

Top Ten Video Game Music Slap Down!

Craig Bakalian

Flute

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Crow Versus Squirrel

Fast (♩ = 120)

Flute

6 *mf*

11

16 *ff* *p cresc.*

21

25

29

33 *ff* *ff decresc.*

37

41 *p decresc.*

2

44

pp *mf*

50

55

f

60

ff

65

sp *ff*

69

sp *ff*

73

ff *decresc.* *mf*

Peanut Butter Pony Goes Undercover

Flute

Fast (♩ = 120)

f

8

16 Musical staff 16: Treble clef, starting with a quarter rest, followed by eighth notes. Dynamics: *p* (piano), *f* (forte), *p* (piano).

23 Musical staff 23: Treble clef, starting with a sharp sign, followed by eighth notes. Dynamics: *f* (forte), *p* (piano), *f* (forte), *p* (piano).

30 Musical staff 30: Treble clef, starting with a flat sign, followed by eighth notes. Dynamics: *ff* (fortissimo).

38 Musical staff 38: Treble clef, starting with a flat sign, followed by eighth notes. Dynamics: *p* (piano).

45 Musical staff 45: Treble clef, starting with a flat sign, followed by eighth notes. Dynamics: *ff* (fortissimo).

52 Musical staff 52: Treble clef, starting with a flat sign, followed by eighth notes. Dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte).

61 Musical staff 61: Treble clef, starting with a flat sign, followed by eighth notes. Dynamics: *mp* (mezzo-piano), *f* (forte).

69 Musical staff 69: Treble clef, starting with a flat sign, followed by eighth notes. Dynamics: *mp* (mezzo-piano), *ff* (fortissimo).

78 Musical staff 78: Treble clef, starting with a flat sign, followed by eighth notes. Dynamics: *p* (piano), *cresc.* (crescendo).

93 *f* *p* *f*

102

109

117 *p cresc.*

123 *f* *p cresc.*

129 *f* *ff*

135 *mf* Slower (♩. = 90)

144 *f > p*

Bleeeeeeep!

Fast (♩ = 240)
Play with headjoint only.

Flute $\frac{8}{16}$ *f* *fp*

19 *ff* *f* *fp* *ff*

29 *fp* *ff* *pp* *p*

41 *mf* *pp* Da Capo al Coda

59 *ff* *p*

Enter the Mystic Labyrinth of the Mental Abyss

Very Slow, Unmeasured (♩ = 60)

accelerando

Fast (♩ = 180)

Flute

pp cresc. *fff*

Very Slow, Unmeasured (♩ = 60)

accelerando

Fast (♩ = 180)

3 flutter *fff* *pp cresc.* *fff*

Slow (♩ = 55)

5 flutter *sp* *fff* *mp*

9 *p* *f* *p*

11 *mf*

14 *p* *f* *p* *p* *f* *p*

16 *p* *f* *p* *p* *f* *p*

18 *p* *f* *p* *Very Slow* *f* *f* *pp*

23 *p* *f* *p*

28 *f* *mp*

35 *f* *mf* *p* *Slower, Calm* *2*

44 *ppp* *pp cresc.* *Very Slow, Unmeasured (♩ = 60)*

Fast (♩ = 180)

Very Fast (♩ = 160)

47 *fff* *p* *p cresc.* *ff* *ff*

57 *ff* *ff*

64 *p*

71 *fff*

Kung Fu Kats

Very Slow (♩ = 60)

Flute

mf *f* *mf* *f*

7 *mf* *f* *mf*

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

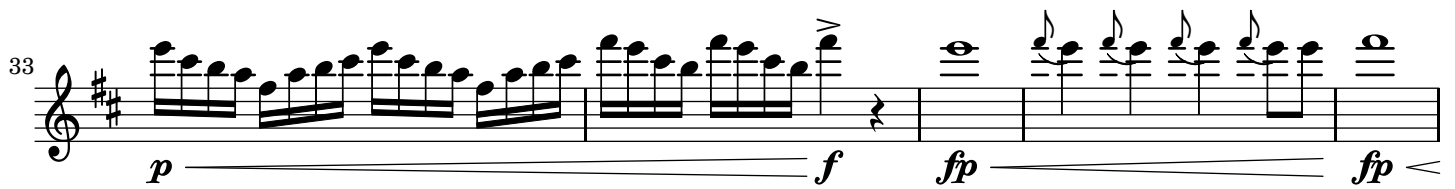
18 *f*

Very Fast, Lively ($\text{♩} = 60$)

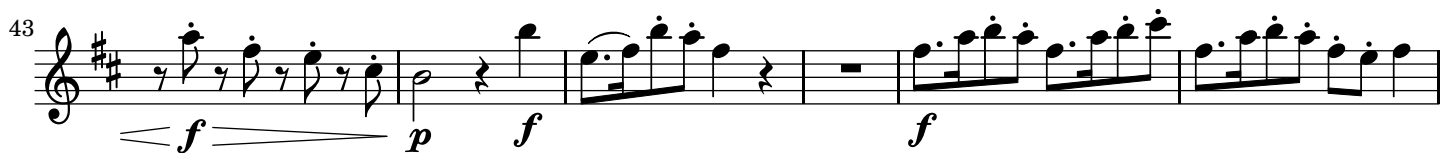
23 

27 

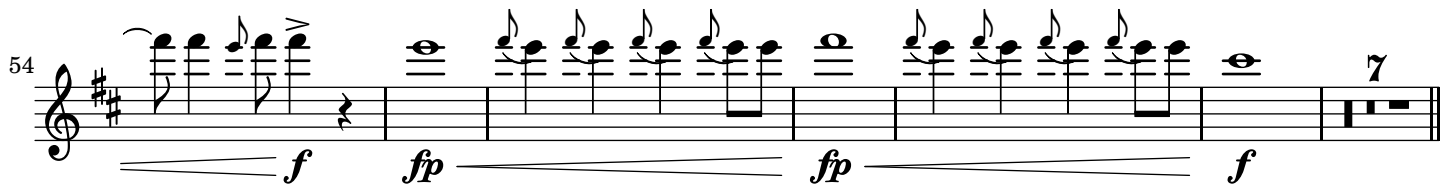
30 

33 

38 

43 

49 

54 

Slow, Calm ($\text{♩} = 60$)

67 

*mp cresc.**ff*

76

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

King Monitor Lizard, our Royal Highness

Intense, Rapid, and Driving (♩ = 130)

Flute

f

6

p cresc. - - - - -

11

f *p cresc.* - - - - -

16

21

f *p*

28

f *p* *f*

35

p cresc. - - - - -

46

ff **Breathing Frenzy** (♩ = 130)

Musical staff 57-68. Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various articulations and slurs. A fermata is placed over the final note of the staff.

Faster (♩ = 84)
 4 Remove headjoint and play flute body like a trumpet. 3

Musical staff 69-83. Treble clef, key signature of two flats. The staff begins with a 4/4 time signature and a dynamic marking of *f*. It features a triplet of eighth notes. The staff concludes with a 3/4 time signature and a fermata over the final note.

Musical staff 84-88. Treble clef, key signature of two flats. The staff starts with a dynamic marking of *ff* and a wavy line indicating vibrato. It ends with a dynamic marking of *pp* and a fermata over the final note. A text instruction above the staff reads: "Shake flute for pitched vibrato."

NYPD Bull Dogging

Flute **Fast** 3+3+2/4

Musical staff 90-99. Treble clef, key signature of two flats. The staff is marked "Fast" and "3+3+2/4". It begins with a dynamic marking of *ff* and a decrescendo hairpin. The staff contains a series of eighth and sixteenth notes.

Musical staff 100-109. Treble clef, key signature of two flats. The staff starts with a dynamic marking of *p* and a crescendo hairpin leading to a dynamic marking of *mf*. It features a series of eighth notes.

Musical staff 110-119. Treble clef, key signature of two flats. The staff begins with a dynamic marking of *f* and a crescendo hairpin. It contains eighth notes with various articulations.

Musical staff 120-129. Treble clef, key signature of two flats. The staff is divided into two measures, labeled "1." and "2.". It ends with a dynamic marking of *ff* and a decrescendo hairpin.

Musical staff 130-149. Treble clef, key signature of two flats. The staff starts with a dynamic marking of *p* and a crescendo hairpin leading to a dynamic marking of *mf*. It features eighth notes with accents.

Musical staff 150-159. Treble clef, key signature of two flats. The staff begins with a dynamic marking of *f* and a decrescendo hairpin. It contains eighth notes with various articulations.

27 *p* *ff* *sp*

Musical staff 27-30: Treble clef, key signature of two flats. Staff 27 starts with a whole rest, followed by a series of eighth notes with a slur, marked *p*. Staff 28 continues with eighth notes, marked *ff*. Staff 29 has a whole rest, followed by eighth notes, marked *sp*. Staff 30 has a whole rest, followed by eighth notes, marked *ff*. A measure rest of 13 measures is indicated between staff 29 and 30.

30 *ff* *ff* 13

Musical staff 30-33: Treble clef, key signature of two flats. Staff 30 has a whole rest, followed by eighth notes, marked *ff*. Staff 31 has eighth notes, marked *ff*. Staff 32 has eighth notes, marked *p*. Staff 33 has eighth notes, marked *f* and *mf*.

p *f* *mf*

Musical staff 33-36: Treble clef, key signature of two flats. Staff 33 has eighth notes, marked *p*. Staff 34 has eighth notes, marked *f*. Staff 35 has eighth notes, marked *mf*. Staff 36 has eighth notes, marked *f*.

51 *f*

Musical staff 51-54: Treble clef, key signature of two flats. Staff 51 has eighth notes, marked *f*. Staff 52 has eighth notes, marked *f*. Staff 53 has eighth notes, marked *f*. Staff 54 has eighth notes, marked *f*.

Very Fast
p cresc.

Musical staff 54-57: Treble clef, key signature of two flats. Staff 54 has eighth notes, marked *Very Fast*. Staff 55 has eighth notes, marked *p cresc.*. Staff 56 has eighth notes, marked *p cresc.*. Staff 57 has eighth notes, marked *p cresc.*.

64 *f*

Musical staff 64-67: Treble clef, key signature of two flats. Staff 64 has eighth notes, marked *f*. Staff 65 has eighth notes, marked *f*. Staff 66 has eighth notes, marked *f*. Staff 67 has eighth notes, marked *f*.

75 *sp* *ff*

Musical staff 75-78: Treble clef, key signature of two flats. Staff 75 has eighth notes, marked *sp*. Staff 76 has eighth notes, marked *ff*. Staff 77 has eighth notes, marked *ff*. Staff 78 has eighth notes, marked *ff*.

86 *sp* *ff* *decresc.*

Musical staff 86-89: Treble clef, key signature of two flats. Staff 86 has eighth notes, marked *sp*. Staff 87 has eighth notes, marked *ff*. Staff 88 has eighth notes, marked *ff*. Staff 89 has eighth notes, marked *ff* *decresc.*

96 *p*

Musical staff 96-99: Treble clef, key signature of two flats. Staff 96 has eighth notes, marked *p*. Staff 97 has eighth notes, marked *p*. Staff 98 has eighth notes, marked *p*. Staff 99 has eighth notes, marked *p*.

Ms. Rhinoceros Teaches the ABCs

Fast

Flute

4

8

13

Hold Back, Slower

19

25

Intense, Faster

30

35

Slower

41

Fast

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

49 *f* 6 6 6 6 6 6 6 6

53 6 6 6 6 6 6 *ff*

58 *Faster* *f* *p*

64 *f*

68

Four Axes

Flute *Moderate* (♩ = 96) *ff* *sp*

4 *ff* *p*

8 *f* *sp*

13 *mf* *sp*

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

21 *ff* *p*

25 **March** (♩ = 84)
first time pp second time ff

31 *mp*

37

42 *f*

46

50

56

61 **Moderate** (♩ = 96)

64 *pp* *ff*

67 *p* *ff* *sp*

70 *f* *sp*

74 *mf*

77 **Very Fast** (♩ = 140) *sp* *ff*

81 *fff*

83 *fff*

85 *mp* *fff*

Computer Duck

Moderate (♩ = 86)

Flute

Musical notation for measures 1-5. Measure 1 has a whole rest. Measure 2 has a half rest. Measures 3-5 contain eighth-note patterns starting with a piano (*p*) dynamic.

Musical notation for measures 6-9. Continuation of eighth-note patterns.

Musical notation for measures 10-13. Continuation of eighth-note patterns.

Musical notation for measures 14-18. Continuation of eighth-note patterns.

Musical notation for measures 19-24. Continuation of eighth-note patterns with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 25-35. Includes a fermata over measures 25-26, a second ending bracket, and a piano (*p*) dynamic.

Musical notation for measures 36-40. Continuation of eighth-note patterns with a forte (*f*) dynamic.

Musical notation for measures 41-43. Continuation of eighth-note patterns with accents.

Musical notation for measures 44-47. Continuation of eighth-note patterns with accents.

48 *decresc.*

54 *pp* *p* $\text{♩} = 86$

61

69 *mf* *p*

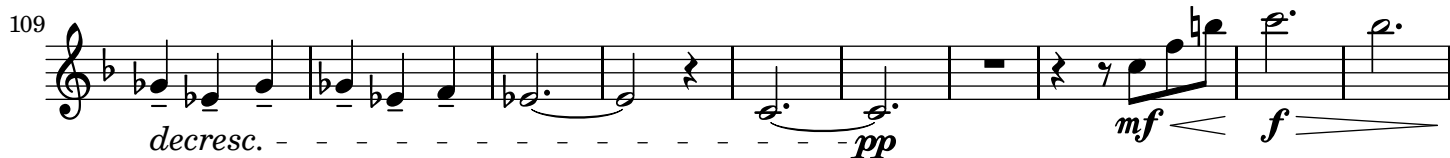
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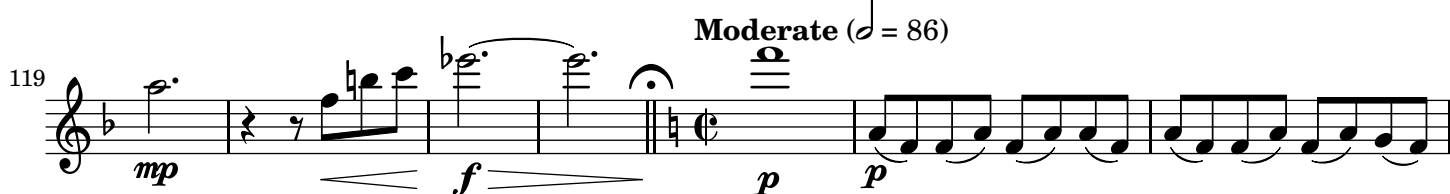
83 *mf*

89 *f* *p*

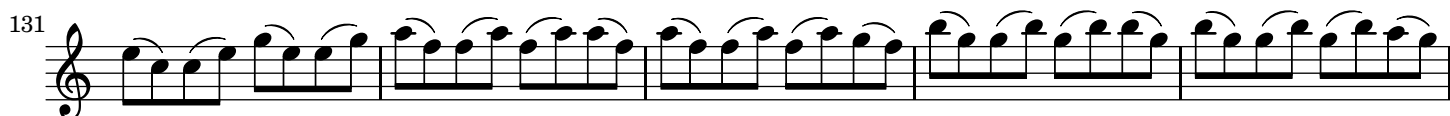
96 *f*

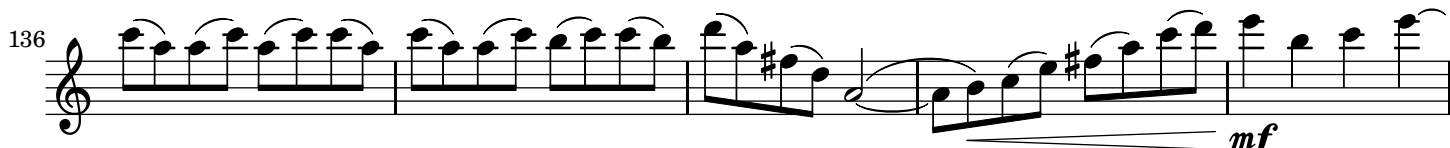
102 *p*

109 
decresc. *pp* *mf* *f*

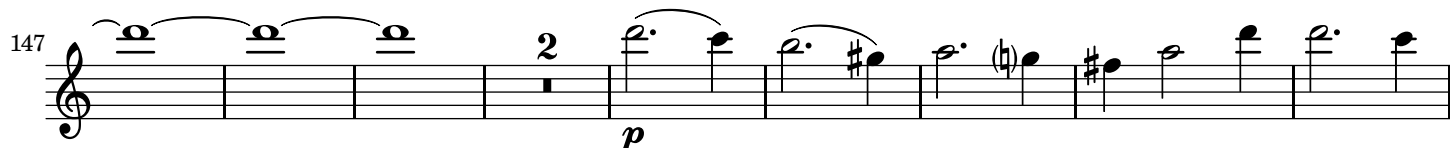
119 
mp *f* *p* *p* **Moderate** (♩ = 86)

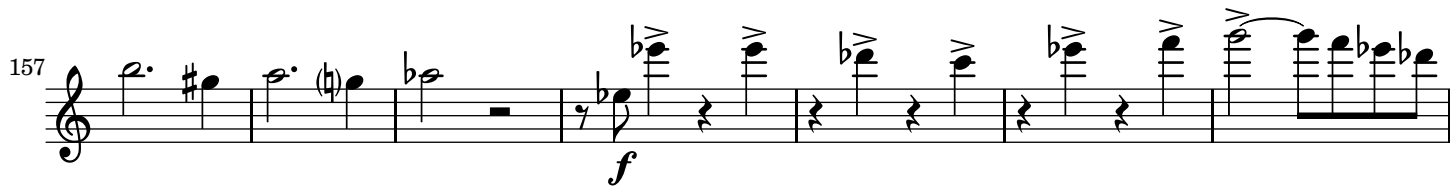
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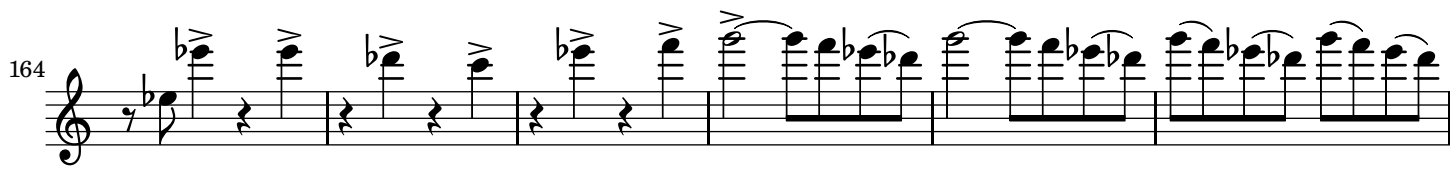
131 

136 
mf

141 

147 
p

157 
f

164 

170 $\text{♩} = 86$
p

175

182 *mf* *p* *mf*

189 *p*

197 *mf*

203 *f*

209

215

221 *p*

Top Ten Video Game Music Slap Down!

Craig Bakalian

Crow Versus Squirrel

Fast (♩ = 120)

Cello

2

f

9

16

ff *p cresc.*

22

28

33

ff *ff decresc.*

37

p decresc.

42

pp *f*

52

2

59 *ff*

65 *sp* *ff*

70 *sp* *ff* *ff* *decresc.*

76 *mf*

Peanut Butter Pony Goes Undercover

Fast (♩ = 120)

Cello

8 *mf*

16 *sf* *p* *f* *p*

23 *f* *p* *f* *p*

30 *ff*

38

p

44

ff

51

p

57

f *mp*

63

f

69

mp *ff*

76

p *mf*

85

f

105

112 *p cresc.*

120 *f* *p cresc.*

129 *f* *ff*

138 **Slower** (♩ = 90) *p*

145 *mf > p*

Bleeeeeep!

Fast (♩ = 240) Cello *p sfz p sfz f*

7 *p* *fp*

19 *ff fp ff fp*

30 *ff f*

40 *f*

50 *Da Capo al Coda*

59 *f* *pp* *p*

Enter the Mystic Labyrinth of the Mental Abyss

Very Slow, Unmeasured (♩ = 60)

accelerando
sul C pont

Cello *pp cresc.*

accelerando
sul G pont

accelerando
sul D pont

accelerando
sul A

Fast (♩ = 180)
ord

fff

Very Slow, Unmeasured (♩ = 60)

accelerando
sul G pont

pp cresc.

accelerando
sul G pont

accelerando
sul D pont

accelerando
sul A

Fast (♩ = 180)

fff

47 *sul G pont* *sul G pont* **Fast** (♩ = 180) *fff*

49 **2** **Very Fast** (♩ = 160) *p cresc.*

56

61 *ff* *ff*

67 *p* *fff*

Kung Fu Kats

Cello **Very Slow** (♩ = 60) *p* *mf* *p* *mf*

7 *p* *f* *p*

12 *mf > p* *mf > p* *f* *p*

18 *f* *p cresc.* - *f*

Very Fast, Lively (♩ = 60)

23

p *f* *f*

28

p

32

f *p* *f* *fp* *fp*

38

f *f*

44

p *f* *f* *p*

48

51

p *f* *p*

54

f *fp* *fp* *f* *cadenza*

60

64 *p* *f* *p* *f* *pp cresc.* **Slow, Calm** (♩ = 60)

68 *tutti*

73 *ff* *p*

78 *f* *p* *f* *p*

King Monitor Lizard, our Royal Highness

Intense, Rapid, and Driving (♩ = 130)

Cello *f* *mf*

4

7 **1.** *p cresc.*

10

13 **2.** *f* *p cresc.*

10

16

Musical staff 1: Sixteenth-note rhythmic pattern.

19

Musical staff 2: Sixteenth-note rhythmic pattern.

22

Musical staff 3: Triplet sixteenth-note rhythmic pattern. *f*

26

Wild (♩ = 150)

Musical staff 4: Triplet sixteenth-note rhythmic pattern, change to 6/8 time signature. *p*

30

Musical staff 5: Sixteenth-note rhythmic pattern with dynamics. *f p f*

35

Musical staff 6: Sixteenth-note rhythmic pattern with crescendo. *p cresc.*

41

Musical staff 7: Sixteenth-note rhythmic pattern.

47

Musical staff 8: Sixteenth-note rhythmic pattern, change to 2/4 time signature. *ff*

Faster (♩ = 84)

Breathing Frenzy (♩ = 130)

52

16

Musical staff 9: Sixteenth-note rhythmic pattern, change to 2/4 time signature. *f*

75



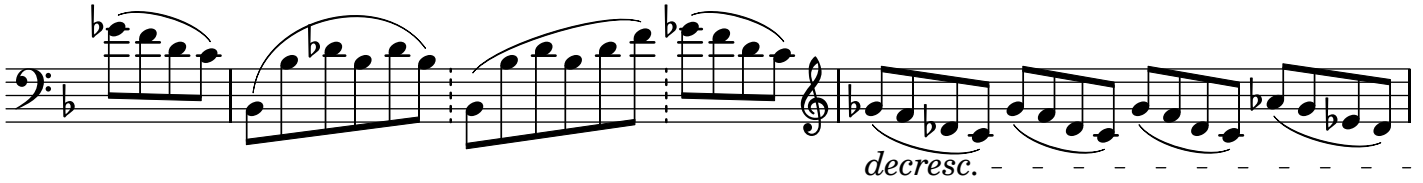
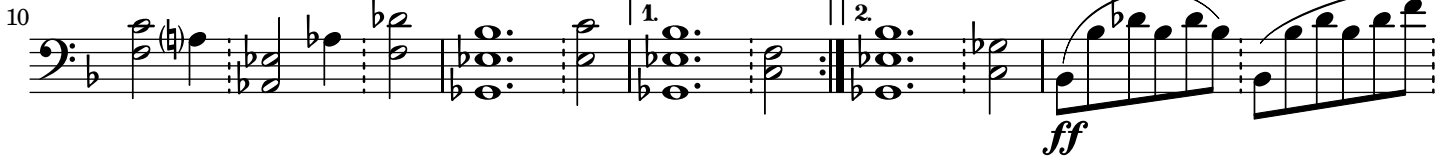
82



89



NYPD Bull Dogging



12

19

21

23

25

28

33

13

Very Fast

64 *f*

73 *sp* *ff*

83 *sp*

92 *ff* *decresc.*

104 *p*

Ms. Rhinoceros Teaches the ABCs

Cello **Fast** *f*

6 *p* *f*

13 **Hold Back, Slower** *p* *p* *< mf >* *p* *f* *p* *< mf >* *mf* *>* *mf*

21 **Intense, Faster** *ff* *p* *mf*

27 *6* *6* *6* *6* *6* *6* *6*

31 *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *ff*

35 *6* *6* *3* *Slower* *2* *pp* *f* *p* *f* *p* *f*

43 *pp* *p* *ppp* *Fast* *f*

52 *ff* *Faster* *f*

59 *p* *f*

66

Four Axes

Moderate (♩ = 96)

Cello *ff* *p*

4 *ff*

7 *p* *mf*

10 *sp*

13 *f* *sp*

17 *ff* *p* *ff* *p* *ff* *p*

21 *ff* *p*

26 **March** (♩ = 84) *first time pp second time ff*

32 *p*

38 *f*

44

16

51

f > p *f > p*

60

Moderate (♩ = 96)

f > pp *ff*

64

p

66

ff *p*

69

mf

71

sp

74

f *sp*

78

Very Fast (♩ = 140)

ff

81

fff

85

Computer Duck

Moderate (♩ = 86)

Cello

52 $\text{♩} = 86$

 Musical score for bass clef, measures 52-109. The score includes dynamics such as *pp*, *p*, *mf*, *f*, and *decresc.*. A tempo marking of quarter note = 86 is present at the beginning.

58

64

73 *p*

79 *mf*

87 *f*

94 *p* *f*

101 *p*

109 *decresc.* *pp* *mp*

117 *f* *mp* *mp* *f* *p* **Moderate** (♩ = 86)

124 *p*

129

134

139 *mf*

150 *p*

158 *f*

162

165

169 $\text{♩} = 86$

p

This staff contains measures 169 through 175. It begins with a bass clef and a key signature of one flat. The time signature changes from 4/4 to 3/4 at measure 171. The music features a melodic line with various note values and rests. A dynamic marking of *p* (piano) is placed below the first measure of the 3/4 section.

176

This staff contains measures 176 through 182. It continues the melodic line from the previous staff, featuring a mix of eighth and sixteenth notes with slurs.

183

mf *p* *mf*

This staff contains measures 183 through 189. It features a melodic line with slurs and dynamic markings of *mf* (mezzo-forte) and *p* (piano) placed below the staff.

190

This staff contains measures 190 through 195. It features a melodic line with slurs and eighth notes.

196

p *mf*

This staff contains measures 196 through 203. It features a melodic line with slurs and dynamic markings of *p* (piano) and *mf* (mezzo-forte) placed below the staff.

204

f

This staff contains measures 204 through 209. It features a melodic line with slurs and a dynamic marking of *f* (forte) placed below the staff.

210

This staff contains measures 210 through 215. It features a melodic line with slurs and eighth notes.

216

This staff contains measures 216 through 221. It features a melodic line with slurs and eighth notes.

222

p

This staff contains measures 222 through 228. It features a melodic line with slurs and a dynamic marking of *p* (piano) placed below the staff.

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Crow Versus Squirrel

Fast (♩ = 120)

Bass

Musical notation for measures 1-3. The piece is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'Fast' with a quarter note equal to 120 beats per minute. The first measure starts with a forte (*f*) dynamic. The melody consists of eighth notes and quarter notes, with rests at the end of each measure.

Musical notation for measures 4-6. The melody continues with eighth and quarter notes, maintaining the rhythmic pattern.

Musical notation for measures 7-9. The melody continues with eighth and quarter notes, maintaining the rhythmic pattern.

Musical notation for measures 10-12. The melody continues with eighth and quarter notes, maintaining the rhythmic pattern.

Musical notation for measures 13-15. The melody continues with eighth and quarter notes, maintaining the rhythmic pattern.

Musical notation for measures 16-18. The melody continues with eighth and quarter notes, maintaining the rhythmic pattern. The piece concludes this section with a fortissimo (*ff*) dynamic.

Musical notation for measures 19-23. The melody changes to a slower, more melodic line with dotted notes and rests. It begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

Musical notation for measures 24-28. The melody continues with dotted notes and rests, maintaining the slower, melodic character.

Musical notation for measures 29-32. The melody continues with dotted notes and rests, concluding the piece with a final chord.

34

ff *ff decresc.* *p decresc.*

42

pp *f*

48

mf

51

54

57

f

61

ff

65

sp *ff*

69

sp *ff*

73

Musical notation for measures 73-76 in bass clef, featuring a descending line of chords. The dynamic marking is *ff* *decresc.* followed by a dashed line and *mf*.

Peanut Butter Pony Goes Undercover

Fast (♩ = 120)

Bass

Musical notation for measures 7-10 in bass clef, 6/8 time signature. The dynamic marking is *mf*.

11

Musical notation for measures 11-14 in bass clef. Dynamic markings include *sf*, *p*, *f*, and *p*.

22

Musical notation for measures 15-21 in bass clef. Dynamic markings include *f* and *p*.

32

Musical notation for measures 22-31 in bass clef. Dynamic markings include *ff* and *p*.

43

Musical notation for measures 32-42 in bass clef. Dynamic markings include *ff* and *p*.

54

Musical notation for measures 43-53 in bass clef. Dynamic markings include *f* and *mp*.

68

Musical notation for measures 54-67 in bass clef. Dynamic markings include *f*, *mp*, and *ff*.

78

Musical notation for measures 68-77 in bass clef. Dynamic markings include *mp*.

4
86 **12**
mf

108
p cresc. - - - - -

120
f *p cresc.* - - - - - *f*

132
ff *p*

142
mf > p

Bleeeeeep!

Fast (♩ = 240)

Bass $\frac{8}{16}$

p sfz p sfz f

7
p mf

15
fp ff fp 2

26
ff fp ff mf 2 Φ

35

40

48

Da Capo al Coda

59

65

Enter the Mystic Labyrinth of the Mental Abyss

Very Slow, Unmeasured (♩ = 60)

accelerando

Bass

sul E pont

accelerando

sul A pont

sul D pont

sul G pont

accelerando

Fast (♩ = 180)

ord

fff

Very Slow, Unmeasured (♩ = 60)

accelerando

sul E pont

2

pp cresc.

accelerando

sul A pont

sul D pont

4

sul G pont

accelerando

Fast (♩ = 180)

4

fff

Slow (♩ = 55)

sul pont

5

ppp mp p f

sul pont

ord

11

ppp mp p mf p

Very Slow
sul pont

16

mf p mf p mp p pp ppp

Faster

pizz gliss

ord

22

f

Slower, Calm

pizz gliss

32

Musical staff 32-45: Bass clef, key signature of two flats. Measures 32-45. Dynamics: *mf*, *f*. Includes a fermata over measure 45 and a double bar line with a '2' above it.

Very Slow, Unmeasured (♩ = 60)

45

Musical staff 45-47: Bass clef. Measure 45 starts with a fermata. Text: *pp cresc.*, *sul E pont*. Dynamics: *pp cresc.*, *mf*, *f*. Includes a double bar line with a '2' above it.

Fast (♩ = 180)

47

Musical staff 47-52: Bass clef. Measures 47-52. Dynamics: *fff*, *p cresc.*. Includes a double bar line with a '2' above it.

52

Musical staff 52-58: Bass clef. Measures 52-58. Includes a double bar line with a '2' above it.

58

Musical staff 58-66: Bass clef. Measures 58-66. Dynamics: *ff*, *ff*. Includes a double bar line with a '2' above it.

66

Musical staff 66-72: Bass clef. Measures 66-72. Dynamics: *p*, *fff*. Ends with a double bar line.

Kung Fu Kats

Very Slow (♩ = 60)

Bass

Musical staff 7-16: Bass clef, key signature of two sharps, common time. Measures 7-16. Dynamics: *p*, *mf*, *p*, *mf*, *p*. Includes a double bar line.

8

Musical staff 16-24: Bass clef, key signature of two sharps. Measures 16-24. Dynamics: *f*, *p*, *mf*, *p*, *mf*, *p*. Includes a double bar line.

16

Musical staff 24-32: Bass clef, key signature of two sharps. Measures 24-32. Dynamics: *f*, *p*, *f*, *p*, *f*. Includes a double bar line.

22 **Very Fast, Lively** ($\text{♩} = 60$)

28

33

39 *col legno battuto*

44 *ord* *pizzicato glissando* *ord.*

51

56 **Slow, Calm** ($\text{♩} = 60$)

69

75

p *f* *f*

p *f* *fp* *fp*

f *p*

f *f* *ord.*

p *f* *p* *f* *fp*

fp *f*

mp cresc.

ff *p* *f* *p* *f* *p*

King Monitor Lizard, our Royal Highness

Intense, Rapid, and Driving (♩ = 130)

Bass

f *mf*

5

1.

p cresc.

9

13

2.

f *p cresc.*

18

23

Wild (♩ = 150)

p

28

f *p*

34

f *p cresc.*

42

Faster (♩ = 84)

Breathing Frenzy (♩ = 130)

50

16

ff *f*

75

86

NYPD Bull Dogging

Fast

Bass

ff *decresc.* *p* *f*

sfz *sfz*

1. 2.

14

ff *p* *mf*

19

24

f *ff* *sp* *ff*

31 *b₂* *cadenza*

36 *8va*

39 *8va*

43 *ff*

p *f*

50 *f*

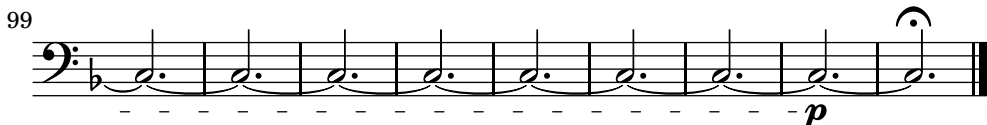
sfz *Very Fast* *p cresc.*

59

68 *f* *sp*

78 

88 

99 

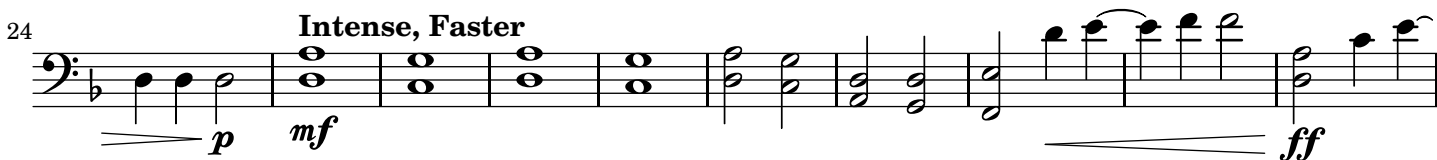
Ms. Rhinoceros Teaches the ABCs

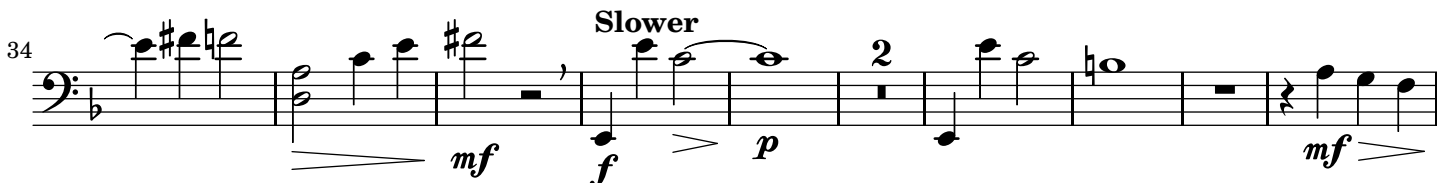
Fast
Bass 



Hold Back, Slower


18 

24 **Intense, Faster**


34 **Slower**


45 **Fast**
p *ppp* *f*

54 **Faster**
ff *f*

61
fp *f*

72

Four Axes

Moderate (♩ = 96)

Bass $\frac{5}{4}$
ff *p*

4
ff *p*

8
mf *sp* *mf*

14
sp *ff* *p < ff* *p* *ff* *p < ff*

20
p *ff* *p*

March (♩ = 84)

25

first time *pp* second time *ff*

32

1. 2. *p*

39

1. 2. *f* *mf*

45

52

2. *f* *p* *f* *p* *f* *pp*

62 Moderate (♩ = 96)

ff *p*

65

ff

68

p *mf*

72

sp *mf*

77 **Very Fast** (♩. = 140)

81 *fff* *mp*

86 *fff*

Computer Duck

Moderate (♩ = 86)

Bass

9

17 *mf*

25 *p* *p*

35 *f*

42 *f*

49 *decresc.* - - - - - *pp* *p* $\text{♩} = 86$

59 *mf*

72 *p*

82 *mf* *f*

93 *p* *f* *p*

106 *decresc.* - - - - - *pp* *mp* *f* *mp*

120 *f* *p* *p* **Moderate** $\text{♩} = 86$

129

137 *mf*

145

2

p

155

f

162

f

169

d. = 86

p

179

mf *p* *mf*

191

p *mf*

201

f

212

f

224

2

p

Top Ten Video Game Music Slap Down!

Craig Bakalian

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 daggars, 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.

Peanut Butter Pony Goes Undercover **a galloping expose into cloak and dagger**

Clippity Clippity Cloppity Clop
Brownie is smooth, swank, and dressed to kill.
Clip Clop Clip Clop, 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
Damoiselle trouble, Damoiselle 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?

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.

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.

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 peeble, 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?

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

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.

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.

Four Axes

destroy to become god

Rise, the industrial might of
metal armor panzers, stukkass, und waffens
gestopping 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

Computer Duck

you cannot hide, ducking does not work

We must all bow dow
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 golden yellow bright webbed feet of juicy
 9 or-ange up to those dark eyes of black_oil_ shine to a beak for songs of in the
 17 mud in_ my_ mind_ it is not not is it lost to ev-ry-where_ I am not not am I,
 25 I have chosen my_ god_ oh; computer duck, there is no trace com-
 33 puter duck is in your face it is not here, I cannot find It's ev-rywhere but in my mind
 39 *f* click here click there click clicky clicky clicky Quack! com-puter duck
 46 wants you to click needs you to watch screen name pass-word log in log out duck
 quack swishy mouth sound out of the side of cheek
 51 *tr* up duck down no one can tell who I am. qwash... *mf* $\text{♩} = 86$ I duck in my
 58 *cresc.* mind I'm not with a self I hide from the world to be free no ones here nor am_

67 *f* *mf*
 (8) I just hy-per text transfer pro - to - col I lie to my-self for a fan-ta - sy a

77 *cresc.* *f*
 (8) vision of truth is not real you nor I can ev - er know an art - i - ficial in - tell - i -

87 *ff* *mp* *ff*
 (8) gence Sing, I am not heard lost, gone, ignored Sing, I

99 *mp*
 (8) am not found to the eyes of the world to the ears of the earth con -

111 *Moderate* ($\text{♩} = 86$) *mf*
 (8) nect inter - net Flat screen that runneth o - ver pro -

128
 (8) cess megabits da - ta stored on my hard drive that goes no where fast, a mouse

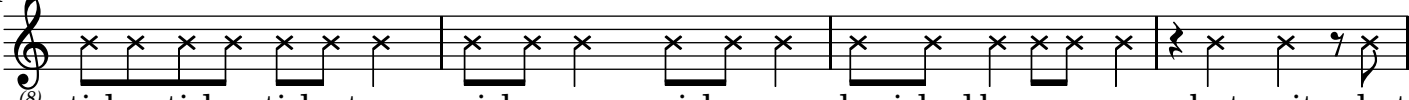
137 *f*
 (8) without a head virtu - a - ly here_ it is not not is it lost to ev - ry - where_ I am not


145 *mp* *f*
 (8) not am I I have chosen my god oh; computer duck, tech

153
 (8) fu - ture cue com - pu - ter duck, for me and you what does it do, need not to know but

158 *f*


 (8) ev-ry desktop it must show I don't know what it does and the music is banal

164

 (8) sticky sticky sticky tune squishy song squishy song cherished by evry one but wait, what

168 *mf* $\text{♩} = 86$

 (8) is the duck supposed to do social network? what? I worship my god I'm not

174

 (8) with a self I hide from my mind to be free _____ all are ducks not goose or


183 *f*

 (8) snake_ internet router con - nect I spread the word, we make it true more


193 *mf* *f*

 (8) tongues bring the mean-ing back con-gregate for arm-ies sake en hanced us-er da - ta

202 *ff*

 (8) base Sing, I'm not heard lost, ignored too many Sing, I'm

214 *mp*

 (8) not seen lost, a speck of dust on a speck of dust on a speck of dust like

226

 (8) me?