



University of Cincinnati Bearcat Bands Marching  
Band Bass Packet and Audition Information  
2026 Edition





## Greetings!

Welcome to all new and returning students in the Percussion Section of the UC Bearcat Bands program! We are gearing up for a fantastic 2026 season, with many great and unique performance opportunities on the horizon. As you dive into the audition process, this packet is to be used as a guide for preparation and as a tool to set the percussion section up as the heartbeat of the Bearcat Bands Program!

Enclosed, you will find all the necessary materials to prepare for your audition. These materials should be prepared to the best of your ability (memorized) prior to the video audition deadline. In this packet, you will also find important summer dates for the Bearcat Bands program, and information for the audition process.

Practice hard, have fun, and enjoy your preparation for a fantastic experience with UC Percussion!

Should you have any questions, please feel free to email me at [beltraas@ucmail.uc.edu](mailto:beltraas@ucmail.uc.edu)

Thank you again for choosing the University of Cincinnati and the UC Bearcat Bands...see you soon!

Sincerely,

Alex Beltran  
Associate Director, UC Bearcat Bands  
[beltraas@ucmail.uc.edu](mailto:beltraas@ucmail.uc.edu)  
203.273.2770



# UC Bearcat Bands 2026 Percussion Packet Materials

1. **Single Double Triple (Full Battery and Front Ensemble):** This exercise focuses on our timing and our single and multiple strokes. It is meant to be played at various tempos, and as the tempo increases the dynamic level will decrease for all players. For the front ensemble, all players should perform this exercise on their instrument with rhythmic and pitch accuracy, and be able to play the exercise in each of the 12 Major Keys
2. **4-3-2-1 (Full Battery and Front Ensemble):** This exercise is for all sections to focus on consistent stroke types and rhythmic clarity. Keyboard players will perform this exercise on one note "C", and on the written pitches, as well as other harmonic minor scales
3. **Yak-Scents (Front Ensemble):** This 2 Mallet Exercises works stickings, accents, and note groupings. Please prepare the entire exercise on "one note" (with the written rhythms, sticking, and accent patterns), and on the written pitches.
4. **Yak-Scents (Snares, Tenors, Bases):** This exercises works syncopation within a 16th note accent phrase. Please mark time throughout the exercise and demonstrate rhythmic accuracy and consistency throughout each variation.
5. **Duple Check Patterns (Full Battery and Front Ensemble):** these check patterns are the rhythmic foundation of our playing style. Demonstrate the proper stickings and consistent stroke types throughout
6. **Triplet Rolls (Battery Only):** This exercise will be played at various dynamics and with both right and left hand lead.
7. **Bearcat Jam 4 Mallet (FE Only):** This exercise showcases 4 mallet skills with both double vertical and independent strokes.
8. **PAW (Battery Only):** THE cadence!
9. **Pregame:** Down the Steps/Chuckems (no Front Ensemble), Red and Black, Cheer Cinci, Down the Drive (No Front Ensemble), and Give a Cheer. Please prepare all pregame Materials included in the packet prior to the July Percussion Camp.



## University of Cincinnati Bearcat Bands Percussion Auditions and Dates:

All new incoming students AND returning members who are auditioning on a different instrument than you performed on during the 2025 season are required to submit an audition video.

This video should be recorded, uploaded as a single unlisted YouTube Video, and emailed to Mr. Beltran at [beltraas@ucmail.uc.edu](mailto:beltraas@ucmail.uc.edu)

### **Audition Videos are due by Monday 6/22/2026**

All videos should be submitted ON THE INSTRUMENT you are auditioning for, with an audible metronome. For battery candidates, we must be able to see you mark time for all videos.

Bass Drum Candidates: Please identify the specific drum you are auditioning on, and demonstrate those specific parts for "PAW"

Cymbal Candidates: Please submit the "Check Patterns" on a drum pad with sticks with an audible met and marking time. All other exercises should be submitted on cymbals.

For Front Ensemble Candidates, please follow the guidelines for "mallet players", "synth players" and "Rhythm Section."

### **Tuesday July 7th-Thursday July 9th- UC Percussion Summer Camp**

All new and returning Bearcat Bands percussionists who are able must attend the Summer Percussion Camp on the UC campus. During this camp we will be continuing the audition process and getting a jump on the performance material for 2026.

If you are unable to attend the percussion camp due to a conflict, please email Mr. Beltran at [beltraas@ucmail.uc.edu](mailto:beltraas@ucmail.uc.edu).



## UC Battery (Snare, Tenor, Bass, Cymbals) Video Audition Requirements:

1. **Single-Double-Triple:** 2 Reps at 132 BPM while marking time.
2. **4-3-2-1:** One Trip at 116 BPM while marking time.
3. **Yak-Scents:** One rep of all 4 variations at 100 BPM while marking time (**no cymbals**).
4. **Duple Check Patterns:** One rep of the Check, patterns 1-4, and 11-14 at 84 BPM while marking time.
5. **PAW:** One rep at 116 BPM while marking time.
6. **Solo:** 20-30 second solo of your choice that showcases your skills and musicality.

## Mallet Players Video Audition Requirements:

1. **Single-Double-Triple:** 2 Reps at 116 BPM (One in C Major, one in Bb Major).
2. **4-3-2-1:** Two reps at 116 BPM (one all on C, one on the written pitches).
3. **Yak-Scents:** One rep of the entire exercise on one note "C" with all appropriate rhythms, accents, and stickings. One rep of the entire exercise "on the notes" at 92 BPM.
4. **Duple Check Patterns:** One rep of the Check, patterns 1-4, and 11-14 at 84 BPM while tapping your foot. \*\*You can submit on a drum pad with an audible met, or one one note on a keyboard instrument\*\*
5. **Bearcat Jam 4 Mallet:** One rep of the Bearcat Jam in the key of C major using the 4 mallet grip of your choice at 120 BPM .
6. **Solo:** 20-30 second solo of your choice that showcases your skills and musicality.

## Rhythm Section (Guitar, Bass, Drum Set, Synth) Video Audition Requirements:

1. **Single-Double-Triple:** 2 Reps at 116 BPM (One in C Major, one in Bb Major) on a piano or keyboard instrument. Drum Set Players should play the "Snare drum" part on a pad or on a drum
2. **Duple Check Patterns:** One rep of the Check, patterns 1-4, and 11-14 at 84 BPM while tapping your foot. \*\*This can be submitted on a drum pad with an audible met, or on "C" on your instrument\*\*
3. **Bearcat Jam:** One rep of the Bearcat Jam in the key of C major using the "I-vi-IV-ii-V-I" progression. Feel free to improvise on the chord progression if you are inclined. Drum Set players, please play the written material.
4. **Yak-Scents:** Bass/Guitar please play the "timpani" part, Drum Set play the "rack" and synth play the "synth"
5. **Pregame:** Performances of "Red and Black," "Cheer Cincinnati," and "Give a Cheer" on the appropriate instruments. Guitar and Bass players, please perform the specific part for your instrument. Drum Set players should play the "snare" part for each of these excerpts, and synth players should play the mallet part



## UC Percussion Technique Overview:

While the technique will be explained in detail over the course of the summer camps, here are a few points to help guide your practice:

1. Utilize the Proper Grip for your Instrument:
  - Snare Drummers will use Traditional Grip, and tenors and bass drums will use Matched Grip facilitated by the natural curve of the hands.
  - Front Ensemble will use the Stevens Grip for 4 mallet technique- please see Method of Movement by Leigh Howard Stevens for a thorough explanation of the Stevens Grip.
2. Arms, Wrist, and Finger:
  - We utilize all three of these muscle groups in different proportions to perform our exercises and music.
3. The Music Dictates Technique:
  - Different styles of music and technical passages will require varied approaches to the instruments. Flexibility of touch and approach will allow for a huge range of musical and technical expression
4. Rhythmic Integrity:
  - Individual Rhythmic understanding, and the ability to demonstrate correct rhythms in time, is key to our ability to play together as an ensemble.
5. Stroke Types:
  - Stroke Types are key for homogenous interpretation of the music in performance- the ability to demonstrate consistent full, down, tap, and upstrokes within musical passages is vital to uniform musical and visual performance.
6. Dynamics and Levels:
  - We use a “levels” system to dynamics on the percussion instruments at UC. This level system will be explained in detail over summer camps and throughout the season.
7. Have Fun!!!
  - Raw performance energy and emotion is key to our success as a percussion section, and is only achieved through strong preparation! The better prepared you are with the material, the more fun you can have communicating your performance with each other and with the audience!!!!



## UC Percussion Responsibilities and Procedures:

These responsibilities and procedures are key to our identity as one of the top collegiate marching percussion ensembles in the country. Each member is responsible for the following:

1. All music must be updated and kept in a folder or binder (with sheet protectors). Tablets are allowed for rehearsal purposes
2. ALL Instruments, Implements, hardware, and percussion accessories are to be stored in the proper locations at the conclusion of each rehearsal and cared for outside of rehearsal. This includes taping of sticks, regular inventory of sticks/mallets, and re-stringing mallet instruments when necessary.
3. Maintenance of Equipment:
  - a. Wipe Down and Clean all equipment
  - b. Keep lockers orderly, closed, and LOCKED
  - c. Tighten down screws and bolts on all hardware
  - d. Always put hardware back in the proper locations
  - e. Carefully transport equipment and report any damage directly to Mr. B
  - f. Take proper care and initiative to make sure all instruments remain IN TUNE and sounding great
4. Be a Great Citizen of the Band
  - a. Are you fulfilling your responsibilities to the band and your peers to the best of your ability?
  - b. Always operate from a place of Empathy and Understanding
  - c. If you have an issue, communicate with the appropriate person to address your concerns- as a general rule, it doesn't help to complain to someone who can't do anything about the situation!
5. The Three Keys: **Preparation/Practice/Performance**
  - a. Check your Teams
  - b. Be on Time
  - c. Be Prepared (See the next page)



## UC Percussion Preparation Overview:

As an integral part of the UC Bearcat Bands program, the percussion section's job is to motivate and inspire the rest of the band through performance and leadership. In order to perform at the highest level, it is vital that all UC Percussion Section Members be on the same page with preparation and expectations.

**All Performance Material for the Bearcat Marching Band Percussion section must be memorized to ensure effective rehearsal and performance.**

To demonstrate properly memorized music, each member must know by memory and be able to perform:

1. All Rhythms, Stickings, Accents, and pitches (when applicable) within their music
2. All Dynamic information at each section of the music
3. All Rehearsal Marks and relevant phrase information so we can start and stop together in rehearsal
4. The ability to demonstrate a clear pulse by either marching or "marking time" for every musical phrase when applicable

Use these guidelines to inform your practice and preparation!

Best of luck on your audition process as you prepare material and begin your journey with the UC Bearcat Bands Percussion Section! We look forward to seeing your videos and to continuing to build the legacy of the UC Bearcat Bands!

# Single-Double-Triple

N. Angelis

Tap-off  
♩ = 108-160

**A**

UC Percussion

2 3 4 5

SnareLine  
RRRRRRRRRR RRRRRRRRRR RRRR... ff LLL L... RRR R... LLL L... RRRRRR RRRR  
*ff mp*  
Arounds as assigned by Section Leaders

TenorLine  
RRRR... ff LLL L... RRR R... LLL L... RRRRRR RRRR  
Splits as assigned by Section Leaders

BassLine  
RRRR... ff LLL L... RRR R... LLL L... RRRRRR RRRR  
Position every 4 Counts

Cymbal Line  
HH Sizz/Suc  
*f*

Mallet Percussion  
To Be Played in all Major Keys  
RRRR... 1 LLL L... 2 RRR R... 3 LLL L... 4 RRRRRR RRRR 5

**B**

6 7 8 10

Snare  
L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L

Tenors  
L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L

BassDr  
L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L

Cym.L  
HH Sizz/Suc HH Sizz/Suc  
A A A B B B

Mar. 1  
L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L R L R L...  
*f*

**C**

11 12 13

Snare  
R R R R R R R R R R L L L L L L L L L L R L R L R L R L R L R L R L R L

Tenors  
R R R R R R R R R R L L L L L L L L L L R L R L R L R L R L R L R L R L

BassDr  
R R R R R R R R R R L L L L L L L L L L R L R L R L R L R L R L R L R L

Cym.L  
Crash  
U

Mar. 1  
R L R L...  
*f*





10

Snare

Tenors

BassDr

Cym.L

Mallets

Siz/Suc.

U A U B U A U B

R

R

R



Version 3- Drags

Measures 23-28. Snare, Tenors, and BassDr parts. Dynamics include *ff* and *mp*. Snare patterns: 23 (R L R L R L R L), 24 (R L R L R L R L), 25 (R L R L R L R L), 26 (R L R L R L R L), 27 (RLLRLR R R), 28 (LRR L L L). Tenors patterns: 23 (R L R L R L R L), 24 (R L R L R L R L), 25 (R L R L R L R L), 26 (R L R L R L R L), 27 (RLLRLR R R), 28 (LRR L L L). BassDr patterns: 23 (RLRLRLRLRLRLRLRL), 24 (RLRLRLRLRLRLRLRL), 25 (RLRLRLRLRLRLRLRL), 26 (RLRLRLRLRLRLRLRL), 27 (RLLRLR R R), 28 (LRR L L L).

Measures 29-33. Snare, Tenors, and BassDr parts. Dynamics include *ff* and *mp*. Snare patterns: 29 (RLL R R R), 30 (LRR L L L), 31 (RLL R LRR L), 32 (RLL RLL LRR L), 33 (RLL R LRR L). Tenors patterns: 29 (RLL R R R), 30 (LRR L L L), 31 (RLL R LRR L), 32 (RLL RLL LRR L), 33 (RLL R LRR L). BassDr patterns: 29 (RLL R R R), 30 (LRR L L L), 31 (RLRLRLRLRLRLRLRL), 32 (RLRLRLRLRLRLRLRL), 33 (RLRLRLRLRLRLRLRL).

Measures 34-38. Snare, Tenors, and BassDr parts. Dynamics include *ff* and *mp*. Snare patterns: 34 (RLL RLL LRR L), 35 (RLL LRR RLL L), 36 (RLL LRR RLL L), 37 (RLL LRR RLL L), 38 (RLL LRR RLL L). Tenors patterns: 34 (RLL RLL LRR L), 35 (RLL LRR RLL L), 36 (RLL LRR RLL L), 37 (RLL LRR RLL L), 38 (RLL LRR RLL L). BassDr patterns: 34 (RLRLRLRLRLRLRLRL), 35 (RLRLRLRLRLRLRLRL), 36 (RLRLRLRLRLRLRLRL), 37 (RLRLRLRLRLRLRLRL), 38 (RLRLRLRLRLRLRLRL).

Version 4- Flam Drags

Measures 39-44. Snare, Tenors, and BassDr parts. Dynamics include *ff* and *mp*. Snare patterns: 39 (R), 40 (R L R L R R R), 41 (L L L L L), 42 (R R R R R), 43 (L L L L L), 44 (R R L L). Tenors patterns: 39 (R), 40 (R L R L R R R), 41 (L L L L L), 42 (R R R R R), 43 (L L L L L), 44 (R R L L). BassDr patterns: 39 (R), 40 (RLLRLR R R), 41 (LRR L L L), 42 (RLL R R R), 43 (LRLR L), 44 (R LR LR R RL L).

Measures 45-48. Snare, Tenors, and BassDr parts. Dynamics include *ff* and *mp*. Snare patterns: 45 (R R L L), 46 (R R L L), 47 (R R L L), 48 (R L R L). Tenors patterns: 45 (R R L L), 46 (R R L L), 47 (R R L L), 48 (R L R L). BassDr patterns: 45 (R LR LR R RL L), 46 (RLRLRLRLRLRLRLRL), 47 (RLRLRLRLRLRLRLRL), 48 (R LR LR R RL L).





# UC Triplet Rolls

♩=120-208

To Be Played ALL UP and with 2 Heights  
Both RIGHT and LEFT hand lead!

**A**

Snare  
*f mp*

Tenor  
*f mp*

Bass  
Bass Drums- Splits to be implemented over the course of the season  
*f mp*

S  
4 5 6 7

T

BD

S  
8 9 10

T

BD

S  
11 12 13

T

BD



**A18** [To 1/2 SB] Slaps Clicks [C]

Snare: *ffl mp* *fff* *mf* *p* *mf* *mp* *mf* *mf* *f mp* *mfl mp*

Tenors: *ffl mp* *fff* *mp* *f* *mp* *mf* *mp* *f* *mp* *mf*

BassDr: *ff* *mfl mp* *mf* *mp* *f* *mp* *mfl mp*

Cym.L: [Crash] [Chokes] [Sizz]

U A B U 15 16 17 18 19 20

[B] [Front E. to C.] [C] Stick Slaps

Snare: *f mp* *fff mp* *mp* *ff* *ff* *ffl mp* *f mp* *ff* *ffl mp* *ff* *f* *B* *B*

Tenors: *mp* *ff* *ff* *R* *R L* *mp* *ff* *f mp* *ffl mp* *f mf*

BassDr: *f mf* *ff* *mp* *ff* *R R L* *R* *mp* *ff* *p* *ff* *B* *B*

Cym.L: [Crashes] [Choke] [Crash] [Orchestral]

U U U U U 21 22 23 24 25

Long Buzz Press Gawk Shot

Snare: *B* *B* *ffl mp* *f* *p* *ff* *ffl mp* *mf* *f mf* *ff*

Tenors: *ffl mp* *ffl mp* *ffl mp* *ff* *ffl mp* *ff* *ffl mp* *mp* *ff*

BassDr: *B* *mp* *ff* *ff mf* *mf* *ff* *R* *ff*

Cym.L: [Orchestral] [Crashes] [Suc]

2 1 3 U 26 27 28 29 30





# UNIVERSITY OF CINCINNATI Down The Steps/Chuckems

**Chuckems!**  
Backsticks and stuff

**144**  
Solo SD

Repeat 2 or More Times

2 3 4 5 6 7 8 9 10

SnareLine  
ff mp f ff

TenorLine  
ff

BassLine  
ff

Cymbal Line  
Crashes Sizz/Suc Chokes! Chokes! HHs

R RRRLLR LR LR  
RLRLRLRLRLRLRLRL  
RLRL RLRL RLRL  
BRBRBR L R B R B R B R  
BRBRBR L R B R B R B R  
R

RLRL RLRL RLRL  
B B L R RLLRLLRLL  
R B L R RLLRLLRLL  
R

RLRL RLRL RLRL  
R L L R R R L R

ff 2 3 4 5 6 7 8 9 10

The score is written for a drum set in 4/4 time with a tempo of 144. It consists of four staves: SnareLine, TenorLine, BassLine, and Cymbal Line. The SnareLine starts with a 'Solo SD' and features a complex rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from *ff* to *mp* and *f*. The TenorLine and BassLine provide a steady accompaniment with similar rhythmic motifs. The Cymbal Line includes 'Crashes' and 'Sizz/Suc' (sizzle/sustained) sounds. A section titled 'Chuckems!' begins at measure 6, characterized by 'Backsticks and stuff' and 'Chokes!' (chokes) on the snare. The score is divided into measures 1 through 10, with a repeat sign at the end of measure 10.

# UNIVERSITY OF CINCINNATI

## RED AND BLACK

Music by Alan T. Waterman  
Lyrics by Curtis R. Beresford  
Published in 1917

Arranged by Dowell Taylor in 1981

Edited by Unknown sometime in the 1990s or 2000s

Edited by Christopher Nichter 2018-2021

Allegro con brio ♩=144

Musical staff 1: Bass clef, 4/4 time signature. The staff contains a series of rhythmic patterns with accents. It includes two triplet markings (3) and dynamic markings: *ff*, *mp*, *ff*, *mp*, *mp*, and *f*. Fingerings are indicated by 'R' and 'L'.

Musical staff 2: Labeled 'A' in a box. It begins with a *f* dynamic marking and a series of rhythmic patterns with accents. A 'R' marking is present. The staff ends with a triplet of eighth notes.

Musical staff 3: Labeled 'B' in a box. It starts at measure 14. It features rhythmic patterns with accents and a *mp* dynamic marking. The staff concludes with a *f* dynamic marking and a series of rhythmic patterns.

Musical staff 4: Labeled 'C' in a box. It starts at measure 19. It contains complex rhythmic patterns with accents, including a sextuplet (6) and a triplet (3). Dynamic markings include *fl mp*, *mp*, *f*, *mp*, and *f*. Fingerings 'R L R' and 'R L R L R L' are indicated.

Musical staff 5: Labeled 'D' in a box. It starts at measure 29. It features rhythmic patterns with accents, including two triplet markings (3). Dynamic markings include *mp*, *ff*, and *ff*. Fingerings 'R R R R L' and 'R R R R L' are indicated.

Musical staff 6: Labeled 'E' in a box. It starts at measure 29. It contains rhythmic patterns with accents, including two triplet markings (3). Dynamic markings include *mp*, *ff*, and *ff*. Fingerings 'R L R R L' and 'R' are indicated.

Musical staff 7: Labeled 'E' in a box. It starts at measure 29. It features rhythmic patterns with accents. Dynamic markings include *ff mp*. Fingerings 'R L R R L', 'R', and 'R' are indicated.

# UNIVERSITY OF CINCINNATI CHEER CINCINNATI (With Tag)

Allegro con brio  $\text{♩} = 144$

1 *ff* R L 2 R L 3 R LL RR LL RR LL 4 R L

5 *ff* *mp* 6 7 8

**A**

9 *ff* 10 11 12 13 14 15 16 R L R L R L

**B**

17 *ff* 18 19 20 21 22 23 24 R L R L R L R

**C**

25 *ff* *mp* 26 L R 27 R L 28 L R 29 R L 30 31 R L

32 33 *ff* *mp* 34 L R 35 R L 36 37 38

**D**

39 40 R L 41 *ff* 42 43 44 45 46 R R

47 48 R L R L R L R 49 *ff* 50 51 52 53 54 R R

**TAG!**

55 56 57 *ff* 58 59 60 R R L R L R L R R L R L R L R R L R L R L

61 62 63 64 65 *mp* R L R R L R...

Musical staff 66-71. Staff 66 begins with a double bar line and a series of sixteenth-note chords. A dynamic marking *ff* is placed below the staff. The notation continues with eighth-note patterns, some marked with an accent (>) and others with an asterisk (\*). Fingerings are indicated by 'R' and 'L' below the notes.

66 *ff* 67 68 69 70 71

Musical staff 72-74. Staff 72 continues with eighth-note patterns, some marked with an accent (>) and others with an asterisk (\*). Fingerings are indicated by 'R' and 'L' below the notes.

72 73 74

Musical staff 75-77. Staff 75 continues with eighth-note patterns, some marked with an accent (>) and others with an asterisk (\*). Fingerings are indicated by 'R' and 'L' below the notes. The staff concludes with a double bar line.

75 76 77

UNIVERSITY OF CINCINNATI  
Down the Drive

Full Score

144  
Solo SD  
2  
All SD-SB Edge  
3  
4  
5  
6  
Stick Clicks  
7  
8

SnareLine  
ff mp  
mp  
mfmp

TenorLine  
ff mp  
mp  
mfmp

BassLine  
mf mp

Cymbal Line  
mf

9  
10  
Stick Clicks  
11  
12  
13  
14  
Stick Clicks  
15  
16  
Dampen

Snare  
ff mp  
ff

Tenors  
f mp  
ff mp

BassDr  
ff  
ff mp  
ff

Cym.L  
Crashes

17  
18  
1/2 SB  
19  
20  
21  
22  
Stick Clicks  
23  
24

Snare  
mp  
mfmp

Tenors  
mp mf  
f

BassDr  
mp  
mf mp  
mf mp

Cym.L  
mf  
Hi Hats

25  
26  
Stick Clicks  
27  
28  
29  
30  
Stick Clicks  
Dampen

Snare  
ff mp

Tenors  
mp  
ff mp

BassDr  
ff  
ff mp  
ff

Cym.L  
Crashes

31  
32  
33  
34  
Solo SD  
35  
All SD  
36

Snare  
ff  
ff mp

Tenors  
ff mp

BassDr  
R L R L R L

Cym.L

# UNIVERSITY OF CINCINNATI

## GIVE A CHEER

Words and Music by Jean Frances Small

Published in 1927

Arranged by Dowell Taylor in Unknown Year

Re-Engraved and Edited by Christopher Nichter 2020-21

"Short Tag Ending" Written by Christopher Nichter 2020

Allegro con brio ♩=144

The musical score is written for a bass line in 4/4 time with a tempo of 144 beats per minute. It consists of 28 numbered measures across five staves. The first staff (measures 1-7) begins with a *ff* dynamic and includes two triplet markings. A box labeled 'A' is placed above measure 3. The second staff (measures 8-14) continues with a *ff* dynamic and includes a box labeled 'B' above measure 10. The third staff (measures 15-19) features a dynamic change from *mp* to *f* and includes a box with the instruction: "OPTIONAL REPEAT; if not repeating, go to 2nd ending instead". The fourth staff (measures 20-23) includes a *ff* dynamic. The fifth staff (measures 24-28) is labeled "SHORT TAG ENDING" and includes triplet and sextuplet markings. Rhythmic patterns are indicated by 'R' and 'L' letters below the notes, and asterisks mark specific notes in measures 10, 11, 14, 19, 20, 21, 22, 23, 25, 26, 27, and 28.