

Marc Sabat
Surface slips away

for bassoon, steel-string guitar and cello

PLAIN SOUND MUSIC EDITION

Surface slips away (2013–14)
for bassoon, steel-string guitar and violoncello

commissioned by Pascal Gallois, Magnus Andersson and Rohan de Saram

Time is but the stream I go a-fishing in.
I drink at it; but while I drink I see the sandy bottom and detect how shallow it is.
Its thin current slides away, but eternity remains.
I would drink deeper; fish in the sky, whose bottom is pebbly with stars.
I cannot count one.
I know not the first letter of the alphabet.

– Henry David Thoreau, “Where I Lived, and What I Lived For” from “Walden” (1845–54)

Surface slips away is the echo of an imaginary trio sonata for solo basso continuo ensemble, composed in four episodes. Reflections and refractions of parodoxic mirror (a)symmetries of musical intervals are observed through the lens of scordature (retunings, indicated by a system of accidentals in Just Intonation as well as by measurement in cent deviations from Equal Temperament).

Music begins as musicians patiently set and adjust each of their 10 open strings into a special constellation by testing and correcting unisons, near-unisons and slow beatings. This process juxtaposes tuneable intervals derived from the first 16 harmonic partials, played and combined in various forms by cello and bassoon, with very close tempered approximations made possible on the fretted equal tempered guitar. Each of the six strings of the guitar is shifted away from Equal Tempered tuning by a different fraction of a semitone divided into 6 parts, together producing a division of the octave in 72 “tempered commas”. The resulting harmonies suggest an enharmonically modulating harmonic space. Fine gradations of melody cast out ever greater harmonic distances and the flowing of musical time is offered as an unfinished space of interruptions, recurrences, eddies and whorls.

The music was composed in Seidmar and Berlin over the course of 2013 and early 2014. The various musical episodes were inspired by the writings of Henry David Thoreau and by reflections on theories about the origins of the minor chord, from, among others, Zarlino, Rameau, Tartini, Hauptmann, Oettingen, Riemann and Partch.

April 2014

*for Christian Wolff upon his 80th birthday
in March 2014*

An informal introduction to the Helmholtz-Ellis Accidentals

by Marc Sabat

Berlin, April 2009

In learning to read HE accidentals, without having to rely on an electronic tuning device, it is important to be familiar with three things:

First, to keep in mind the natural tuning of intervals in a harmonic series, which deviate from the tempered system.

Second, to get to know how the accidentals refer to these overtone relationships.

Third, to observe that each written pitch may be related to many other pitches by natural intervals, and to tune it accordingly.

In most cases, this approach will allow the player to quickly and intuitively play just intonation (JI) pitches quite accurately. Any remaining adjustments can be made by ear, based on the specific sound of JI intervals.

Just intervals are readily learned because they are built up from simple, tuneable harmonic relationships. These are generally based on eliminating beating between common partials, finding common fundamentals and audible combination tones, and establishing a resonant, stable sonority which maximizes clarity: both of consonance and of dissonance.

A well-focussed JI sound is completely distinct from the irregular, fuzzy beating of tempered sounds. Just consonances, when marginally out of tune, beat slowly and sweetly and may be corrected with the most subtle adjustments of bowing or breath. Just dissonances produce a sharply pulsing regular rhythm and have very clear, distinct colors.

To become familiar with the notation and sounds of JI, the fundamental building blocks are prime number overtones 3, 5, 7, 11 and 13, each of which is associated with a specific pair of accidentals and a basic musical interval.

3 is associated with the signs flat, natural, sharp and refers to the series of untempered perfect fifths (Pythagorean intonation). Generally, A is taken as the tuning reference, and the central pitches C-G-D-A-E can be imagined as the normal tuning of the orchestral string instruments. The just C is rather lower than tempered tuning because of the pure fifths. The further this series is extended, the greater the deviation from tempered tuning: the flats are lower, the sharps higher.

5 is associated with arrows attached to the flat, natural, sharp signs and refers to the pure major third. These arrows correct the Pythagorean intervals by a Syntonic Comma, which is approximately 1/9 of a wholenote or 22 cents. So, for example, the note E-flat arrow-up is a just major third below G, and the note F-sharp arrow-down is a major third above D. In most music, flats are often raised by a comma and sharps are lowered. Because of the open string tuning, it is common to sometimes raise F and C (to match A and E) and to sometimes lower A and E (to match F and C). Corrections by one Syntonic Comma have been used throughout Western music history and are relatively familiar to the ear. However, traditionally these corrections have been hidden by players, for example in Meantone Temperament where fifths are mistuned narrow by ! comma so that the third C-E ends up sounding pure. More recently, the currently prevailing Equal Temperament has made us accustomed to beating thirds, so at first the pure intervals may seem unfamiliar. To play the arrows accurately, one must carefully learn the sound of the consonant major and minor thirds and sixths, and learn to articulate comma differences clearly.

7 is associated with a Tartini sign resembling the numeral. It corrects the Pythagorean intervals by a Septimal Comma, which is approximately 1/7 of a wholenote or 27 cents. When the Pythagorean minor third is lowered by this amount, it becomes a noticeably low third often heard in Blues music.

11 is associated with the quartertone signs (cross and backwards flat). The accidental is used to raise the perfect fourth by 53 cents, producing the exact tuning of the 11th partial in a harmonic series. The sound is most easily learned by playing one octave plus one fourth and raising it by a quartertone.

13 is associated with the thridtone signs (cross and backwards flat, each with 2 verticals). The accidental is used to lower the Pythagorean major sixth by 65 cents, producing the exact tuning of the 13th partial in a harmonic series. The sound is most easily learned as a neutral-sounding sixth, one-third of the way between the just minor and just major sixths (closer to minor than to major).

The following table presents the accidentals together with their associated ratios and cents deviations. To calculate the cents deviation from Equal Temperament of a specific written pitch (if desired) the following shortcut may be used:

1.) Find the cents deviation of the Pythagorean pitch, by calculating how many fifths it is away from A, multiplying by 2, and using a plus sign if it is on the sharp side and a minus if it is on the flat side.

2.) For each microtonal accidental, add or subtract its approximate cents value (as given above), keeping in mind whether the accidental is raising or lowering the pitch.

The resulting value should be a cents deviation within 1 or 2 cents accuracy, which is an acceptable starting point for fine-tuning by ear.

ACCIDENTALS

EXTENDED HELMHOLTZ-ELLIS JI PITCH NOTATION

for Just Intonation

designed by Marc Sabat and Wolfgang von Schweinitz

The exact intonation of each pitch may be written out by means of the following harmonically-defined signs:

$\flat\flat$ \flat \natural \sharp \times Pythagorean series of fifths – the open strings
(... c g d a e ...)

$\flat\flat \natural \sharp \times$ $\flat\flat \uparrow \flat \sharp \uparrow$ lowers / raises by a syntonic comma
 $81:80 = \text{circa } 21.5 \text{ cents}$

$\flat \natural \sharp \times$ $\flat\flat \uparrow \flat \sharp \uparrow$ lowers / raises by two syntonic commas
 $\text{circa } 43 \text{ cents}$

\downarrow \uparrow lowers / raises by a septimal comma
 $64:63 = \text{circa } 27.3 \text{ cents}$

\downarrow \uparrow lowers / raises by two septimal commas
 $\text{circa } 54.5 \text{ cents}$

\downarrow \uparrow raises / lowers by an 11-limit undecimal quarter-tone
 $33:32 = \text{circa } 53.3 \text{ cents}$

\downarrow \uparrow lowers / raises by a 13-limit tridecimal third-tone
 $27:26 = \text{circa } 65.3 \text{ cents}$

\approx \approx lowers / raises by a 17-limit schisma
 $256:255 = \text{circa } 6.8 \text{ cents}$

\swarrow \searrow raises / lowers by a 19-limit schisma
 $513:512 = \text{circa } 3.4 \text{ cents}$

\uparrow \downarrow raises / lowers by a 23-limit comma
 $736:729 = \text{circa } 16.5 \text{ cents}$

In addition to the harmonic definition of a pitch by means of its accidentals, it is also possible to indicate its absolute pitch-height as a cents-deviation from the respectively indicated chromatic pitch in the 12-tone system of Equal Temperament.

The attached arrows for alteration by a syntonic comma are transcriptions of the notation that Hermann von Helmholtz used in his book "Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik" (1863).

The annotated English translation "On the Sensations of Tone as a Physiological Basis for the Theory of Music" (1875/1885) is by Alexander J. Ellis, who refined the definition of pitch within the 12-tone system of Equal Temperament by introducing a division of the octave into 1200 cents.

The sign for a septimal comma was devised by Giuseppe Tartini (1692-1770) – the composer, violinist and researcher who first studied the production of difference tones by means of double stops.

VORZEICHEN

EXTENDED HELMHOLTZ-ELLIS JI PITCH NOTATION

für die natürliche Stimmung

konzipiert von Marc Sabat und Wolfgang von Schweinitz

Die Stimmung jedes Tons ist mit folgenden harmonisch definierten Vorzeichen ausnotiert:

\flat \flat \natural \sharp \times Pythagoreische Quintenreihe der leeren Streicher-Saiten
(... c g d a e ...)

$\flat \natural \sharp \times$ $\flat \flat \sharp \sharp$ Erniedrigung / Erhöhung um ein Syntonisches Terzkomma
 $81 : 80 = \text{circa } 21.5 \text{ cents}$

$\flat \natural \sharp \times$ $\flat \flat \sharp \sharp \sharp$ Erniedrigung / Erhöhung um zwei Syntonische Terzkommas
 $\text{circa } 43 \text{ cents}$

\flat \sharp Erniedrigung / Erhöhung um ein Septimenkomma
 $64 : 63 = \text{circa } 27.3 \text{ cents}$

\flat \natural Erniedrigung / Erhöhung um zwei Septimenkommas
 $\text{circa } 54.5 \text{ cents}$

\flat \flat Erhöhung / Erniedrigung um den undezimalen Viertelton der 11er-Relation $33 : 32 = \text{circa } 53.3 \text{ cents}$

\flat \sharp Erniedrigung / Erhöhung um den tridezimalen Drittelson der 13er-Relation $27 : 26 = \text{circa } 65.3 \text{ cents}$

\flat \sharp Erniedrigung / Erhöhung um ein Siebzehner-Schisma
 $256 : 255 = \text{circa } 6.8 \text{ cents}$

\flat \flat Erhöhung / Erniedrigung um ein Neunzehner-Schisma
 $513 : 512 = \text{circa } 3.4 \text{ cents}$

\uparrow \downarrow Erhöhung / Erniedrigung um ein Dreißigstanziger-Komma
 $736 : 729 = \text{circa } 16.5 \text{ cents}$

Zusätzlich zu der harmonischen Definition der Tonhöhe durch das Vorzeichen für jeden Ton ist auch der Cents-Wert der Abweichung der gewünschten Stimmung von der Tonhöhe des jeweils bezeichneten chromatischen Tons der gleichstufig temperierten Zwölfton-Skala angegeben.

Die attachierten Pfeile für die Alteration um ein Syntonisches Terzkomma sind eine bloße Transkription der Notation, die Hermann von Helmholtz in seinem Buch "Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik" (1863) verwendet hat. Die kommentierte englische Übersetzung "On the Sensations of Tone as a Physiological Basis for the Theory of Music" (1875/1885) stammt von Alexander J. Ellis, der auch eine enorme Verfeinerung der Tonhöhendefinition innerhalb des Zwölftontsystems der gleichstufig temperierten Stimmung durch die Unterteilung der Oktave in 1200 Cents eingeführt hat. – Das Vorzeichen für die Alteration um ein Septimenkomma wurde von Giuseppe Tartini (1692-1770) erfunden, der als Komponist, Geiger und Wissenschaftler die durch Doppelgriffe erzeugten Differenztöne untersucht hat.

THE HARMONIC SERIES 1 - 64 above "A0" (*overtone row*)

*notated using the Extended Helmholtz-Ellis JI Pitch Notation
microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz, 2004*

Sheet music for a string instrument, likely a cello or bass, featuring ten staves of music. The music is written in a unique notation system where notes are represented by vertical stems and horizontal bars, and pitch is indicated by numerical values above the notes. The first staff uses a bass clef and has a tempo marking of 8 vb . The subsequent staves use a treble clef.

Staff 1: Bass clef. Notes 1 through 8. Key signature changes at note 3 (sharp), 4 (sharp), 5 (sharp), 6 (sharp), 7 (sharp), and 8 (sharp). Numerical values: +2, +2, -14, +2, -31.

Staff 2: Treble clef. Notes 9 through 16. Key signature changes at note 10 (sharp), 11 (sharp), 13 (F), 14 (-31), 15 (-12). Numerical values: +4, D# -49, +2, +2, F +41, -31, -12.

Staff 3: Treble clef. Notes 17 through 24. Key signature changes at note 18 (sharp), 19 (-2), 20 (-14), 21 (-29). Numerical values: +5, +4, -2, -14, -29, D# -49, +28, +2.

Staff 4: Treble clef. Notes 25 through 32. Key signature changes at note 26 (F +41), 27 (+6), 28 (-31), 29 (+30), 30 (-12), 31 (Ab +45). Numerical values: -27, -14, F +41, +6, -31, +30, -12, Ab +45.

Staff 5: Treble clef. Notes 33 through 40. Key signature changes at note 34 (A# -47), 35 (-45), 36 (+4), 37 (B# -49), 38 (-2), 39 (C +42), 40 (-14). Numerical values: A# -47, +5, -45, +4, B# -49, -2, C +42, -14.

Staff 6: Treble clef. Notes 41 through 48. Key signature changes at note 42 (-29), 43 (+12), 44 (D# -49), 45 (-10), 46 (+28), 47 (E -34), 48 (+2). Numerical values: +29, -29, +12, D# -49, -10, +28, E -34, +2.

Staff 7: Treble clef. Notes 49 through 56. Key signature changes at note 50 (-27), 51 (+7), 52 (F +41), 53 (-26), 54 (+6), 55 (+38), 56 (-31). Numerical values: E +38, -27, +7, F +41, -26, +6, +38, -31.

Staff 8: Treble clef. Notes 57 through 64. Key signature changes at note 58 (-1), 59 (+30), 60 (G# -41), 61 (-12), 62 (+17), 63 (-27), 64 (Ab +45). Numerical values: -1, +30, G# -41, -12, +17, -27, Ab +45.

23-LIMIT TUNEABLE INTERVALS below "A4"

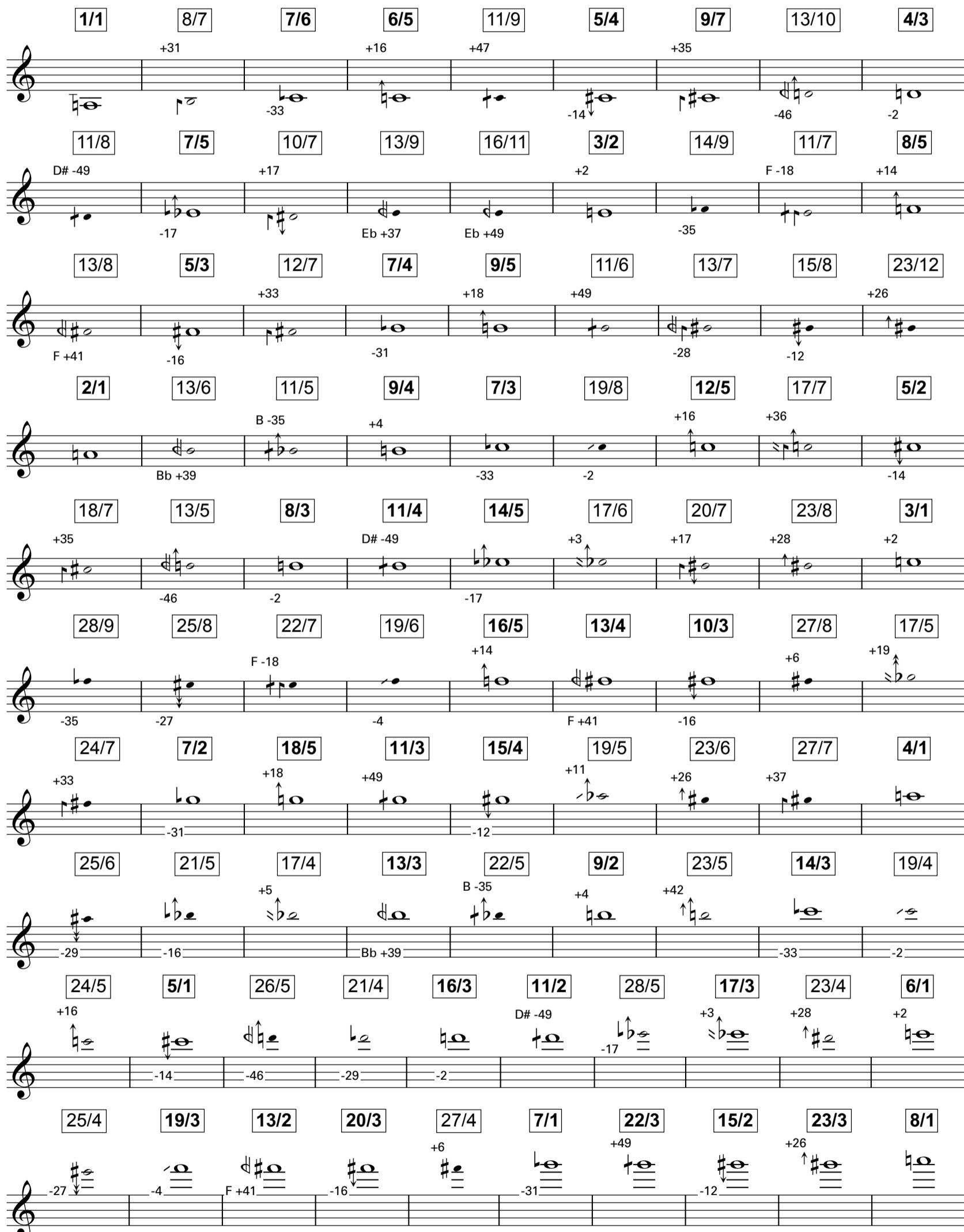
tested and notated in three gradations of difficulty (large open notehead = easiest; small black notehead = most difficult)
by Marc Sabat (violin/viola) with assistance from Wolfgang von Schweinitz (cello), Beltane Ruiz (bass), Anaës Chen (violin)—Berlin, 2005

The musical score consists of ten staves, each representing a different interval. The intervals are labeled with their respective ratios in boxes above the staff. The notes are represented by open or closed circles (noteheads) with stems pointing up or down. Numerical values below the notes indicate the size of each interval in cents. The staves are arranged vertically, with each staff containing ten intervals.

- Staff 1:** 1/8, 3/23, 2/15, 3/22, 1/7, 4/27, 3/20, 2/13, 3/19, 4/25. Values: 0, +12, +31, +16, C# -41, +4, +27.
- Staff 2:** 1/6, 4/23, 3/17, 5/28, 2/11, 3/16, 4/21, 5/26, 1/5, 5/24. Values: -2, -28, -3, +17, +2, +29, +46, +14, -16.
- Staff 3:** 4/19, 3/14, 5/23, 2/9, 5/22, 3/13, 4/17, 5/21, 6/25. Values: +2, +33, -42, -4, G +35, G# -39, +16, +29.
- Staff 4:** 1/4, 7/27, 6/23, 5/19, 4/15, 3/11, 5/18, 2/7, 7/24. Values: -37, -26, -11, +12, -49, -5, +31.
- Staff 5:** 5/17, 8/27, 3/10, 4/13, 5/16, 6/19, 7/22, 8/25, 9/28. Values: -19, -6, +16, C# -41, -14, +4, +27, +35.
- Staff 6:** 1/3, 8/23, 7/20, 6/17, 5/14, 4/11, 3/8, 5/13, 7/18. Values: -2, -28, -17, -3, +17, -51, +2, +46, -35.
- Staff 7:** 2/5, 7/17, 5/12, 8/19, 3/7, 4/9, 5/11, 6/13, 1/2. Values: -36, -16, +2, +33, -4, G +35, G# -39.
- Staff 8:** 12/23, 8/15, 7/13, 6/11, 5/9, 4/7, 7/12, 3/5, 8/13. Values: -26, +12, +28, -49, -18, +31, -33, +16, C# -41.
- Staff 9:** 5/8, 7/11, 9/14, 2/3, 11/16, 9/13, 7/10, 5/7, 8/11. Values: -14, Db +18, +35, -2, D# -49, D# -37, -17, +17, -51.
- Staff 10:** 3/4, 10/13, 7/9, 4/5, 9/11, 5/6, 6/7, 7/8, 1/1. Values: +2, +46, -35, +14, -47, -16, +33, -31.

23-LIMIT TUNEABLE INTERVALS above "A3"

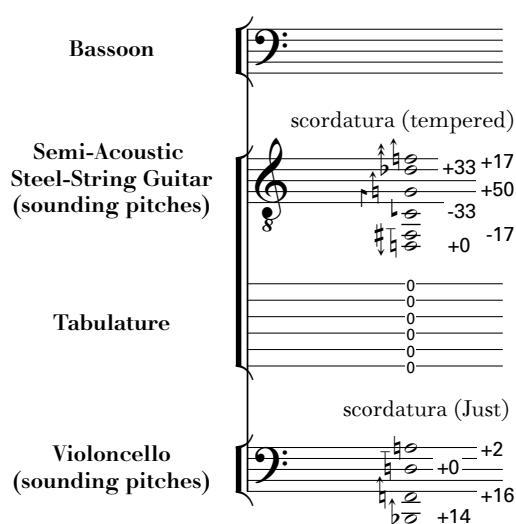
notated using the Extended Helmholtz-Ellis JI Pitch Notation with cents deviations from 12-tone equal temperament based on $A = 0$ cents
 microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz, 2004



Surface slips away

1 : Scordature

Marc Sabat



Begin from "A", playing the indicated material and proceeding freely, but aware of the other players' pitches. Guitar and cello, and optionally bassoon, play with a tuning meter, using a clip microphone to adjust tuning. Fine tuning of the open strings is generally of primary importance, alternating with coordinated passages in which players should also focus on carefully adjusting intervals occurring between instruments.

The styles of playing should be chosen to establish with definite clarity the most exact temperament or tuning of the sounds written. Try various dynamics, timbres, means of sound production, seeking to optimize the tuning process for all. For the most part, sustain colors to most easily perceive the effects of intonation.

The music flows freely between measured fragments and material which is chosen, played, and repeated "as needed". The two styles of playing should connect imperceptibly, as much as possible without breaks, taking (only) as much time as necessary.

(part is notated at sounding pitch: material on strings III and IV must be fingered higher by a small whole tone 9:10 to sound as written!)

A Senza misura, libero

Guitar: pluck as often as needed, tune using a clip microphone and an electronic tuning meter with cents readout, also by ear to the other instruments; as in normal tuning, adjust, interrupt, repeat ad lib.; reuse material within repeat marks freely throughout the bar; sempre l.v. possibile.

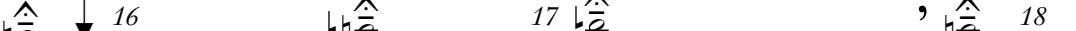
Cello: please use a tailpiece with fine tuners for all four strings to permit very precise adjustments: tune using a clip microphone and an electronic tuning meter with cents readout, also by ear to the other instruments; as in normal tuning, rebow with a quiet, clear and focussed tone (preciso), adjust, interrupt, repeat ad lib.; reuse material within repeat marks freely throughout the bar.

Bsn: match Vlc. tuning, wait until adjustments are completed, begin from a unison, sustain long enough to overlap new pitch; produce a clear, even tone to maximize clarity of tuned intervals.

Bsn (cue) 9
 Gtr (come prima: sempre l.v. possibile,
maximize beating and harmonic
fusion of microtonal chords) 10
 Tab
 Vlc (p) I port. II , II , II cue

Bsn

cue

15 

*sostenuto
e preciso*

p

Gtr

16 

Tab

16 

Vlc

I II , \wedge *sostenuto e preciso*

f

p f p

f

II , \wedge

II , \wedge

I II \wedge *sostenuto e preciso*

II

III

Gtr

19 split harmonic , , , cue 20 , 21 +18 +19 +19 +17 1

Tab 4 12 - 0 5 +5 +6 +4 5

Vlc ^ III , IV cue

Bsn: melody of harmonic multiphonic mixtures over written fundamentals with high "F", overtones may be transposed 8vb ad lib.

Bsn

22 , 23 , 24

8. partial 9. 10. 11.

+16 +12 +29 -31

-36

f

match Vlc., Gtr.

Gtr Tab

The image shows a musical score for guitar. The top staff is labeled "Gtr" and features a treble clef, a key signature of one sharp (F#), and a tempo marking of eighth note = 8. The bottom staff is labeled "Tab" and shows standard six-string guitar tablature. The music consists of two measures. The first measure contains a single eighth-note chord on the A string (the 5th string). The second measure begins with a dynamic of **f**. It features a sequence of notes: an eighth note on the D string (the 2nd string), followed by a sixteenth note on the G string (the 1st string) with an upward arrow, another sixteenth note on the G string with an upward arrow, and finally a sixteenth note on the B string (the 3rd string) with an upward arrow. The tablature below shows the corresponding fingerings: a vertical bar over the 5th string, an "x" over the 4th string, and fingers 1, 2, and 3 respectively over the 2nd, 1st, and 3rd strings.

A musical score for Trombone 1. The first measure begins with a dynamic of f . The second measure begins with a dynamic of ff . Both measures feature slurs and grace notes. The score includes lyrics and markings such as 'III', 'I', 'II', '^', and 'sostenuto e preciso'.

2 : Divided Fifth

Bsn: use multiphonics ad lib.; at times produce a soft mixture of natural partials favouring the written harmonics and fundamentals (indicated by diamond notes), or simply play the melody of written microtonal pitches.

*Andante,
grazioso e scorrevole*

or simply play the melody of written microtonal pitches.

allow guitar to emerge

*balance and
tune to Cello*

sotto voce
sostenuto e legato possibile

poco f
sotto voce

*l.v. sempre, a
piacere*

*press down III
so only IV and II
sound together*

come prima

allow guitar to emerge

sim.

*harmonics,
portamento*

3:4 *5:4* *3:4* *5:4*

+30

3:4 *5:4* *3:4* *5:4*

3:4

+35

3:4 *5:4* *3:4* *5:4*

come prima *C# -39*

poco f
sotto voce

poco f
sotto voce

poco f

f *sf* *p f* *sf*

p *f* *mf* *mp* *mf* *mp* *f* *p*

12 10 0 *12 0* *13 12*

9 9 0 *13 13*

9 13 0 *0 9 0* *0 13 0*

3:4 *5:4* *3:4* *5:4* *3:4*

Vlc

Bsn

Gtr

Tab

Vlc

Bsn

Gtr

Tab

Vlc

6

Bsn: -

Gtr: *sforzando* *f* *p* *f*

Tab: 0 0 5
12 15 15 13 0 0 1 1 3

Vlc:

Bsn: 3

Gtr: 3 *sforzando* *p* *f* *sforzando* *p* *sforzando* *p*

Tab: 6 3 3 6 3 0 5 5 12 5 19

Vlc:

Bsn: 2

Gtr: 2 *poco f* *f* *fp* *f* *poco f* *p* *poco f*

Tab: 14 31 12 port. 30 +14 +30 +14 +12 +12

Vlc:

Bsn: 2

Gtr: 2 *p* *sforzando* *p* *sforzando* *p* *f* *p* *f* *p*

Tab: 0 0 5 0 0 7 9 0 0 3 1 5

Vlc:

14

Bsn: 5:4 | -14 | 3 | 2 | sotto voce | +14 | -17 | 2 |

Gtr: 3:4 | 5:4 | 3:4 | 5:4 | 3:4 | 5:4 | 3:2 | 2 |

Tab: 5 4 5 | 0 5 9 5 | 9 7 5 | 7 9 5 | 7 9 5 | 7 9 5 | 7 9 5 | 7 9 5 |

Vlc: 3 | 2 | 3 | 2 | 3 | 2 | 3 | 2 |

Bsn: 5:4 | 3:4 | 3 | 2 | 3:4 | 5:4 | 3:4 | 2 |

Gtr: fp sotto voce | f | p | sf | poco f | p |

17

Bsn: 2 | +12 | 2 |

Gtr: 3:4 | 5:4 | 3:4 |

Tab: 0 | 5 0 | 7 | 12 |

Vlc: 5:4 | 3:4 | 5:4 | 3:4 | 5:4 | 3:4 |

Bsn: 3 | 2 | 3 | 2 | 3 | 2 | 3 | 2 |

Gtr: > f | p | f | sf |

20

Bsn: 5:4 | 3:4 | 5:4 | 3:4 | 5:4 | 3:4 | 5:4 | 3:2 | 2 |

Gtr: 5 0 5 0 | 11 0 | sf p f | p f | 5:4 | 3:2 | 2 |

Tab: 7 | 14 | 12 0 | 0 8 8 5 | 0 3 |

Vlc: 5:4 | 3:4 | 5:4 | 3:4 | 5:4 | 3:4 | 5:4 | 2 |

Gtr: f | >p | >p | f |

23

Bsn: 3:4, +45, sotto voce, poco **f**, sotto voce, poco **f**

Gtr: 3:4, 5:4, 3:4, 3:2, **sf**, 3:2, **f**

Tab: 5 5 5 3 5 0 7 0 5 0 5 7 0 0 0 5

Vlc: 3:4, 5:4, 3:4, 3:4

Bsn: 3:4, 5:4, 3:4, 3:4

Gtr: 3:4, 5:4, 3:4, 3:4

Tab: f, sostenuto

25

Bsn: 3:4, +14, sotto voce, -33, -19

Gtr: 5:4, 3:4, p, 5:4, f, p, sf

Tab: 5 0 0 8 10 0 12 12 7

Vlc: 5:4, 3:4, 5:4, 3:4

Bsn: 5:4, 3:4, 5:4, 3:4

Gtr: 5:4, 3:4, 5:4, 3:4

Tab: sfp, pdolce, <=, >f, >

28

Bsn: 5:4, 3:4, +12, port., sotto voce, poco **f**, sotto voce, 5:4, 3:4

Gtr: 5:4, 3:4, 5:4, 3:4, p, f, p, >, p, sf, sf p sf, sf

Tab: 0 2 5 0 5 0 6 0 14 17 7 0 9 3 0 3 0 11 12 7 12

Vlc: 5:4, 3:4, 5:4, 3:4

Bsn: 5:4, 3:4, 5:4, 3:4

Gtr: 5:4, 3:4, 5:4, 3:4

Tab: port., poco **f**, p, <=

31

Bsn Gtr Tab

sotto voce

sotto voce

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

5 7 12 5 13 19 0 15 13 0 15 13 19 15 0

Vlc Tab

sotto voce

+ 5 7 12 5 13 19 0 15 13 0 15 13 19 15 0

38

Bsn Gtr Tab

poco f *sotto voce*

f *p* *>* *sf* *sf* *p*

19 0 15 13 11 19 0 7 5 7

Vlc Tab

f

19 0 15 13 11 19 0 7 5 7

44

Bsn Gtr Tab

sotto voce

f *p* *f*

19 0 12 0 12 0 3 10 9 7

Vlc Tab

sostenuto *p* *f*

<f> <> <p> <f>

10

Bsn 50 | 3:2 | 1 +14 3:2 +12 3:2 +16 | *sostenuto*

Gtr 8: | 3:2 | 1 3:2 +5:4 | 3:2 | *p* | 3:2 | 0 |

f poss.

Tab 0 0 | 0 0 |

Vlc 3:2 | 1 3:2 +5:4 | 3:2 +5:4 | 3:2 | *pizz.* arco | 3:2 | port. |

poco al pont. | *sostenuto*

Bsn 55 | 2:1 | 1 +12 | 1 -19 | 3:2 -33 -17 | *sotto voce*

fp | *fp*

Gtr 8: | 2:1 | 1 2 | 1 0 | 1 5 |

f | *p* | *f* | *f*

Tab 0 0 | 0 0 | 0 5 |

Vlc 2:1 | 1 3:4 | 1 5:4 | 1 3:4 |

ord. | *fp* | *fp* | *fp*

Bsn 58 | 2:1 | 1 +29 | 3:2 +14 +12 | 3:2 +29 +33 | *sotto voce*

fp | *poco f*

Gtr 8: | 2:1 | 1 0 | 3:2 0 | 3:2 0 | 3:2 1 | 3:2 1 | 3:2 2 |

sf | *p* | *sf* | *p* | *f* | *p* | *f* |

Tab 7 0 | 7 2 | 7 0 | 7 1 | 7 1 | 7 2 | 5 |

Vlc 2:1 | 1 5:4 | 3:2 | 1 5:4 | 3:2 | 3:4 |

fp | *fp* | *p* | <> | *f* | *poco f*

67

Bsn 2 3:4. +16 sotto voce port. sotto voce

Gtr 3:4. 5:4.

Tab 2 3 3 2 1 0 5 0 0 3

Vlc 2 3:4. 5:4. 5:4. 3:4. 5:4. IV poco f poco f

Bsn: 71. *poco f*. Measure 72: *port.* +16, +47, *sotto voce*, -17.

Vlc: 3:4, 5:4, 3:4, 5:4, 3:4, 5:4. Measure 72: *sin.*

Musical score for Bassoon (Bsn) and Violin (Vlc) at measure 74. The score consists of two staves. The top staff is for Bassoon, showing a 3:2 time signature, a key signature of one flat, and a bass clef. The bottom staff is for Violin, showing a 3:2 time signature, a key signature of one flat, and a treble clef. Both staves begin with a dynamic of **f**. The Bassoon part features sustained notes with grace notes and slurs, and includes markings for *sotto voce* and *port.*. The Violin part also features sustained notes with grace notes and slurs, and includes a dynamic marking of **f** and a section labeled II. Measure 74 concludes with a repeat sign and a double bar line.

attacca

22

Bsn

+17 +3 +12
+50
C-48 C-36

Gtr r.h. art.

Gtr (Gtr) and Tab (Tab) continue their sixteenth-note patterns. Tablature shows fingerings like 0, 9, 10, 7, 9, 0, 8, 0, 12, 12, 12. Measures end with C-48 and C-36.

Vlc

Vlc (Violoncello) and Tab (Tab) continue their sixteenth-note patterns. Tablature shows fingerings like 10, 19, 10, 0, 7, 9, 0, 8, 0, 12, 12, 12. Measures end with C-48 and C-36.

30 [+5]

Bsn

+13 +9
C-18 C-9
+13
C-4

Gtr r.h.

Gtr (Guitar) and Tab (Tab) continue their sixteenth-note patterns. Tablature shows fingerings like 0, 9, 12, 0, 4, 1, 0, 0, 10, 10, 12, 0. Measures end with C-18 and C-9.

Vlc

Vlc (Violoncello) and Tab (Tab) continue their sixteenth-note patterns. Tablature shows fingerings like 12, 0, 19, 12, 0, 4, 2, 0, 4, 3, 10, 10, 12, 0. Measures end with C-18 and C-9.

38 [+14] [+18]

Bsn

+17 +10
C+35 C+45
-47

Gtr

Gtr (Guitar) and Tab (Tab) continue their sixteenth-note patterns. Tablature shows fingerings like 0, 7, 11, 12, 12, 0, 5, 0, 12, 7, 0, 7, 5, 5. Measures end with C+35 and C+45.

Vlc

Vlc (Violoncello) and Tab (Tab) continue their sixteenth-note patterns. Tablature shows fingerings like 18, III, II, I, 14, 3, 10, IV, 45. Measures end with C+32 and C+35.

14

45 +8 C# -39 +19 +8

Bsn Gtr Tab Vlc

52 +10 +21 +10 +29

Bsn Gtr Tab Vlc

60 +17 +46 +18 D -36 +5

Bsn Gtr Tab Vlc

B

72 +31

Bsn Gtr Tab Vlc

82

Gtr Tab Vlc

88

Bsn Gtr Tab Vlc

95

tune boxed intervals to Cello:

Bsn Gtr Tab Vlc

102

tune boxed intervals to Bassoon:

Bsn Gtr Tab Vlc

109 [9/5]

Bsn

Gtr

Tab

Vlc

+5 [5/9] +4 [+10] +3 [+5] +17
-18 E -14 E -4 -1 E +21

118 [7/4]

Bsn

Gtr

Tab

Vlc

+2 [4/7] +8 +31 +4 [+10] +45 +48
+23 E +35 E +35

125

Bsn

Gtr

Tab

Vlc

+3 [2] F -47 , +14 [7/12] +8 +5 F -20 +9 F -11
-5 33 -50

134

Bsn

Gtr

Tab

Vlc

[5/3] -44 [13/8] [+44] [5/3]
3 7 7 0 12 0 7 12 0 0
+5 +12 +10 [3/5] [8/13] I+ II+ [3/5] +8 +9 +11 +4 +5
-6 F +6 +16 III IV +23 +32 +43 F +47 -49

(continue upward on IVth string)

145

Bsn: -32 8/5 +32 13/8 -32 -5 8/5 +5 8/5 8/5

Gtr: sf

Tab: 12 9 7 0 12 0 3 7

Vlc: +3 5/8 +5 8/13 +5 +14 F# -36 -45 -41 -21 -18 -14 F# +8

212 +5 +36 +13 +5 +17 +14 +27 +8 +14 +17 +5 +5 +12 +19 +8 +27
 Bsn +49 D# -47 +12 +19 +33 E -39 E -35 , E -23 +4 +31
 D +36 -29 -16 -49 -45 -4 +27

Gtr Tab

Vlc just press down l.h.
 IV III II III I III II I II
 +14 +5 +17 +22 +27 +17 +15 +12 +9 +13 +5 +14 +17 +10 +8
 Bsn +45 F -11 +16 +32 +47 F# -41 +31 +0 +27 +35
 -50 -33 -2 -18 -14 Gb +18
 Gtr Tab
 Vlc pizz. arco
 IV II III IV II 11/III III 11/II II I
 +17 +3 +12 +5 +10 +17 +14 +8 +17 +10 +5 +12 G# G# +15 +5 +8 +27 +4
 Bsn G -48 G -19 +12 +20 +47 -49 -37 +14 -22 -17 -10 Ab +21
 -46 -34 -29 -2 -G +37 quasi pizz. +17 +27 +4
 Gtr Tab
 Vlc III III II III I IV IV III II

271

12/5

Bsn: Rests throughout.

Gtr: Measures 1-10. Measure 11: Upstroke (downstroke), downstroke (upstroke). Measure 12: Upstroke (downstroke), downstroke (upstroke). Measure 13: Upstroke (downstroke), downstroke (upstroke). Measure 14: Upstroke (downstroke), downstroke (upstroke). Measure 15: Upstroke (downstroke), downstroke (upstroke). Measure 16: Upstroke (downstroke), downstroke (upstroke). Measure 17: Upstroke (downstroke), downstroke (upstroke). Measure 18: Upstroke (downstroke), downstroke (upstroke). Measure 19: Upstroke (downstroke), downstroke (upstroke). Measure 20: Upstroke (downstroke), downstroke (upstroke). Measure 21: Upstroke (downstroke), downstroke (upstroke). Measure 22: Upstroke (downstroke), downstroke (upstroke). Measure 23: Upstroke (downstroke), downstroke (upstroke). Measure 24: Upstroke (downstroke), downstroke (upstroke). Measure 25: Upstroke (downstroke), downstroke (upstroke). Measure 26: Upstroke (downstroke), downstroke (upstroke). Measure 27: Upstroke (downstroke), downstroke (upstroke). Measure 28: Upstroke (downstroke), downstroke (upstroke). Measure 29: Upstroke (downstroke), downstroke (upstroke). Measure 30: Upstroke (downstroke), downstroke (upstroke). Measure 31: Upstroke (downstroke), downstroke (upstroke). Measure 32: Upstroke (downstroke), downstroke (upstroke). Measure 33: Upstroke (downstroke), downstroke (upstroke). Measure 34: Upstroke (downstroke), downstroke (upstroke). Measure 35: Upstroke (downstroke), downstroke (upstroke). Measure 36: Upstroke (downstroke), downstroke (upstroke). Measure 37: Upstroke (downstroke), downstroke (upstroke). Measure 38: Upstroke (downstroke), downstroke (upstroke). Measure 39: Upstroke (downstroke), downstroke (upstroke). Measure 40: Upstroke (downstroke), downstroke (upstroke). Measure 41: Upstroke (downstroke), downstroke (upstroke). Measure 42: Upstroke (downstroke), downstroke (upstroke). Measure 43: Upstroke (downstroke), downstroke (upstroke). Measure 44: Upstroke (downstroke), downstroke (upstroke). Measure 45: Upstroke (downstroke), downstroke (upstroke). Measure 46: Upstroke (downstroke), downstroke (upstroke). Measure 47: Upstroke (downstroke), downstroke (upstroke). Measure 48: Upstroke (downstroke), downstroke (upstroke). Measure 49: Upstroke (downstroke), downstroke (upstroke).

Tab: Measures 1-10. Measures 11-16: Tablature for guitar strings. Measures 17-22: Tablature for guitar strings. Measures 23-28: Tablature for guitar strings. Measures 29-34: Tablature for guitar strings. Measures 35-40: Tablature for guitar strings. Measures 41-46: Tablature for guitar strings. Measures 47-52: Tablature for guitar strings.

Vlc: Measures 1-10. Measures 11-16: Measure 11: +11. Measure 12: +5, +4. Measure 13: +8. Measure 14: F#. Measure 15: +5. Measure 16: F#. Measures 17-22: Measure 17: +14. Measure 18: +3. Measure 19: +5. Measure 20: +. Measure 21: (arco). Measure 22: +. Measures 23-28: Measure 23: +14. Measure 24: +0. Measure 25: pizz. Measure 26: +8. Measure 27: F# +8. Measure 28: +. Measures 29-34: Measure 29: +14. Measure 30: +0. Measure 31: pizz. Measure 32: +8. Measure 33: F# +8. Measure 34: +. Measures 35-40: Measure 35: +14. Measure 36: +0. Measure 37: pizz. Measure 38: +8. Measure 39: F# +8. Measure 40: +. Measures 41-46: Measure 41: +14. Measure 42: +0. Measure 43: pizz. Measure 44: +8. Measure 45: F# +8. Measure 46: +. Measures 47-52: Measure 47: +14. Measure 48: +0. Measure 49: pizz. Measure 50: +8. Measure 51: F# +8. Measure 52: +.

282

Bsn: -8 7/3

Gtr: 3 -3 -

Tab: 1 0 5 7 0 7 5 7 0 7 11 0 7 0 7 (9)

Vlc: arco +9 3 +10 +27 +8 + +9 7/16 +10 pizz. +12
Gb +18 IV +35 +44 arco -46 -34 pizz.

288

Bsn | Gtr | Tab | Vlc

come prima

-12 11/5 A -37 -10 13/6 -47

+5 +5 +22 5/11 arco +8 pizz. +9 6/13 +15 arco +5 pizz. +14 +3 +10 +47 (pizz.) sf

-29 G -24 G +34 G +37

298

Gtr | Tab | Vlc

+0 7 0 5 5 0 10 12 0

+5 +12 + +5 +9 +5 +27 +10 +3 +17 +4 Ab +21

G# G# -49 -37 -31 -22 -17

308

Bsn | Gtr | Tab | Vlc

-5 2/1 Ab +49

0 2 0 5 (7) 0 7 (5) 0 5 2 1 5 5 0 0

+10 +31 +34 arco +15 +5 pizz. +5 +5 +3 +9 A A A A -41 -37 -34 -25

317

Bsn | Gtr | Tab | Vlc

-17 +31 15/8 +17 quasi pizz. +27 9/5 Ab +9 -17

12 +3

+19 +3 +5 I II III (pizz.) +31 +10 8/15 +43 arco +8 A# pizz. +14 5/9 arco +8 pizz. -49 -35 -27

A +33

328

Bsn: 7/4, -17, 12/7, G#, 5/3

Gtr: 3, 8

Tab: 0, 4, 12, 7, 0, 0, 4

Vlc: +5, A#, +8, +27, 4/7, arco, II, +14, +21, pizz., +9, 7/12, arco, +10, I, II, +12, Bb, +41, +17, 3/5, arco, B-38, B-21, +47

337

Bsn: 8/5, G#, 11/7

Gtr: 3, 0, 3, 17-(0), 1, 0, 14, 14-7, 4

Tab: 0, 5, -7, 5, 14, -36, -31

Vlc: +5, pizz., +14, +8, +20, +8, arco, +5, 5/8, +12, +15, +5, 7/11, arco

347

Bsn: -5, 14/9, +47, come prima, 3/2, -14, -14, 13/9, 10/7, G-7, G-24, 7/5, -5, -12, -15, 11/8

Gtr: 3, 4, 9, 8, 7, 0, 0, 14, 13, 14

Tab: 4, 5, 9, 8, 7, 0, 0, 14

Vlc: +13, 9/14, C-18, +9, +13, C-9, pizz., +4, +14, 2/3, +18, arco, +5, +22, pizz., +45, +17, 9/13, +19, 7/10, +8, 5/7, +, 8/11

363

Bsn: -5, 15/11, +35, 4/3, -8, -19, -12, F#, +8, -4, 9/7, -10, 5/4, 11/9, F#, 6/5, -14, -36, -10

Gtr: 1, 8, 0, 0, 7, 1, 0, 4, 4, 0, 0, 8, 14

Tab: 10, 7, 9, 0, 7, 2, 0, 4, 4, 0, 0, 8, 14

Vlc: +8, 11/15, +21, +, +10, 3/4, +22, 7/9, +13, +8, pizz., +27, 4/5, arco, +27, pizz., +12, 9/11, arco, pizz., +10, 5/6, +17, D# pizz.

(continue upward on IIIrd string)

D-36, -27, III, D+27, D+39, sf

378 -8 7/6 -23 -8 8/7

Bsn: F +47

Gtr:

Tab:

Vlc: +15 [6/7] arco +5 [7/8] +8 pizz. +19 +5 +3 +14 I +17 +5 +5 +17 +9 +13 +5 I II III -3 II +27

Bsn: -20 -16 D# -7 -3 -12 +16 +19 +33 -3 -49 -45 E -14 -1

Gtr: 394 +16 [E] -36 -13 -19 -3 -14 -8 -19 -5 -12

Tab: 5 -6 0 5 0 7 3 0 7 12 0 7 0 10 0 14

Vlc: +5 +12 +15 +5 +13 +26 +10 III +16 arco III IV II III +

Bsn: 410 [10] [-17] [-5] [-5] [-17] [-5] [-9] [-8] [-12] [-27] [-5] [-12] [-19] [-8] [+41] [-5] [-36] [-22] [-14] D -36

Gtr:

Tab: 7 0 11 12 0 5 0 0 5 6 7 4

Vlc: IV II III IV III II + III II III IV <*f*> <*f*>

Bsn: 427 [-13] [-19] [-3] [-10] [-9] [-22] [-5] [-3] [-19] C# +10 Db +19 -12 -16 -19 -39 +45

Gtr: 3 -<*sf*> *p* <*sf*> *p* <*sf*>

Tab: 5 6 7 7 0 9 -(11) 11 0 5 -(7) 7 6 -(4) 5 4

Vlc: II III II III IV I II

24

438

Bsn C +35 C -18 C -26 -10 -17 -22 -14 -8 -5 -5 -15 -12 -5 -8 -19 -8 -14

Gtr *sf* Tab 5 10 6 0 12-0 10 12 0 9

Vlc II III I <f> <> II

452 B -21 B -38 -5 -17 -10 -12 -11 -9 -8 +41 +30 +21 +14 -10 -22 -9 -8 -14 -5 -3 -5 -8 A# -49 +46 +43 +29 Bb +4 -18 -35 -27 A +38

Gtr *sf* Tab 5 1 0+ 7 12 9 0 7 0 10-(12)

Vlc II III I arco II III IV <f>

F

468 Bsn f >p port. +2 +44 5/13 +19 7/18 +18 2/5 +31 2/5 -27 3/8 +46 -35 A# -18 +14 port. >p <

Gtr *sf* f Tab 0 12 2 4 10-(12)

Vlc II 8/3 13/5 18/7 -31 5/2 +31 molto sul tasto . ord. I f >p <

25

Bsn: 476 [+39] port. -47 Gtr: 12 Tab: 5 Vlc: 7

Bsn: +32 [5/12] 3/4 -16 f Gtr: 16 Tab: 12 Vlc: 3/4 I 7/3

Bsn: +49 [3/7] +33 4/4 -48 f Gtr: 16 p Tab: 5 Vlc: 4/4 7/3 -44 9/4 f

Bsn: +19 [4/9] 2/4 -48 f Gtr: 16 p Tab: 7 Vlc: 2/4 9/4 f

482

Bsn: 3/4, -36, +12, 5/11, +26, 6/13, C-9, +27, 3/5, +18, +71, 1/2, -12, <

Gtr: 3/4, 8, >p, f, p, <>, <>f, <>p, <

Tab: 0, 0, 0, 3, 14, 0

Vlc: 3/4, -27, +29, 13/6, 5/3, -41, 2/1, -12, >p, f, p, <>, <>f, III, <>p, <

490

Bsn: 2/4 port. $+41$
+29

Gtr: 2/4 $+71$ 8/15
 $+36$ 7/13
 -36 6/11

Tab: 0 0 1 0 0 5 5 0 7 0

Vlc: 2/4 f p f

15/8 $+19$ -58 -32 I -49

Db +7 $port.$ $+49$ $+18$ -31

$rinfz$ p f

26

497

Bsn: $\begin{array}{c} +84 \boxed{7/12} \\ +12 \end{array}$ $\begin{array}{c} +27 \boxed{3/5} \\ +28 \end{array}$ $\begin{array}{c} +17 \boxed{8/13} \\ +28 \end{array}$ $\begin{array}{c} +27 \boxed{5/8} \\ -45 \end{array}$ $\begin{array}{c} -5 \boxed{4/11} \\ -49 \end{array}$ $\boxed{7/11}$

Gtr: $\begin{array}{c} p \\ -16 \end{array}$ $\begin{array}{c} <f> \\ <f> \end{array}$ $\begin{array}{c} =p \\ =p \end{array}$ $\begin{array}{c} f \\ f \end{array}$ $\begin{array}{c} p \\ f \end{array}$ $\begin{array}{c} rin fz \\ p \end{array}$ $\begin{array}{c} f \\ f \end{array}$

Tab: $\begin{array}{c} -3- \\ 8 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$

Vlc: $\begin{array}{c} +49 \boxed{12/7} \\ port. \end{array}$ $\begin{array}{c} -22 \boxed{5/3} \\ port. \end{array}$ $\begin{array}{c} -27 \boxed{13/8} \\ -31 \end{array}$ $\begin{array}{c} 8/5 \\ I \end{array}$ $\begin{array}{c} 11/4 \\ -36 \end{array}$ $\begin{array}{c} +33 \\ port. \end{array}$ $\begin{array}{c} 11/7 \\ = \end{array}$

504

Bsn: $+53$
+4
 $9/14$
 $+27$ $2/3$
 $+31$
 $+36$
 $+49$
+16

Gtr: \circ
 sf

Tab: 5 0 0 0 0 0 0 0 0 0 0 12

Musical score for Violin (Vlc) showing a melodic line. The score includes dynamic markings (*espressivo*, *f*, *p*), performance instructions ("one-finger glide back and forth 36¢ (portamento)", "port.", "port."), and time signature changes (2/4, 3/4, 3/2). Measure numbers 14/9 and 14/9 are indicated. The score ends with a dynamic marking of *p*.

511

Bsn: Measures 1-10. Includes performance instructions: *port*, *port.*, *f*, *p*, *f > p*, *<f> p*, *f*, *p*, *<>*, *f > p*, *<>*, *<>*. Time signatures: $\frac{5}{4}$, $\frac{11}{16}$, $\frac{12}{13}$, $\frac{19}{10}$, $\frac{35}{35}$, $\frac{8}{11}$, $\frac{3}{4}$.

Gtr: Measures 1-10. Includes dynamics: *f*, *sf*, *f*. Fingerings: 8, 0, 4, 5, 2, 0, 3.

Tab: Measures 1-10. Includes fingerings: 0, 4, 5, 2, 0, 3.

518 10/13 +49 +36 7/9 +27 4/5 +22 9/11

Bsn: Bassoon part with various dynamics and performance instructions like *port.*, *-29*, *-2*, *rinfz*, and *f*.

Gtr: Guitar part with a tablature below showing fingerings and string numbers (e.g., 8, 2, 3, 5).

Tab: Tablature for the guitar part, showing fingerings and string numbers (e.g., 8, 2, 3, 5).

Vlc: Violoncello part with dynamics *=f*, *>p*, *<f*, *>p*, *<f*, *<rinfz*, *> f*, and *=*.

Bsn: 525 G# 5/6 -49 +32 +31 +49 +31 +71 +2
 $\begin{array}{c} \text{Bsn: } 525 \text{ G\# } 5/6 \\ \text{-49 } +32 \\ \text{+31 } +31 \\ \text{+49 } +31 \\ \text{+31 } +71 \\ \text{+2 } +2 \end{array}$

Gtr: 8 Tab: 0

Vlc: 6/5 -49 +14 -44 -30 -68
 $\begin{array}{c} \text{Gtr: } 8 \text{ Tab: } 0 \\ \text{Vlc: } 6/5 \text{ -49 } +14 \\ \text{-44 } -30 \\ \text{-68 } +2 \end{array}$

<f> p f *sonore possibile*

532

Bsn: $\begin{array}{c} \text{A}^{\#} - 49 \\ \text{port.} \end{array}$ $\begin{array}{c} +49 \\ \text{A}^{\#} - 49 \end{array}$ $\begin{array}{c} +63 \\ \text{port.} \end{array}$ $\begin{array}{c} +14 \\ \text{port.} \end{array}$ $\begin{array}{c} +21 \\ \text{port.} \end{array}$ $\begin{array}{c} +8 \\ \text{port.} \end{array}$ $\begin{array}{c} +31 \\ \text{port.} \end{array}$ $\begin{array}{c} +14 \\ \text{B} - 33 \end{array}$

Gtr: $\begin{array}{c} 8 \\ \text{port.} \end{array}$ $\begin{array}{c} 0 \\ \text{port.} \end{array}$

Tab: $\begin{array}{c} 0 \\ \text{port.} \end{array}$

Vlc: $\begin{array}{c} -50 \\ \text{port.} \end{array}$ $\begin{array}{c} \text{A} - 48 \\ \text{port.} \end{array}$ $\begin{array}{c} -69 \\ \text{port.} \end{array}$ $\begin{array}{c} II \\ \text{port.} \end{array}$

G

f

540

Bsn Vlc

+17 +14 +8 +27 +17 +19

port. +50 port. port. port.

547

Bsn Vlc

+49 +18 +32 +49 +39 +49 +37

port. port. port. port.

554

Bsn Vlc

+63 +36 +13 +49 +5 +12 D# D# -47 -35

port. port. port. port.

poco a poco allargando

comodo al fine

sotto voce

Gtr Tab

sonore

-32 -16 -12 -5 -17 16/3 +12 +16 +19 +23 +33 +39

-8 -19 -12 -5 -5 -17 -14 3/16 +33 +19

E -23 E -35 E -39 -45 -49 -49

III III III

Vlc

-4 -19 -12 -5 -5 -17 -14 3/16 +33 +19

E -23 E -35 E -39 -45 -49 -49

III III III

sotto voce

575

Bsn: +12, +5, +5, E-39, +5, E-35, +12, E-23, +10, +9

Gtr: 2/4, 3/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4

Tab: 4, 0, 0, 4, 7, -7, 0, 0, 4, 6, 0, 0

Vlc: I, III

582

Bsn: +3, +5, +4, +19, 13/6, +8, E+23, +31

Gtr: 2/4, 3/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4

Tab: 7, 0, 10, 14

Vlc: quasi Cadenza, (distance from D# in b. 1104) -35, 6/13, III

Bsn: +5, +36, 11/5, +16, 7/3, +17, F-47, 9/4, +14, 7/3, port.

Vlc: sotto voce, espr., (distance from Eb in b. 1132) -14, -22, 3/7, +49, 4/9, -49, 3/7, II, I, 3, sotto voce, espr., sonore, libero

594

Bsn: +4, +18, +5, +22, +44, +20 (force pitch upward as high as possible, stop earlier if necessary), F+42

Vlc: attaca

4 : Thoreau Songs

Cantabile e libero

♩ ca. 48

1

Bsn

Gtr

Tab

Vlc

*dynamics and
all fermatas ad lib.:
time may be stretched or
compressed as sonorities suggest*

IV

pp

pp

6

Gtr

Tab

Vlc

l.h.

sf

IV

pp

III

*E -35 mixtur ad lib., primary tones should be
11. and 5. partials over comma-raised Bb*

Bsn

Gtr

Tab

Vlc

*un poco sonore,
ma sotto voce*

+18

p

p

IV

I

*molto sul tasto
(3 strings at once)*

ord.

III

3:4

II

II

un poco sonore, ma sotto voce

15

Gtr

p f

sonore

v.o.

Tab

0	3	0	0	0	3	0	0	0	6	0	0	0	0	0	3	0	6
7	2	0	2	2	7	6	0	2	7	0	2	0	7				

31

21

Bsn: Bassoon

Gtr: Guitar

Tab: Tablature

Vlc: Cello

pp sotto voce, espr.

+16 +29

3:4 3:4 3:4 3:4

f sf pp f sf

II III IV

31

Bsn (Bassoon) 7:8 time signature, 3/4 measure. Dynamics: *sotto voce*. Measure 29 ends with a fermata.

Gtr (Guitar) 7:8 time signature, 4/4 measure. Dynamics: *f sonore*. Measure 30 begins with a melodic line. Measure 31 ends with a dynamic *cantando semplice, delicato*.

Tab (Tablature) 7:8 time signature, 4/4 measure. Fingerings: 0, 3, 4, 3, 0, 3, 4. Measure 30 begins with a melodic line. Measure 31 ends with a dynamic *cantando semplice, delicato*.

Vlc (Cello) 7:8 time signature, 4/4 measure. Dynamics: *sotto voce*. Measure 30 begins with a melodic line. Measure 31 ends with a dynamic *sotto voce*.

34

Gtr

sonore, come prima

Tab

0	0	1	0	0	0	0	0	1	0	0	1	0	3	0
0	0	-	4	-1	3	-	0	8	8	0	4	-1	3	-1
-4	-1	3	-	0	8	-	0	8	0	4	-1	3	-1	0

38

Bsn -

Gtr -

Tab -

Vlc -

42

Gtr -

Tab -

47

Bsn -

Gtr -

Tab -

Vlc -

53

Gtr -

Tab -

58

Gtr -

Tab -

This block contains five systems of musical notation. System 1 (measures 38-41) features Bassoon, Guitar, Tablature, and Violoncello parts. The guitar part includes tablature with fingerings (e.g., 0 3 0 6 0 5). Dynamic markings include sotto voce espr., f, sf, pp, and nail, pont. ord. System 2 (measure 42) continues with the same four parts, with the guitar part showing more complex rhythmic patterns and tablature (e.g., 5 7 0 7 0 5). System 3 (measures 47-50) adds a fifth staff for the guitar. System 4 (measure 53) shows the guitar part in 2/4 time with dynamic f sonore. System 5 (measure 58) concludes with the guitar part in 2/4 time, marcato, and beating.

Gtr

beating

f

marcato

p

Tab

Gtr

p

echo, come prima

p

Tab

Bsn

Senza misura al fine
coordinate with Cello

+16

sotto voce, espr. ma sempre molto semplice

Gtr

beating

... libero al fine, a piacere

5:4

3:4

Vlc

Senza misura al fine
proceed independently from Cello, Bassoon

8

port. ad lib.

III

breathe freely as needed

sim.

sotto voce, espr. ma sempre molto semplice

Tab

Bsn

breath freely as needed

8

port. ad lib.

+2

+18

+20

sim.

Gtr

sf

buzz

Tab

take bow changes as needed

II

III

IV

I

III

IV

III

II

I

Vlc

99 +4

Bsn

Gtr

beating

simile

Tab

Vlc

II III II I II

124

Bsn Gtr Tab Vlc

136

Bsn Gtr Tab Vlc

146

Bsn Gtr Tab Vlc

Berlin, 31 March 2014