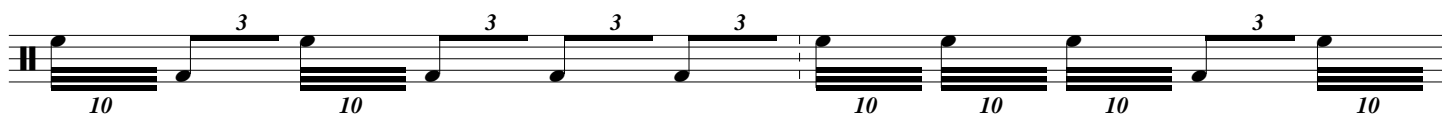
The second exercise is a sequence of chords and intervals on a single staff. It begins with a chord of five notes (F4, G4, A4, B4, C5) with a fingering of 5. This is followed by an interval of an octave (F4 to F5) with a fingering of 8. The sequence continues with a chord of ten notes (F4, G4, A4, B4, C5, D5, E5, F5, G5, A5) with a fingering of 10. This is followed by a chord of three notes (F4, G4, A4) with a fingering of 3, then a chord of three notes (B4, C5, D5) with a fingering of 3, then a chord of eight notes (F4, G4, A4, B4, C5, D5, E5, F5) with a fingering of 8. The sequence continues with a chord of ten notes (F4, G4, A4, B4, C5, D5, E5, F5, G5, A5) with a fingering of 10, then a chord of ten notes (F4, G4, A4, B4, C5, D5, E5, F5, G5, A5) with a fingering of 10, then a chord of ten notes (F4, G4, A4, B4, C5, D5, E5, F5, G5, A5) with a fingering of 10, then a chord of three notes (F4, G4, A4) with a fingering of 3, and finally a chord of five notes (F4, G4, A4, B4, C5) with a fingering of 5.

The first staff of the exercise is written on a single five-line staff. It begins with a treble clef. The notation consists of a sequence of notes with fingerings indicated by numbers above or below them. The sequence is: a quarter note with a '5' above it, followed by a quarter note with a '3' above it, then a half note with a '10' below it. This is followed by a quarter rest, then a quarter note with a '3' above it, another quarter note with a '3' above it, and a half note with an '8' below it. After another quarter rest, there are two consecutive quarter notes, each with a '10' below it. This is followed by a quarter note with a '5' above it, a quarter note with a '3' above it, and finally a quarter note with a '5' above it.

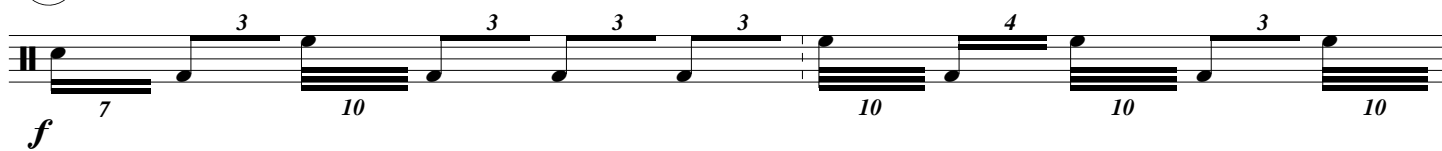
(35)

The second staff contains a sequence of notes with the following fingerings: 5, 3, 3, 3, 3, 10, 8, 10, 10, 10, 3, 10.

The second exercise is a single staff of music. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a sequence of eighth notes and triplets. The first measure contains a quarter rest followed by an eighth note. The second measure contains a triplet of eighth notes. The third measure contains a quarter rest followed by an eighth note. The fourth measure contains a triplet of eighth notes. The fifth measure contains a quarter rest followed by an eighth note. The sixth measure contains a triplet of eighth notes. The seventh measure contains a quarter rest followed by an eighth note. The eighth measure contains a triplet of eighth notes. The ninth measure contains a quarter rest followed by an eighth note. The tenth measure contains a triplet of eighth notes. The eleventh measure contains a quarter rest followed by an eighth note. The twelfth measure contains a triplet of eighth notes. The thirteenth measure contains a quarter rest followed by an eighth note. The fourteenth measure contains a triplet of eighth notes. The fifteenth measure contains a quarter rest followed by an eighth note. The sixteenth measure contains a triplet of eighth notes. The notation is written in a single staff with a treble clef and a key signature of one flat.



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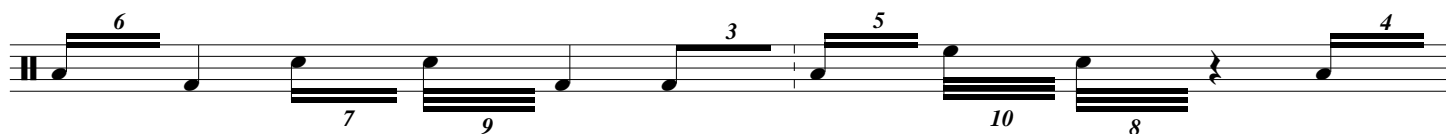
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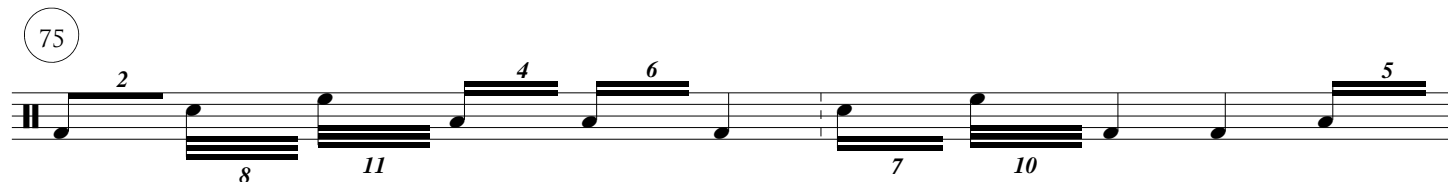
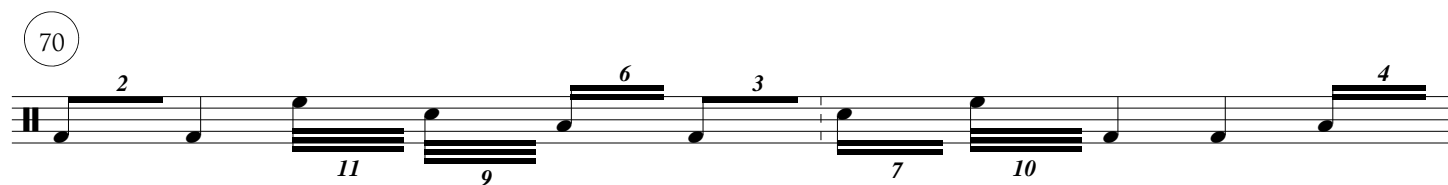
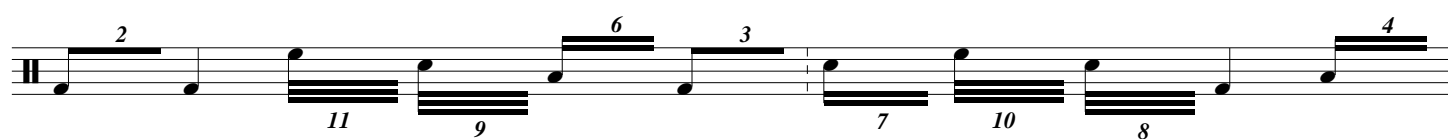
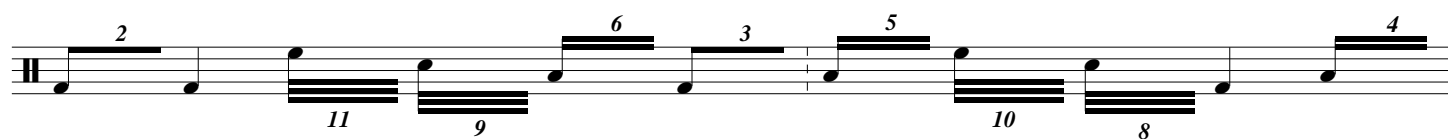


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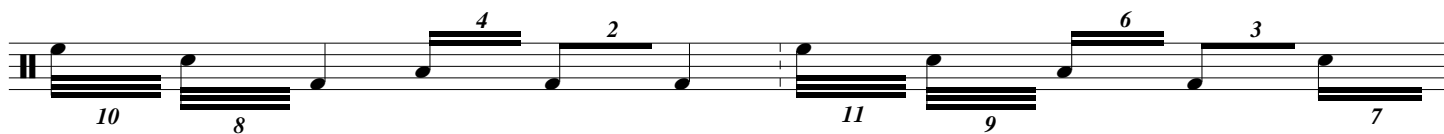
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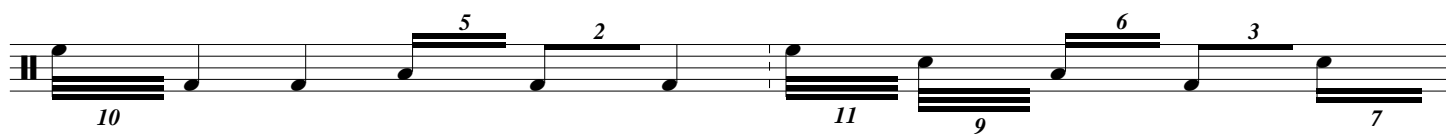


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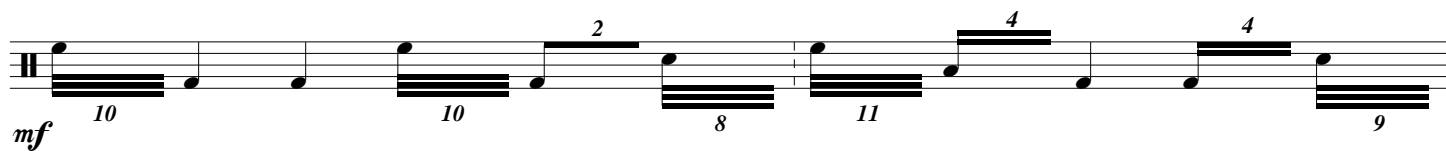


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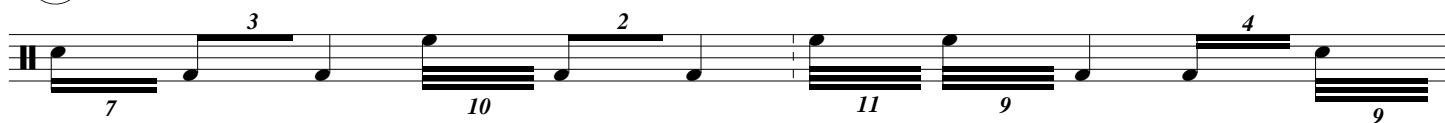


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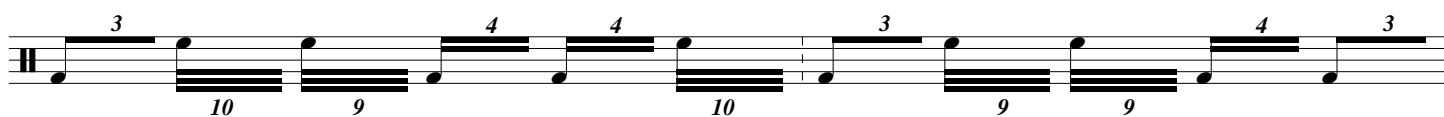
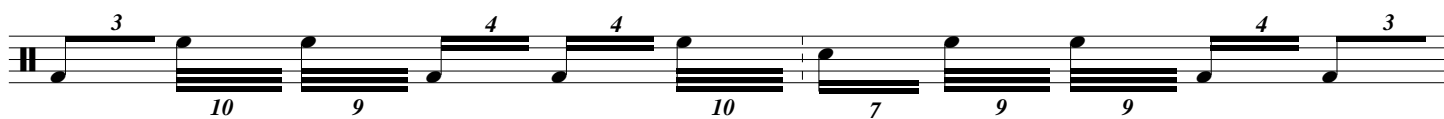
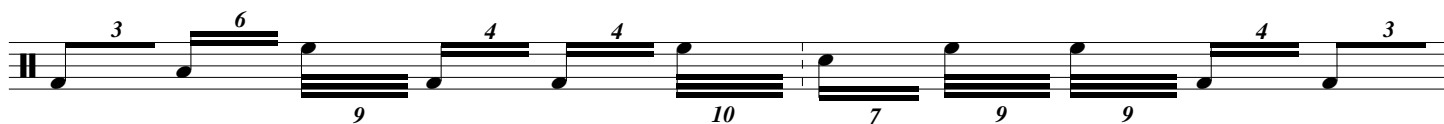


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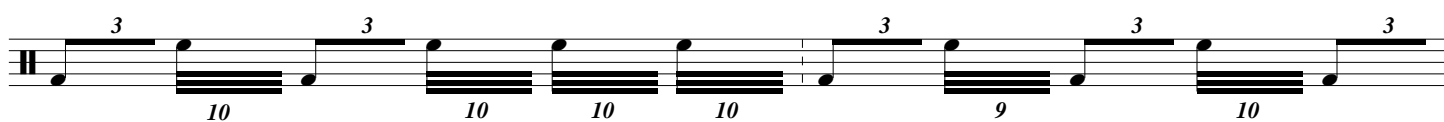
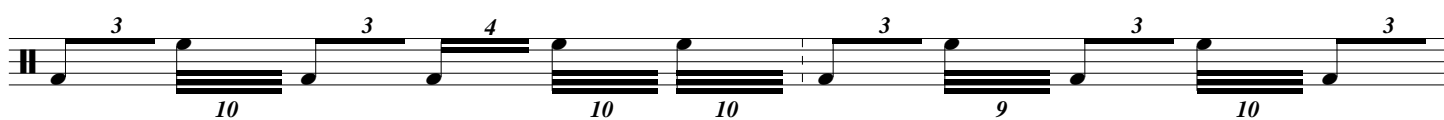
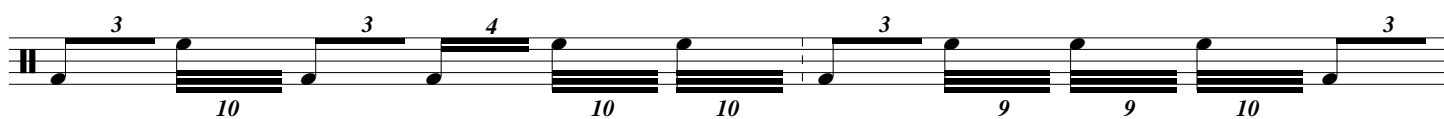
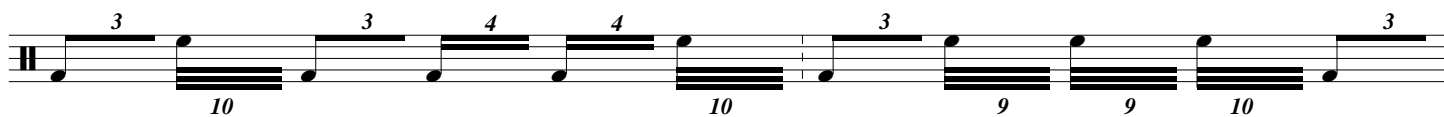
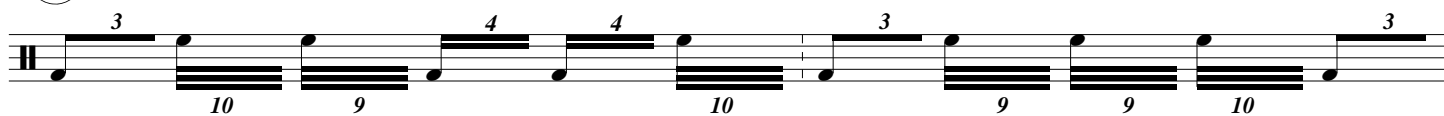


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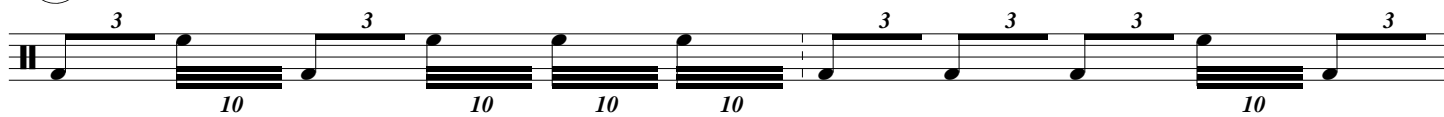




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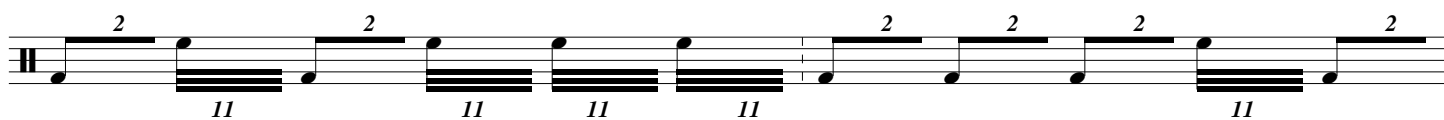
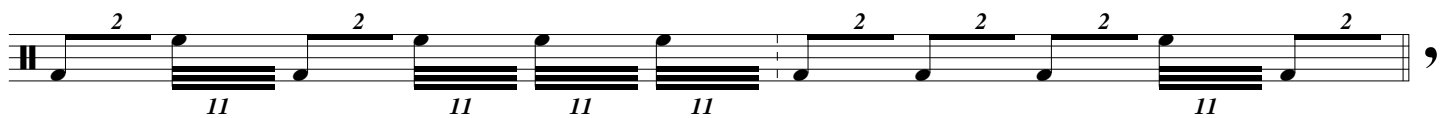
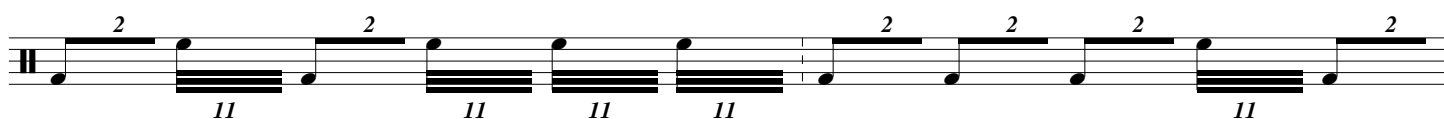
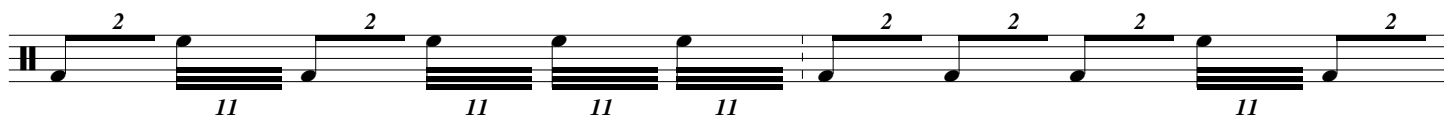
(115)



The image displays a musical score for 'The Swan' by Charles Ives, consisting of ten staves of music. The notation includes various musical symbols such as triplets, eighth notes, and dynamic markings like 'mp' (mezzo-piano). The score is divided into measures by vertical bar lines, and some measures contain specific numerical annotations (e.g., 8, 10, 11) likely indicating fingerings or counts. The music is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The score is presented in a clean, black-and-white format, typical of a printed musical manuscript.



(140)



(145)

