

Nocturne

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*Electric guitar, harp,
and ensemble*

Plainsound Music Edition

Performance Instructions

General tuning description

The harp and electric guitar play in 84-EDO (“equal divisions of the octave”), in which the standard 12-note equal tempered scale is embedded. Each tempered semitone (100 cents) is further divided into 7 smaller equal steps, each ca. 14 cents in size. This basic step-size allows for close approximations of many relationships in the harmonic series and, by extension, many just intonation intervals. Some simple examples: lowering a major third by 1 step (–14 cents) approximates the fifth partial, lowering a minor seventh by 2 steps (–29 cents) approximates the seventh partial, raising a minor sixth by 3 steps (+43 cents) approximates the thirteenth partial, and so on.

The flute, bass flute, alto saxophone, bass trombone, violin, and cello complement this 84-EDO-framework by providing further harmonic contextualisation in a slightly tempered version of just intonation. The basic chromatic notes – flat, natural, sharp – which represent the third partial and its expansions (so-called “Pythagorean” tuning) are tempered to the standard equal tempered chromatic scale, while further just intonation intervals remain untempered and require slight tuning adjustments of the chromatic notes, which are indicated by special accidentals.

The accordion, whose keys are fixed to equal temperament, bridges these two worlds.

Flute, bass flute, alto saxophone, bass trombone, violin, cello (Just intonation)

The instruments playing in a lightly tempered version of just intonation have a special notation (Helmholtz-Ellis JI Pitch Notation, “HEJI”, along with cent deviations) to indicate the required tuning adjustments as well as the harmonic relationships between tones. Broadly speaking, just intonation describes a practice of tuning frequencies such that they are in whole-number proportions with one another, analogous to the harmonic series. The various prime numbers that make up these proportions have unique sonic qualities and are differentiated in the notation. HEJI accidentals used in this piece are:

HEJI Notation (lowering / raising)	Prime	Cent deviation from notated equal tempered chromatic note
$\flat\sharp / \sharp\flat$	Prime 5	–14 cents / +14 cents
\flat / \sharp	Prime 7	–31 cents / +31 cents
\dagger	Prime 11	+51 cents (–49 from semitone above)
\natural	Prime 13	–59 cents (+41 from semitone below)

This score example demonstrates some accidentals in use:

The score snippet shows three staves: Flute (Fl), Bass Flute (B fl), and Alto Saxophone (A sax). The music is in 7/4 time. Measure 98 starts with a 7-measure rest. In measure 99, the Flute has a note with a Prime 13 accidental (natural symbol) and a cent deviation of -59. The Bass Flute has a note with a Prime 7 accidental (flat symbol) and a cent deviation of -31. The Alto Saxophone has a note with a Prime 7 accidental (sharp symbol) and a cent deviation of +31. In measure 100, the Flute has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -59. The Bass Flute has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -31. The Alto Saxophone has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -31. In measure 101, the Flute has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -14. The Bass Flute has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -31. The Alto Saxophone has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -31. In measure 102, the Flute has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -31. The Bass Flute has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -31. The Alto Saxophone has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -31. In measure 103, the Flute has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -31. The Bass Flute has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -45. The Alto Saxophone has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -31. In measure 104, the Flute has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -31. The Bass Flute has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -31. The Alto Saxophone has a note with a Prime 5 accidental (flat/natural/sharp symbol) and a cent deviation of -59.

The modification for prime 5 is the only accidental that attaches to the tempered flat/natural/sharp, while all others are placed before the basic chromatic accidental they modify. Cent deviations, which are always written above the note, are in relation to the basic chromatic accidental (e.g. the flute’s cent deviation of –31 at the end of m. 99 is in relation to tempered E \flat ; the alto saxophone’s deviation of +31 at the beginning of the same measure is in relation to tempered F \sharp). Note that these accidentals may also combine (e.g. the bass flute’s G-sharp in m. 100) – in which case, the cent deviation is the sum of the constituent parts.

For the winds, it is preferable to find stable alternate fingerings and/or adjust the general pitch height of the instrument over using active pitch-bending to achieve these fine tunings, though some combination of these methods is typically most effective. The goal is tonal stability. The strings should tune their strings to standard tempered fifths C-G-D-A-E.

Harp (84-EDO)

The harp is tuned to a scale / subset of notes in 84-EDO, requiring retuning of 4 of 7 strings per octave. These adjustments always flatten the pitch, i.e. slightly ease tension in the strings. The harp should be tuned ca. 1 week prior to performance and adjusted multiple times so that the tension across the instrument and the new notes have enough time to stabilise.

The diatonic natural notes are tuned as follows:

C \natural	D \natural	E \natural	F \natural	G \natural	A \natural	B \natural
± 0 cents	-29 cents	E \flat +43 cents	± 0 cents	± 0 cents	-43 cents	B \flat +29 cents

These are the same in each octave except for E \natural in octave 2, which is tuned to E \flat +29 cents. The sharp pedal raises these notes by a tempered semitone (+100 cents). The flat pedal is not used in this piece. A complete tuning diagram is provided on the next page.

Electric guitar (84-EDO)

The electric guitar is tuned to a scordatura of notes in 84-EDO, requiring retuning of 5 of 6 strings. These adjustments always flatten the pitch, i.e. slightly ease tension in the strings. The electric guitar should be tuned at least a few days prior to performance so that the tension across the instrument and the new notes have enough time to stabilise. A diagram of this scordatura is provided on the next page.

The electric guitar part is written with an upper "sounding" staff and a lower "written" staff. The notation of the "sounding" staff is derived from the HEJI arrow-symbol for prime 5, where each arrow represents one 14-cent-step in 84-EDO. Since each semitone is divided into 7 of these steps, the division of the semitone may look like this:

0 steps	1 step	2 steps	3 steps	4 steps	5 steps	6 steps	7 steps (semitone)
\natural	\sharp	\sharp	\sharp	\sharp	\sharp	\sharp	\sharp

The lower "written" staff is written in conventional notation as if the instrument were tuned in its regular tuning with string indications for each note (important because of the scordatura). Many of the notes require slight bending of the string to achieve. Bends are indicated in cents above the affected note and should be played such that, as far as possible, no active "bend" is heard but rather a new, stable pitch. Note the following example (the high B must be bent 14 cents).

Additionally, slurred pairs of notes with a portamento indicate that the second note is not plucked, but only articulated (slid or bent into) with the left hand:

Harmonics (electric guitar, violin, cello)

Occasionally, the string instruments play harmonics. These are always notated at the appropriate touchpoint on the string (typically not the sounding pitch!) with a diamond notehead and a harmonic circle. For the electric guitar, the string is indicated as usual in the "written part" and the resulting harmonic is indicated in the "sounding" part (see example above, "hushed"). The violin and cello parts include an indication of the resulting partial as well as the appropriate string (e.g. "3/IV" → 3rd partial on string IV).

Electric guitar tuning

Scordatura:

Frequency (Hz)	Fingering	Scordatura
82.4	⑥	+43
106.4	⑤	-43
138.6	④	+14
180.5	③	-29
235.0	②	
306.0	①	

Harp tuning

Staff	Frequency (Hz)	Scordatura
1 (Bass)	32.703	-29
1 (Bass)	36.107	-29
1 (Bass)	39.866	E \flat +43
1 (Bass)	43.654	-43
1 (Bass)	48.999	-43
1 (Bass)	53.655	-43
1 (Bass)	59.240	B \flat +29
2 (Bass)	65.406	-29
2 (Bass)	72.215	-29
2 (Bass)	79.076	* E \flat +29
2 (Bass)	87.307	-43
2 (Bass)	97.999	-43
2 (Bass)	107.310	-43
2 (Bass)	118.480	B \flat +29
3 (Bass)	130.813	-29
3 (Bass)	144.429	-29
3 (Bass)	159.463	E \flat +43
3 (Bass)	174.614	-43
3 (Bass)	195.998	-43
3 (Bass)	214.621	-43
3 (Bass)	236.960	B \flat +29
4 (Treble)	261.626	-29
4 (Treble)	288.858	-29
4 (Treble)	318.925	E \flat +43
4 (Treble)	349.228	-43
4 (Treble)	391.995	-43
4 (Treble)	429.241	-43
4 (Treble)	473.921	B \flat +29
5 (Treble)	523.251	-29
5 (Treble)	577.716	-29
5 (Treble)	637.850	E \flat +43
5 (Treble)	698.456	-43
5 (Treble)	783.991	-43
5 (Treble)	858.483	-43
5 (Treble)	947.842	B \flat +29
6 (Treble)	1046.502	-29
6 (Treble)	1155.432	-29
6 (Treble)	1275.701	E \flat +43
6 (Treble)	1396.913	-43
6 (Treble)	1567.982	-43
6 (Treble)	1716.966	-43
6 (Treble)	1895.684	B \flat +29
7 (Treble)	2093.005	-29
7 (Treble)	2310.865	-29
7 (Treble)	2551.401	E \flat +43
7 (Treble)	2793.826	-43
7 (Treble)	3135.964	-43

Nocturne

Gently flowing along $\text{♩} = 44$

4 5 6 4 5

Flute *Jl**
soft throughout

Bass flute *Jl**
soft throughout

Alto saxophone *Jl**
soft throughout

Bass trombone *Jl**
soft throughout

Accordion 12-EDO
soft throughout

8' or possibly 8' + 4' if the balance and performance space allow for it.

Gently flowing along $\text{♩} = 44$

4 5 6 4 5

(sounding) 84-EDO

Electric guitar (written) 12-EDO
quietly singing

Harp** (written) 12-EDO
full but not loud

Let ring throughout, harmonic. Possibly with light amplification.

Each semitone is divided into 7 equal steps:
 $\frac{1}{4}$ 1 st. ($\pm 14c$) \approx 5th partial (-14c),
 $\frac{1}{4}$ 2 st. ($\pm 29c$) \approx 7th partial (-31c),
 $\frac{1}{4}$ 3 st. ($\pm 43c$) \approx 13th partial (+41c).

Additionally, many of the notes require slight bending of the string to achieve. Bends are indicated in cents above the affected note (corresponding to 1, 2 or 3 steps in 84-EDO) and should be played such that, as far as possible, no active "bend" is heard, but rather a new, stable pitch.

Melodic and resonant. Let ring as much as possible.

Let ring throughout, harmonic. Possibly with light amplification.

E# F# G# A#
D# C# B#

E# **G#** **A#**

** The harp is tuned to a subset of notes in 84-EDO. The scale of natural notes is tuned:
 C: 0c / D: 171c / E: 343c (except E2: 329c) / F: 500c / G: 600c / A: 857c / B: 1029c
 The sharp pedal raises these notes by a tempered semitone (+100c). The flat pedal is not used.

Possibly with a mute.

Violin *Jl**
soft throughout

Possibly with a mute.

Cello *Jl**
soft throughout

2/IV

4/IV

* A just intonation extension of the tempered chromatic scale (12-EDO) - \flat , \natural , \sharp are *tempered* for all instruments! All cent deviations are in relation to these tempered chromatic notes.

5 5 7 rit tempo 3 4 7

Fl

B fl

A sax

B tbn

Acc

(snd)

E gtr

Hp

Vln

Vlc

III 2/III

-31 -31 -31 +31

3 3 3

5 7 3 4 7

① ② ③ ② ① ② ⑤ ③ ⑤ ④ ③ ⑤

soft

Detailed description of the musical score: This page contains the second system of a musical score. It features ten staves for different instruments: Flute (Fl), B-flat Flute (B fl), Alto Saxophone (A sax), Baritone Trombone (B tbn), Accordion (Acc), Snare Drum (snd), Electric Guitar (E gtr), Harp (Hp), Violin (Vln), and Viola (Vlc). The Flute and Snare Drum parts have a 5-measure rest followed by a 7-measure rest, then a 3-measure rest with a 'rit' (ritardando) marking, followed by a 4-measure rest and a final 7-measure rest with a 'tempo' marking. The Saxophone and Trombone parts have melodic lines with slurs and fingerings (-31, +31). The Accordion part has a complex rhythmic pattern with triplets. The Snare Drum part has a complex rhythmic pattern with triplets and a 5-measure rest. The Electric Guitar part has a complex rhythmic pattern with triplets and a 5-measure rest, ending with a 'soft' marking. The Harp part has a complex rhythmic pattern with triplets and a 5-measure rest. The Violin and Viola parts have melodic lines with slurs and fingerings (III, 2/III).

9 7 5 3 4 7

Fl

B fl

A sax

B tbn

Acc

(snd)

E gtr

Hp

Vln

Vlc

+14

+14

+14

-14

7 5 3 2° 2° 4 7

* slurs indicate a portamento between two notes in which the second note is not plucked (i.e. only articulated with the l.h.)

④ ② ④ ② ③ ② ③ ① ③ ⑥ ⑤ ④ ③ ②

2/II
2/III

-59

-14

Detailed description: This page of a musical score features seven staves. The Flute (Fl) staff has a treble clef and a key signature of one sharp (F#). It begins with a measure containing a whole note chord with a +14 fret marker. The next five measures are whole rests. The Saxophone (A sax) staff has a treble clef and a key signature of one sharp. It starts with a slur over a whole note chord with a +14 fret marker, followed by a half note chord with a +14 fret marker, and then four measures of whole rests. The Bass Flute (B fl) staff has a treble clef and a key signature of one sharp. It has whole rests for the first three measures, followed by a half note chord with a +14 fret marker, and then a slur over a whole note chord with a -14 fret marker. The Trumpet (B tbn) staff has a bass clef and a key signature of one sharp, with whole rests throughout. The Accordion (Acc) staff has a treble clef and a key signature of one sharp, with whole rests throughout. The Electric Guitar (E gtr) staff has a treble clef and a key signature of one sharp. It contains a complex rhythmic pattern with slurs and fret markers (7, 5, 3, 2°, 2°, 4, 7). A note with a circled number 4 is slurred to a note with a circled number 2. Another note with a circled number 3 is slurred to a note with a circled number 1. A note with a circled number 6 is slurred to a note with a circled number 5. The pattern ends with a slur over a whole note chord with a circled number 4, a circled number 3, and a circled number 2. The Bass (snd) staff has a bass clef and a key signature of one sharp. It contains a complex rhythmic pattern with slurs and fret markers (7, 5, 3, 2°, 2°, 4, 7). A note with a circled number 4 is slurred to a note with a circled number 2. Another note with a circled number 3 is slurred to a note with a circled number 1. A note with a circled number 6 is slurred to a note with a circled number 5. The pattern ends with a slur over a whole note chord with a circled number 4, a circled number 3, and a circled number 2. The Piano (Hp) staff has a grand staff (treble and bass clefs) and a key signature of one sharp. It features a series of chords: F#m (F#2, D#3), C#m (C#2, G#3), B#m (B#2, F#3), and A#m (A#2, E#3). The Violin (Vln) staff has a treble clef and a key signature of one sharp. It has whole rests for the first three measures, followed by a slur over a whole note chord with a -59 fret marker and a circled number 3, and then a slur over a whole note chord with a -14 fret marker and a circled number 3. The Viola (Vlc) staff has a bass clef and a key signature of one sharp. It has whole rests for the first three measures, followed by a slur over a whole note chord with a -59 fret marker and a circled number 3, and then a slur over a whole note chord with a -14 fret marker and a circled number 3.

13 **7** ⁻³¹ ⁻³¹ ⁻⁵⁹ **5** **4** ⁻³¹ **7**

Fl

B fl

A sax

B tbn

Acc

(snd) **7** **5** ⁸ ³ **4** ³ ^{2°} **7**

E gtr

Hp

Vln

Vlc

fuller

E#
B#

F#

⁻³¹ ⁻¹⁴ ³ ⁺⁵¹ ⁻³¹ ⁻³¹

Detailed description of the musical score: This page contains the musical notation for measures 13 through 16. The instruments are arranged in a standard orchestral layout. The Flute (Fl) part features a melodic line with triplets and slurs, marked with fingerings -31, -59, and 5. The Saxophone (A sax) and Accordion (Acc) parts have similar melodic lines with triplets. The Snare (snd) and Electric Guitar (E gtr) parts play a rhythmic accompaniment with eighth and sixteenth notes, including a 'fuller' dynamic marking and various fingerings. The Piano (Hp) part provides harmonic support with chords and single notes, including specific chord voicings like E# and B#. The Violin (Vln) and Viola (Vlc) parts have melodic lines with slurs and fingerings. The page is numbered 4 in the top left corner.

rit _____ **tempo**

16 **7** **6** **5** **4**

Fl

B fl ⁺¹⁴ ⁺¹⁴

A sax ⁻³¹ ⁻³¹

B tbn

Acc

rit _____ **tempo**

7 **6** **5** **4**

(snd)

E gtr ^① ^③ ⁺¹⁴ ^① ^⑤ ^② ^① ^② ^① ^② ^① ⁺¹⁴ ^④ ^③

hushed *singing* *softer*

Hp **D#** **A** **D# B#** **E** **D#**

Vln

Vlc ⁺¹⁴ ⁺¹⁴ ⁺³¹

20 **4** **3** **7** **8** rit tempo **5**

Fl

B fl

A sax

B tbn

Acc

(snd) **4** **3** **7** **8** rit tempo **5**

E gtr

Hp

Vln

Vlc

① ② ③ ① ② ① ② ①

quiet somewhat hushed full, singing

-31 -31 +14 +14 +14 +29

I

24 **5** **4** **5** **3** **5** rit tempo

Fl

B fl

A sax

B tbn

Acc

(snd) **5** **4** **2°** **5** **3** **5** **2°** **5** rit tempo

E gtr

Hp

Vln

Vlc

29 **5** ⁻³¹ **3** ⁻³¹ **5** **3** **4**

Fl

B fl

A sax

B tbn

Acc

(snd) **5** **3** **5** **3** **4**

E gtr

Hp

Vln

Vlc

7/IV ⁻³¹ **3** ⁻³¹ 4/IV

⁺³¹ ⁺⁵¹

34 **4** **5** **3** **4**

Fl

B fl

A sax

B tbn

Acc

(snd) **4** **5** **3** **4**

E gtr *full* *soft* *singing*

Hp

Vln

Vlc

7/II -31 7/I -31 13/III -59 8/II +14 13/IV 7/III -31 -59 8/III +14 11/IV +51

rit _____ tempo

39 **4** **5** **4** **7**

Fl

B fl

A sax

-28

B tbn

+31

Acc

rit _____ tempo

4 **5** **4** **7**

(snd)

E gtr

soft

distant

Hp

E# C# E F#

Vln

Vlc

3/1

43 **7** **4** **6** **3**

Fl

B fl

A sax

B tbn

Acc

(snd)

E gtr

Hp

Vln

Vlc

+31

5 4 3 3° 3° 2° 5

④ ③ ② ① ② ① ⑥ ⑤ ⑥ ④ ③

singing, moderate

B \sharp G \sharp C \sharp F \sharp

+31 -31 -14 +31

+31 4/IV

47 **3** **4** **5** **7**

Fl

B fl

A sax

B tbn

Acc

(snd) **3** **4** **5** **7**

E gtr ⁺²⁹ ③ ② ① ② ① ② ④ ③ ②

Hp **E#** **F# A:** **B#** **C#**

Vln ⁺¹⁴

Vlc

52 **7** **6** **3** **4** **7**

Fl

B fl ⁺³¹

A sax

B tbn ⁺³¹ ^{3⁺³¹}

Acc ₃

(snd) **7** ^{2°} **6** **3** **4** ^{2°} ⁵ **7**

E gtr ^① ^② ^④ ⁺²⁹ ^① ⁺¹⁴ ₅
somewhat distant

Hp

Vln

Vlc ⁺³¹

56 **7** **6** **3** **6** **4**

Fl ⁻⁵⁹ ⁻⁵⁹ ⁻³¹

B fl

A sax ⁻³¹

B tbn ³

Acc

(snd) **7** **6** **3** **6** **4**

E gtr ^① ^④ ^③ ⁺¹⁴ ^② ⁺¹⁴ ^⑤ ⁺¹⁴ ^② ^③ ⁺²⁹ ^④ ⁺¹⁴ ^③ ^① ⁺¹⁴ ^②
with conviction *somewhat distant* *singing*

Hp

Vln ⁻⁵⁹ ⁻⁵⁹ 3/III

Vlc 5/III ⁻¹⁴ ³ 4/III

rit tempo

60 **4**

5

7

Fl

B fl

A sax

B tbn

Acc

rit tempo

4

5

7

(snd)

E gtr

Hp

Vln

Vlc

rit tempo

Fl **6⁴** **7** **6** **5** **6**

B fl

A sax

B tbn ⁺¹⁴ _{b1001}

Acc

(snd) **7** **6** **5** **6**

E gtr *singing* *soft*

Hp

Vln ^{2/III} ^{2/IV}

Vlc ^{4/IV} ^{2/II}

Fl 67 **6** +51 -59 **4** -31 **5** -31 **3**

B fl

A sax -31 -31

B tbn

Acc 3

(snd) **6** **4** **5** **3**

E gtr ⁺¹⁴ ⁺²⁹ ⁺¹⁴ ⁺¹⁴ ① ④ ① ④ ③

moderate, singing

Hp **F# G#** **G# D#**

Vln

Vlc

71 **3** **4** **5** **6**

Fl

B fl

A sax ⁻³¹

B tbn

Acc

(snd) **3** ^{2°} **4** ⁵ ^{2°} **5** **6** ^{5:3}

E gtr ^① ^③ ^② ⁺²⁹ ^① ^② ⁺¹⁴ ^① ^⑤ ⁺²⁹ ^{5:3} ^② ^④ ⁺²⁹ ⁺¹⁴ ^② ⁺¹⁴

somewhat hushed *singing*

Hp

Vln ^{4/IV} ⁻³¹ ⁻³¹

Vlc ⁻³¹ ⁻³¹ ⁺¹⁴ ⁻¹⁴

76 **rit** tempo

5 **6** **5**

Fl

B fl

A sax

B tbn

Acc

(snd)

E gtr

Hp

Vln

Vlc

4°

5

6

5

3

3

3

3

3

hushed

+29

+29

+31

+31

III

80

Fl

B fl

A sax

B tbn

Acc

(snd)

E gtr

Hp

Vln

Vlc

7

5

8

7

5

8

2/III

Detailed description of the musical score: The score is for page 20 and includes parts for Flute (Fl), B-flat Flute (B fl), Alto Saxophone (A sax), Bass Trombone (B tbn), Accordion (Acc), Snare Drum (snd), Electric Guitar (E gtr), Piano (Hp), Violin (Vln), and Viola (Vlc). Measures 7, 5, and 8 are marked with large numbers. The Flute and B-flat Flute parts have whole rests. The Alto Saxophone part has whole rests. The Bass Trombone part has a whole note chord in measure 7. The Accordion part has a whole note chord in measure 7. The Snare Drum part has a rhythmic pattern in measure 7 and a triplet in measure 5. The Electric Guitar part has a complex rhythmic pattern in measure 7 and a triplet in measure 5. The Piano part has a whole note chord in measure 7 and a whole note chord in measure 5. The Violin and Viola parts have whole rests.

Fl 83 **8** **5** **4** **5** **4**

B fl

A sax

B tbn

Acc

(snd) **8** **5** **4** **5** **4**

E gtr ⁺²⁹ ⁺²⁹ *singing* *soft* *hushed*

Hp **D#** **G#** **F#** **A#**

Vln

Vlc

87 **4** **3** **7** **6**

Fl

B fl

A sax

B tbn

Acc

(snd) **4** **3** **7** **6**

E gtr

Hp

Vln

Vlc

singing

F# C# B# A# F#

91 **6** **5** **7** **5** rit

Fl

B fl

A sax

B tbn

Acc

(snd) **6** **5** **7** **5** rit

E gtr

Hp

Vln

Vlc

distant

singing

E#

C#

A#

E#

D#

C#

tempo

95

6

8

7

Fl

B fl

A sax

B tbn

Acc

tempo

6

8

7

(snd)

E gtr

Hp

Vln

Vlc

somewhat drier

hushed

moderate, consistent

B#

F#

E#

The E guitar part features a complex rhythmic and melodic line. It begins with a triplet of eighth notes (circled 3) followed by a dotted quarter note (circled 4). A dynamic hairpin indicates a transition from a soft, *hushed* sound to a more consistent, *moderate* sound. The score includes several fret numbers: 29 (circled 3), 4 (circled 4), 6 (circled 6), 14 (circled 3), and 14 (circled 6). There are also circled numbers 1, 2, 3, 4, and 6. The piece concludes with a triplet of eighth notes (circled 3) and a dotted quarter note (circled 4). The tempo is marked as *tempo* at 95 bpm.

98 **7** ⁻⁵⁹ ⁻⁵⁹ ⁻¹⁴ **5** ⁻³¹ **4** **5**

Fl

B fl

A sax

B tbn

Acc

(snd) **7** **5** **4** **5**

E gtr

Hp

Vln

Vlc

101 **5** **7** **6**

Fl ⁻⁵⁹

B fl

A sax ⁻⁵⁹₃

B tbn ₃ ⁺³¹ ⁺³¹

Acc ₃

(snd) **5** **7** **6** ^{2°}

E gtr ^④ ^⑤ ^④ ₃ ^⑤ ⁺²⁹ ⁺²⁹ ₃ ^⑥ ⁺²⁹

Hp **E^b** **D^b** **C[#]**

Vln ^{II} ⁻³¹ ⁻³¹ ^{II} ^{III}

Vlc ⁻¹⁴ ⁻³¹ ⁻³¹ ⁺³¹ ⁻⁵⁹ ⁺⁵¹₃

rit ————— tempo

107 **4** **6**

Fl ⁻⁵⁹ ⁺¹⁴ ⁻⁵⁹

B fl

A sax ³ ⁻⁵⁹

B tbn ⁻³¹ ³ ⁺⁵¹

Acc

(snd) **4** **6**

E gtr ³ ⁺²⁹ ⁺¹⁴ ⁴ ⁵ ³ ⁺¹⁴ ⁺¹⁴ ⁴ ² ⁺⁴³ ⁴

Hp

Vln

Vlc

115 **5** **4** **5** **4** **6**

Fl

B fl

A sax

B tbn

Acc

(snd)

E gtr

Hp

Vln

Vlc

I -59

119 **6**

Fl **5** -14 +51 +51 **6**

B fl -31

A sax -31 +14 -31

B tbn +14 3 -31

Acc

(snd) **6** 3 **5** 2° 2° 2° **6**

E gtr ① ② ③ ① ③ +29 ② ③ ④

Hp B# E# D#

Vln

Vlc III -31

123 **6** **5** **6** **5**

Fl

B fl

A sax

B tbn

Acc

(snd) **6** **5** **6** **5**

E gtr

Hp

Vln

Vlc

Breathe as needed.
very soft to the end

As before (let ring as much as possible)
quietly singing

A# F# B# G# F# C#

Detailed description of the musical score: The score is for page 32 and features ten staves. The top five staves (Flute, B Flute, Alto Saxophone, B Trumpet, and Accordion) are mostly silent, with a few notes at the beginning of the piece. The Snare Drum (snd) and Electric Guitar (E gtr) staves have active parts with fingerings (6, 5, 6, 5) and triplets. The Piano (Hp) staff shows a chord progression: A#, F# B#, G#, F# C#. The Violin (Vln) and Viola (Vlc) staves are silent. Performance instructions include 'Breathe as needed. very soft to the end' for the saxophone and 'As before (let ring as much as possible) quietly singing' for the electric guitar. The page number '32' is in the top left corner.

134

4 5 4

Fl

B fl

A sax

B tbn

Acc

(snd)

E gtr

Hp

Vln

Vlc

2°

②

①

②

①

+29

②

①

G#

137 **4** **5** **4**

Fl *(without decreasing)*

B fl *(without decreasing)*

A sax *(without decreasing)*

B tbn *(without decreasing)*

Acc *(without decreasing)*

(snd) **4** **5** ^{2°} **4**

E gtr ^① ^② ^① ⁺²⁹ ⁺¹⁴ ⁺²⁹

Hp **D₇** **G₇**

Vln ^{7/IV} ⁻³¹ *(without decreasing)*

Vlc *(without decreasing)*