

UC Berkeley

UC Berkeley Electronic Theses and Dissertations

Title

Music For Ending Things

Permalink

<https://escholarship.org/uc/item/7sf2s1vb>

Author

Coskunseven, Didem

Publication Date

2022

Peer reviewed|Thesis/dissertation

Music For Ending Things

By

Didem Coskunseven

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Philosophy

in

Music

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Edmund Campion, Chair

Professor Myra Melford

Professor Carmine Emanuele Cella

Spring 2022

Copyright 2022

by

Didem Coskunseven

Abstract

Music For Ending Things

by

Didem Coskunseven

Doctor of Philosophy in Music

University of California, Berkeley

Professor Edmund Campion, Chair

“Music For Ending Things” is a 20-minutes long piece in two movements, written for piano and keys, tenor saxophone, electric guitar and percussion. It explores the potentials of a compositional approach based on creating a narrative by sound. The piece takes its inspiration from the art of cinema and weaves an imaginary midnight journey by the help of the diverse sonic palette created by the extended techniques used in the acoustic instruments, and live electronics.


TABLE OF CONTENTS


PERFORMANCE NOTES1
FULL SCORE OF MUSIC FOR ENDING THINGS.....9


PERFORMANCE NOTES


Performance Notes for the First Movement

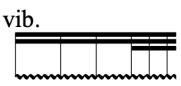
Saxophone:

 : slap tongue

 : open slap, explosive

 : key clicks

 : choose a harsh and complex multiphonic over the indicated fundamental, the arrow indicates gradual transition between single tone and multiphonic

 : rhythmically notated vibrato

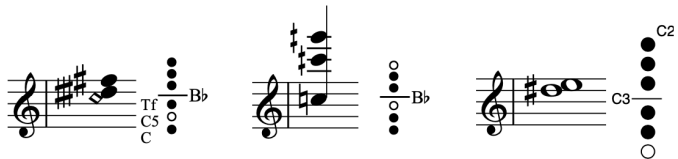
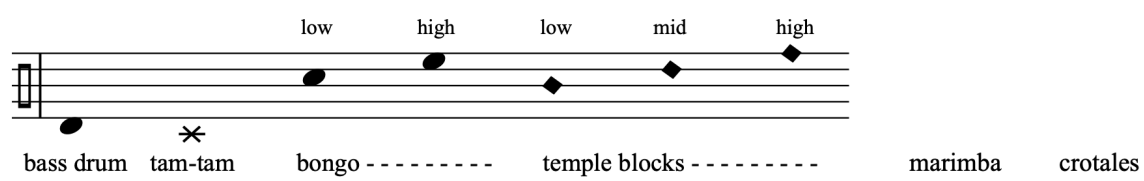
Multiphonic fingerings : 

Figure 1. The explanation for the saxophone part in the first movement.

Percussion:



bass drum tam-tam bongo temple blocks marimba crotales

Figure 2. The legend of the percussion part for the first movement.

Notes about Piano Preparation

The cross head notes represent the strings which are completely damped with kneadable eraser in front of the piano's bridge. The resulting sound should be dry and percussive without any perceptible pitch content.

Alligator clips are attached to the D#4 and E4 strings respectively. Experiment with attaching the alligator clips to different harmonic nodes on each string to achieve a bell-like timbre.

A headphone jack converter, or a metal piece with the width of gap between two adjacent strings, is placed between the strings of A1 at the harmonic node of the 4th partial. The resulting sound should be the blend of 4th partial of A1 and inharmonic content.

The strings of the A0 and Bb0 should be covered with kneadable eraser on the 2nd harmonic node. The resulting timbre doesn't include any inharmonic content. When A0 and Bb0 are played together, a dry and clear beating is produced.

The square shaped note head represent the scrape action on the piano string with a piece of rubber. The resulting sound is like glass harmonica.



Figure 3. *Illustrated examples for the piano preparation.*

Piano:

Accessories: plectrum, alligator clips x6, headphone jack converter (1/8 to 1/4), piece of bicycle rubber, kneadable eraser

Preperations:



: sostenuto pedal should be fixed by an object till the end of the piece



: all these notes should be completely damped with kneadable eraser in front of the bridge



: alligator clips are attached to the D#4 and E4 strings respectively. Experiment with attaching the alligator clips to different harmonic nodes on each string to achieve a bell-like timbre.



: headphone jack converter should be attached between two strings of the indicated note, just near the fourth partial



: kneadable eraser should cover these two strings on their second partial node. Amount of the eraser should be enough to produce dry and clear beating when the notes played together



: fast glissando with finger pad or plectrum inside the piano

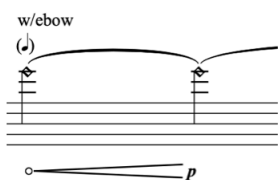


: scraping the string with a piece of rubber inside the piano

Figure 4. The explanation for the piano part in the first movement

Electric Guitar:

Accessories: plectrum and ebow (a small electronic device that powers a magnetic field used to vibrate a string without physical contact.).



: the passages with diamond note should be played with a light touch at left hand as in the case of playing natural harmonics.



: linear glissandi between the indicated notes.



: oscillation between the interval range given.

Figure 5. *The explanation for the electric guitar part in the first movement.*

Performance Notes for the Second Movement

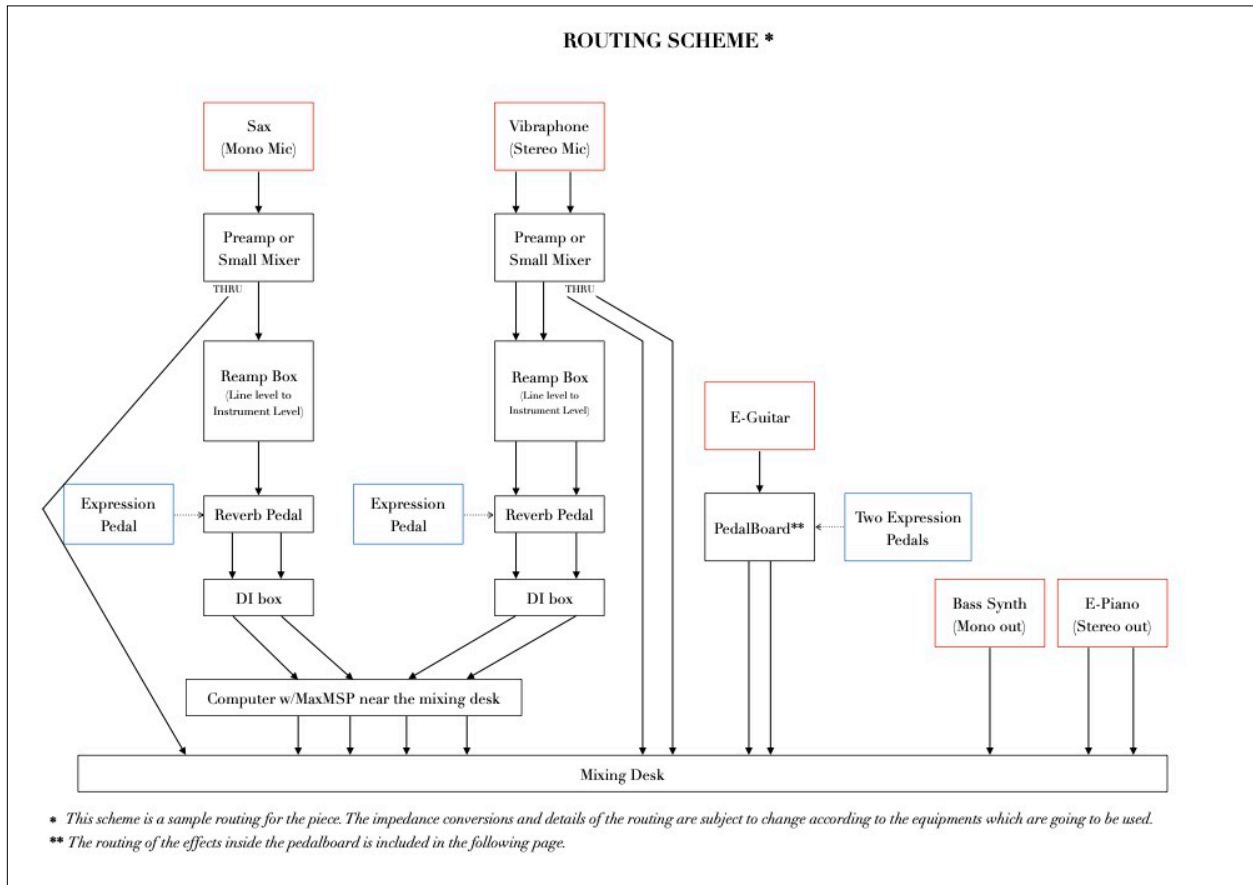


Figure 6. Audio routing scheme of the second movement.

Notes about Dynamics

”f>o” represents the sudden silence after the initial forte. This dynamic effect should be consistent throughout the piece. The hairpins should be performed as precise as possible. The dynamics of the effect part represent the resulting intensity relative to the instrumental part. Performers should adjust the amount of effect with the expression pedal considering the blend between acoustic instruments and their live effects.

1	2	3	4	5	6	7	8	9	10	11	12
pp	p	ff	mp	mp	mf	mp	mf	f	ff	fff	pp
							buildup >>>				resolution

Figure 7. The overall dynamic plan according to the rehearsal marks.

Notes for Tenor Saxophone

The close miking is needed to amplify and send the signal to effect processing. Reverb pedal is used with a very long decay time. High and low pass filters should be adjusted to achieve a blend between the acoustic and processed sound. An expression pedal is connected to the reverb pedal to control the output volume of the effect by the performer. The reverb pedal's output is connected to the Max/MSP patch which includes a tremolo effect with 100% intensity. The speed of the tremolo is modulated with a LFO (0.25Hz - sine shaped) which modulates the speed rate approximately between 3.4-12.3Hz. **Figure 6** includes a detailed routing scheme of the audio processing. Explanations regarding the notation and the timbral intentions are included on the score. The voice part (sounds one octave lower than written) is written according to the baritone range. If the range does not fit to the performer's vocal range, octave transpositions should be adjusted.

Notes for Vibraphone

One bow, one soft mallet, one medium mallet and one hard mallet are needed for the performance. Stereo miking is needed to amplify and send the signal to effect processing. Reverb pedal is used with a very long decay time. High and low pass filters should be adjusted to achieve a blend between the acoustic and processed sound. An expression pedal is connected to the reverb pedal to control the output volume by the performer. The reverb pedal's output is connected to the Max/MSP patch which includes a tremolo effect with 100% intensity. The speed of the tremolo is modulated with a LFO (0.25Hz - sine shaped) which modulates the speed rate approximately between 3.4-12.3Hz. The tremolo motor of the vibraphone is open throughout the piece with a rate of sixteenth note at 82BPM.

Notes for the Keyboard

The piece is specifically written for the Rhodes piano. If there is not an option to use original Rhodes at the performance, a digital piano with a Rhodes piano preset is needed. The tremolo rate of the electric piano should be sixteenth note in 82BPM with a moderate intensity. In addition to the Rhodes, an analog bass synthesizer is needed for the performance. One expression

pedal should be mapped to the volume of the synthesizer and another one should be mapped to the cut-off frequency of the filter.

Notes for Electric Guitar

Piece includes two different sound design with the guitar processor and they are represented as Preset-1 and Preset-2 on the score. Preset-1 should sound like a pad synth with a rounded attack, enough compression to create long and audible sustain, the chorus effect to generate a wide stereo, tremolo effect with the speed rate of 8th triplet at 82BPM. Preset-2 includes little amount of overdrive in addition to the Preset-1 to increase the intensity of the resulting sound.

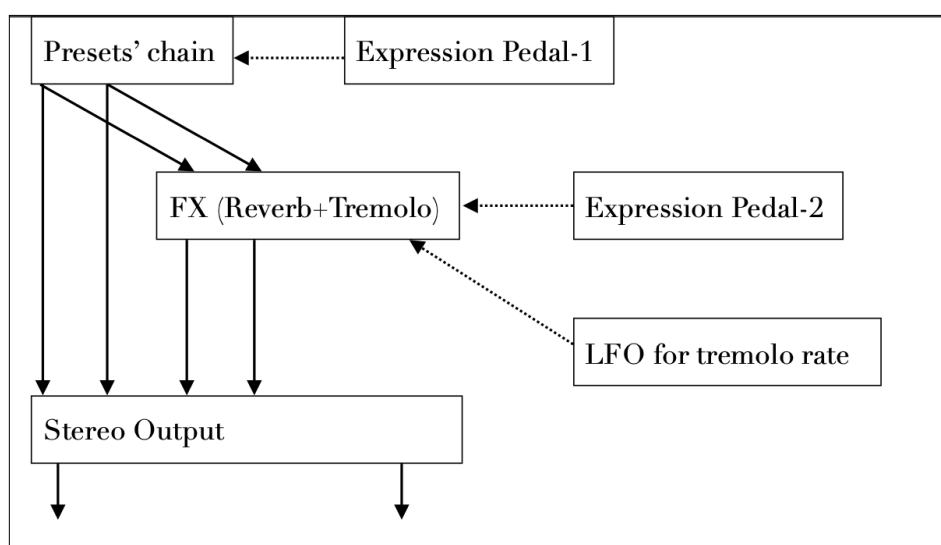


Figure 8. *The routing of the effects for the pedalboard of the electric guitar.*

The processing of the pedalboard includes a reverb effect with a very long decay time. High and low pass filters should be adjusted to achieve a blend between the unprocessed and processed sound. After reverb, signal is sent to a tremolo effect with a sine shape and full intensity. The speed of the tremolo effect should be modulated with LFO with a rate of 0.25Hz. The depth of the LFO should be adjusted in a way that the speed rate of the tremolo should oscillate approximately between 3.4Hz - 12.3Hz. There should be a little variation in the rates of the tremolo of the left and right to produce a stereo movement with the processed signal.

There are two expression pedals to be used throughout the piece. Expression pedal 1 controls the output volume of the processed signal and goes directly to the output. Expression pedal 2 controls the output volume of the reverb effect which is routed before the tremolo.

Notes for Live Electronics

An audio interface with four inputs and four outputs is needed. Max/MSP patch including the tremolo effect is provided along with the score. The reverb pedals' outputs of the Saxophone and Vibraphone should be connected to this patch.

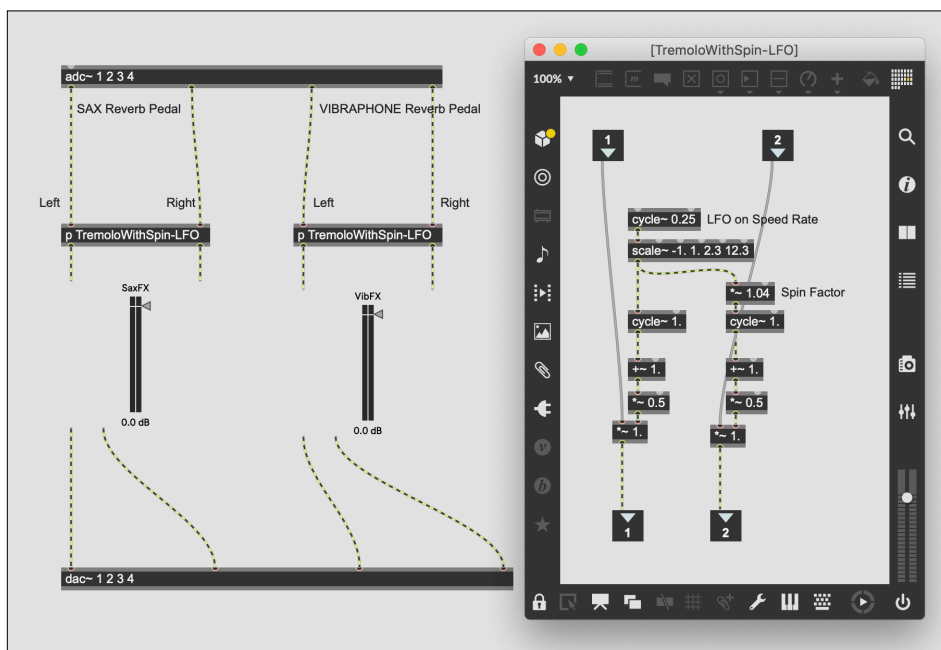


Figure 9. The illustration of the Max/MSP patch for live electronics.

Music For Ending Things

Didem Coşkunseven

I. (approx. 8' 30'')

$\text{♩} = 52$

1

Tenor Sax. in Bb

open slap ϕ half air + half tone non vib.

Sax. (Transposed) *sfz sfz p*

E. Gtr. w/ebow ϕ *p*

Perc. B.D. T.T. Crotales arco *sfz p ff sfz*

Pno. *sfz sfz sfz mf pp p*

8va *8vb*

* accidentals hold through the bar as in traditional notation. Courtesy accidentals are often provided.

Sax. *pp* *mp* *pp* *mp* *pp* *tr* *molto vib* *non vib*

E. Gtr. *pp* *mp*

Perc. *V* *3* *V*

Pno. *ppp*



Sax. *mp* *pp* *mp* *pp* *molto vib* *non vib* *molto vib* *non vib* *tr* *tremolo between two fingers*

E. Gtr. *pp* *mf*

Perc. *mf* *p* *mf* *p* *mf* *p* *l.v. sempre*

Pno. *pppp* *pp* *pppp*

Ped _____

Sax. *molto vib* *(molto vib)* *non vib* *molto vib* *tone poco vib.*
mf *pp* *mf* *pp* *mf* *p*

E. Gtr. *p* *mf* *p*

Perc. *mf* *p* *mf* *p* *mf* *mp* *f* *mp* *f*

Pno. *pppp* *pp* *pppp* *ppp* *p* *ppp* *pp* *mp* *pp* *pp*

Sax. *molto vib.* *open slap*
ff *sffz*

E. Gtr. *ff*

Perc. *mp* *f* *fff* *ppp*

Pno. *mp* *p* *f* *fff* *8va* *behind the dampers w/plectrum* *sff* *8vb*

2

12

Sax. *fast vib.*
ppp *p*

E. Gtr. *ppp* *pp*

Perc. *ff* *ppp*

Pno. *ppp*



13

6 12

Sax. *slow vib.* *fast vib.*
pp *mp* *pp* *mp* *pp*

E. Gtr. *pp*

Perc. *with brush*
mf

Pno. *pizz*
pp
front of the dampers w/finger pad
ppp
8^{vb}
Ped

Sax. *mf* *p* *f* *mp* *ff* *mf* *ff*

E. Gtr.

Perc. *f* *ff* *ppp* *15^{ma}* *6* w/soft mallet

Pno. *pp* *pizz* *pp* *ppp* *pp* *p* *mp* *8^{sub} Ped*



Sax. *p* *poco vib.* *sffp* *mf* *p* *sffp* *sffp* *secco sempre* *slap*

E. Gtr. *mp* *pp* *mf* *pp*

Perc. *sf* *mf* *pppp* *mp* *pppp* *Mar*

Pno. *mp* *pp* *mp* *sff*

Sax. *mf* *p* *sffp* *sffp* *mf*

E. Gtr. *mp* *pp* *mf*

Perc. *mf* *sf* *sff* *ppp* *mp* *pppp*

Pno. *pp* *p* *mp* *pp* *sff*

musical notation for measures 19-20 with dynamics and articulation markings.



Sax. *>p sffp* *sffp* *sffp* *sffp* *molto vib.* *sffp* *sffp* *poco vib.* *f*

E. Gtr. *pp* *mp* *pp* *mf* *pp*

Perc. *ppp* *mp* *mf*

Pno. *mf* *pp* *sff* *mp*

musical notation for measures 21-22 with dynamics, articulation, and performance instructions like 'Crotales' and 'Mar.'.

Sax. *p* *sffp* *sffp* *sffp* *sffp* *f*

E. Gtr. *pp* *f* *p*

Perc. *sf* *sf* [B.D.]

Pno. *mf* *pp* *sf* *sff*

8^{vb} 8^{vb}



Sax. *p* *sffp* *sffp* *sffp* *sffp* *sffp* random, as fast as poss. key clicks

E. Gtr. *mf* *p* *f* *p*

Perc. *f* *mp* *mf* [Crotales]

Pno. *mf* *pp* *mf* *mf*

3 3 3

Musical score for measures 27-34. The score is in 5/4 time. It features four staves: Saxophone (Sax.), Electric Guitar (E. Gtr.), Percussion (Perc.), and Piano (Pno.).

- Sax.:** Measures 27-34. Dynamics include *ff*. A slur covers measures 27-34.
- E. Gtr.:** Measures 27-34. Dynamics include *mf*. A slur covers measures 27-34. A *molto vib.* marking is present above measure 30.
- Perc.:** Measures 27-34. Dynamics include *mp*, *sff*, and *mf*. A slur covers measures 27-34.
- Pno.:** Measures 27-34. Dynamics include *p*, *sff*, and *mf*. A slur covers measures 27-34. A *gliss on white keys* marking is present above measure 34. A bracket labeled *(15)* spans measures 27-30, and a bracket labeled *12* spans measures 31-34. The instruction *as fast as possible* is written below the piano staff.



Musical score for measures 28-34. The score is in 5/4 time. It features four staves: Saxophone (Sax.), Electric Guitar (E. Gtr.), Percussion (Perc.), and Piano (Pno.).

- Sax.:** Measures 28-34. Dynamics include *mf*. A *pick* marking is present above measure 28. A *3* (triple) marking is present above measure 30. A *3* (triple) marking is present above measure 32. A *3* (triple) marking is present above measure 34.
- E. Gtr.:** Measures 28-34. Dynamics include *ffff*.
- Perc.:** Measures 28-34. Dynamics include *ffff*, *sff*, *sff*, *mp*, *sf*, and *mp*. A *3* (triple) marking is present above measure 30. A *3* (triple) marking is present above measure 32. A *3* (triple) marking is present above measure 34.
- Pno.:** Measures 28-34. Dynamics include *ffff*, *sff*, *sff*, *mf*, *sf*, and *mf*. A *15^{ma}* marking is present above measure 28. A *15^{ma}* marking is present above measure 30. A *15^{ma}* marking is present above measure 32. A *15^{ma}* marking is present above measure 34. A *loco* marking is present above measure 30. A *loco* marking is present above measure 34. A *loco* marking is present below measure 34. A *8^{vb}* marking is present below measure 28. A *8^{vb}* marking is present below measure 30. A *8^{vb}* marking is present below measure 32. A *8^{vb}* marking is present below measure 34.

poco rit.

The musical score is divided into two systems. The first system covers measures 29-34, and the second system covers measures 30-34. The instruments are Saxophone (Sax.), Electric Guitar (E. Gtr.), Percussion (Perc.), and Piano (Pno.).

System 1 (Measures 29-34):

- Sax.:** Measures 29-32 feature a melodic line with triplets and a five-note phrase. Measure 33 is marked "chromatic" and leads to measure 34, which has a triplet. A "flt." (flute) part is indicated above measure 33.
- E. Gtr.:** Measures 29-32 feature a rhythmic pattern of eighth notes with accents. Measure 33 has a long note with an accent, and measure 34 has a long note with an accent.
- Perc.:** Measures 29-32 feature a rhythmic pattern of eighth notes with accents. Measure 33 has a long note with an accent and a "p" (piano) dynamic. Measure 34 has a long note with an accent. A box labeled "Crotales arco" is positioned above measure 34.
- Pno.:** Measures 29-32 feature a rhythmic pattern of eighth notes with accents. Measure 33 has a long note with an accent and "loco" marking. Measure 34 has a long note with an accent and "loco" marking. Dynamics include *sf*, *mf*, and *mp*. An *8^{va}* marking is present below measures 29-32.

System 2 (Measures 30-34):

- Sax.:** Measures 30-32 feature a melodic line with a five-note phrase. Measure 33 has a long note with an accent and "inh." (inhalation) marking. Measure 34 has a long note with an accent and "exh." (exhalation) marking. Dynamics include *mf* and *ff*.
- E. Gtr.:** Measures 30-32 feature a rhythmic pattern of eighth notes with accents. Measure 33 has a long note with an accent and "mf" dynamic. Measure 34 has a long note with an accent.
- Perc.:** Measures 30-32 are silent. Measure 33 has a long note with an accent and "mp" dynamic. Measure 34 has a long note with an accent.
- Pno.:** Measures 30-32 are silent. Measure 33 has a long note with an accent and "ppp" dynamic. Measure 34 has a long note with an accent and "8^{va} Ped" marking.

4 $\text{♩} = 52$

Sax. inh. exh. inh. exh. inh. half air + half tone non vib. *pp*

E. Gtr. w/ebow *p* *mf* *ppp*

Perc. *l.v. sempre* *mf* *p* *mf* *p* *mf* *p*

Pno. *pppp* *pp pizz.* *p* *pppp* *p* *pppp* *ppp on the key* *pp pizz.*

8^{vb}



Sax. *molto vib.* *non vib.* *molto vib.* *non vib.* *mf* *pp* *pp* *mf* *pp*

E. Gtr. *tr* *ppp* *mf* *ppp* *non vib.*

Perc. *mf* *p* *mf* *p* *mf* *p* *mf*

Pno. *p* *pppp* *p* *pppp* *p* *ppp* *pp pizz.* *pppp*

mp

Sax. *molto vib.* *non vib.* *molto vib.*
ppp *mf* *pp* *mf* *pp*

E. Gtr. *molto vib.* *non vib.*
mf *ppp* *mf* *ppp*

Perc. *p* *mf* *p* *mf* *p*

Pno. *ppp* *p* *pppp* *p* *pppp* *p*
8vb *8vb*



Sax. *non vib.* *molto vib.* *non vib.*
pp *mf* *pp* *pp*

E. Gtr. *p* *mf* *ppp*

Perc. *mf* *p* *mf* *p* *mf*

Pno. *pppp* *p* *pppp* *p* *pp* *pppp* *p* *pppp*
pizz.

Musical score for measures 39-40. The score is divided into four staves: Saxophone (Sax.), Electric Guitar (E. Gtr.), Percussion (Perc.), and Piano (Pno.).

- Sax.:** Measures 39-40. Dynamics: *mf*, *pp*, *pppp*, *mf*, *pp*, *mf*, *pp*. Vibrato markings: *molto vib.* (measures 39-40), *non vib.* (measures 39-40), *molto vib.* (measures 39-40), *non vib.* (measures 39-40).
- E. Gtr.:** Measures 39-40. Dynamics: *mf*, *pppp*, *mf*. Vibrato markings: *molto vib.* (measures 39-40), *non vib.* (measures 39-40).
- Perc.:** Measures 39-40. Dynamics: *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*. Includes a triplet of eighth notes in measure 39.
- Pno.:** Measures 39-40. Dynamics: *p*, *pppp*, *ppp*, *pppp*, *p*, *mp*, *pppp*.

Musical score for measures 41-42. The score is divided into four staves: Saxophone (Sax.), Electric Guitar (E. Gtr.), Percussion (Perc.), and Piano (Pno.).

- Sax.:** Measures 41-42. Dynamics: *mf*, *pppp*, *ppp*, *mf*, *ppp*, *f*. Vibrato markings: *poco vib.* (measures 41-42), *molto vib.* (measures 41-42), *poco vib.* (measures 41-42), *molto vib.* (measures 41-42), *poco vib.* (measures 41-42). Includes a triplet of eighth notes in measure 41 and a sixteenth-note run in measure 42.
- E. Gtr.:** Measures 41-42. Dynamics: *ppp*, *p*, *mf*, *ppp*. Vibrato markings: *poco vib.* (measures 41-42), *molto vib.* (measures 41-42), *poco vib.* (measures 41-42).
- Perc.:** Measures 41-42. Dynamics: *mf*, *mp*, *mf*. Includes the instruction "with mallet" in measure 42.
- Pno.:** Measures 41-42. Dynamics: *p*, *pppp*, *pp*, *p*, *p*, *mf*, *mf pizz.*, *p*, *sf*.

Sax. *secco slap*
6 6 6 5 5 +
sf sf *ppp* *w/ebow* *mf* *ppp*
poco vib. *molto vib.*
non vib.

E. Gtr. *w/pick*
mf mf

Perc. *pp* *mf* *pp*
Crotales

Pno. *mf* *mp* *f* *pizzmf* *p* *mp* *sf* *mf*
15^{ma} *9* *7*
8^{vb}



Sax. *f sf sf sf* *3* *poco vib.* *ppp*

E. Gtr. *mf* *mf*

Perc. *mp*

Pno. *15^{ma}* *9* *10* *12* *as fast as possible*
p mp p *sf mf* *sf mf*

6 *molto vib.* → *poco vib.* *poco vib.* → *molto vib.* → *poco vib.* → *molto vib.* —

Sax. *x2*
47 *f* *ppp* *pp* *f* *p* *f*

E. Gtr. *(poco vib.)*
47 *ppp* *f* *ppp* *f* *ppp*

Perc. *arco*
47 *ppp* *f* *ppp* *f*

Pno. *x2*
47 *mf* *sf* *p* *sf* *mf* *p* *sf*
8^{vb} *8^{vb}* *8^{vb}*

→ *poco vib.* *poco vib.* → *molto vib.* → *poco vib.* *molto vib.* *poco vib.* *molto vib.* → *poco vib.*

Sax. *> ppp*
49 *ppp* *f* *p* *f* *p* *f* *ppp*

E. Gtr. *f* *ppp* *f* *ppp*

Perc. *ppp* *f* *ppp* *f*

Pno. *sf* *sf* *mf*
8^{vb} *8^{vb}*

Sax. 51 sudden silence vib. mp

E. Gtr. 51 sudden silence mp

Perc. 51 sudden silence mp

Pno. 51 sudden silence mp Ped

Sax. 53 vib. p

E. Gtr. 53 p

Perc. 53 p

Pno. 53 Ped

Musical score for measures 55-56. The score includes parts for Saxophone (Sax.), Electric Guitar (E. Gtr.), Percussion (Perc.), and Piano (Pno.).

- Sax.:** Measures 55-56. Measure 55 has a whole note chord with a vibrato line above it. Measure 56 has a whole note chord with a vibrato line above it. Dynamics: *pp*.
- E. Gtr.:** Measures 55-56. Measure 55 has a whole note chord. Measure 56 has a whole note chord with a flat sign below it. Dynamics: *mp*.
- Perc.:** Measures 55-56. Measure 55 is a whole rest. Measure 56 has a rhythmic pattern of eighth notes. Dynamics: *pp*.
- Pno.:** Measures 55-56. Measure 55 is a whole rest. Measure 56 has a rhythmic pattern of eighth notes. Dynamics: *pp*. A *Ped* (pedal) marking is present at the end of measure 56.



Musical score for measures 57-58. The score includes parts for Saxophone (Sax.), Electric Guitar (E. Gtr.), Percussion (Perc.), and Piano (Pno.).

- Sax.:** Measures 57-58. Measure 57 has a whole note chord. Measure 58 has a whole note chord. Dynamics: *pp*.
- E. Gtr.:** Measures 57-58. Measure 57 has a whole note chord. Measure 58 has a whole note chord. Dynamics: *pp*.
- Perc.:** Measures 57-58. Measure 57 is a whole rest. Measure 58 is a whole rest. Dynamics: *pp*.
- Pno.:** Measures 57-58. Measure 57 is a whole rest. Measure 58 is a whole rest. Dynamics: *pp*.

II.

(approx. 11' 30'')

♩ = 82

as if sounding in an open and wide space;
focusing on the contrast between being/becoming distant/close

1 calm and distant

♩=60

♩=82

less overtone content, dull/boomy quality

Ten. Sax. in Bb (Transposed)

Effect (w/pedal)

Voice

Preset-1
w/finger tips

E. Gtr.

Effect (w/pedal)

motor on, speed (♩)

Vib.

Effect (w/pedal)

Rhodes

Bass Synth

Reverb with a long tail with filters + Tremolo with full intensity (LFO on speed-rate)
To be controlled with expression pedal
Hairpins and dynamics of the Effect part are relative to the resulting intensity. Pedal amount should be adjusted accordingly.

Reverb with a long tail with filters + Tremolo with full intensity (LFO on speed-rate)
To be controlled with expression pedal
Hairpins and dynamics of the Effect part are relative to the resulting intensity. Pedal amount should be adjusted accordingly.

Reverb with a long tail with filters + Tremolo with full intensity (LFO on speed-rate)
To be controlled with expression pedal
Hairpins and dynamics of the Effect part are relative to the resulting intensity. Pedal amount should be adjusted accordingly.
* Always let vibrate according to the pedal indications.

(with volume pedal)

(with volume pedal)

(with volume pedal)

** accidentals hold through the bar as in traditional notation. Courtesy accidentals are often provided.

2 closer, more prominent than before

$\text{♩} = 82$

The musical score consists of eight staves. The Tenor Saxophone staff features a melodic line with a *molto vib* marking and a dynamic of *mp*, transitioning to *non vib*. The Effect (w/pedal) staff for the saxophone has a dynamic of *mf*. The Voice staff has a dynamic of *pp*. The Electric Guitar staff has a dynamic of *mp* and includes a *w/bar* marking. The Effect (w/pedal) staff for the guitar has a dynamic of *mf*. The Vibraphone staff has a dynamic of *pp* and includes a *soft* marking, a *Ped_ → open until rehearsal* instruction, and various triplet and quintuplet markings. The Effect (w/pedal) staff for the vibraphone has a dynamic of *mf*. The Rhodes staff features a melodic line with triplet and quintuplet markings. The Bass Synth staff has a dynamic of *mp* and includes a volume marking that transitions from 100% to 0%.

Ten. Sax. *molto vib* *non vib*
mp

Effect (w/pedal) *mp*

Voice *pp*

** dynamic envelopes are same with saxophone part throughout, always much quieter.*

E. Gtr. *w/bar* *mp*

Effect (w/pedal) *mp*

Vib. *mp*

Effect (w/pedal) *mp*

Rhodes

Bass Synth *100%* *0%* *mp*

Detailed description of the musical score: The score is for page 27 and consists of eight staves. The top staff is Tenor Saxophone, starting at measure 7 with a melodic line that includes a 'molto vib' section and a 'non vib' section. The second staff is Effect (w/pedal) for the saxophone, with a dynamic envelope of *mp*. The third staff is Voice, with a dynamic envelope of *pp*. A note between the second and third staves states: '* dynamic envelopes are same with saxophone part throughout, always much quieter.' The fourth staff is Electric Guitar, with a dynamic envelope of *mp* and a 'w/bar' (with bar) section. The fifth staff is Effect (w/pedal) for the guitar, with a dynamic envelope of *mp*. The sixth staff is Vibraphone, featuring complex rhythmic patterns with triplets and quintuplets. The seventh staff is Effect (w/pedal) for the vibraphone, with a dynamic envelope of *mp*. The eighth staff is Rhodes piano, with a dynamic envelope of *mp*. The ninth staff is Bass Synth, with a dynamic envelope of *mp* and a volume envelope that starts at 100% and fades to 0%.

This musical score is arranged in a system of six staves. The top three staves are grouped together, as are the bottom three. The instruments are: Tenor Saxophone (Tn. Sax.), Voice, and Electric Guitar (E. Gtr.) in the top group; Vibraphone (Vib.) and Effect (w/pedal) in the middle group; and Rhodes and Bass Synth in the bottom group. The Tenor Saxophone, Voice, and Electric Guitar parts are mostly silent, with a few notes appearing at the end of the second measure. The Vibraphone part is highly active, featuring complex rhythmic patterns with triplets and quintuplets. The Rhodes part also features complex rhythmic patterns with triplets and quintuplets. The Bass Synth part is mostly silent, with a few notes appearing at the end of the second measure. The score is written in treble clef with a key signature of one sharp (F#).

Tn. Sax.

Effect (w/pedal)

Voice

E. Gtr.

Effect (w/pedal)

Vib.

Effect (w/pedal)

Rhodes

Bass Synth

This musical score page features five systems of staves, each with a primary instrument and an associated effect track. The Tenor Saxophone part includes a dynamic marking of *p* and a vibrato instruction that transitions from *molto vib* to *non vib*. The Electric Guitar part is marked *p* and includes a *w/bar* (with bar) instruction. The Vibraphone part is characterized by triplet and quintuplet patterns, with dynamic markings of *p*. The Rhodes part features similar triplet and quintuplet patterns. The Bass Synth part starts at 100% and transitions to 0%, with a dynamic marking of *p*. All effect tracks are labeled *Effect (w/pedal)* and show a consistent *p* dynamic across the piece.

Ten. Sax. *p* *molto vib* → *non vib*

Effect (*w/pedal*) *p*

Voice

E. Gtr. *p* *w/bar*

Effect (*w/pedal*) *p*

Vib. *p*

Effect (*w/pedal*) *p*

Rhodes

Bass Synth 100% → 0% *p*

Musical score for page 30, featuring Tenor Saxophone, Voice, Electric Guitar, Vibraphone, Rhodes, and Bass Synth. The score is divided into two systems, each with two measures. The Tenor Saxophone, Voice, and Bass Synth parts are mostly silent in the first measure and play sustained notes in the second measure. The Electric Guitar and Rhodes parts play sustained notes in the first measure and more complex figures in the second measure. The Vibraphone part features intricate rhythmic patterns with triplets and quintuplets.

System 1:

- Ten. Sax.**: Rest in measure 1; sustained notes in measure 2.
- Effect (w/pedal)**: Rest in measure 1; sustained notes in measure 2.
- Voice**: Rest in measure 1; sustained notes in measure 2.
- E. Gtr.**: Rest in measure 1; sustained notes in measure 2.
- Effect (w/pedal)**: Rest in measure 1; sustained notes in measure 2.
- Vib.**: Complex rhythmic pattern in measure 1; complex rhythmic pattern in measure 2.
- Effect (w/pedal)**: Rest in measure 1; sustained notes in measure 2.
- Rhodes**: Sustained notes in measure 1; complex figure in measure 2.
- Bass Synth**: Rest in measure 1; sustained notes in measure 2.

System 2:

- Ten. Sax.**: Sustained notes in measure 1; sustained notes in measure 2.
- Effect (w/pedal)**: Sustained notes in measure 1; sustained notes in measure 2.
- Voice**: Sustained notes in measure 1; sustained notes in measure 2.
- E. Gtr.**: Sustained notes in measure 1; sustained notes in measure 2.
- Effect (w/pedal)**: Sustained notes in measure 1; sustained notes in measure 2.
- Vib.**: Complex rhythmic pattern in measure 1; complex rhythmic pattern in measure 2.
- Effect (w/pedal)**: Sustained notes in measure 1; sustained notes in measure 2.
- Rhodes**: Complex figure in measure 1; complex figure in measure 2.
- Bass Synth**: Sustained notes in measure 1; sustained notes in measure 2.

This musical score page, numbered 31, features seven staves. The Tenor Saxophone part begins at measure 15 with a melodic line that includes a 'molto vib' (vibrato) instruction and a 'p' (piano) dynamic. The Effect (w/pedal) tracks for Tenor Sax, Electric Guitar, and Vibraphone all show a dynamic shift from *mp/ppp* to *p* at the start of the second measure. The Electric Guitar and Vibraphone parts also feature sustained notes with vibrato. The Vibraphone part is characterized by triplet and quintuplet patterns. The Rhodes part starts with a *f* (forte) dynamic and transitions to *p* in the second measure. The Bass Synth part provides a low-frequency accompaniment with a *p* dynamic and a '100%' marking.

Ten. Sax. *mp/ppp* *p* *molto vib*

Effect (w/pedal) *mp/ppp* *p*

Voice

E. Gtr. *mp/ppp* *p*

Effect (w/pedal) *mp/ppp* *p*

Vib. *mp/ppp* *p*

Effect (w/pedal) *mp/ppp* *p*

Rhodes *f* *p* *p* 100%

Bass Synth *p*

The musical score for page 32 consists of five systems of staves. The first system includes Tenor Saxophone (Ten. Sax.), an Effect (w/pedal), and Voice. The second system includes Electric Guitar (E. Gtr.), an Effect (w/pedal), and Voice. The third system includes Vibraphone (Vib.) and an Effect (w/pedal). The fourth system includes Rhodes and Bass Synth. The score is divided into two measures by a double bar line. The first measure begins with a 'non vib' instruction and a '0%' marking. The Tenor Saxophone and Electric Guitar parts feature a melodic line with a dynamic marking of *p* (piano) and a hairpin crescendo. The Vibraphone part is characterized by triplet and quintuplet patterns. The Rhodes part features a complex melodic line with dynamic markings of *f* (forte) and *p*. The Bass Synth part provides a simple harmonic accompaniment with a dynamic marking of *p*. The second measure continues the melodic and harmonic development, with the Tenor Saxophone and Electric Guitar parts maintaining their *p* dynamic and the Rhodes part concluding with a triplet.

This musical score page, numbered 33, contains six staves of music. The instruments and their parts are as follows:

- Ten. Sax.:** Features a melodic line starting at measure 19. It includes a dynamic marking of *p* and a vibrato instruction that transitions from "molto vib" to "non vib" across the bar line.
- Effect (w/pedal):** Provides a sustained, low-frequency effect for the Tenor Saxophone and Electric Guitar parts.
- Voice:** Features a vocal line with a key signature of one flat and a common time signature.
- E. Gtr.:** Features a melodic line with a dynamic marking of *p* and a "w/bar" instruction indicating a bar pedal effect.
- Effect (w/pedal):** Provides a sustained, low-frequency effect for the Electric Guitar and Vibraphone parts.
- Vib.:** Features a complex melodic line with triplets and quintuplets, starting at measure 19.
- Effect (w/pedal):** Provides a sustained, low-frequency effect for the Vibraphone part.
- Rhodes:** Features a melodic line with a dynamic marking of *f* and a *p* marking, starting at measure 19.
- Bass Synth:** Features a bass line with a dynamic marking of *p* and a volume control instruction that transitions from "100" to "0%" across the bar line.

The musical score for page 34 consists of five systems of staves. The first system includes Tenor Saxophone (Ten. Sax.), Effect (w/pedal), and Voice. The second system includes Electric Guitar (E. Gtr.) and Effect (w/pedal). The third system includes Vibraphone (Vib.) and Effect (w/pedal). The fourth system includes Rhodes and Bass Synth. The score is marked with dynamics such as *p*, *mp*, *ppp*, and *ff*, and includes performance instructions like *molto vib* and *non vib*. The Tenor Saxophone part features a melodic line with a *M* marking. The Electric Guitar part includes a *w/bar* marking. The Vibraphone part features complex rhythmic patterns with triplets and quintuplets. The Rhodes part features a melodic line with triplets and a sextuplet. The Bass Synth part features a melodic line with a *100%* to *0%* marking. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

This musical score page, numbered 35, features six staves of music. The instruments and parts are as follows:

- Ten. Sax.:** Treble clef. Measures 23-24 show a melodic line with a slur and a fermata. A dynamic marking of *mp/ppp* is present. A breath mark 'M' is indicated above the staff in measure 24.
- Effect (w/pedal):** Treble clef. Shows a sustained effect with a slur and a fermata, marked *mp/ppp*.
- Voice:** Treble clef. Shows a vocal line with a slur and a fermata in measure 24.
- E. Gtr.:** Treble clef. Shows a melodic line with a slur and a fermata, marked *mp/ppp*.
- Vib.:** Treble clef. Features a complex melodic line with triplets and quintuplets. Dynamic markings include *mp/ppp* and *f*.
- Rhodes:** Treble clef. Features a melodic line with triplets and quintuplets. Dynamic markings include *p* and *f*.
- Bass Synth:** Bass clef. Shows a sustained effect with a slur and a fermata.

3 appearing all of a sudden;
brighter, aggressive

4 same as Rehearsal no.1;
but tighter and more prominent.

brighter, more overtone content less overtone content, dull/boomy quality

Ten. Sax.
 25 *molto vib* → *non vib* 4"
 < *p* → < *f* → < *f* → < *mp*

Effect (w/pedal)
 < *p* → < *ff* → < *mp* < *f* → < *mf*

Voice
 4"

E. Gtr.
 25 w/bar----- 4" add moderate distortion suddenly → no distortion
 < *p* → < *f* → < *f* → < *mp*

Effect (w/pedal)
 < *p* → < *ff* → < *mp* < *f* → < *mf*

Vib.
 25 4" medium hard
 RH: mallet *
 LH: bow
 Ped. < *f* → < *f* → < *mp*

Effect (w/pedal)
 < *p* → < *ff* → < *mp* < *f* → < *mf*

Rhodes
 25 4"
p

Bass Synth
 100% → 0% 4" → 100%
 < *p* → < *f* → < *f* → < *mp*

Musical score for page 37, featuring five instruments: Tenor Saxophone (Ten. Sax.), Electric Guitar (E. Gtr.), Vibraphone (Vib.), Rhodes, and Bass Synth. The score is divided into four measures, with a measure number 30 at the beginning of the first measure.

Ten. Sax. (Tenor Saxophone):
- Measure 1: Starts with a note marked *30*.
- Measure 2: A slur covers the first two notes, with the instruction *non vib* above the staff.
- Measure 3: A slur covers the first two notes.
- Measure 4: A slur covers the first two notes, with a *3"* marking above the staff.

Effect (w/pedal) (Electric Guitar):
- Measure 1: A slur covers the first two notes.
- Measure 2: A slur covers the first two notes.
- Measure 3: A slur covers the first two notes, with a *3"* marking above the staff.
- Measure 4: A slur covers the first two notes, with a *1"* marking above the staff.

Effect (w/pedal) (Vibraphone):
- Measure 1: A slur covers the first two notes.
- Measure 2: A slur covers the first two notes.
- Measure 3: A slur covers the first two notes, with a *mf* marking below the staff.
- Measure 4: A slur covers the first two notes, with a *3"* marking above the staff.

Rhodes:
- Measure 1: A slur covers the first two notes.
- Measure 2: A slur covers the first two notes.
- Measure 3: A slur covers the first two notes, with a *3"* marking above the staff.
- Measure 4: A slur covers the first two notes, with a *1"* marking above the staff.

Bass Synth:
- Measure 1: A slur covers the first two notes.
- Measure 2: A slur covers the first two notes, with a *0%* marking above the staff.
- Measure 3: A slur covers the first two notes, with a *3"* marking above the staff.
- Measure 4: A slur covers the first two notes, with a *1"* marking above the staff.

Additional markings include *w/bar* above the E. Gtr. staff in measure 1, and various slurs and markings (*3"*, *1"*) above the Ten. Sax., E. Gtr., Vib., Rhodes, and Bass Synth staves in measures 3 and 4.

♩=82

Ten. Sax. *mp* *M* *molto vib* *non vib* *mp* *M*

Effect (w/pedal) *pp* *mp/ppp* *mp*

Voice 8

E. Gtr. *mp* *mp* *w/bar-----|*

Effect (w/pedal) *pp* *mp/ppp* *mp*

Vib. *Ped.* 3 3 5 3

Effect (w/pedal) *mp*

Rhodes *mp*

Bass Synth 100% 0% *mp* *mp*

This musical score covers measures 38 through 41. The instruments and their parts are as follows:

- Ten. Sax.:** Measures 38-41. Starts with a whole rest in 38. In 39, plays a half note G4, a half note A4, and a half note B4, all beamed together. Dynamics: *mp*. Measure 40 has a whole note G4. Measure 41 has a whole note A4.
- Effect (w/pedal):** Measures 38-41. Starts with a whole rest in 38. In 39, plays a half note G4, a half note A4, and a half note B4, all beamed together. Dynamics: *mp*. Measure 40 has a whole note G4. Measure 41 has a whole note A4. Dynamics: *ppp* in 40, *mp>o* in 41.
- Voice:** Measures 38-41. Starts with a whole rest in 38. In 39, plays a half note G4, a half note A4, and a half note B4, all beamed together. Measure 40 has a whole note G4. Measure 41 has a whole note A4.
- E. Gtr.:** Measures 38-41. Starts with a whole rest in 38. In 39, plays a half note G4, a half note A4, and a half note B4, all beamed together. Dynamics: *mp*. Measure 40 has a whole note G4. Measure 41 has a whole note A4. Dynamics: *ppp* in 40, *mp>o* in 41. A bar line is indicated in measure 40 with the text "w/bar-----|".
- Effect (w/pedal):** Measures 38-41. Starts with a whole rest in 38. In 39, plays a half note G4, a half note A4, and a half note B4, all beamed together. Dynamics: *p*. Measure 40 has a whole note G4. Measure 41 has a whole note A4. Dynamics: *mp* in 40, *ppp* in 41, *mp>o* in 41.
- Vib.:** Measures 38-41. Measure 38: Triplet of eighth notes (G4, A4, B4) with a 5-fingered fifth finger, followed by a triplet of eighth notes (G4, A4, B4) with a 3-fingered third finger. Measure 39: Triplet of eighth notes (G4, A4, B4) with a 3-fingered third finger. Measure 40: Triplet of eighth notes (G4, A4, B4) with a 3-fingered third finger. Measure 41: Triplet of eighth notes (G4, A4, B4) with a 3-fingered third finger. Dynamics: *pp* in 39, *mp* in 40. A "Ped." marking is present in measure 38.
- Effect (w/pedal):** Measures 38-41. Starts with a whole rest in 38. In 39, plays a half note G4, a half note A4, and a half note B4, all beamed together. Dynamics: *p*. Measure 40 has a whole note G4. Measure 41 has a whole note A4. Dynamics: *mp* in 40, *ppp* in 41, *mp>o* in 41.
- Rhodes:** Measures 38-41. Measure 38: Sustained chord of G4, A4, B4. Measure 39: Sustained chord of G4, A4, B4. Measure 40: Sustained chord of G4, A4, B4. Measure 41: Sustained chord of G4, A4, B4.
- Bass Synth:** Measures 38-41. Starts with a whole rest in 38. In 39, plays a half note G4, a half note A4, and a half note B4, all beamed together. Dynamics: *mp*. Measure 40 has a whole note G4. Measure 41 has a whole note A4.

Musical score for page 40, featuring Tenor Saxophone, Electric Guitar, Vibraphone, Rhodes, and Bass Synth. The score is divided into four systems, each with a main instrument staff and an associated Effect (w/pedal) staff.

- Ten. Sax.:** Measures 42-45. Includes dynamics *mp* and *molto vib*.
- Effect (w/pedal):** Pedal markings for Ten. Sax. and E. Gtr. with *mp* dynamics.
- E. Gtr.:** Measures 42-45. Includes a bar line in measure 43 and dynamics *mp*.
- Effect (w/pedal):** Pedal markings for E. Gtr. with *mp* dynamics.
- Vib.:** Measures 42-45. Includes triplets, a quintuplet, and dynamics *mp*, *pp*, and *mf*. Pedal markings are present.
- Effect (w/pedal):** Pedal markings for Vib. with dynamics *mp*, *pp*, and *mf*.
- Rhodes:** Measures 42-45. Includes a 100% marking in measure 45.
- Bass Synth:** Measures 42-45. Includes dynamics *mp*.

The musical score for page 41 consists of five systems, each with a main instrument staff and an associated effect staff (where applicable). The score is divided into three measures, with measure numbers 46, 47, and 48 indicated at the beginning of each system.

- Ten. Sax.:** The main staff features a melodic line starting in measure 46 with a *non vib* instruction. In measure 47, it transitions to *molto vib* and includes a dynamic marking of *mp*. Measure 48 returns to *non vib*. The effect staff (labeled "Effect (w/pedal)") shows a *mp* dynamic in measure 46 and another *mp* dynamic in measure 48.
- E. Gtr.:** The main staff has a melodic line in measure 46 with a *4"* marking. In measure 47, it features a *w/bar---* instruction and a *mp* dynamic. Measure 48 has a *6"* marking. The effect staff shows a *mp* dynamic in measure 46 and a *p* dynamic in measure 48.
- Vib.:** The main staff starts in measure 46 with a *mf* dynamic and a *4"* marking. Measure 47 includes a triplet of eighth notes with a *Ped 3* instruction. Measure 48 has a *6"* marking and a *p* dynamic. The effect staff shows a *mf* dynamic in measure 46 and a *p* dynamic in measure 48.
- Rhodes:** The main staff has a melodic line in measure 46 with a *4"* marking. Measure 48 has a *6"* marking. The effect staff is present but contains no notes.
- Bass Synth:** The main staff has a melodic line in measure 46 with a *0%* marking and a *4"* marking. In measure 47, it has a *100%* marking and a *mp* dynamic. Measure 48 has a *0%* marking and a *6"* marking. The effect staff is present but contains no notes.

5 same as Rehearsal no.2; but more lively

The score is divided into five systems, each with a main instrument staff and an "Effect (w/pedal)" staff. The first system includes Tenor Saxophone, Effect, and Voice. The second system includes Electric Guitar and Effect. The third system includes Vibraphone and Effect. The fourth system includes Rhodes and Bass Synth. The score begins at measure 50. The Tenor Saxophone part starts with a *mp* dynamic and a *molto vib* instruction, which transitions to *non vib* in the second measure. The Electric Guitar part also starts with *mp* and features a *mf > o* effect. The Vibraphone part has a *mp* dynamic and a *Ped* instruction. The Bass Synth part starts with *mp* and includes a tremolo effect that goes from 100% to 0% over the first two measures. The Voice part has a melodic line in the first measure and rests in the second. The Rhodes part has a sustained chord in the first measure and rests in the second. The Effect (w/pedal) staves for the Saxophone, Guitar, and Vibraphone all feature a *mf > o* effect that is active during the first two measures.

54

Ten. Sax. *molto vib* → *non vib*

Effect (w/pedal) *mp* *mf/p*

Voice

8

E. Gtr. *w/bar-----|*

Effect (w/pedal) *mp* *mf/p*

Vib.

Effect (w/pedal) *p>o* *mp* *Ped* *mf/p* *ppp* *mp/pp*

Rhodes *mp* *Ped*

Bass Synth *mp* 100% → 0%

58

Ten. Sax. *molto vib* → *non vib* *molto vib* → *non vib* *molto vib* → *non vib*

Effect (w/pedal) *mp* *mp* *mp*

Voice

E. Gtr. *w/bar-----|* *w/bar---|* *w/bar-----|*

Effect (w/pedal) *mp* *mp* *mp*

Vib. *mp* *mp* *mp*

Effect (w/pedal) *mp* *mp* *mp*

Rhodes

Bass Synth 100% → 0% 100% → 0% 100% → 0%

mp *mp* *mp*

Ped

62

Ten. Sax.

Effect (w/pedal)

Voice

E. Gtr.

Effect (w/pedal)

Vib.

Effect (w/pedal)

Rhodes

Bass Synth

mp

mf

molto vib → non vib

w/bar-----|

100% → 0%

100% → 0%

Detailed description: This page of a musical score, numbered 45, contains five systems of staves. Each system includes a primary instrument staff and an 'Effect (w/pedal)' staff. The instruments are Tenor Saxophone, Electric Guitar, Vibraphone, Rhodes, and Bass Synth. The score is divided into four measures. The first measure shows a rest for the Tenor Saxophone and Electric Guitar, and a whole note for the Voice. The second and third measures feature sustained notes with vibrato markings ('molto vib' and 'non vib') and dynamic markings ('mp'). The fourth measure continues with similar dynamics and vibrato markings. The Electric Guitar and Vibraphone parts include 'w/bar' markings and dynamic markings ('mp', 'mf'). The Bass Synth part includes '100% → 0%' markings, indicating a volume or filter envelope change. The 'Effect (w/pedal)' staves show the corresponding pedal effects for each instrument, with dynamic markings ('mp', 'mf') and wedge-shaped envelopes.

66

Ten. Sax. *molto vib* → *non vib* *mp* *mf/pp* *mp*

Effect (w/pedal) *mp* *mf/pp* *mp*

Voice

E. Gtr. *w/bar---* *mp* *mp* *w/bar-----* *mp*

Effect (w/pedal) *mp* *mf/pp* *mp*

Vib. *mp* *mp* *mp* *Ped*

Effect (w/pedal) *mp* *mf/pp* *mp*

Rhodes

Bass Synth *100%* → *0%* *mp* *mp* *100%* → *0%* *mp*

70

Ten. Sax. *molto vib* → *non vib* *mp* *molto vib* → *non vib* *mp* *mf>o* *mf>o*

Effect (w/pedal) *mf/pp* *ppp* *pp* *mf>o*

Voice

E. Gtr. *w/bar---* *mp* *w/bar---* *mp* *mf>o*

Effect (w/pedal) *mf/pp* *ppp* *pp* *mf>o*

Vib. *quasi solo together with Rhodes →* *soft* *mf* *mf* *Ped* *Ped* *mf>o* *mf>o*

Effect (w/pedal) *mf/pp* *ppp* *pp* *mf>o* *mf>o*

Rhodes *quasi solo together with Vibraphone →* *mf* *Ped*

Bass Synth 100% → 0% *mp* *mp*

6 quasi solo/accompaniment

74 *quasi accompaniment* →

Ten. Sax. *molto vib* → *non vib* *mf* *mf* *mf* *mf*

Effect (w/pedal) *mf* *mf>o* *mf* *mf>o*

Voice

74 *quasi accompaniment* →

E. Gtr. *w/bar---* *w/bar---* *mf* *mf* *mf* *mf*

Effect (w/pedal) *mf* *mf* *mf* *mf>o*

74 *quasi accompaniment* →

Vib. *mp* *mp* *mp* *mp*

Effect (w/pedal) *mf>* *mf>o* *mf* *mf*

notes w/tenuto are always to be played with bow, others with mallet.

74 *quasi accompaniment* →

Rhodes *Ped* *Ped*

Bass Synth 100% → 0% *mf* *mf* *mf* *mf*

78

Ten. Sax. *mf* *M* *molto vib* *non vib* *mf* *M* *molto vib* *non vib* *mf*

Effect (w/pedal) *mf>o* *mf/pp* *mf* *mf/pp* *mf*

Voice

E. Gtr. *mf* *w/bar---* *mf* *w/bar-----* *mf* *mf*

Effect (w/pedal) *mf>o* *mf/pp* *mf* *mf/pp* *mf*

Vib. *mp* *Ped* *mp* *mp* *mp* *mp* *Ped*

Effect (w/pedal) *mf* *mf/pp* *mf* *mf/pp* *mf*

Rhodes *mf* *Ped* *mf* *mf*

Bass Synth *mf* *100% → 0%* *mf* *100% → 0%* *mf* *mf*

System 1:

- Ten. Sax.**: Treble clef, 82. Measures 1-4. Dynamics: *mf*. Markings: *molto vib* → *non vib*. Includes a *M* marking above the staff.
- Effect (w/pedal)**: Treble clef. Dynamics: *mf>o*, *mf/pp*, *mf/pp*, *mf*.
- Voice**: Treble clef, 8. No notes.

System 2:

- E. Gtr.**: Treble clef, 82. Measures 1-4. Dynamics: *mf*. Markings: *w/bar--|*, *w/bar-----|*.
- Effect (w/pedal)**: Treble clef. Dynamics: *mf>o*, *mf/p*, *mf/pp*, *mf*.

System 3:

- Vib.**: Treble clef, 82. Measures 1-4. Dynamics: *mp*. Markings: *Ped*.
- Effect (w/pedal)**: Treble clef. Dynamics: *mf*, *mf/pp*, *mf*.

System 4:

- Rhodes**: Treble clef, 82. Measures 1-4. Markings: *Ped*.
- Bass Synth**: Bass clef, 82. Measures 1-4. Dynamics: *mf*. Markings: 100% → 0%.

86

Ten. Sax. *molto vib* → *non vib* *mf* *M* *molto vib* → *non vib* *mf* *M*

Effect (w/pedal) *mf* > *f>o* *mf* *ppp* *f>o* *mf*

Voice

E. Gtr. *w/bar---* *w/bar-----* *mf* *mf* *mf* *mf*

Effect (w/pedal) *mf* > *f>o* *mf* *ppp* *f>o* *mf*

Vib. *mp* *Ped* *mp* *mp* *mp* *mp*

Effect (w/pedal) *mf* > *mf>o* *mf/ppp* *mf*

Rhodes *Ped* *Ped* *Ped*

Bass Synth 100% → 0% *mf* *mf* *mf* *mf*

90

Ten. Sax. *molto vib* → *non vib* *mf* *f>o* *mf* *mf*

Effect (w/pedal) *mf* *f>o* *f>o* *mf*

Voice

E. Gtr. *w/bar--|* *w/bar----|* *w/bar----|* *mf* *mf* *mf* *mf*

Effect (w/pedal) *mf* *f>o* *f>o* *ppp*

Vib. *Ped* *mp* *mp* *mf* *mp*

Effect (w/pedal) *f>o* *f>o* *mf*

Rhodes *Ped* *Ped* *mf* *mf*

Bass Synth 100% → 0% 100% → 0% 100% → 0% *mf* *mf* *mf* *mf*

94

Ten. Sax. *mf* *molto vib* → *non vib* *mf* *molto vib* → *non vib* *mf* *molto vib* → *non vib* *mf*

Effect (w/pedal) *> ppp* *mf* *ppp* *mf > ppp < mf*

Voice

E. Gtr. *mf* *mf* *mf* *mf* w/bar-----| w/bar-----|

Effect (w/pedal) *mf* *ppp* *mf > ppp < mf*

Vib. *mp* *mp* *mp* *mp* Ped Ped

Effect (w/pedal) *ppp* *mf* *ppp* *mf > ppp < mf*

Rhodes *Ped* *Ped*

Bass Synth *mf* *mf* *mf* *mf* 100% → 0% 100% → 0%

Ten. Sax.

Effect (w/pedal)

Voice

98

M

molto vib → non vib

molto vib → non vib

mf

mf

f

f

ppp < *mf* > *ppp* *mf* > *ppp* *f* *ppp* < *f* > *ppp*

E. Gtr.

Effect (w/pedal)

98

w/bar-----|

Preset-2

w/bar-----|

mf

mf

f

f

> *ppp* < *mf* > *ppp* *mf* > *ppp* *f* *ppp* < *f* > *ppp*

Vib.

Effect (w/pedal)

98

mp

mp

mp

mp

ppp < *mf* > *ppp* *mf* > *ppp* *f* *ppp* < *f* > *ppp*

Ped

Rhodes

Bass Synth

98

100% → 0%

100% → 0%

mf

mf

f

f

ppp < *mf* > *ppp* *mf* > *ppp* *f* *ppp* < *f* > *ppp*

Ped

7 with a warm, broad feeling; add a singing quality

poco vib.

Ten. Sax.

Effect (w/pedal)

Voice

E. Gtr.

Effect (w/pedal)

Vib.

Effect (w/pedal)

Rhodes

Bass Synth

102

103

104

105

f *ppp* *mp* *mp* *mp* *mp*

p *p* *p* *p*

f *ppp* *mp* *mp* *pp*

p *p* *p* *p*

f *ppp* *mp* *mf>o*

pp *Ped* *Ped* *Ped*

pp *Ped* *Ped* *Ped*

→ 25%

p *p* *p* *p*

109

Ten. Sax.

Effect (w/pedal)

Voice

E. Gtr.

Effect (w/pedal)

Vib.

Effect (w/pedal)

Rhodes

Bass Synth

Detailed description of the musical score for page 57, measures 109-111:

- System 1:**
 - Ten. Sax:** Treble clef, 3/4 time. Measures 109-111. Dynamics: *p* (109), *mp* (110), *mp* (111).
 - Effect (w/pedal):** Treble clef. Dynamics: *mp* (109), *f>o* (110), *mp* (111).
 - Voice:** Treble clef, 8va. Measures 109-111. Dynamics: *p* (109), *mp* (110), *mp* (111).
- System 2:**
 - E. Gtr.:** Treble clef. Measures 109-111. Dynamics: *p* (109), *mp* (110), *mp* (111).
 - Effect (w/pedal):** Treble clef. Dynamics: *mf* (109), *mp* (110), *mp* (111).
- System 3:**
 - Vib.:** Treble clef. Measures 109-111. Dynamics: *mp* (109), *p* (110), *mp* (111). Includes a *Ped* marking.
 - Effect (w/pedal):** Treble clef. Dynamics: *mf>o* (109), *mp* (110), *mf/pp* (111).
- System 4:**
 - Rhodes:** Treble clef. Measures 109-111. Includes a *Ped* marking and triplet markings in measure 111.
 - Bass Synth:** Bass clef. Measures 109-111. Dynamics: *p* (109), *mp* (110), *mp* (111).

Musical score for page 58, featuring Tenor Saxophone, Effect (w/pedal), Voice, Electric Guitar, Effect (w/pedal), Vibraphone, Effect (w/pedal), Rhodes, and Bass Synth. The score is divided into three measures, with a first ending bracket (1)2 over the first measure of each instrument part.

Ten. Sax. (Trental Saxophone): Treble clef, 7/8 time signature. First measure: quarter note G4 (sharp), quarter note A4, quarter note B4, quarter note C5. Second measure: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Third measure: quarter note G4 (sharp), quarter note A4, quarter note B4, quarter note C5. Dynamics: *mp* (measures 1-2), *mp* (measure 3).

Effect (w/pedal): Treble clef. First measure: *mp*. Second measure: *mf*. Third measure: *mf>o*.

Voice: Treble clef, 8/8 time signature. First measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second measure: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Third measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

E. Gtr. (Electric Guitar): Treble clef, 7/8 time signature. First measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second measure: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Third measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *mp* (measures 1-2), *mp* (measure 3).

Effect (w/pedal): Treble clef. First measure: *mf/p*. Second measure: *mp*. Third measure: *mp*.

Vib. (Vibraphone): Treble clef, 7/8 time signature. First measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second measure: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Third measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *mp* (measures 1-2), *mp* (measure 3).

Effect (w/pedal): Treble clef. First measure: *mp*. Second measure: *mf>o*. Third measure: *mp*.

Rhodes: Treble clef, 7/8 time signature. First measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second measure: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Third measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *mp* (measures 1-2), *mp* (measure 3). Includes a *Ped* (pedal) marking.

Bass Synth: Bass clef, 7/8 time signature. First measure: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Second measure: quarter note B3, quarter note A3, quarter note G3, quarter note F3. Third measure: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Dynamics: *mp* (measures 1-2), *mp* (measure 3).

Musical score for page 59, featuring Tenor Saxophone, Effect (w/pedal), Voice, Electric Guitar, Effect (w/pedal), Vibraphone, Effect (w/pedal), Rhodes, and Bass Synth. The score is divided into four systems, each with a main instrument staff and an associated Effect (w/pedal) staff. The key signature is one sharp (F#) and the time signature is 7/8. The score begins with a rehearsal mark **115**.

System 1:

- Ten. Sax.** Treble clef, 7/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *mp*.
- Effect (w/pedal)** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *mp*, *mf*, *mp*.
- Voice** Treble clef, 8/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *mp*.

System 2:

- E. Gtr.** Treble clef, 7/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *mp*.
- Effect (w/pedal)** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *mf/p*, *mp*, *mf*.

System 3:

- Vib.** Treble clef, 7/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *mp*.
- Effect (w/pedal)** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *p*, *mf/pp*, *mp*.

System 4:

- Rhodes** Treble clef, 7/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *mp*. Includes triplets and a 7th fret marker.
- Bass Synth** Bass clef, 7/8 time. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). Dynamics: *mp*.

8 beginning of the long energy buildup

circular breathing until Rehearsal no.12, key click sounds should always be prominent and loud until Reh. no. 12. always add timbral variety regarding air, flutter, growl according to the written timbral transitions. start with more air content, quasi subtone, add flutter time to time

Ten. Sax.
118 *pp cresc. poco a poco (till m. 145 - mp)*

Effect (w/pedal)
mf/pp mf ppp mf/pp mf

Voice

E. Gtr.
118 **Preset-1 non vib**
mf

Effect (w/pedal)
mf/pp mf ppp mf/pp mf

Vib.
118 *mf*
Ped
mf

Effect (w/pedal)
mf/pp mf ppp mf/p

Rhodes
118 *mf*

Bass Synth
118 *mf*

The musical score for page 61 is organized into four systems, each with a primary instrument and an associated effect track. The score is in 4/4 time and begins at measure 120.

- System 1:** The Tenor Saxophone (Ten. Sax.) plays a continuous eighth-note pattern. The Effect (w/pedal) track shows a dynamic curve starting at *mf*, peaking at *mf > o*, and then tapering to *mf*. The Voice part is silent.
- System 2:** The Electric Guitar (E. Gtr.) plays a sustained chord. The Effect (w/pedal) track shows a dynamic curve starting at *mf*, peaking at *mf > o*, and then tapering to *mf*.
- System 3:** The Vibraphone (Vib.) plays a single note. The Effect (w/pedal) track shows a dynamic curve starting at *mf*, peaking at *mf*, and then tapering to *mf*.
- System 4:** The Rhodes piano plays a triplet eighth-note pattern. The Bass Synth part plays a sustained chord. The Effect (w/pedal) track shows a dynamic curve starting at *mf*, peaking at *mf*, and then tapering to *mf*.

Musical score for page 63, measures 124-125. The score includes parts for Tenor Saxophone, Effect (w/pedal), Voice, Electric Guitar, Effect (w/pedal), Vibraphone, Effect (w/pedal), Rhodes, and Bass Synth. Dynamics range from ppp to f.

Ten. Sax. (Measures 124-125): Rapid sixteenth-note runs in both staves, marked with a slur and a fermata. Dynamics: *ppp* (124), *mf* (124-125).

Effect (w/pedal) (Measures 124-125): Pedal effect markings. Dynamics: *ppp* (124), *mf* (124-125), *pp* (125), *f/pp* (125).

Voice (Measures 124-125): Two rests on a single line.

E. Gtr. (Measures 124-125): Sustained chords in both staves. Dynamics: *mf* (124), *mf* (125).

Effect (w/pedal) (Measures 124-125): Pedal effect markings. Dynamics: *mf* (124), *pp* (124), *mf* (124-125), *pp* (125), *f/pp* (125).

Vib. (Measures 124-125): Sustained notes in both staves. Dynamics: *mf* (124), *mf* (125), *mf* (125).

Effect (w/pedal) (Measures 124-125): Pedal effect markings. Dynamics: *mf* (124), *pp* (125), *f/p* (125).

Rhodes (Measures 124-125): Triplet eighth-note patterns in both staves. Dynamics: *ppp* (125).

Bass Synth (Measures 124-125): Sustained notes in both staves. Dynamics: *mf* (124), *mf* (125).

9

let the first and second overtones pop out time to time.
continue to add flutter time to time.

The musical score is divided into five systems, each with a main staff and an effect staff. The Tenor Saxophone part features a complex, fast-moving melodic line starting at measure 126, marked *mp cresc. poco a poco (till m. 161 - f)*. The Electric Guitar part, labeled **Preset-2**, plays a rhythmic pattern of sixteenth notes with sixteenth-note triplets, marked *f*. The Vibraphone part consists of sustained notes with a *mf* dynamic and a *Ped* (pedal) marking. The Rhodes part features a simple melodic line with a *mf* dynamic. The Bass Synth part provides a low-frequency accompaniment with a *f* dynamic. All effect staves show a dynamic contour that starts at *f/pp*, reaches a peak of *f*, and then tapers off to *pp*.

Ten. Sax. *mp cresc. poco a poco (till m. 161 - f)*

Effect (w/pedal) *f/pp* *f* *pp*

Voice

E. Gtr. **Preset-2** *f*

Effect (w/pedal) *f/pp* *f* *pp*

Vib. *mf* *Ped*

Effect (w/pedal) *f/pp* *f* *pp*

Rhodes *mf*

Bass Synth *f*

Musical score for page 65, featuring Tenor Saxophone, Electric Guitar, Vibraphone, Rhodes, and Bass Synth. The score is divided into two systems, each with two measures.

System 1:

- Ten. Sax.**: Treble clef, starting at measure 128. A long melodic line with a slur and a fermata at the end.
- Effect (w/pedal)**: Treble clef, starting at measure 128. Dynamics: *f* (first measure), *pp* (second measure), *f* (third measure), *pp* (fourth measure), *f* (fifth measure).
- Voice**: Treble clef, starting at measure 128. A single note with a fermata.
- E. Gtr.**: Treble clef, starting at measure 128. Rhythmic patterns with sixteenth notes and slurs. Dynamics: *f* (first measure), *f* (second measure).
- Effect (w/pedal)**: Treble clef, starting at measure 128. Dynamics: *f* (first measure), *pp* (second measure), *f* (third measure), *pp* (fourth measure), *f* (fifth measure).
- Vib.**: Treble clef, starting at measure 128. Notes with slurs and a *Ped* marking. Dynamics: *mf* (first measure), *mf* (second measure).
- Effect (w/pedal)**: Treble clef, starting at measure 128. Dynamics: *f* (first measure), *pp* (second measure), *f* (third measure), *pp* (fourth measure), *f* (fifth measure).
- Rhodes**: Treble clef, starting at measure 128. Notes with slurs and a fermata.
- Bass Synth**: Bass clef, starting at measure 128. Notes with slurs and a fermata. Dynamics: *f* (first measure), *f* (second measure).

System 2:

- Ten. Sax.**: Treble clef, starting at measure 128. A long melodic line with a slur and a fermata at the end.
- Effect (w/pedal)**: Treble clef, starting at measure 128. Dynamics: *f* (first measure), *pp* (second measure), *f* (third measure), *pp* (fourth measure), *f* (fifth measure).
- Vib.**: Treble clef, starting at measure 128. Notes with slurs and a *Ped* marking. Dynamics: *mf* (first measure), *mf* (second measure).
- Effect (w/pedal)**: Treble clef, starting at measure 128. Dynamics: *f* (first measure), *pp* (second measure), *f* (third measure), *pp* (fourth measure), *f* (fifth measure).
- Rhodes**: Treble clef, starting at measure 128. Notes with slurs and a fermata.
- Bass Synth**: Bass clef, starting at measure 128. Notes with slurs and a fermata. Dynamics: *f* (first measure), *f* (second measure).

Musical score for page 66, measures 130-131. The score is divided into five systems, each with a main instrument part and an associated effect part.

- Ten. Sax.:** Features a continuous sixteenth-note melodic line across both measures, marked with a forte (*f*) dynamic.
- Effect (w/pedal):** Provides a sustained, low-frequency effect for the Tenor Saxophone, marked with a forte (*f*) dynamic.
- Voice:** The vocal line is silent, indicated by a flat line with a small square symbol.
- E. Gtr.:** Features a melodic line with sixteenth-note runs, marked with a forte (*f*) dynamic. The runs are bracketed with a '6' indicating a sixteenth-note group.
- Effect (w/pedal):** Provides a sustained, low-frequency effect for the Electric Guitar, marked with a forte (*f*) dynamic.
- Vib.:** Features a melodic line with eighth-note patterns, marked with a mezzo-forte (*mf*) dynamic.
- Effect (w/pedal):** Provides a sustained, low-frequency effect for the Vibraphone, marked with a forte (*f*) dynamic.
- Rhodes:** Features a melodic line with sustained notes, marked with a forte (*f*) dynamic.
- Bass Synth:** Features a melodic line with sustained notes, marked with a forte (*f*) dynamic.

The musical score for page 67 consists of five systems of staves. The first system includes Tenor Saxophone (T.Sax.), Effect (w/pedal), and Voice. The second system includes Electric Guitar (E. Gtr.), Effect (w/pedal), and a legend for the Vibraphone (RH: bow, LH: mallet). The third system includes Vibraphone (Vib.) and Effect (w/pedal). The fourth system includes Rhodes and Bass Synth. The score is marked with measure numbers 132 and 133. The Tenor Saxophone part features a continuous sixteenth-note pattern. The Electric Guitar part has sixteenth-note runs with sixteenth-note groupings. The Vibraphone part has a sparse, rhythmic pattern. The Rhodes part has sustained chords. The Bass Synth part has a simple bass line. Dynamics include *f*, *f*>*o*, *f*>*pp*, *mf*, and *f*.

Ten. Sax.

Effect (w/pedal)

Voice

E. Gtr.

Effect (w/pedal)

RH: bow
LH: mallet

Vib.

Effect (w/pedal)

Rhodes

Bass Synth

Musical score for page 68, measures 134-135. The score includes parts for Tenor Saxophone, Electric Guitar, Vibraphone, Rhodes, and Bass Synth, along with Effect tracks for each instrument.

Ten. Sax. (Measures 134-135): Rapid sixteenth-note runs. Dynamics: *f* (measures 134-135), *pp* (measures 136-137), *f* (measures 138-139), *pp* (measures 140-141).

Effect (w/pedal) (Measures 134-135): Dynamics: *f* (measures 134-135), *pp* (measures 136-137), *f* (measures 138-139), *pp* (measures 140-141).

Voice (Measures 134-135): Rests.

E. Gtr. (Measures 134-135): Sixteenth-note runs with sixteenth-note triplets. Dynamics: *f* (measures 134-135), *f* (measures 136-137), *pp* (measures 138-139), *f* (measures 140-141).

Effect (w/pedal) (Measures 134-135): Dynamics: *f* (measures 134-135), *pp* (measures 136-137), *f* (measures 138-139), *pp* (measures 140-141).

Vib. (Measures 134-135): Notes with accents. Dynamics: *mf* (measures 134-135), *mf* (measures 136-137), *mf* (measures 138-139), *mf* (measures 140-141). Pedal markings: *Ped* (measures 134-135), *Ped* (measures 136-137), *Ped* (measures 138-139), *Ped* (measures 140-141).

Effect (w/pedal) (Measures 134-135): Dynamics: *f/pp* (measures 134-135), *f* (measures 136-137), *pp* (measures 138-139), *pp* (measures 140-141).

Rhodes (Measures 134-135): Notes with accents. Dynamics: *f* (measures 134-135), *f* (measures 136-137), *f* (measures 138-139), *f* (measures 140-141).

Bass Synth (Measures 134-135): Notes with accents. Dynamics: *f* (measures 134-135), *f* (measures 136-137), *f* (measures 138-139), *f* (measures 140-141).

Musical score for page 69, measures 136-137. The score is divided into five systems, each with a main instrument part and an associated effect part.

- Ten. Sax.**: Features a continuous melodic line with a slur over the entire passage. The effect part below it shows a dynamic curve starting at *f*, dipping to *pp*, and rising back to *f*.
- E. Gtr.**: Features a melodic line with sixteenth-note runs, each marked with a '6' (sixteenth notes). The effect part shows a dynamic curve starting at *f*, dipping to *pp*, and rising back to *f/pp*.
- Vib.**: Features a sparse melodic line with a slur and a 'Ped' (pedal) marking. The effect part shows a dynamic curve starting at *f/pp* and rising to *f/pp*.
- Rhodes**: Features a sparse melodic line with a slur and a 'Ped' (pedal) marking. The effect part shows a dynamic curve starting at *f/pp* and rising to *f/pp*.
- Bass Synth**: Features a sparse melodic line with a slur. The effect part shows a dynamic curve starting at *f* and rising to *f*.

138

Ten. Sax.

Effect (w/pedal) *ppp* *f*

Voice

E. Gtr.

Effect (w/pedal) *f* *pp* *f/pp*

Vib.

Effect (w/pedal) *mf* *mf* *f* *Ped*

Rhodes

Bass Synth *f* *f*

Detailed description of the musical score: The score is for page 70, starting at measure 138. It features five main instrument parts and their corresponding effect tracks. The Tenor Saxophone part consists of a continuous eighth-note pattern in the right hand, with a dynamic shift from *ppp* to *f* between measures 139 and 140. The Electric Guitar part features sixteenth-note runs in the right hand, with dynamics of *f*, *pp*, and *f/pp*. The Vibraphone part has a melodic line in the right hand and a bass line in the left hand, with dynamics of *mf* and *f*, and a *Ped* (pedal) marking. The Rhodes part has sustained chords in the right hand. The Bass Synth part has a simple bass line with dynamics of *f*. Effect tracks are provided for the Tenor Saxophone, Electric Guitar, and Vibraphone, with specific dynamic markings and a *Ped* marking for the Vibraphone effect track.

140

Ten. Sax.

Effect (w/pedal) *pp* *f* *pp*

Voice

E. Gtr.

Effect (w/pedal) *f* *pp* *f*

Vib.

Effect (w/pedal) *mf* *f* *mf*

Rhodes

Bass Synth *f* *f*

Detailed description: This page of a musical score covers measures 140 and 141. It features five main instrumental parts, each with a corresponding effect pedal line. The Tenor Saxophone part consists of a continuous eighth-note run across both measures, with a dynamic range from *pp* to *f* and back to *pp*. The Electric Guitar part features sixteenth-note patterns with sixteenth rests, marked with a '6' above the notes, and dynamics of *f*, *pp*, and *f*. The Vibraphone part has a sparse melody with notes on the first and third beats of each measure, marked with a *mf* dynamic. The Rhodes part plays sustained chords, with the second measure's chord being circled. The Bass Synth part provides a rhythmic accompaniment with notes on the first and third beats, marked with a *f* dynamic. The effect pedal lines for the Saxophone, Guitar, and Vibraphone show specific swell and decay patterns corresponding to the dynamics of the instruments.

Ten. Sax.
142 *f*

Effect (w/pedal)
f *pp* *f*

Voice

E. Gtr.
142 *f* *f*

Effect (w/pedal)
f/pp

Vib.
142 *mf* *mf*
Ped

Effect (w/pedal)
f/pp *f*

Rhodes
142

Bass Synth
f *f*

10 ♩=92

- * no air content
- * still let the harmonics pop out time to time but not aggressively
- *no flutter anymore

The musical score is divided into five systems, each with a main staff and an "Effect (w/pedal)" staff. The Tenor Saxophone part features a continuous eighth-note line with a crescendo from *poco a poco* to *ff* by measure 185. The Electric Guitar part has a complex rhythmic pattern with a crescendo to *f*. The Vibraphone part has a single note with a crescendo to *f* and a pedal effect. The Rhodes part has sustained chords with a crescendo to *f*. The Bass Synth part has a simple bass line with a crescendo to *f*. Dynamics are indicated by *pp* and *f* with hairpins. A box with a vertical bar and an arrow is present above the Vibraphone staff at measure 150.

Ten. Sax. *cresc. poco a poco (till m. 185 [ff])*

Effect (w/pedal) *pp* *f*

Voice

E. Gtr. *f* *f*

Effect (w/pedal) *pp* *f* *pp* *f*

Vib. *f* *f* *Ped*

Effect (w/pedal) *pp* *f* *pp* *f*

Rhodes

Bass Synth *f* *f*

154

Ten. Sax. *f* *pp* *f/pp*

Effect (w/pedal)

Voice

E. Gtr. *f* *f* *f*

Effect (w/pedal) *> pp* *f/pp* *f*

Vib. *f* *f*

Effect (w/pedal) *f* *pp* *f/pp* *f*

Rhodes

Bass Synth *f* *f*

Detailed description of the musical score for page 78, measures 154-155. The score is arranged in a system with five main instrument parts, each with an associated effect pedal line. The Tenor Saxophone part (measures 154-155) features a continuous eighth-note pattern with a dynamic of *f* in measure 154 and *pp* in measure 155. The Electric Guitar part (measures 154-155) has a complex rhythmic pattern with a dynamic of *f* in measure 154 and *f* in measure 155. The Vibraphone part (measures 154-155) has a sparse pattern with a dynamic of *f* in measure 154 and *f* in measure 155. The Rhodes part (measures 154-155) has a sparse pattern with a dynamic of *f* in measure 154 and *f* in measure 155. The Bass Synth part (measures 154-155) has a sparse pattern with a dynamic of *f* in measure 154 and *f* in measure 155. The Effect (w/pedal) lines for each instrument show various dynamics and pedal markings, such as *f*, *pp*, *f/pp*, and *> pp*.

156

Ten. Sax.

Effect (w/pedal)

Voice

E. Gtr.

Effect (w/pedal)

Vib.

Effect (w/pedal)

Rhodes

Bass Synth

Detailed description of the musical score for page 79, measures 156-157. The score is arranged in a system with five main parts: Tenor Saxophone, Electric Guitar, Vibraphone, Rhodes, and Bass Synth. Each part has a corresponding effect pedal line. The Tenor Saxophone part features a continuous eighth-note line with a '6' fingering indicated below the staff. The Electric Guitar part has a rhythmic eighth-note pattern. The Vibraphone part has sparse notes with dynamic markings. The Rhodes part has sustained chords. The Bass Synth part has a simple bass line. Dynamics include *f*, *pp*, and *f*. The effect pedal lines show various swell and decay patterns.

Musical score for page 80, measures 158-161. The score is arranged in systems, each containing a main instrument part and an associated effect track (w/pedal).

- Ten. Sax.:** Features a continuous sixteenth-note pattern in the right hand, with fingerings '6' indicated under every second note. The effect track shows a dynamic contour starting at *pp*, rising to *ff*, falling to *pp*, rising to *ff*, and finally falling to *pp*.
- E. Gtr.:** Features a complex rhythmic pattern of sixteenth notes. The effect track shows a dynamic contour starting at *ff*, falling to *pp*, rising to *ff*, and finally falling to *pp*.
- Vib.:** Features a sparse melodic line with a few notes. The effect track shows a dynamic contour starting at *pp*, rising to *ff*, falling to *pp*, rising to *ff*, and finally falling to *pp*.
- Rhodes:** Features a sparse melodic line with a few notes. The effect track shows a dynamic contour starting at *pp*, rising to *ff*, falling to *pp*, rising to *ff*, and finally falling to *pp*.
- Bass Synth:** Features a sparse melodic line with a few notes. The effect track shows a dynamic contour starting at *pp*, rising to *ff*, falling to *pp*, rising to *ff*, and finally falling to *pp*.

Musical score for page 81, measures 160-169. The score is divided into five systems, each with a main instrument part and an associated effect track (w/pedal).

- Ten. Sax.:** Features a continuous eighth-note melodic line across measures 160-169, with a slur over the entire passage. The effect track shows a dynamic curve starting at *ff*, dipping to *pp* in measure 165, and rising back to *ff*.
- E. Gtr.:** Features a complex rhythmic pattern of eighth and sixteenth notes. The effect track shows a dynamic curve starting at *pp*, rising to *ff* in measure 165, and remaining at *ff* through measure 169.
- Vib.:** Features a sparse melodic line with notes in measures 161, 163, 165, and 167. The effect track shows a dynamic curve starting at *ff*, dipping to *pp* in measure 165, and rising back to *ff*.
- Rhodes:** Features a sparse melodic line with notes in measures 160, 162, 164, and 166. The effect track shows a dynamic curve starting at *ff*, dipping to *pp* in measure 165, and rising back to *ff*.
- Bass Synth:** Features a sparse melodic line with notes in measures 160, 162, 164, and 166. The effect track shows a dynamic curve starting at *ff*, dipping to *pp* in measure 165, and rising back to *ff*.

Musical score for page 82, featuring five instruments: Tenor Saxophone (Ten. Sax.), Electric Guitar (E. Gtr.), Vibraphone (Vib.), Rhodes, and Bass Synth. The score is divided into two measures, both starting at measure 162. The Tenor Saxophone part consists of a continuous eighth-note line with a slur over the entire phrase and six fingerings (6) indicated below the notes. The Electric Guitar part features a complex eighth-note pattern with a slur and a *ff* dynamic marking. The Vibraphone part has a sparse melody with a slur and *ff* dynamic marking. The Rhodes part has a simple melody with a slur and *ff* dynamic marking. The Bass Synth part has a simple bass line with a slur and *ff* dynamic marking. The Effect (w/pedal) tracks for each instrument show dynamic changes from *pp* to *ff* and back to *pp*, with some tracks starting with an accent (>).

Ten. Sax.

Effect (w/pedal)

Voice

E. Gtr.

Effect (w/pedal)

Vib.

Effect (w/pedal)

Rhodes

Bass Synth

The musical score for page 83 consists of five systems of staves. Each system includes a primary instrument staff and an 'Effect (w/pedal)' staff. The first system features a Tenor Saxophone (Ten. Sax.) playing a melodic line with sixteenth-note runs, marked with a '6' below the notes. The effect staff shows a dynamic curve starting at *pp* and rising to *ff*. The second system features an Electric Guitar (E. Gtr.) playing a rhythmic pattern of eighth notes, with the effect staff showing a dynamic curve from *pp* to *ff*. The third system features a Vibraphone (Vib.) playing a melodic line with a '7' below the notes, and the effect staff shows a dynamic curve from *pp* to *ff* with a 'Ped.' marking. The fourth system features a Rhodes piano playing a melodic line with a '7' below the notes, and the fifth system features a Bass Synth playing a melodic line with a '7' below the notes. Both the Rhodes and Bass Synth systems have effect staves showing a dynamic curve from *pp* to *ff*.

- * faster timbral transitions from now on
- * should sound aggressive and energetic
- * let the higher overtones pop out time to time

The musical score is arranged in a system with five staves. The Tenor Saxophone staff (top) features a melodic line with sixteenth-note runs, marked with 'ff' and 'cres. poco a poco (till m. 193 [fff])'. The Electric Guitar staff has a complex, rhythmic pattern with 'fff' markings. The Vibraphone staff has a sparse melodic line with 'ff' markings. The Rhodes staff has a simple melodic line with 'ff' markings. The Bass Synth staff has a rhythmic pattern with 'fff' markings. Each instrument staff includes an 'Effect (w/pedal)' sub-staff. The score is marked with measure numbers 166 and 167.

Ten. Sax. *ff* *cres. poco a poco (till m. 193 [fff])*

Effect (w/pedal) *fff*

Voice

E. Gtr. *fff* *fff*

Effect (w/pedal)

Vib. *ff* *ff*

Effect (w/pedal)

Rhodes *ff*

Bass Synth *fff* *fff*

Musical score for page 86, measures 170-171. The score is arranged in a system with five staves:

- Ten. Sax.**: Treble clef, key signature of one sharp (F#). Measures 170-171 feature a continuous sixteenth-note melodic line. Fingering numbers '6' are indicated below the notes. A slur spans the entire passage.
- Effect (w/pedal)**: Two empty staves.
- Voice**: Treble clef. Measure 170 has a whole rest. Measure 171 has a half note G2, with a slur extending from the end of measure 170.
- E. Gtr.**: Treble clef. Measures 170-171 feature a complex sixteenth-note rhythmic pattern. Dynamics include *fff* (fortissimo) with hairpins. A slur spans the entire passage.
- Effect (w/pedal)**: Two empty staves.
- Vib.**: Treble clef. Measures 170-171 feature a melodic line with sustained notes. Dynamics include *fff* with hairpins. A slur spans the entire passage. A *Ped* (pedal) marking is present below the first measure.
- Effect (w/pedal)**: Two empty staves.
- Rhodes**: Treble clef. Measures 170-171 feature a melodic line with sustained notes. Dynamics include *fff* with hairpins. A slur spans the entire passage.
- Bass Synth**: Bass clef. Measures 170-171 feature a melodic line with sustained notes. Dynamics include *fff* with hairpins. A slur spans the entire passage.

11 overflowing, transcendent

wild enough to feel exhausted

The musical score is arranged in a system with five staves. The top staff is for Tenor Saxophone (Ten. Sax.), the second for Electric Guitar (E. Gtr.), the third for Vibraphone (Vib.), the fourth for Rhodes piano, and the fifth for Bass Synth. The music is in 4/4 time and begins at measure 174. The Tenor Saxophone part features a melodic line with sixteenth-note runs and a *fff* dynamic marking. The Electric Guitar part has a complex, rhythmic pattern with *fff* dynamics and includes an effect track labeled "Effect (w/pedal)". The Vibraphone part is marked "RH: mallet" and "LH: bow", with a triplet of eighth notes and a *f* dynamic. The Rhodes part consists of sustained chords with a *f* dynamic. The Bass Synth part provides a low-frequency accompaniment with *fff* dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for page 89, measures 176-177. The score includes parts for Tenor Saxophone, Electric Guitar, Vibraphone, Rhodes, and Bass Synth, each with an associated Effect track.

Ten. Sax. (Measures 176-177): Treble clef, key signature of one sharp (F#). The melody consists of eighth-note runs. Fingering numbers '6' are indicated below the notes. A slur covers the entire phrase.

Effect (w/pedal) (Measures 176-177): Empty staff.

Voice (Measures 176-177): Treble clef. Measure 176 contains a half note G4. Measure 177 contains a whole rest.

E. Gtr. (Measures 176-177): Treble clef. The part features a rhythmic pattern of eighth notes with a 'trill' effect. Dynamics include *fff* (fortissimo) with hairpins. A slur covers the entire phrase.

Effect (w/pedal) (Measures 176-177): Empty staff.

Vib. (Measures 176-177): Treble clef. The part features a melodic line with a 'trill' effect. Dynamics include *fff* (fortissimo) with hairpins. A slur covers the entire phrase. A triplet of eighth notes is marked with a '3' above it in measure 177.

Effect (w/pedal) (Measures 176-177): Empty staff.

Rhodes (Measures 176-177): Treble clef. The part features a melodic line with a 'trill' effect. Dynamics include *fff* (fortissimo) with hairpins. A slur covers the entire phrase.

Bass Synth (Measures 176-177): Bass clef. The part features a melodic line with a 'trill' effect. Dynamics include *fff* (fortissimo) with hairpins. A slur covers the entire phrase.

This musical score page, numbered 90, features five staves of music. The Tenor Saxophone (Ten. Sax.) staff at the top contains a melodic line starting at measure 178, marked with sixteenth notes and fingerings (6). Below it, the Electric Guitar (E. Gtr.) staff features a rhythmic pattern of eighth notes with a *fff* dynamic marking. The Vibraphone (Vib.) staff includes triplet markings (3) and a *fff* dynamic marking. The Rhodes piano staff shows sustained notes with a *fff* dynamic marking. The Bass Synth staff at the bottom provides a bass line with a *fff* dynamic marking. The score is divided into two measures, with the second measure starting at measure 178. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for Tenor Saxophone, Electric Guitar, Vibraphone, Rhodes, and Bass Synth. The score is divided into two systems, each starting at measure 180. The Tenor Saxophone part features a melodic line with sixteenth-note runs and slurs. The Electric Guitar part has a complex, rhythmic pattern with *fff* dynamics. The Vibraphone part includes a triplet and a grace note, also marked *fff*. The Rhodes part consists of sustained chords with grace notes. The Bass Synth part provides a low-frequency accompaniment with *fff* dynamics.

Ten. Sax.
Effect (w/pedal)
Voice

E. Gtr.
Effect (w/pedal)

Vib.
Effect (w/pedal)

Rhodes

Bass Synth

start to cease dynamically and timbrally.
gradually arrive at the same timbral quality with Reh. no. 8 (more air content, quasi subtone)

182

Ten. Sax.

dim. poco a poco (till m. 209 - mf)

6 6 6 6 6 6 6 6

Effect (w/pedal)

Voice

8

E. Gtr.

fff

Effect (w/pedal)

Vib.

3 3

fff

Ped

Effect (w/pedal)

Rhodes

182

Bass Synth

fff

fff

This musical score page, numbered 93, features five staves of music. The top staff is for Tenor Saxophone (T.Sax.), showing a melodic line with sixteenth-note runs and fingerings (6) indicated below the notes. The second staff is for Electric Guitar (E. Gtr.), featuring a complex rhythmic pattern with triplets and a forte (*fff*) dynamic. The third staff is for Vibraphone (Vib.), with a melodic line including triplets and a forte (*fff*) dynamic. The fourth staff is for Rhodes piano, showing a melodic line with a forte (*fff*) dynamic. The fifth staff is for Bass Synth, providing a bass line with a forte (*fff*) dynamic. The score is divided into two measures, with a measure rest in the first measure of the E. Gtr., Vib., and Rhodes staves. The page number 184 is marked at the beginning of each staff.

This musical score page, numbered 94, features five staves. The Tenor Saxophone staff (top) contains a continuous sixteenth-note run with a slur and six '6' fingering indications. The Electric Guitar staff (second) has two measures of sixteenth-note patterns with 'fff' dynamics and slurs. The Vibraphone staff (third) includes notes with 'fff' dynamics, slurs, and a triplet of eighth notes. The Rhodes staff (fourth) shows sustained chords with slurs. The Bass Synth staff (bottom) features a bass line with 'fff' dynamics and slurs. The 'Effect (w/pedal)' staves are empty. A measure number '186' is placed at the beginning of each staff.

This musical score page, numbered 95, contains five systems of music. The first system features a Tenor Saxophone (Ten. Sax.) with a melodic line of eighth notes, marked with a *6* fingering and a slur. Below it are staves for Effect (w/pedal) and Voice. The second system features an Electric Guitar (E. Gtr.) with a rhythmic pattern of eighth notes, marked with *fff* dynamics and slurs. Below it is an Effect (w/pedal) staff. The third system features a Vibraphone (Vib.) with a melodic line including a triplet, marked with *fff* dynamics and slurs. Below it is an Effect (w/pedal) staff. The fourth system features a Rhodes piano with a melodic line of quarter notes, marked with a *7* fingering and slurs. The fifth system features a Bass Synth with a melodic line of quarter notes, marked with *fff* dynamics and slurs. The page number 188 is indicated at the start of each system.

airy, dull, exhausted
key clicks are still present.

190

Ten. Sax. *mf* *dim. poco a poco al niente (till m. 217)*

Effect (w/pedal) *dim. poco a poco (till m. 217 [p])*

Voice

E. Gtr. *ff* *ff*

Effect (w/pedal) *dim. poco a poco (till m. 217 [p])*

Vib. *ff*

Effect (w/pedal) *dim. poco a poco (till m. 217 [p])*

Rhodes *f*

Bass Synth *ff* *ff*

This musical score page, numbered 97, contains five systems of staves. The first system includes Tenor Saxophone (Tn. Sax.), an Effect track (w/pedal), and a Voice staff. The Tenor Saxophone part features a continuous sixteenth-note pattern with sixteenth rests, marked with a '6' above the staff and a '192' at the beginning. The Voice staff is empty. The second system includes Electric Guitar (E. Gtr.) and an Effect track (w/pedal). The Electric Guitar part has a rhythmic pattern of eighth notes and sixteenth notes, with two dynamic markings of *f* (forte) indicated by slurs. The third system includes Vibraphone (Vib.) and an Effect track (w/pedal). The Vibraphone part features a triplet of eighth notes, followed by a sustained chord marked *f* with a 'Ped.' (pedal) marking, and then another triplet of eighth notes marked *mf* (mezzo-forte). The fourth system includes Rhodes and Bass Synth. The Rhodes part has a melodic line with a dotted quarter note and a half note, marked with a '192'. The Bass Synth part has a simple bass line with a dotted quarter note and a half note, marked with a '192' and a dynamic marking of *f* (forte).

This musical score page, numbered 98, features five staves. At the top, a long horizontal arrow points to the right. The Tenor Saxophone staff (Ten. Sax.) begins at measure 194 with a continuous eighth-note line, marked with six '6' figures above the staff. The Electric Guitar staff (E. Gtr.) also starts at measure 194 with a complex rhythmic pattern, featuring dynamic markings of *mf* and *mp*. The Vibraphone staff (Vib.) includes triplet markings and dynamic markings of *mf* and *mp*. The Rhodes staff consists of two staves; the upper one has a few notes with a *p* dynamic, while the lower one has sustained chords. The Bass Synth staff provides a rhythmic accompaniment with dynamic markings of *mf* and *mp*. The 'Effect (w/pedal)' staves are present for the Tenor Saxophone, Electric Guitar, and Vibraphone but contain no notation.

mostly air

The musical score is divided into five systems, each with two staves. The first system includes Tenor Saxophone (T.Sax.), Effect (w/pedal), and Voice. The second system includes Electric Guitar (E. Gtr.), Effect (w/pedal), and Vibraphone (Vib.). The third system includes Rhodes and Bass Synth. The score is marked with measure numbers 196 and 197. The Tenor Saxophone part features a melodic line with sixteenth-note runs and sixteenth-note chords, with a '6' above the staff indicating a fingering. The Electric Guitar part has a rhythmic pattern of eighth notes with a dynamic of *mp* in the first measure and *p* in the second. The Vibraphone part has a melodic line with a dynamic of *mp* in the first measure and *p* in the second, including a triplet of eighth notes. The Rhodes part consists of sustained chords in both staves. The Bass Synth part has a simple bass line with a dynamic of *mp* in the first measure and *p* in the second.

12 quasi choir, gently slowing down / with a broad feeling

The musical score is arranged in five systems, each with a main instrument staff and an 'Effect (w/pedal)' staff. The tempo is marked 'rit. poco a poco' with a target of 46 beats per minute. The score is for measures 198, 199, and 200.

- Ten. Sax.:** Features a melodic line in 7/8 time with a 'p' dynamic and a 'dim poco a poco al niente' instruction. The notes are G4, A4, B4, C5, B4, A4, G4.
- E. Gtr.:** Features a sustained chordal accompaniment in 7/8 time with a 'p' dynamic and a 'dim poco a poco al niente' instruction. The notes are G4, A4, B4, C5.
- Vib.:** Features a melodic line in 7/8 time with a 'p' dynamic and a 'dim poco a poco al niente' instruction. The notes are G4, A4, B4, C5, B4, A4, G4. A 'Ped' (pedal) marking is present.
- Rhodes:** Features a melodic line in 7/8 time with a 'p' dynamic and a 'dim poco a poco al niente' instruction. The notes are G4, A4, B4, C5, B4, A4, G4. It includes triplets and a quintuplet.
- Bass Synth:** Features a bass line in 7/8 time with a 'p' dynamic and a 'dim poco a poco al niente' instruction. The notes are G3, A3, B3, C4, B3, A3, G3.

201

Ten. Sax. *pp*

Effect (w/pedal)

Voice

E. Gtr. *p* *pp* *pp* *pp*

Effect (w/pedal)

Vib. *p* *pp* *pp*

Effect (w/pedal)

Rhodes

Bass Synth *pp* *pp* *pp*

Detailed description: This page of a musical score covers measures 201 to 203. The Tenor Saxophone part features a melodic line of eighth notes with slurs and dynamics of *pp*. The Electric Guitar part consists of sustained chords with dynamics of *p* and *pp*. The Vibraphone part has a rhythmic pattern of eighth notes with dynamics of *p* and *pp*. The Rhodes piano part includes triplets and quintuplets. The Bass Synth part provides a harmonic foundation with sustained notes and dynamics of *pp*. Effect tracks for the guitar and vibraphone are marked with '(w/pedal)'. The score is written in treble clef with a key signature of one sharp (F#).

Musical score for page 102, measures 204-207. The score includes parts for Tenor Saxophone, Electric Guitar, Vibraphone, Rhodes, and Bass Synth. The Tenor Saxophone part features a melodic line with *ppp* dynamics and a 'M' marking. The Electric Guitar part has a sustained chord with *ppp* dynamics. The Vibraphone part has a few notes with *ppp* and *mp* dynamics. The Rhodes part has a complex melodic line with '5' and '3' markings. The Bass Synth part has a simple bass line with *ppp* dynamics. All parts end with a fermata in measure 207.