JUST [chords, melodies] **Notes**

The piano is tuned in Sabat II well-temperament, an octave-repeating 3,5,17-space just intonation tuning for keyboard instruments (with unstretched octaves).

Each fifth in the cycle from F to F# is tuned 3:2; A# is tuned 5:4 above F# and Db is tuned 4:5 under F; Ab is tuned 17:16 above G and D# is tuned 16:17 below E.

In Helmholtz-Ellis JI notation, the exact tuning of these notes is written as:



The piece also makes use of the Skhisma for enharmonic respelling of some of the notes, which deviate less than 2 cents from their *exact* tuning (above). The resulting (reconceived) gamut is written as

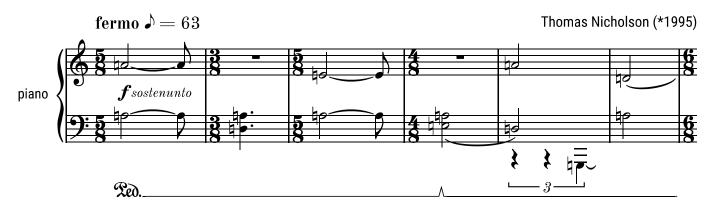


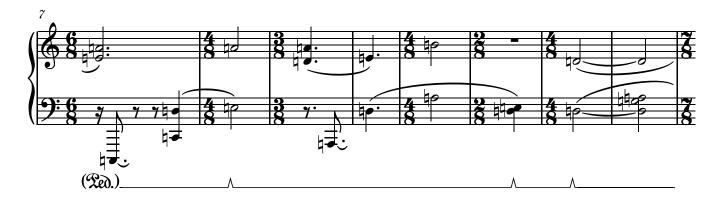
and provides additional harmonic threads the music may follow. The score moves back and forth through these two notations and treats their tuning as equivalent.

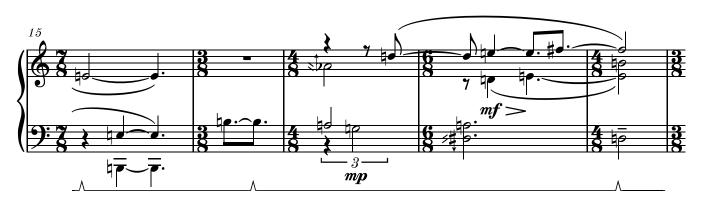
Thinking of my first mentor, Louise C. Milner, who passed away on August 24, 2016.

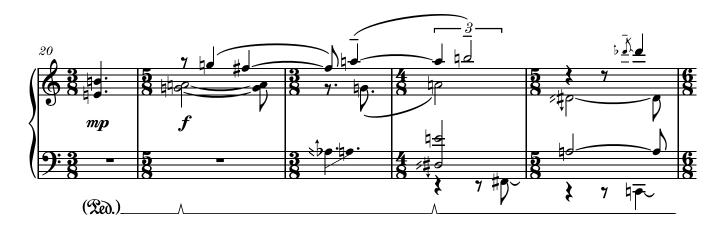
JUST

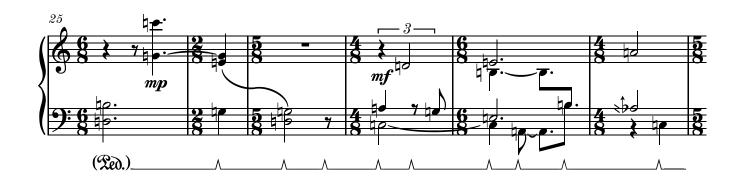
[chords, melodies]



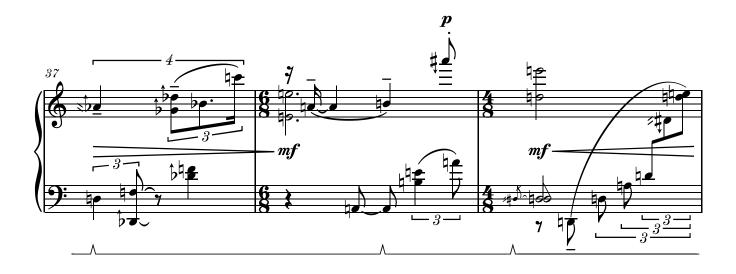


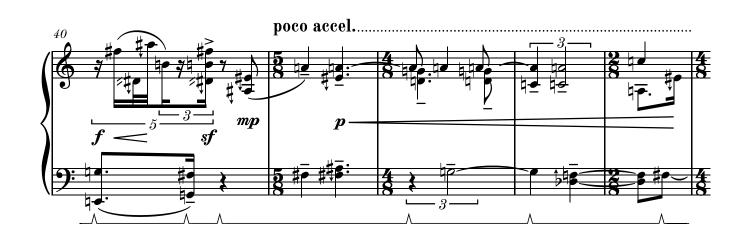




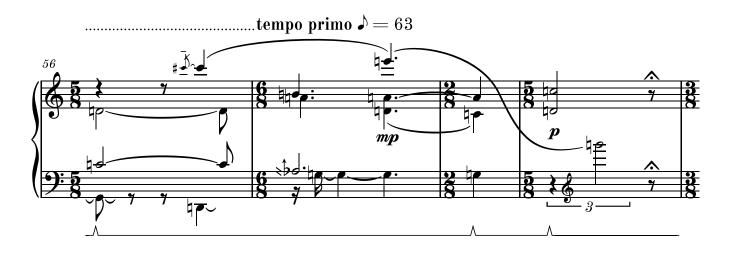




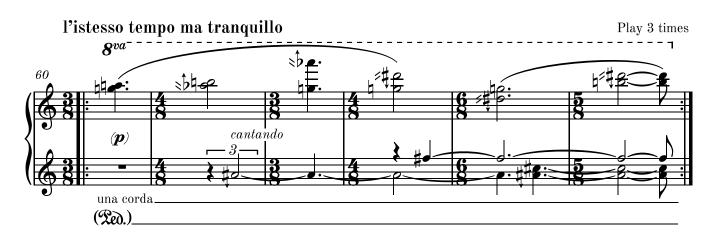


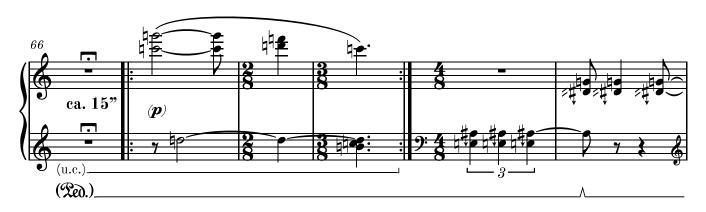


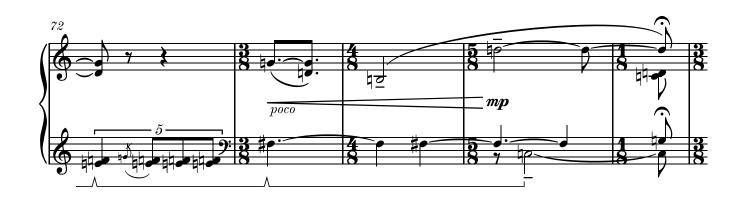


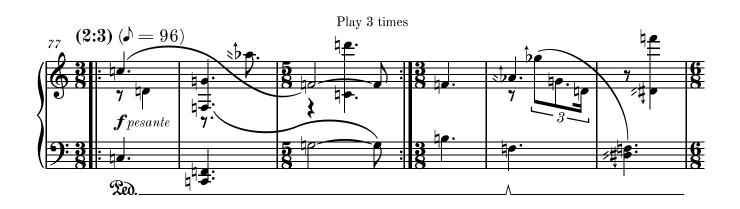


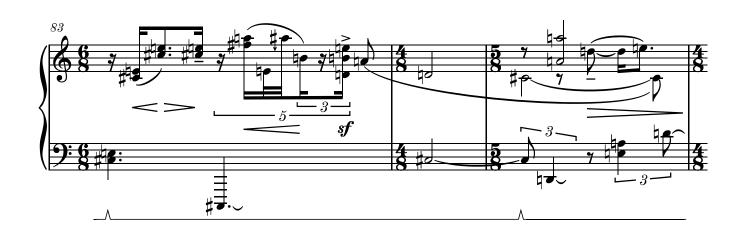
(Ded.)

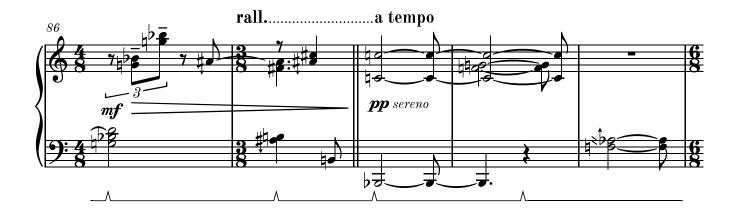






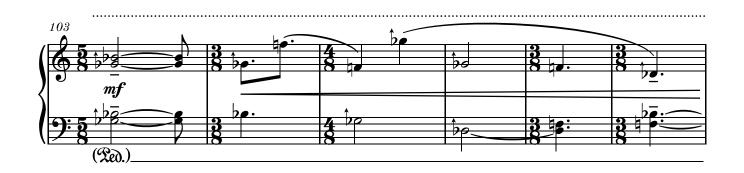


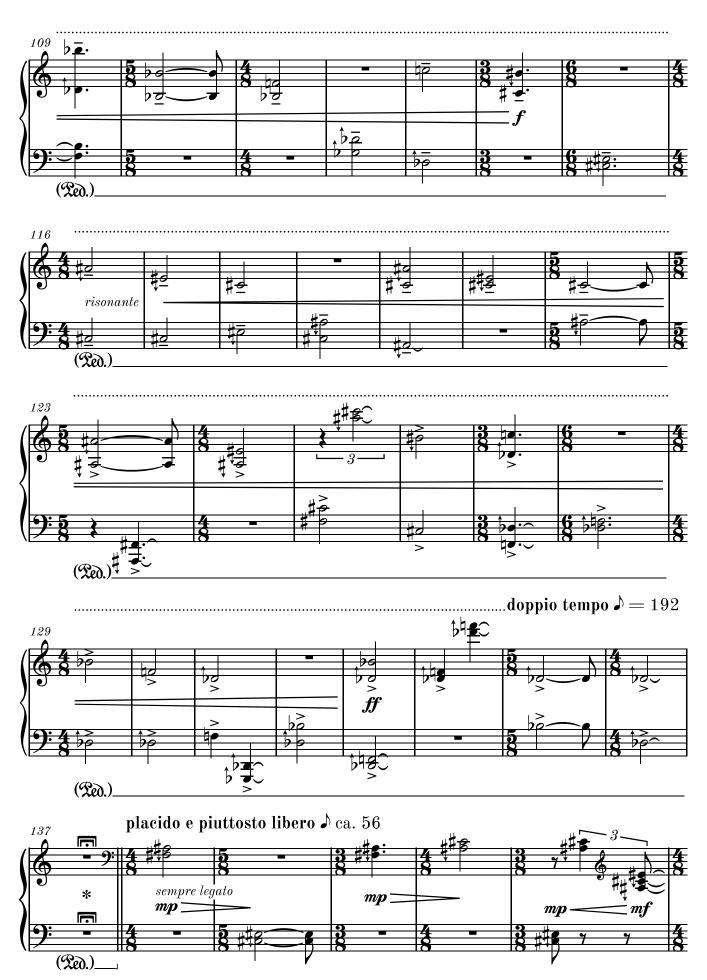












^{*} hold until accumulated resonance has nearly dissipated before continuing...









