

# 33132122321122233321321121231

Marcus Anomalous

**A** ♩ = 72

Snare Drum

*mf dim. p mp p cresc. mf mp mp cresc.*

Electric Bass

*p*

6

S. D.

*f mf dim. p mp cresc. f*

E. Bass

*p*

**B**

11

S. D.

*mf p cresc. mf dim. p mp*

E. Bass

*p mp p mp p mp p mp*

16

S. D.

*mp cresc. mf dim. mp cresc. mf*

E. Bass

*p mp p mp p mp p f*

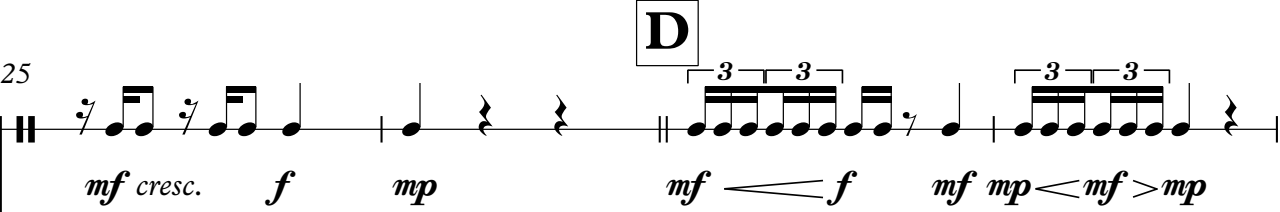
**C**


21

S. D.  *mf cresc. ff mf cresc. f mf cresc. ff mf cresc. f*

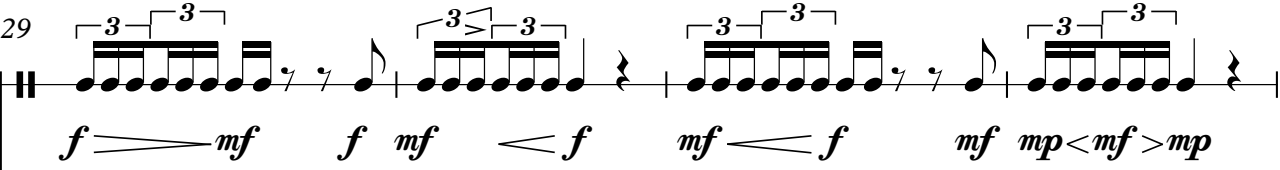
E. Bass 


25

S. D.  *mf cresc. f mp mf < f mf mp < mf > mp*

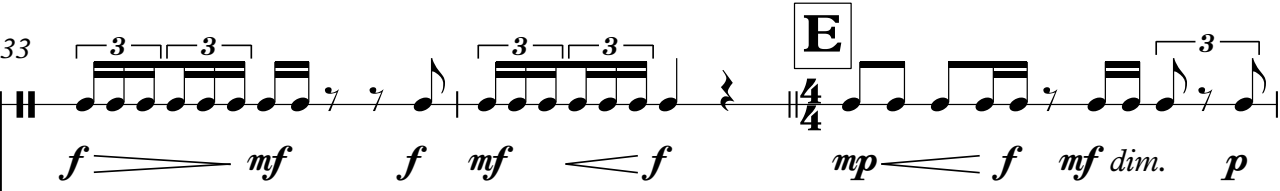
E. Bass 


29

S. D.  *f > mf f mf < f mf < f mf mp < mf > mp*

E. Bass 

33

S. D.  *f > mf f mf < f mp < f mf dim. p*

E. Bass 

36

S. D. *f dim. mp mf < f mp < f mf dim. p f mf > mp mf < f*

E. Bass

39 **F**

S. D. *mf > mp mp > p f p mf > mp mp > p*

E. Bass *mf dim. p mf dim. p mf dim. p*

42 **G**

S. D. *f p < mp f mf f*

E. Bass *mf dim. p f*

47

S. D. *mf f mf f f mf*

E. Bass

54 **H**

S. D.  $\text{H} \frac{6}{4}$

E. Bass  $\text{B} \frac{6}{4}$

*SILENT!!! DO NOT PLAY GESTURE 8 (m54-56), JUST LOCATE AND CONTEMPLATE THE NONSENSE*

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

56 **I**

S. D.  $\text{H} \frac{5}{4}$

E. Bass  $\text{B} \frac{5}{4}$

*f dim.* *mp < mf* *p*

*f cresc.* *p* *mf dim.* *pp*

58

S. D.  $\text{H} \frac{5}{4}$

E. Bass  $\text{B} \frac{5}{4}$

*mp cresc.* *f* *mp* *f dim.* *mp < mf* *p*

*mf dim.* *pp* *mf dim.* *pp*

60

S. D.  $\text{H} \frac{5}{4}$

E. Bass  $\text{B} \frac{5}{4}$

*p cresc.* *f*

*mf dim.* *pp* *mf dim.* *pp*

62

S. D. *mp cresc.* *f* *mp* *f dim.* *mp < mf* *p*

E. Bass *mf dim.* *pp* *mf dim.* *pp*

64

S. D. *f* *mp* *mf cresc.* *f* *f > mf* *p* **J**

E. Bass *mf dim.* *pp* *mp cresc. mf* *mp cresc. mf*

67

S. D. *mp < mf* *f* *mp dim.* *p* *pp* **K** **L**

E. Bass *mp cresc. mf* *mp cresc. mf* *f* *3 cresc.* *3* *ff*

71

S. D. *mf* *mp* *mf* *< f*

E. Bass *p*

74 **M**

S. D. *mp* *mf*  $\langle f$  *mf* *mp*  $f > mf$

E. Bass

77 **N**

S. D. *mp* *mf*  $\langle f$  *p*

do not play gesture #. just located and contemplate the nonsense.

E. Bass *p cresc.* *pp*

79 **O**

S. D. *p cresc.* *mp* *mp* *p* *cresc.* *mf*

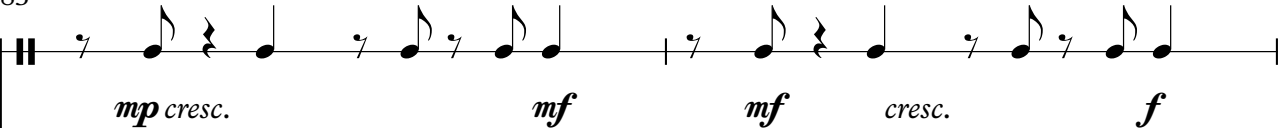
E. Bass *p cresc.* *mp* *p cresc.* *mp*


81

S. D. *p cresc.* *mp* *mp* *cresc.* *mf*

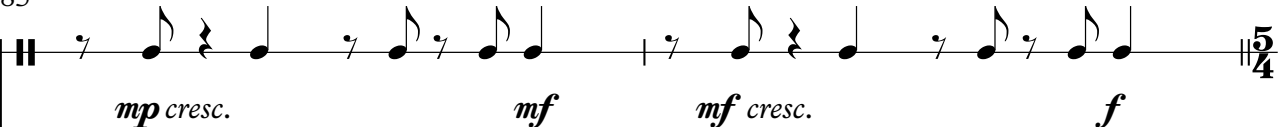
E. Bass *p cresc.* *mp* *p cresc.* *mp*


83

S. D. 

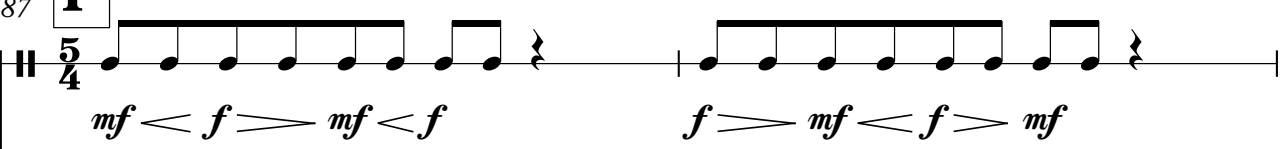
E. Bass 


85

S. D. 

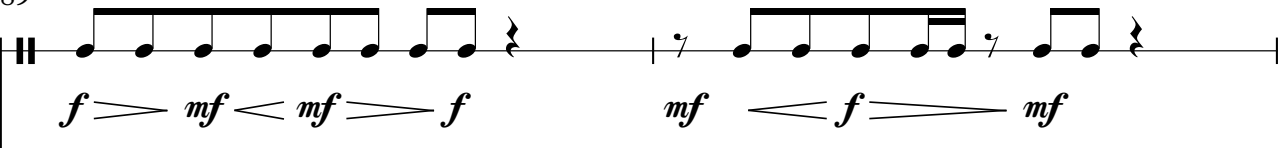
E. Bass 


87 **P**

S. D. 

E. Bass 

89

S. D. 

E. Bass 

91

S. D. **Q**

*mf* < *f* > *mf* *mp cresc.* *f* *mp*

E. Bass

*f* <sup>3</sup> *dim.* <sup>3</sup> *mp* *mf* <sup>3</sup>

93

S. D.

*mf dim.* *mp* *f* *mp cresc.* *mf*

E. Bass

<sup>3</sup> <sup>3</sup> <sup>3</sup>

**R**

96

S. D.

*mp cresc.* *mf* *f* *f dim.* *mf* *mp*

E. Bass

*f dim.* <sup>3</sup> *mf* *f* <sup>3</sup> *dim.* <sup>3</sup> *mf*

98

S. D.

*mp cresc.* *mf* < *f* > *f dim.* *mf* < *mp*

E. Bass

*f dim.* <sup>3</sup> *mf* *f dim.* <sup>3</sup> *mf*



100

S. D. *p cresc.* *mf cresc.* *f dim.* *mf dim.* *mp*

E. Bass *f dim.* *mf f dim.* *mf*

102

S. D. *mf cresc.* *f dim.* *mf dim.* *p*

E. Bass *f dim.* *mf f dim.* *mf*

104

S. D. *f dim.* *mp f dim.* *mp pp cresc.* *mp* **S**

E. Bass *f dim.* *mf f dim.* *mf p cresc.* *mf*

107

S. D. *pp cresc.* *mf pp cresc.* *mp pp cresc.* *mf*

E. Bass *cresc.* *mf p cresc.* *mf p cresc.* *mf*

110

S. D.  $\frac{5}{4}$

E. Bass  $\frac{5}{4}$

113 **T**

S. D.  $\frac{5}{4}$

E. Bass  $\frac{5}{4}$

115

S. D.  $\frac{5}{4}$

E. Bass  $\frac{5}{4}$

117

S. D.  $\frac{5}{4}$

E. Bass  $\frac{5}{4}$

119

S. D. *mp* *<* *mf* *>* *p* *<* *mp* *f* *mf* *mp* *cresc.* *f* *dim.* *mp*

E. Bass *mf* *cresc.* *f* *mf* *cresc.* *f*

121

S. D. *mp* *cresc.* *f* *mp* *f* *mp* *f* *f* *dim.* *mp* *cresc.* *f*

E. Bass *mf* *cresc.* *f* *mf* *cresc.* *f*

123

S. D. *f* *mf* *cresc.* *f* *mf* *cresc.* *f* *mf* *mp*

E. Bass *mf* *cresc.* *f* *mf* *cresc.* *f* *dim.*

125

S. D. *p* *cresc.* *f* *mf* *cresc.* *f* *dim.* *mf* *cresc.* *f*

E. Bass *mf* *cresc.* *f* *mf* *cresc.* *f*

127


S. D. 

*f* *ff* *mf* *f* *mf* *dim.* *mp* *mf* *mp* *f*


E. Bass 

*mf cresc.* *f* *mf cresc.* *f*

129


S. D. 

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

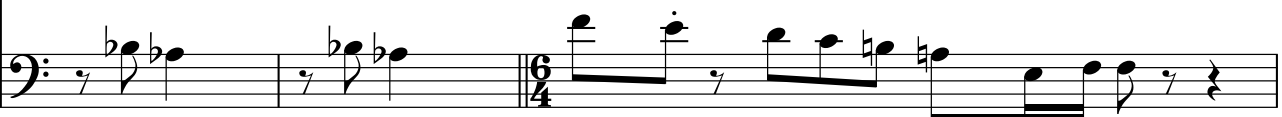
E. Bass 

*mf cresc.* *f* *p*

134

S. D. 

*p* *mf* *f dim.* *p cresc.* *mf* *p*

E. Bass 

*mf dim.* *p*

137

S. D. 

*p* *< mf > p* *mp cresc.* *f* *p cresc.* *mf* *mf > mp cresc.* *mf* *p*

E. Bass 

*mf dim.* *p* *mf dim.* *p*

139

S. D.

E. Bass

141

S. D.

E. Bass

143

S. D.

E. Bass

146

S. D.

E. Bass

148

S. D. **Y**

E. Bass

*mf* *f* *ff* *f* *mf* *cresc.* *f* *mf*

*f dim.* *mf* *f dim.* *mf* *p cresc.* *f*

Detailed description: This system covers measures 148-150. The S. D. part begins with a treble clef and a double bar line. It features two triplet markings over eighth notes. The dynamics are *mf*, *f*, *ff*, *f*, *mf*, *cresc.*, *f*, and *mf*. A box labeled 'Y' is placed above the final measure of this system. The E. Bass part is in bass clef and consists of eighth-note patterns. Dynamics are *f dim.*, *mf*, *f dim.*, *mf*, *p cresc.*, and *f*. A time signature change to 2/4 occurs at the end of measure 150.

151

S. D.

E. Bass

*mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

Detailed description: This system covers measures 151-152. The S. D. part is in treble clef with a double bar line, showing eighth-note patterns. Dynamics are *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, and *mf*. The E. Bass part is in bass clef with a double bar line, showing eighth-note patterns. Dynamics are *p cresc.*, *f*, *p*, *cresc.*, and *f*. A time signature change to 2/4 occurs at the end of measure 152.

153

S. D.

E. Bass

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

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

Detailed description: This system covers measures 153-155. The S. D. part is in treble clef with a double bar line, showing eighth-note patterns. Dynamics are *mp*, *mf*, *f*, *mp*, *mf*, *f*, *p*, *mp*, and *f*. The E. Bass part is in bass clef with a double bar line, showing eighth-note patterns. Dynamics are *p cresc.*, *f*, *p cresc.*, *f*, *p cresc.*, and *f*. A time signature change to 2/4 occurs at the end of measure 155.

156

S. D. **Z**

E. Bass

*p* *mp* *f* *f* *mf* *f* *f dim.* *mp* *mf*

*p cresc.* *f* *p cresc.* *f* *f dim.* *mp*

Detailed description: This system covers measures 156-160. The S. D. part is in treble clef with a double bar line. It features a triplet marking over eighth notes. Dynamics are *p*, *mp*, *f*, *f*, *mf*, *f*, *f dim.*, *mp*, and *mf*. A box labeled 'Z' is placed above the final measure of this system. The E. Bass part is in bass clef with a double bar line. Dynamics are *p cresc.*, *f*, *p cresc.*, *f*, *f dim.*, and *mp*. A time signature change to 4/4 occurs at the end of measure 160.

159

S. D. *mf f mp mf mf cresc. f mf f*

E. Bass *f dim. mp f dim. mp*

161

S. D. *f mf dim. mp cresc. f >> mf < f >> mp*

E. Bass *f dim. mp f dim. mp*

163

S. D. *f > mf > mp < f mf f mf < f dim. mf < f*

E. Bass *f dim. mp f dim. mp*

165

S. D. *mf cresc. f dim. mf < f f > mf < f dim. mp mf*

E. Bass *f dim. mp f dim. mp*

167

S. D. *mf cresc.* *f* *mf < f* *mf < f* *mf < f* *mf f dim.* *mp*

E. Bass *f dim.* *mp* *mp cresc.* *f*

169

S. D. *mp cresc.* *f* *dim.* *mf < f* *ff*

E. Bass *mp cresc.* *f*

170

S. D. *mp < mf* *mf > mp < mf* *cresc.* *f cresc.* *ff dim.* *mf*

E. Bass *mp cresc.* *f*

171

S. D. *mf < f* *mf* *mp cresc.* *f > mf* *f*

E. Bass *mp cresc.* *f*



172

S. D. *mp* < *mf* > *mp* *mf* *f* *mf* < *f* *f dim.* *mf dim.* *mp* < *mf*

E. Bass *mp cresc.* *f* *f dim.* *mp*

174

S. D. *f dim.* *mf* > *mp cresc.* *f* *f* *mp cresc.* *f* *f* *mf* *f dim.* *mp* *mf*

E. Bass *f dim.* *mp* *f dim.* *mp* *f dim.* *mp*

177

S. D. *mp cresc.* *f* *f dim.* *p* *f dim.* *mp* < *mf* > *mp* < *mf*

E. Bass *f dim.* *mp* *f dim.* *mp* *f dim.* *mp*

180

S. D. *mf* < *f dim.* *mp* < *f* *f dim.* *mp* *mf* < *f dim.* *mp*

E. Bass *f dim.* *mp* *f dim.* *mp* *f dim.* *mp*

183 CC

S. D. *mf cresc.* *f dim.* *mf f dim.* *mp < mf* *mf cresc.* *f*

E. Bass *f dim.* *mp* *f dim.* *mp* *mf cresc.* *f*

186

S. D. *mp cresc.* *f* *mp cresc.* *mf*

E. Bass *mf cresc.* *f* *mf cresc.* *f*

188

S. D. *mf cresc.* *f* *dim.* *mf* *mp cresc.* *f > mf*


E. Bass *mf cresc.* *f* *mf cresc.* *f*


190

S. D. *mf cresc.* *ff dim.* *mf* *mf cresc.* *ff > f*

E. Bass *mf cresc.* *f* *mf cresc.* *f*


192

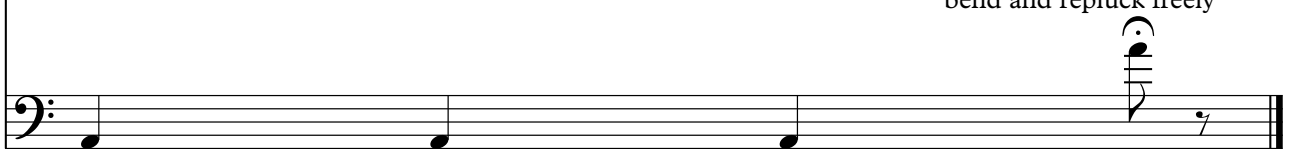
S. D.   
*mf cresc.* *f* *mf* *mf cresc.* *f* *mf*

E. Bass   
*mf cresc.* *f* *mf cresc.* *f*

Detailed description: This block contains musical notation for measures 192 and 193. The Sitar and Dholak (S. D.) part is written on a single staff with a double bar line at the beginning. It features a sequence of notes with dynamic markings: *mf cresc.*, *f*, *mf*, *mf cresc.*, *f*, and *mf*. The Electric Bass (E. Bass) part is written on a bass staff and consists of a continuous eighth-note pattern with dynamic markings: *mf cresc.*, *f*, *mf cresc.*, and *f*.

194 repeat faster and faster until burnout (cue bass to end too)

S. D.   
*mf cresc.* *f* *mf*

E. Bass   
*mf cresc.* *f*

bend and repluck freely

Detailed description: This block contains musical notation for measure 194. The Sitar and Dholak (S. D.) part is written on a single staff with a double bar line at the beginning. It features a sequence of notes with dynamic markings: *mf cresc.*, *f*, and *mf*. The Electric Bass (E. Bass) part is written on a bass staff and consists of a few notes with dynamic markings: *mf cresc.* and *f*. A text instruction "bend and repluck freely" is placed above the final note of the S. D. part, with a curved line indicating the bend.