

*Marc Sabat*

# Inner voice

*for electric guitar, string quartet, and computer-generated electronic tones*

*commissioned by Seth Josel with the assistance of the Canada Council for the Arts*

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*performances and recordings of this work are exclusively held by Seth Josel and the Bozzini Quartet until 2027*

# Inner voice

Marc Sabat

**Libero, senza tempo**

**1. tighten**

1/1 = E $\flat$

7

2

+2 3

2 4 7

Synthesizer

Electric Guitar

very subtle bend with bar

retune the string, repeat ad lib. until there is no more beating, then sound the string

2° (ad lib.)

3° (ad lib.)

come prima

in addition to standard HEJI notation: accidentals with a small horizontal line refer to the 12EDO system, from which cents deviations are measured; large accidentals in boxes over the top staff represent shifts to the Kammerton (1/1) affecting the offset of all pitches in a section; boxed numbers like 10° refer to partials; numbers separated by semicolons represent melodic (successively sounded) intervals; fractions represent harmonic intervals (simultaneously sounded or vertical)

**Libero, senza tempo**

7

2 7

Violin 1

Violin 2

Viola

Cello

strings: steady, even bowing with hidden bow changes, blend timbrally and dynamically within the synth sound, minimising beating and seeking fusion

*pp*

*pp*

*pp*

*pp*

Inner voice

This musical score is for the 'Inner voice' section, page 3. It features six staves: Synth (bass clef), E Gtr (treble clef), VI1 (treble clef), VI2 (treble clef), Vla (bass clef), and Vlc (bass clef). The Synth part is the most complex, with fingerings 5, 7, 5, 9, 6, 7, 7, 8, 9, and 3 indicated above the notes. It includes a +2 fret shift and a -2 fret shift. The E Gtr part has circled numbers 1 and 6, and a 'sim.' (simulazione) marking. The string parts (VI1, VI2, Vla, Vlc) are primarily sustained notes with accents and some vibrato markings. VI2 has a +2 fret shift, and Vlc has a -2 fret shift.

Inner voice

1/1 = B $\bar{4}$

Synth

E Gtr

10 3 10 4 11 12 13 14 7 15 3 16 6

6 6 4 6 5 5<sup>+35</sup> 4 +47 -33 6 4 6

-31 -33 -2

bend up with finger

1/1 = B $\bar{4}$

VI1

VI2

Vla

Vlc

3 4 7 3 6

+2

-2 +2

part.

pp

pp

Inner voice

sim. F#

The musical score is divided into two systems. The first system includes parts for Synth, E Gtr, VI1, VI2, Vla, and Vlc. The Synth part features a melodic line with notes 14, 17, 18, 19, and 7, with fingerings 6, 3, 7, 5, and 7 respectively. It includes bends of -31 and -33, and a B+36 bend. The E Gtr part has fret numbers 5, 0, 5, 5, 4, 2, 5, and 4, with instructions for bends: '-33 bend up with bar' and 'bend back to open'. The VI1 part has notes 6, 3, 7, 5, and 7. The VI2 part has bends of B+36 and B+34. The Vla part has bends of -33, -31, and -35. The Vlc part has bends of -31 and -33. The second system features a 'sim. F#' box above the VI1 part.

Inner voice

The musical score is arranged in a system with six staves. The top staff is labeled 'Synth' and contains a bass line with notes marked with circled numbers 18, 20, 21, 22, 23, and 4. Above this staff are two chord diagrams: a D major chord (D4) and an A major chord (A4). The second staff is labeled 'E Gtr' and contains a treble clef line with notes and fingerings (2, 5, 4, 2, 5, 4, 3, 2, 3, 5, 4, 3, 5, 4, 3, 2). The third staff is labeled 'VI1' and contains a treble clef line with notes and fingerings. The fourth staff is labeled 'VI2' and contains a treble clef line with notes, fingerings, and a *pp* dynamic marking. The fifth staff is labeled 'Vla' and contains a bass clef line with notes, fingerings, and a *pp* dynamic marking. The sixth staff is labeled 'Vlc' and contains a bass clef line with notes, fingerings, and a *pp* dynamic marking. The score is divided into four measures by vertical bar lines. Above the first measure is a circled number 18, above the second is 20, above the third is 21, above the fourth is 22, and above the fifth is 23. Above the sixth measure is a circled number 4. The chord diagrams are positioned above the first and third measures. The dynamic marking *pp* is present in the VI2 and Vla staves. The score includes various musical notations such as notes, stems, beams, and slurs.

Inner voice

The musical score is titled "Inner voice" and consists of six staves: Synth, E Gtr, VI1, VI2, Vla, and Vlc. The piece is in 4/4 time and features a key signature of one sharp (F#). The score is divided into two systems, each containing six measures. The first system starts at measure 22 and ends at measure 28. The second system starts at measure 29 and ends at measure 34. The Synth part is written in bass clef and features a melodic line with various rhythmic values and articulations. The E Gtr part is written in treble clef and includes fingerings (circled numbers) and a triplet in measure 25. The VI1 part is written in treble clef and includes a +2 fret marking. The VI2 part is written in treble clef and includes a *port.* marking and a +31 fret marking. The Vla part is written in bass clef and includes a +33 fret marking. The Vlc part is written in bass clef and includes a -29 fret marking. A boxed "E" chord symbol is present above the Synth staff in measures 25 and 29. Measure numbers 22, 24, 25, 26, 27, 28, 29, 31, 32, 33, and 34 are indicated above the staves. Rhythmic values (4, 3, 2, 5) are placed above the notes in measures 22, 23, 24, 25, 26, 27, 28, 29, 32, 33, and 34. A dashed line connects measure 24 to measure 25.

Inner voice

29 **5** 29 **29-fade** **6**

Synth

E Gtr

VI1

VI2

Vla

Vlc



Inner voice  
2. widen

Libero, inégal  $\text{ca. } 112$

3  $\text{ca. } 112$

+42 I.v. sempre

1-fade

Synthesizer

*sonore*

Guitar scordatura (from high to low):  $E^4+0$   $B^3+33$   $F\#^3+33$   $D^3.33$   $A^2.33$   $E^2+0$   
notes on string 3 are written as fingered, in most cases sounding a half-step lower  
string bends are indicated by arrows and cents showing deviation from open string  
sounding pitches are indicated by tempered accidentals with cents annotations nearby

Electric Guitar

beating  
I.v. possibile, sostenuto, a piacere *f* *sonore*

C-49  
11:6

3 Libero, inégal  $\text{ca. } 112$

Violin 1

Violin 2

All pitches are written as nearest tempered accidental (flat line) +/- cents deviation, or (when possible) in HEJI with cents; use a Pythagorean tuning of the open strings in pure fifths  $E+2$   $A+0$   $D-2$   $G-4$   $C-6$  (please note guitar E's are tuned tempered) tuning within each harmony is just, with occasional blurrings

Viola

Cello

*ppp*

*p*

*p poco f*

*p*

end note exactly

*p*

*poco f*

*p*

transition gradually from harmonic to open string

5°/III

3°/III

transition gradually from harmonic to stopped

7/6

4°/IV  
→ poco al pont

Bb+39

-18

+31

3°/II

7°/

11°/

4°/

7/3

ord

5/3

4°/II

### Inner voice

6 2 15 : 16 3 3-fade 4 14 : 15 5

**Synth**  
-14 -2 -14 -2 -18 -18

**E Gtr**  
④<sup>19</sup> ④<sup>19</sup> ⑥ ④<sup>19</sup> sim. ⑥<sup>14</sup> ④<sup>15</sup> ⑥<sup>9</sup>  
-14 5:12 3:5 8:15 with Vlc 4:7 -18

**VI1**  
5°/III → poco al pont sotto voce III +14 p ord tasto

**VI2**  
5°/IV poco f sotto voce → poco al pont ord slight bend -18 p

**Vla**  
3°/III 2°/IV 2°/II 3°/III ord 10/7 2°/IV +14 tune u7 below VI2 tasto poco vib C+2 senza vib p  
p f sonore

**Vlc**  
-6 9/4 -33 7/4 with Gtr 5/3 -18 p poco f sonore sotto voce

on strings 6 and 1 bend and cents are the same!

transition gradually from harmonic to open string

transition gradually from harmonic to stopped

16 : 15 = -112c

Inner voice

11 6 13 : 14

Synth -22 +6 -22 +6 -27 +11 -27 +11

E Gtr ④<sup>11</sup> ⑥<sup>37</sup> ④<sup>11</sup> ⑤<sup>39</sup> ②<sup>4</sup> ③<sup>6</sup> ④ ④<sup>6</sup> -27 -29 ⑤<sup>4</sup> -29 ⑥

13 : 8 C +6 D +37 A +39 4/3 -27 4 : 3 = = 9 : 8 : 12 beating

(hold through fermata) ⑤ ④ ④<sup>6</sup> -27 -29 ⑤<sup>4</sup>

slurs indicate tones which are not individually plucked (played only with l.h. articulations)

13°/Vla poco vibr. 12° ord → vib senza vib

VII -22 pp -22 -27 poco f

under-glide (glide with initial finger, then change once position is acquired)

match Gtr 12° 13°

VII -22 p poco f 12 : 13 = +139c slight bend senza vib

match Gtr tasto +37 7/4 ord +6 (hold through fermata) 8° → vib -29 poco f port.

Vla pp sotto voce poco f pp poco f port.

tune P4 below VII 9° 9°

Vlc -25 p poco f

Inner voice

16 10 11 : 12 11 11-fade

Synth

E Gtr

VI1

VI2

Vla

Vlc

④ ⑥<sup>14</sup> ⑤ ④<sup>10</sup> ④ ⑥ ④

①

⑤ ④<sup>10</sup> ④ ⑥ ④

9° +18 +49 5/6 tune below VI2 end note exactly 5/6 3/4 bend down almost matching Gtr 10°

port. 55:54 = -32c pp 64:63 = -36c poco f 15:16 = +112c

tune to Vla 3/2 tune to Vlc 11° 11:12 = +151c 6/5 tune above VI1 3/2 bend down almost matching Gtr 9°

-33 B-35 -33 36:35 = -49c poco f pp 64:63 = -36c bend down almost matching Gtr 6°

harmonics reverse under-glide (glide with initial finger, then change once position is acquired) pp 64:63 = -36c 3

3°/III 4° I vib senza vib Bb+39 6/5 4/3 ord 4° tune to Vla

14 sul II 65:66 = +26c 6°/II f f

< poco f

Inner voice

22 12 10 : II +24 13 +24 14 9 : 10 C+33 15 C+33 15-fade

Synth

E Gtr

VI1

VI2

Vla

Vlc

major triad 3:4:5

sim.

slow wide vib

end note exactly

4°/III

poco vib

senza vib

very slight bend up to match Gtr.

10 : II = +165c

pizz

3°/IV arco

4°/III

2°/III

III

11°

IV III

3

end note exactly

harmonics reverse under-glide (glide with initial finger, then change once position is acquired)

64 : 63 = -27c

385 : 384 = -4.5c

11/6

6°

poco vib

12°

senza vib

end note exactly

match, coordinate w/Gtr

3°

pizz arco pizz arco

2°/I

2°/II

arco poco vib

C+33

5°

3°/II 4°/II

senza vib

-49

9°

end note exactly

6°/II

Inner voice

27 16 8 : 9 17 18 7 : 8 19 19-fade

Synth +40 +44 +40 +44 +26 +26

E Gtr ⑤ ④ ③<sup>18</sup> ① ②<sup>9</sup> ③<sup>7</sup> ⑤ ④ ②<sup>9</sup> ③<sup>7</sup> ③<sup>24</sup> ③<sup>60</sup> ③<sup>24</sup>

VI1 +42 +28 -41 -41

VI2 -34 port. 2°/I 3°/I 3°/I

Vla -51 +2 -9 -9 +30 +42 +28 +43 +28 -41 -41

Vlc -49 8° port. +40 8° 3°/II2°/I 6°/I double-node harmonic

tune a pure M6, first B is a little higher than Synth

match Vla, bend down to P5 above Synth major triad below VI1, Vlc

bend down almost matching Gtr

parallel interval with Vlc ratios indicate intervals to Synth major triad match Synth, a P5 higher: reach unison with VI1

3 : 5 = 8 : 11 3 : 2 3 : 2 3 : 2 3 : 2 7 : 8 7 : 8 7 : 8 7 : 8 21 : 20 7 : 8 32 : 33 = +53c 44 : 45 = +15 : 16 +39c +112c 2°/II 4°/I 3°/I 3°/I 8° 8°

*p* (hold through fermata) *poco f* *poco f* *senza dim.* *poco f*

Inner voice

The musical score is arranged in six staves from top to bottom: Synth, E Gtr, VI1, VI2, Vla, and Vlc. The Synth staff (bottom of the Synth/E Gtr brace) is in bass clef and contains notes with accidentals and dynamic markings such as +18, -34, +18, and -26. The E Gtr staff (top of the Synth/E Gtr brace) is in treble clef and includes fret numbers (e.g., 5, 3, 4, 8, 6, 5, 2, 4, 1, 3, 4, 5, 6), rhythmic patterns (4:7:6, 6:14:21:24, 7:3:4), and performance directions like *sim.*, *senza vib*, and *I*. The VI1 and VI2 staves are in treble clef and feature notes with dynamic markings *p* and *pp*, and performance instructions like *port.* and *senza vib*. The Vla and Vlc staves are in bass clef and include notes with dynamic markings *f*, *p*, and *pp*, along with performance directions like *pizz*, *arco*, and *slight bend down to 7°*. A 7/4 time signature is indicated in boxes on the VI2 and Vlc staves. The page number 15 is located in the top right corner.







18

### Inner voice

45 in the next bars all pitches are raised by one u13-u11 half-comma written as 3 upward strokes (143 : 144 = 12c)

Synth

E Gtr

27 5 : 6 +22

28 +22

29 10 : 11 : 12 +22

+6

+6

+6 D-29

①<sup>8</sup>

②<sup>27</sup>

+8 as before

F-40

+20

F-40

interval to VI2, fine-tune by raising slightly above open G match Synth

VI1

3/4 5 : 8 +22

12°

13°

11°

12°

10°

port.

poco *f cantando*

D-29

+6

*p*

VI2

=8° +6

2/3

D -29 C# -41 3

=10° match Synth

12° 12 : 13 = 26 : 27 +138c +65c

poco *f*

P8 above VI1

+6

+22

-40

*p*

poco *f cantando*

Vla

=11°

+151c 3/2

from the string

pizz

=15° tune to Vlns

arco

+6

poco *f*

*f*

*p*

poco *f cantando*

Vlc

+10 9°

+20 pizz

12° +22 arco

13°

11° 11 : 12 = +151c

poco *f*

*f*

poco *f cantando*

-40

D-29

Inner voice

49 30 15 : 16 : 18 +18 +22 31 20 : 21 : 24 +22 32 40 : 45 : 48 +22 33 35 : 40 : 42 +37 +22 34 55 : 60 : 66 +6 -43

Synth

E Gtr

VI1

VI2

Vla

Vlc

below Vlc 11 : 4 8/11

intervals to Vla 4/3 4/5 = 16° 24° 10° 5/3

match VI2 = 12°

10 : 9 = -182c 39 : 40 = 80 : 81 +44c +22c

*port.*  
D-43  
quasi vibrato:  
roll finger

*f* *f* *f* *f* *f*

①<sup>4</sup> ⑥<sup>20</sup> ①<sup>4</sup> ②<sup>4</sup> ①<sup>8</sup> ②<sup>24</sup>

+6 +18 +22 +6 -9 +6 +10 +6 +37 +22 +6 -43

+18 +22 +6 +10 +37 +6 +8 +8 +22

+22 +6 +20 +24 +8 +4 +8

3 5:3 7:8 = 48:49 +23lc +36c 3 5 3:5 +8 -40

F+4 C#-41 +4 C+55 +22 +6 +20 +22 +18° +15° =20° +24 18° +8

Inner voice

54 34-fade

Synth

E Gtr

VI1

11° sim. 3 (same note) fast narrow vib -29 3 senza vib = 12° 9° -65c

D-29 120:121 = +14c *poco f* quasi vibrato: roll finger sub.

VI2

12° → poco al pont +8 +22 +10 +22 *p* *poco f* ≈ 13° fast narrow vib sub.

144:143 = -12c above Vla 3/2 ord sim.

Vla

8/5 +20 +20 8° Bb+20 fast narrow vib senza vib = 10° quasi vibrato: roll finger sim. 3 5

+6 10° (same note) B-45 *poco f* +20c

Vlc

15° 5/3 +8 +24 +20 match Vla 4/5 8/11 2/3 = 8° -12c quasi vibrato: roll finger

Bb -16 Ab +19 G-31 3 *poco f* G-43 sub.

9 : 8 = -204c +164c

Inner voice

57 35 9 : 11 36 37 9 : 10 : 11 38 4 : 5 39

Synth +13 -40 +13 -5 -40 +26 +12 +26 +12

E Gtr 8 -22 -22 A# +41 +33 -8 +33 +33

below VI2 6°

VI1 +8 *f*

VI2 =9° senza vib +10 *f*

Vla 7° -25 *f* slightly higher (match Gtr) -22 *pp*

Vlc 5° poco vib senza vib match Gtr 4/7 G-43 -8 +10 +9 *pp*

11 : 10 = -165c

④<sup>11</sup> ⑥<sup>9</sup> ④<sup>11</sup> ①<sup>10</sup> ③<sup>8</sup> ②<sup>59</sup> ②

7 : 4

Inner voice

63 40 8 : 9 : 10 +26 +30 +12

Synth

41 12 : 14 : 15 +26 +12 42 12 : 13 : 15 +26 +12 43 28 : 30 : 35 ^ +26 +45 +12

E Gtr bend up to match Synth, Vlns beating bend up to Synth 7/4

VI1 8° con sord +26 *sotto voce* 6 : 5 10° +10 *pp* poco vib +26 *pochissimo*

VI2 12° con sord +27 *sotto voce* 3°/IV *sotto voce*

Vla 9° con sord +29 *sotto voce* 12° +26 *sotto voce*

Vlc 8° con sord +26 *sotto voce* 12 : 13 13° port. 15° +26 +57 4/7 match Gtr, tune below VI1 *pp* poco vib 8 : 7

Inner voice

69 44 20 : 24 : 25  
+26 +41 +12

Synth

E Gtr 45 36 : 40 : 45 46 24 : 25 : 30 47 20 : 22 : 25  
+26 +8 +12 +26 +12 +26 +12  
-4 C#-9

③<sup>8</sup> ④<sup>24</sup> ⑤<sup>13</sup> ②  
3 +  
D+41 -9 -20  
12 : 11 =  
= 22 : 13

③<sup>8</sup> ④<sup>24</sup> ⑤<sup>13</sup> ②  
3 +  
D+41 -9 -20  
⑥<sup>20</sup> ⑤<sup>19</sup>  
-14  
6 : 7 : 11

VI1 +26  
*pp*  
senza vib +26 +41 C#-10  
*pp sostenuto*  
12 : 11 : 10  
27°  
28°  
27 : 28  
= +63c  
-12

VI2 +26 +10 → vib  
*pp sostenuto*  
15 : 8

Vla above Vlc 8/5 sul IV +39  
3/2 → vib +27  
below VI2 4/9 senza vib → vib +10 +6  
senza vib +39  
18°  
+27 +23

Vlc +26  
*pp sostenuto*  
senza vib 3  
10 : 11 : 12  
3 +41  
C#-10 +24  
9 : 10  
= +182c  
+12 → vib  
16 : 15  
= -112c  
match Gtr  
senza vib 3  
25 : 26  
= +68c  
+26  
13 : 10  
= -454c  
12°  
9 : 8  
= -204c

# Inner voice

74 48 11:14 49

Synth

E Gtr

VI1

VI2

Vla

Vlc

C# -31 -13

④<sup>+2</sup> ⑤<sup>+19</sup> ⑥<sup>+20</sup> as before 3 3 3 3

C# -31 -13

=21° a comma lower than previously! 20° = 10° =5° =10°

-12 7 : 8 = +23lc C#31 +20 +4 +4 +4

18° senza vib 9° 6° 14°

+22 poco pp -13

27 : 28 = +63c 16° 8° 4° 8° 12° 13°

+23 -13 7 : 8 = +23lc +18 +18 +20 -42

=9° 9:14 14° =7° 7° 21 : 22 = +8lc 11°

+22 -13 3 -12 C#-31



Inner voice

78 50 11 : 12 : 14 +20 50-fade

Synth

E Gtr

VI1

VI2

Vla

Vlc

C# -31 -13 -31 -13 -33 -33

12° +20 3 3 3

via sord

3°/I senza sord

pp f pp f pp f pp f pp

senza dim.

via sord

senza sord

poco f

3°/I senza sord

pp

pp f pp f

pp f pp f

C# -31 3 3 3 C# -31 3 -12 senza dim.

4<sup>↑</sup>2 5<sup>↑</sup>19 6<sup>↑</sup>20 2°/4 ④ ⑥ ① ①<sup>↑</sup>8 3°/1<sup>↑</sup>2 3°/1<sup>↑</sup>2 ③

13:4 + indicates a l.h. pluck

Inner voice

83 51 7 : 9 +21 52 +21

Synth

E Gtr

VI1

VI2

Vla

Vlc

4°/ 1 3°/ 3 4°/ 4 3°/ 1 2 5/3 major sixth 19 1 4 match Vcl 4°/ 4 3°/ 3 6 4 21 3 4 21 12 1:5

4°/I 3°/I 2°/I port. 3°/II poco vib

5°/II sul I p poco f p mezza voce 2°/I 3°/I 5°/II

→ poco al pont loco +35 8 port. -29 ord +

pp p poco f p

48 : 49 = +36c

10/7 +21 +21

senza sord pizz I 2°/I sul II arco match Gtr +35 -29 -14 29

poco f pp p mezza voce

49 : 48 = -36c

Inner voice

87 53 7 : 8 : 9 +18 +21 54 14 : 15 : 18 +6 +21 55 35 : 42 : 45 +2 +21 56 56 : 63 : 72 +21 56-fade

Synth

E Gtr

VI1

VI2

Vla

Vlc

8° →vib senza vib *f* poco *f* *p* poco vib

6° →vib senza vib *f* →poco al pont 5°/I *p*

9° +21 →vib senza vib *f* +21 →poco al pont *port.* *p* below VI1 3/4 5/6 6/7 ord +21 poco vib *p*

5°/I 7° →vib senza vib *f* →poco al pont *p* below VI1 2/3 ord 4/7 +19 poco vib *p*

### Inner voice

92

in the next bars all pitches are raised by u49 quarter-tone = +55c

57 10 : 13 58

Synth

E Gtr

match Vla

1<sup>21</sup>

2 5 18

3 1 2 5

4 3 1 5

2 18

sim.

5 4 3 2 1 5

A +35

-33

C# -49

C#49 F+5

C#49 F+5

-33 4 : 6 : 7 : 10 : 13

above Vc

3/2 14/9

49 : 48 = -36c

=27 : 28 = +63c

=7 : 6 = -267c

4/3

=10 : 9 -182c

match Gtr

match Vla

13°

P5 above Vlc

3/2 = 15°

senza vib

port.

-12

+53 +16

+49

E-34

F+5

G#47

p

above Vla

4/3

ord

7/4

to Vlc

7/8

1/1

5/6

match Gtr

tune major third below Vlc

4/5 = 8°

poco vib

3

+19

+51

A +35

A-36

p

senza vib

+21

105 : 104 = -17c

13°

poco vib

senza vib

port.

F+5

3

E-34

below Vla

3/4

+23

senza vib

port.

63 : 64 = +27c

51

below V12

4/7

=10°

coordinate with Synth

(same note)

13 : 12 = -139c

C#49

Inner voice

96 [59] 10 : 12 : 13 [59-fade]

Synth  
C#-49 E-34 F+5

E Gtr

VI1  
15°  
(p) ord +56c [2/1]  
sul III G+47 [9°]  
+14 +12  
very slightly lower  
8 : 7 = -231c  
under-glide (glide with initial finger, then change once position is acquired)  
sul IV

VI2  
12° → vib  
9 : 10 = +182c  
above VIc 4/3 senza vib -4c 11° +4c  
F+49  
C+51  
E-34 F#-51 F+45  
poco f  
very slightly lower  
C+45 +14  
8 : 7 = -231c

Vla  
P4 above VI2 4/3 = 16°  
13° -30c +30c  
port.  
E-34 F+5 A-36 Ab+34 A-37  
poco f  
(almost the same note) 11°  
poco vib

Vlc  
below VI1 below Vla sul III  
4° +56c 1/3 65 : 64 4/13 4/12 4/11  
+12  
C#-49 C+51 C+24  
poco vib  
2°/III  
poco f

### Inner voice

the same pitches as before, enharmonically rewritten :

~ indicates raising by one schisma = 2 cents

100 [~] [61] 3 : 4 +12 [62] 6 : 7 : 8 +12 [63] 9 : 10 : 12 +12 [64] 15 : 18 : 20 +29 +12

Synth

E Gtr

①<sup>14</sup> ② ③ match VI2 ⑤ ④ ①<sup>14</sup> ② ④<sup>13</sup> ② ③ ④<sup>13</sup> ⑥<sup>12</sup> ③ ②<sup>4</sup> ⑥<sup>12</sup> ②<sup>4</sup> ①<sup>12</sup>

8 8 Gb +33 -20 -20 Gb +33 Db +29 Db +29 3

the same pitches as before, enharmonically rewritten :

~ indicates raising by one schisma = 2 cents

[~] sul IV [9°] [8°] →vib senza vib [12°] 3

VI1 +16 +12 port. ff cantando 10 : 9 = -182c

VI2 [12°] →vib senza vib [7°] [8°] = 12° 3 3 3

match Gtr ff cantando -20 +12 port. 7 : 8 = +231c

Vla [11°] slightly lower than Gtr grace-notes →vib +14 senza vib [10°] match VIc sul III +12

A-37 ff cantando senza dim. 9 : 10 = -4 = +182c 5 : 6 = -27 : 25 +316c +29 -133c 27 : 25 = -133c 16 : 15 = -112c

Vlc →vib +12 senza vib [9°] 3

ff cantando

Inner voice

104 65 12 : 15 : 16 +14 0 +12

66 21 : 24 : 28 +14 +45 +12

67 15 : 16 : 20 +14 +25 +12

68 9 : 11 : 12 +14 D-39 +12

Synth

E Gtr

slightly beating!

11° 12° slightly lower than Gtr

11 : 12 = +151c

12°

27 : 28 = +63c =35 : 36 +49c 36 : 35 = -49c

under-glide (glide with initial finger, then change once position is acquired) +12 vib

9° = 12°

14 senza vib

below VI1 6/7

+12 port. +45 5/6 +14 9°

7 : 6 = -267c 36 : 35 = -49c

Detailed description of the musical score: The score is for an 'Inner voice' and consists of six staves: Synth, E Gtr, VI1, VI2, VIa, and VIc. The Synth staff has a single line with notes and fret numbers (+14, 0, +12, +14, +45, +12, +14, +25, +12, +14, D-39, +12). The E Gtr staff has a single line with notes, fret numbers (14, 12, 10, 10, 12, 10), and performance instructions like 'slightly beating!' and circled numbers (1, 2, 3, 4, 6). The VI1 staff has a single line with notes and fret numbers (+14, +10, +12, D-39, +12) and 'port.' markings. The VI2 staff has a single line with notes, fret numbers (+12, +14, +25, +29, -20, +12), and interval markings (27:28 = +63c, =35:36 +49c, 36:35 = -49c). The VIa staff has a single line with notes and fret numbers (0, +14, +10, +12, +14) and 'port.' markings. The VIc staff has a single line with notes and fret numbers (+12, +45, +14) and interval markings (7:6 = -267c, 36:35 = -49c). There are also degree markings (11°, 12°, 9°, = 12°) and performance instructions like 'under-glide' and 'senza vib'.

### Inner voice

108 69 12 : 13 : 16 +12  
 Synth -48 70 33 : 36 : 44 +12  
-36 71 21 : 27 : 28 +14 +49 +12  
-23 72 27 : 28 : 36 +12

E Gtr ① ①<sup>16</sup> ④ ③<sup>16</sup> ② ④<sup>15</sup> ③<sup>16</sup> ② ③<sup>16</sup> ③<sup>28</sup> ④<sup>10</sup> ④ ⑤<sup>10</sup> ②  
-33 D+49 +33 -18 D+49 +33 D+49 -39 -23 -23 +33  
6:5 6:7 5:4

VI1 =16° +12 +16 +12 +49 flaut +12  
*dim.* *pp* 28:27 =-63c

VI2 sul IV 3 flaut 5/6 6/7 5/6  
*pp sub.* +14 +33 C - 18  
14:15 =35:36  
+119c +49c

Vla sul III :13° 0 :15° 8/11 5/6 below VI1  
-48 3 -36 -4 *pp*  
13:15 =+248c 54:55 =+32c  
*senza dim.*

Vlc +14 =12° +14 flaut +14  
*dim.* *pp*



Inner voice

112 73 21 : 22 : 28 +14 B-6 +12

74 24 : 27 : 32 +14 +18 +12

75 39 : 48 : 52 +14 D-27 +12

Synth

E Gtr

bend up to match Synth

③ ③<sup>61</sup> ⑤ ② ③ ⑥ ①<sup>2</sup> ①<sup>14</sup> ①<sup>18</sup> ⑤ ③ ④ ①<sup>23</sup> ⑥ ⑤<sup>4°</sup> ④<sup>8</sup> ④<sup>4°</sup> ⑥

Bb +33 B-6 +33 F# +33 15 : 16 = -8 : 9 -33 -33 A D -25 -27

VI1

match Gtr, tune to Vlc 11/3 slightly lower 11/8

VI2

+14 C+23 +20 -29

39 : 44 = +209c 11 : 12 = +151c

Vla

+14 flaut B-6 +45

21 : 22 = +81c =11 : 12 +151c

Vlc

+14 pizz G-29 -31 -29 D-27

Inner voice

115 76 21 : 26 : 28

77 27 : 32 : 36 77-fade

Synth

E Gtr

VI1

VI2

Vla

Vlc

8  $\sharp$ +33 -17 13 : 7

$\uparrow$ 14  $\uparrow$ 12 -17

$\uparrow$ 14  $\uparrow$ 8  $\uparrow$ 12

③ ② ④  $\uparrow$ 16 ⑥  $\uparrow$ 12

④  $\uparrow$ 14 ⑥  $\uparrow$ 12 ④  $\uparrow$ 14 ⑥  $\uparrow$ 8

② ⑥  $\uparrow$  ④  $\uparrow$  25  $\wedge$  -33 6 : 13

tune M3 (4/5) below VI2

ord  $\uparrow$ 12  $\uparrow$ 8 *f*

ord  $\uparrow$ 14  $\uparrow$ 10  $\uparrow$ 12 5/4 *f*

$\uparrow$ 45  $\uparrow$ 8  $\uparrow$ 12 -19 48 : 49 63 : 64 =+36c =+27c

ord  $\uparrow$ 8  $\uparrow$ 14  $\uparrow$ 10  $\uparrow$ 10 5° *f*

arco  $\uparrow$ 8  $\uparrow$ 14  $\uparrow$ 10 13° *f* -36

Inner voice

118

Synth

E Gtr

VI1

VI2

Vla

Vlc

10° = 8°

6/5

7/6

8/7

9°

7°

6°

10°

21°

28°

9°

12°

10

12

16

14

1

+45

+10

+12

+49

+12

+45

+10

+45

+12

+49

+12

7 : 18

6 : 4 : 7

8 : 7

27 : 28

28 : 27

7 : 6

27 : 28

35 : 36

*sul III*

*match Vla*

*to Vlc*

$-267c$

$+63c$

$-63c$

$+49c$

Inner voice

Synth

E Gtr

VI1

VI2

Vla

Vlc

⑥<sup>10</sup> +8 +12

③<sup>10</sup> ⑥<sup>10</sup> ⑤<sup>8</sup> ②<sup>13</sup> ④<sup>8</sup> ⑥<sup>6</sup> ③<sup>11</sup>

9 : 10 -25 11 : 12 -25 4 : 13 : 7 +46 -25 +44

4° +10 3 A#-25 12° 11° +25 C-43 +8

+8 +14 10 : 11 = +165c 11 : 12 = +151c =54 : 55 = +32c

6° +12 +45 roll finger senza vib 13° 12° +8

-36 -4 39 : 40 = +44c

90 : 91 = +19c =26 : 25 = -68c

+45 +14 5° +12 +10 10° 9° 8° +6 +10 6 +44

12 : 13 = +139c

+12 6° +8 +14 +10 15° 13° +46

27 : 26 = -65c 728 : 729 = +2.4c

Inner voice

123

Synth

E Gtr

VI1

VI2

Vla

Vlc

*cresc.*

*ff sost. al fine*

*cresc.*

*ff sost. al fine*

*cresc.*

*cresc.*

*very slightly higher*

*very slightly higher*

②<sup>16</sup>

①<sup>6</sup>

②<sup>16</sup>

③<sup>14</sup>

②<sup>12</sup>

③<sup>14</sup>

⑥<sup>16</sup>

⑥<sup>43</sup>

63 : 64 = +27c

+49

D

+45

+47

G

+8

+45

+51

+10

+14

7°

+45

+47

3

3

+45

+51

+10

+14

+47

6°

+10

+14

G

+47

+10

+6

+47

9°

+49

+45

3

3

+10

D

+49

91 : 90 = -19c

-36

3

3

*cresc.*

Inner voice

127

Synth

E Gtr

VI1

VI2

Vla

Vlc

*ff sost. al fine*

*ff sost. al fine*

+45

+14

+25

+14

A#-25

-3

+14

+12

+14

+10

+45

91 : 90 = -19c

-36

-34

+10

+25

-36

C#-39

+12

+10

+23

-38

F#-41

676 : 675 = -3c

676 : 675 = -3c

Inner voice

132

Synth

E Gtr

675 : 676  
= +3c

VI1

+12 +14

C#-39

-36

+45

+25

-23

+10

VI2

+12

+8

Vla

+10

C#-39

F#-41 G#-37

+10

+12

Vlc

F#-41

-38

+47 +10

+41

+14

-38 -36

+8

-23

Inner voice

3. still

Adagio, inégal  $\text{ca. } 48$

The musical score is divided into two systems. The first system includes Synth cues, Sounding pitches, and Electric Guitar. The second system includes Violin 1, Violin 2, Viola, and Cello. The tempo is marked 'Adagio, inégal' with a metronome marking of approximately 48. The dynamics are consistently 'ffpp'. The Electric Guitar part includes an 'overdrive' effect and a performance instruction: 'raise pitch partially with bar, ad lib.' The Violin 1 part includes specific pitch bend markings in degrees. The Viola part includes specific pitch bend markings in degrees. The Cello part includes specific pitch bend markings in degrees. The score is numbered 1 through 13.





Inner voice

Synth cues

28 29 30 4 31 32 33 34 35 36 37 38 4 39 40 3 41 42 43

snd

E Gtr

351 : 350 = -5c 2° beating at ca.1.83 Hz ≈ 110 bpm

352 : 351 = -5c 27°

VI1

VI2

Vla

Vlc

351 : 350 ffpp = -5c 3° beating at ca.1.83 Hz ≈ 110 bpm

Inner voice

The musical score is divided into seven staves, each with specific performance instructions and notations:

- Synth cues:** Features a sequence of notes with box numbers 23, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, and 3. Above the staff are box numbers 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, and 3.
- Snd:** Includes notes with accidentals (A-39, E-37) and dynamic markings (+12, +14, +31, +2, -33, -2, A+36).
- E Gtr:** Includes notes with circled numbers (3, 2, 5, 4, 2, 1, 4, 6, 4, 1, 3) and arrows indicating fretting.
- VI1:** Includes notes with box numbers (39, 33, 11, 45, 9, 30) and dynamic markings (ffpp, -42, -47).
- VI2:** Includes notes with box numbers (31, 9, 36, 7, 24) and dynamic markings (ffpp, -39, -33).
- Vla:** Includes notes with box numbers (32, 27, 30, 10, 40, 8, 7, 24, 21) and dynamic markings (ffpp, -2, -33, A+36).
- Vlc:** Includes notes with box numbers (26, 22, 8, 30, 6, 20) and dynamic markings (ffpp, A-39, +12, -44, -49).



Inner voice

**Synth cues**  
35 3. 73 74 75 76 77 78 79 80 81 82 83 4. 84 85 86 87 3. 88 89 90 91 92

**Snd**  
+38 -8 -10 +12 -4 -18 -16 -14 D+34 -29

**E Gtr**  
④<sup>25</sup> ⑤<sup>23</sup> ③<sup>5</sup> ⑥ ⑤<sup>15</sup> ④<sup>17</sup> ⑥ ④ ④ ② ④ ⑤<sup>45</sup> ⑤<sup>19</sup>

**VI1**  
3. 36° 33° 32° 6°=48° 21° 4. =15° 3. =21°  
E-46 E-37 +10 -2 -47  
*ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

**VI2**  
39° 26° 24° 5°=40° =16° 12° 11° 15°  
-8 -10 -18 -33 +16 -29  
*ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

**Vla**  
B-44 27° 23° 18° 13° 14°  
+38 -14 D<sub>b</sub>+5 D+34  
*ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

**Vlc**  
A-48 24° A-39 22° 20° =4° 35° =14° =10° =14°  
-4 -49  
*ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

**Performance Instructions:**  
ffpp

Inner voice

41 93 94 95 96 4 97 98 99 5 100 101 102 103 104 105 3 106 3 107 108 109 110 111 112

Synth cues

snd

E Gtr

VII

VII2

Vla

Vlc

Bb+39 -44 -42 +14 D+34

3^6 3^23 2^25 1^14 2

12° 19° 21° 15° =21° =15°

-42 ffpp -20 ffpp -47 ffpp

=15°=6°=5° =10° 9° 48° 50°=15° =18° 13° 14° 18° 13°

-29 Bb+39 -40 ffpp +16 -14 ffpp D+5 D+34 ffpp ffpp -14 ffpp D+5 ffpp

9° =8° =39° 40° =12° 14° =10°

-44 ffpp -49 ffpp

13°=5° 4°=8° +7 11° 8° +14 32° 10° =12° 10° =14° =10°

G+23 -48 -44 -16 -49 ffpp ffpp ffpp ffpp ffpp ffpp ffpp

Inner voice

46 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130

Synth cues

snd

E Gtr

VI1

VI2

Vla

Vlc

Key features of the score include:

- snd:** Fingerings like ⑥, ①, ⑤, ③, ④, ③, ②, ②, ③, ②.
- E Gtr:** Fingerings like ③, ②, ②, ③, ②.
- VI1:** Dynamics *ffpp* and values like 16°, 10°, 9°, 8°, 9°, 15°, 12°, 9°, 6°, 3°.
- VI2:** Dynamics *ffpp* and values like 14°, 8°, 7°, 12°, 9°, 27°, 6°, 3°.
- Vla:** Dynamics *ffpp* and values like 8°, 5°, 8°, 32°, 8°, 5°, 2°.
- Vlc:** Dynamics *ffpp* and values like 6°, 10°, 8°, 24°, 6°, 4°, 2°.