

10/1/03

I. INTRODUCTION
free time

DAVID M. SHERE
SONATA FOR:

Electric Guitar
Acoustic Piano
Vibraphone
Ambient Percussion

PROPORTIONAL NOTATION
KEY:

- Stems and beams show groupings, not rhythm *per se*
- All silences in free sections will be represented by whole-note rests

"A Bowl of Green Fire"

The musical score is written on 14 staves, organized into four systems of four staves each. The instruments are Electric Guitar (Gtr.), Acoustic Piano (Pno.), Vibraphone (Vib.), and Ambient Percussion (ped.).

- System 1:**
 - Gtr.:** Starts with a whole-note rest, then a melodic line starting on a high note, marked *mf* with instructions *(w/ flange, delay)*.
 - Pno.:** Features a cluster of notes marked *mp*, followed by a long rest of 5-10 seconds, then a melodic line marked *mf* with *(cont. sus.)*.
 - Vib.:** Shows rhythmic patterns with stems and beams, marked *(+/-)*.
 - Ped.:** Includes a cluster marked *p* and *(cluster)*, and another marked *ff*.
- System 2:**
 - Gtr.:** Continues the melodic line, marked *mf* and *ff*, with a *tacet (3-4 seconds)* section.
 - Pno.:** Features clusters marked *p* and *ppp*, followed by a *tacet (3-4 seconds)* section, and then notes marked *mp* and *mp*.
 - Vib.:** Shows rhythmic patterns, marked *(clean, delay)* and *mp*.
 - Ped.:** Includes notes marked *ff* and *mf*.
- System 3:**
 - Gtr.:** Features a *tacet (3-4 seconds)* section.
 - Pno.:** Shows notes marked *mp* and *mp*.
 - Vib.:** Shows rhythmic patterns, marked *tacet (3-4 seconds)*.
 - Ped.:** Includes notes marked *ff* and *f*.

10/3/03

"Contour cycle"

Have guitar
release (V)
lead directly into
(VI) Finale

Handwritten musical score for guitar, piano, and vibraphone. The score is divided into two systems, each with three staves.

System 1:

- Gtr. (Guitar):** Staff 1. Includes a box with notes and a slur. A measure is marked "(5-6)". The system ends with notes and the instruction "(change, delay)".
- Pno. (Piano):** Staff 2. Includes a slur and the instruction "cresc.". A measure is marked "Bva b". The system ends with notes and the instruction "p cresc.".
- Vib. (Vibraphone):** Staff 3. Includes a slur and the instruction "(fuzz, delay)".

System 2:

- Gtr. (Guitar):** Staff 1. Includes notes with "+" signs and the instruction "Tap N.H. Tap N.H.". A measure is marked "(5-6)". A box contains notes and the instruction "Bva b". The system ends with notes and the instruction "PPP".
- Pno. (Piano):** Staff 2. Includes notes with a slur and the instruction "cresc.". A measure is marked "sfz". A box contains notes and the instruction "15ma". The system ends with notes and the instruction "PPP".
- Vib. (Vibraphone):** Staff 3. Includes notes with a slur and the instruction "sfz-pp". A measure is marked "fff sfz". A box contains notes and the instruction "PPP".

10/9/03

[PNO., GTR. =
cont. ost. from prev. pg.]

TRILL
4-0(4e)

Gtr. *cresc.* *fff*

Pno. *cresc.* *fff* 15ma *ff* 80

Vib. *cresc.* *ff* 4/2 *ste*

repeat *ff* *ova lower*

(D=D)
GTR. + PNO. IN UNISON (cln., delay)

Gtr. *tacit (5-10 sec.)* *mf* *EVENLY - sempre legato* *BVA*

Pno. *tacit (5-10 sec.)* *mf* *EVENLY - sempre legato* *BVA*

Vib. *end w/ pno. clusters,*
tapped gtr. clusters
(see sketches)

(Gtr. line splits here)
free but even

free but even

8va

dim.

ritard

RH tap

LH tap

pp

8vb

(clusters)

II. ANDANTE MYSTERIOSO

NH's (clean w/ delay, possibly flange)

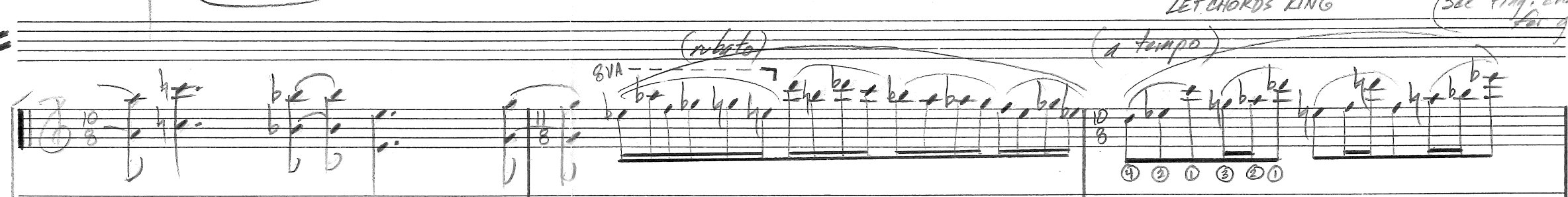
trans tone (M2) ↑


10/22/13
 Contour
 Cycle, Rows,
 Pitch Material,
 Meter Row,
 and MUNT, SCHEMATIC
 are in place...

Gtr. 

Pno. 

pedal freely

Gtr. 

Pno. 

begin meter row here

LET CHORDS RING (see fing. chart for gtr.)

(rubato) *(a tempo)*

SVA *SVA* *SVA*

pedal

④ ② ① ③ ② ①

3:2 3:2 3:2

- make pno. sparse
- create rest spaces, interplayed betw. pno. & gtr.
- mixed-interval AND 12-tone chords

Gtr. (VIII) (XII) (X) (VI)
 Pno. 15MA →
 P BVA
 13/8 13/8 BVA
 pedal freely 12:8 12:8 12:10 cresc.

(miniature gtr. cad. next) →

Gtr. (XIII) TRILL
 Pno. fluidly
 mf dim. - pp cresc. - F
 (+/-) cresc. - pp
15c. ONCE MORE

Handwritten musical score for guitar and piano, consisting of two systems of staves.

System 1:

- Gtr. (Guitar):** Starts with a wavy line labeled "fuzz" and "TR (e|e)". The main melody is a series of eighth notes with accidentals, marked "BVA" and "7".
- Pno. (Piano):** Features a large arpeggiated chord in the first measure, followed by a sustained chord. A "BVA" label is present above the first measure.
- Staff 3:** A wavy line with an arrow pointing right, labeled "10/31/03" and "Tweak this line". It ends with a sharp sign and a note.

System 2:

- Gtr. (Guitar):** Continues the eighth-note melody. A section is marked "TR" and "clean". The final measure is marked "BVA" and "N.H.'s".
- Pno. (Piano):** Shows a chord with a sharp sign, followed by a sequence of notes. A "BVA" label is above the notes. A note is marked "change contour to melody asc.". Dynamics include "f" and "f-mf".
- Staff 3:** A wavy line with a sharp sign and a note.

Gtr. (II) (3+4+4) 8p:11 (3+4+3+3)

Pno. 8VA 7/8 11/8 13/8

one more meas. pno.; trade to gtr.
 THEN
 - take pno into low register gtr. hi
 - pno. hi (gtr. lo
 - pno. lo/hi extremes, gtr. same in counterpoint

11/13/03 - look through ALL sketch notes before pno. cadenza, finale munt.

Gtr. (8) 11/8 7/8 5/4

Pno. 11/8 7/8 5/4

keep pno. in hi range, then go low, then split

Performance note:
 "COMPLEX CROSS-/POLY-RHYTHMS need not be exact/precise, as long as the downbeat of each measure is observed..."

(Begin trading "4"s betw. pno. & gtr.)

simple chord or interval pad accomp.
 - Use drone string chords, II. pg. 4 counterpoint as well as lines for gtr.

- Begin using complex meters such as $\frac{7+4}{8}$

loco TR *rubato* *BVA* *(x2)* *(x2)*

Gtr. $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

Pno. $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

(LH loco) (RH loco)

ritard *floating*

Gtr. $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

Pno. $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

more ritardello

miniature pro. cad. then trade 4/8 5/8

ritard - - (x4)!

6e.

pedal freely

4/8 *6/8*

Gtr.

Pno.

"Final," classical gtr. next

testate
rit. 1+2
here, (transp)
after
trade 4's

then:

Neo-Classical
- Baroque
figurations/intoplay

- Be sure to use
an sketched
keyboard fx

5/8 *4/8*

8VA - - 7!

8VA - 7

3 *3* *3*

5/8 *4/8*

Gtr. *free time*
 Pno. *8va* *sfz*
 Gtr. *(+)*

Gtr. *(clean)* *VI pos.* *IV pos.* *III* *simile*
 Pno. *5/6* *4/8* *6/4* *7/8* *ppp* *mf*
come out of this passage into trading 4's
- Be sure to state primary contact

Gtr.

IV VIII

simile

Pno.

56 88

56 88

56 88

3:2 4:3 5:3

Gtr.

VI

7:6

simile *sim.*

Pno.

56 84

56 84

6 7 8

8va

15ma

8vb

mp

(+/-)

Str.

II I VII IX

5 (Simile) 5

SVA

(H-6x)

no. cadenza

Pno.

x ppp

slight cresc.

SVA

pp

(5)

TR

(gtr. ritornello)

(8)

RH 3 LH

TAPPING

(5)

pp

SVA

cresc.

ff-mp

(5)

cresc.

sfz

(5)

gtr. ritornello then pno. rit. -
 begin trading 4's on
 - motif - motif est.
 - pedal tones
 - contour cycle roid

neo-Baroque
 neo-Classical
 - arpeggiats

next dvmt. - "bual" rows
 no harmony?
 12/5/03 - minimal harmony -
 see current prelude
 (12-tone, proportional
 notation) as model

Handwritten musical score for guitar and piano. The score is written on three systems of staves. The top system is for guitar (Gtr.) and the middle system is for piano (Pno.).

System 1:

- Gtr. Staff:** Starts with a rest, then a chord diagram for a D major triad (x02321) with a circled '7' above it. A circled 'VII' is written above the staff. The notation continues with a melodic line in treble clef, featuring eighth and sixteenth notes, some with accidentals. A circled 'take up pick' is written below the staff.
- Pno. Staff:** Starts with a rest, then a chord diagram for a D major triad (x02321) with a circled '7' above it. The notation continues with a melodic line in treble clef, featuring eighth and sixteenth notes, some with accidentals. A circled 'TR' is written above the staff.
- Bottom Staff:** Starts with a rest, then a chord diagram for a D major triad (x02321) with a circled '7' above it. The notation continues with a melodic line in treble clef, featuring eighth and sixteenth notes, some with accidentals. A circled 'TR' is written above the staff.

System 2:

- Gtr. Staff:** Continues the melodic line from the first system.
- Pno. Staff:** Continues the melodic line from the first system. A circled '7=10' is written below the staff.
- Bottom Staff:** Continues the melodic line from the first system.

System 3:

- Gtr. Staff:** Continues the melodic line from the first system.
- Pno. Staff:** Continues the melodic line from the first system.
- Bottom Staff:** Continues the melodic line from the first system.

Handwritten musical score for guitar and piano. The score is written on three systems of staves. The top system is for guitar (Gtr.) and the middle system is for piano (Pno.).

System 1:

- Gtr. Staff:** Starts with a rest, then a chord diagram for a D major triad (x02321) with a circled '7' above it. The notation continues with a melodic line in treble clef, featuring eighth and sixteenth notes, some with accidentals. A circled '7=6' is written above the staff.
- Pno. Staff:** Starts with a rest, then a chord diagram for a D major triad (x02321) with a circled '7' above it. The notation continues with a melodic line in treble clef, featuring eighth and sixteenth notes, some with accidentals. A circled 'TR' is written above the staff.
- Bottom Staff:** Starts with a rest, then a chord diagram for a D major triad (x02321) with a circled '7' above it. The notation continues with a melodic line in treble clef, featuring eighth and sixteenth notes, some with accidentals. A circled 'TR' is written above the staff.

System 2:

- Gtr. Staff:** Continues the melodic line from the first system.
- Pno. Staff:** Continues the melodic line from the first system. A circled '7=10' is written below the staff.
- Bottom Staff:** Continues the melodic line from the first system.

System 3:

- Gtr. Staff:** Continues the melodic line from the first system.
- Pno. Staff:** Continues the melodic line from the first system.
- Bottom Staff:** Continues the melodic line from the first system.

Handwritten musical score for the first system, featuring three staves. The top staff is marked with a Roman numeral **III** and contains a triplet of notes. The middle staff includes a **8va** marking and a circled **(a)**. The bottom staff is marked with **(+/-)**, **p**, and **(f)**. The time signature is $\frac{14}{8}$.

Handwritten musical score for the second system, featuring three staves. The top staff is labeled **Pno.** and contains a **4:3** marking. The middle staff is labeled **Gtr.** and includes a circled **(8)**, a **15**, and a **8 8va** marking. The bottom staff is marked with **15** and **8**. The time signature is $\frac{15}{8}$.

gtr. = 2:2

(clean)

pno. pedal pt. next, leading into arp.'s (imitative), contour-based lines; end w/ a brief rit. statement

1/13/09

Gtr.

Pno.

- ONE MORE
SOLO CLASSICAL gtr.
episode - use polyrhythms
(7:2, 5:3, 6:4, 7:3 etc.)

- pno. pedal pt. next,
- gtr. pedal line w/ buzz,
- low pno. pedal
THEN
- arp.'s (imitative) USE ALL ARP. SURFACES
- contour row melodies (imitative)

NO - end w/ short ritardando statement

- segue DIRECTLY into pno. codicilla, overlapping midway w/ imitative rit. statement betw. vibs + gtr.

Gtr.

Pno.

Matt Stone
(perc.)

Handwritten musical score for guitar and piano. The guitar part (Gtr.) is in 17/8 time and features a wavy line with the annotation "BVA TR" and a triplet of eighth notes. The piano part (Pno.) is in 17/8 time and includes two measures with a 4:5 ratio, a boxed-in section, and a wavy line. A third staff below is labeled "(Cont. ost.)" and contains a wavy line with a (+/-) symbol.

Handwritten musical score for guitar and piano. The guitar part (Gtr.) is in 15/8 time and includes a triplet of eighth notes and a wavy line. The piano part (Pno.) is in 15/8 time and includes a triplet of eighth notes and a wavy line. A third staff below is in 15/8 time and contains a wavy line.

3/6/04 - Pitch content of
gtr. lines may be
altered for idiomatic
purposes } II. pg. 13

1/21/23

Gtr. *17* *8* *#*

Pno. *(5453)* *17* *8* *be* *3*

BVA *TR*

3 *3=4* *4=5*

(8) *3*

Gtr. *(3 = ♯)* *EVENLY* *(in sync w/pno.)*

Pno. *EVENLY* *BVA* *BVA* *ped.* ***

(random cluster, voiced approx. as written)

(C#)

1/29/03 (broken unison lines on contour reduction part, into III)

Protagonist
ostinato
in decrease.

Gtr. *(accelerando $f \rightarrow F$)* *(presto psychoso)* *fluidly*

palm mute *gradually release* *legato*

Pno. *cresc.* *f-p* *f-p* *sfz*

TR *(+/-)*

put unison lines in Vib. & pno.

Gtr. *rolling ($f = +/-$)* *fade into extended noises?*

proportional *8va* *15ma*

irregularity of rhythm/phrasing

Vib. *rubato* *sustained*

expand distance by (2-3 5/4) Pno.

DURATIONS ARE PROPORTIONAL

expand vib & pno. rhythmically/durationally

Handwritten musical score for the first system, featuring three staves: *Gtr.* (Guitar), *Pno.* (Piano), and *Vib.* (Vibraphone).

The *Gtr.* staff contains a boxed-in melodic phrase with a '+' sign above it. The *Pno.* staff shows a complex melodic line with triplets and slurs. The *Vib.* staff features a melodic line with slurs and a final chord.

2/2/04

Handwritten musical score for the second system, featuring three staves: *Gtr.* (Guitar), *Pno.* (Piano), and *Vib.* (Vibraphone).

The *Gtr.* staff contains a boxed-in melodic phrase with '+' signs above it. The *Pno.* staff shows a complex melodic line with slurs and a 'ped.' marking. The *Vib.* staff features a melodic line with slurs and a final chord.

2/4/04 -
 MUNT. II
 "Largo e molto grave -
 in Memoriam
 John Cage"
 - use the spatial aesthetic
 of "Five", but place
 pitches using star
 charts

Handwritten musical score for guitar, piano, and vibraphone. The score is organized into systems for each instrument.

- Guitar (Gtr.):** The top system features a boxed section labeled "Bra" containing a melodic line with four measures, each marked with a "+" sign. The bottom system includes a section labeled "pick/hand scrapes" with "LH rapido" and "RH" markings, and a large wavy line representing noise.
- Piano (Pno.):** The middle system shows a melodic line with notes labeled "be", "bva", "bva", and "#". The bottom system features a cluster of notes labeled "bbbe" and "bbae".
- Vibraphone (Vib.):** The middle system shows a melodic line with notes labeled "b", "b", "b", "b", and "#". The bottom system features a note labeled "TR" and "h" with a circled "#".

last pg. of munt. II: } make a list of
 3-5 events each inst., } gtr. noise events,
 to choose in random } to choose in random
 gtr. noises only }
 to end this munt., }
 accomp. by sparse pno. }
 create ambient perc. (pennies) }
 II, pg. 17

III. CADENZA
per la piano-
psychopathique
e agitato

Gtr. *Bend* *vibrato* *B* *vib.* *B* *vib.* *PRESTO, fantastico e joyeux!*

Pno. *(somewhat rubato; (widely))* *(5-10")* *(5-10")* *(pedal freely)*

(bowed) *(bowed)* *(bowed)* *(5-10")*

Gtr. *TR* *b (4e)*

Pno. *TR* *b (4e)* *(mallets)*

Handwritten musical score for guitar and piano. The score is divided into two systems, each with a double bar line. The first system includes a guitar staff (Gtr.) and a piano staff (Pno.). The guitar staff shows chord diagrams for $\#12$ (7 fr), 12 fr, and 5 fr. The piano staff features complex rhythmic patterns with many notes beamed together and dynamic markings like $> p$. The second system follows a similar layout, with a double bar line at the beginning. The guitar staff is mostly empty, with some notes at the end. The piano staff continues with complex rhythmic patterns and dynamic markings.

Gtr.

Pno.

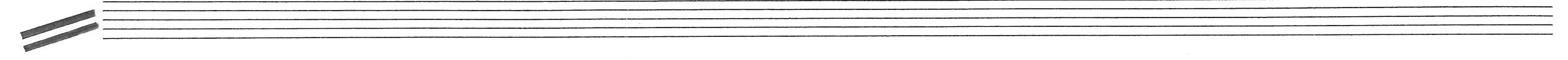
Gtr.

Pno.

Gtr. (let harmonics cont. tracing)

Pno.

Gtr.



Gtr.

Pno.

Gtr.

Str. *TR* $\sharp_2(\sharp_2)$ *pp* *(2ND time only)* *fff* $\sharp_2(\sharp_2)$ *2/3/0/01* *rib.*

Pno. *X* *pp* *(x2)* *molto ritardando*

Str. *TR* $\flat_2(\flat_2)$ *(sfz)-pp* *1ST time only* *(2ND time only)* *(x2)* *sfz*

Str. *(a tempo)*

Pno. *X* *mp*

Gtr.

Pno.

8va

15ma

(x2)

Gtr.

Pno.

15ma

(x3)

ritard

sfz

9/3/04 - to ending

III. - pg. 6

IV. LARGO e molto grave (In Memoriam John Cage)

PERFORMANCE NOTES:

The timeline is meant for reference; note positions represent somewhat flexible points of entry and need not be absolutely precise.

Gtr.
 (no vibrato) n. — mp — n. — mf — n.
 use volume knob or pedal for swells

Pno.
 tacet
 p b̄

Vib.
 tacet
 0" 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55"
 mp #
 p

TIMELINE

Gtr.
 8va
 n. < mp
 8va
 8va

Pno.
 p
 mf
 f
 8vb

Vib.
 mp
 55" 1'00" 1'05" 1'10" 1'15" 1'20" 1'25" 1'30" 1'35" 1'40" 1'45" 1'50"

Str.

Pno.

Vib.

TIMELINE

Str.

Pno.

Vib.

1:50" 1:55" 2:00" 2:05" 2:10" 2:15" 2:20" 2:25" 2:30" 2:35" 2:40" 2:45"

2:45" 2:50" 2:55" 3:00" 3:05" 3:10" 3:15" 3:20" 3:25" 3:30"

II. BLEU
et Appassionata

(clean) (fuzz) TR

Gtr. Pno. Vib.

(simile)

(proportional)

0 2 3
11 10 9 10

- 5/29/04 -
- Crash + burn
- blues ending
- WALK BASS/Chords
- NOCTURNE (+ tapping, vib. ostinati)
- Crash/Burn

Gtr.

Pno.

Vib.

Gtr.

Pno.

Vib.

5/24/04 -
12-fine open
strings here

Gtr.

Pno.

Vib.

Gtr.

Pno.

Vib.

Gtr. *bva legato*

Pno.

Vib.

Gtr. *(bends) during pent. sets and w/ extended tapping during nocturne [013]*

Pno.

Vib.

sweeping into tapping
walk bass; into NOCTURNE

Use sweeps, blues oct.
during walk bass -
and w/ extended
tapping during
nocturne [013]

It's not necessary
to use every single
idea...

5/25/04

SWEET PICKING

Gtr. *(x2)* *(x2)* *(x2)* *(x2)*

Pno. x 5/11/12 (let ring until total decay)

Vib. (bowed) f

Gtr. *(x2)* *(x2)* *(x2)* *(x4)*

Pno. x

Vib. x

- sweep into tapping @ end of walk bass into nocturne

add RH tap next; descend I-II chromatically, into walk bass from C-D then A-E (III) into pent. arpeggios

(poco ritard)

5/29/24

- Harmonize
w/ vib., pno.
similar to
pno. cad.

presto

Gtr.

Pno.

Vib.

Gtr.

Pno.

Vib.

Str. *(4x)*

Pno.

Vib.

damper ped. freely

Str.

Pno.

Vib.

(13)

TR

(throw bluesy runs into pno., vib.)

5/29/04 -
walk bass/
chords

rubato [$\text{♩} = +/ -$]

Gtr.

3+4+3+3+4

Pno.

TR
Vib.

rubato [$\text{♩} = +/ -$]

Gtr.

3+4+3+3

Pno.

TR
Vib.

arpeggiate blues chords plus in pno. leading into nocturne

don't forget to arpeggiate around gtr. cad. chords before nocturne

3+3+2+3

Handwritten musical score for the first system, featuring three staves: **Gr.** (Guitar), **Pno.** (Piano), and **Vib.** (Vibraphone).

The **Gr.** staff starts with a whole rest marked with an 'X' and an arrow pointing to a complex, multi-measure melodic line with accidentals and ties. A boxed section at the end of the staff contains a specific melodic phrase.

The **Pno.** staff contains complex chordal textures with many accidentals and ties, including some vertical chordal structures. A handwritten note "3+3+2+3" is positioned to the left of the staff.

The **Vib.** staff shows a tremolo (TR) pattern with a handwritten note "#0 (#1)" and a circled "8".

3+3+4+3+4

Handwritten musical score for the second system, featuring three staves: **Gr.** (Guitar), **Pno.** (Piano), and **Vib.** (Vibraphone).

The **Gr.** staff begins with a whole rest marked with an 'X' and an arrow pointing across the entire system.

The **Pno.** staff features complex rhythmic patterns with many accidentals and ties. A handwritten note "3+3+4+3+4" is positioned to the left of the staff. Dynamics markings include "f-p" and "S.P.". A circled "8" is also present.

The **Vib.** staff shows a tremolo (TR) pattern with a handwritten note "#0 (#1)".

13 = 2 2 2 3 2 2

cycle
7 13 11 6 4
4 8 5 4

6tr.

Pro.

Vib.

6tr.

Pro.

Vib.

lose this measure or repeat

use remaining 10/4/03 material; pass around cad. chords, transition into picture, crash/burn

$\frac{14}{8}$ cycle etc.
3+3+2+3+3

Str. $\frac{14}{8}$

Pno. $\frac{14}{8}$

Vib. $\frac{14}{8}$ TR $40(b.o)$

(12)

ritard

(clean)

TR

$\frac{7}{4}$ $\frac{13}{8}$ $\frac{11}{8}$

$\frac{7}{4}$ $\frac{13}{8}$ $\frac{11}{8}$

$\frac{7}{4}$ $\frac{13}{8}$ $\frac{11}{8}$

$\frac{7}{4}$ $\frac{13}{8}$ $\frac{11}{8}$

one more iteration;
spaggiato ending
then nocturne

$\frac{12}{8}$
(bassline next)

I. - pg. 11

Handwritten musical score for the first system, featuring three staves: Gtr., Pno., and Vib.

Gtr. (Guitar): Treble clef, 10/8 time signature. Measures 6, 7, and 8. Measure 8 contains notes b and b with a circled (b) and a handwritten TR above. A wavy line is drawn to the right of the staff.

Pno. (Piano): Treble and Bass clefs, 10/8 time signature. Measures 6, 7, and 8. Measure 6 includes a circled 10 and 8 . Measure 7 includes a circled 6 and 4 . Two boxes labeled $S.P.$ are present: one in measure 7 and one in measure 8. The boxes contain notes b and b . A large slur covers the piano accompaniment across measures 6, 7, and 8.

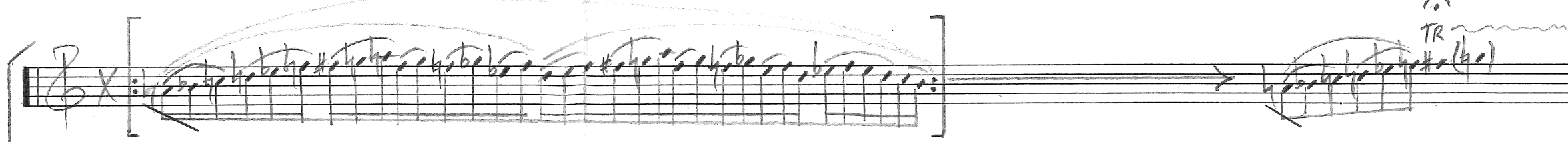
Vib. (Viola): Treble clef, 10/8 time signature. Measures 6, 7, and 8. Measure 7 includes a circled 6 and 4 . Measure 8 includes a circled 11 and 8 .

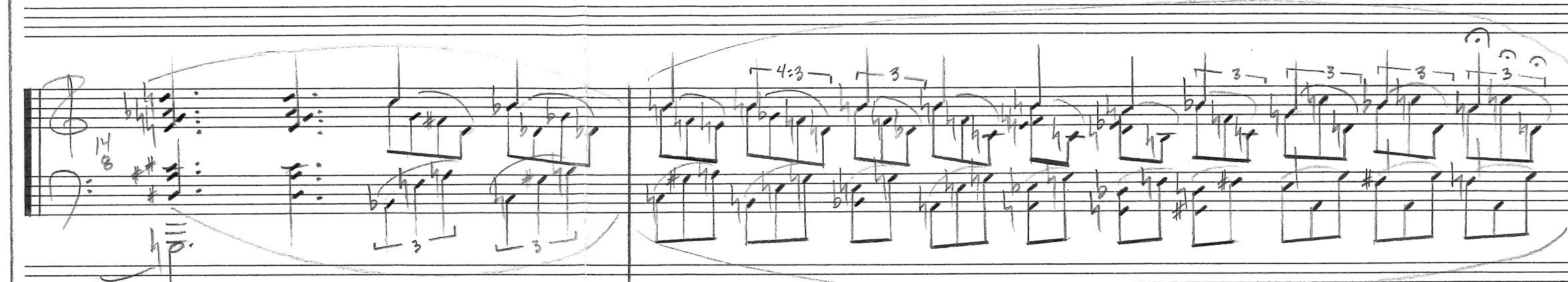
Handwritten musical score for the second system, featuring three staves: Gtr., Pno., and Vib.

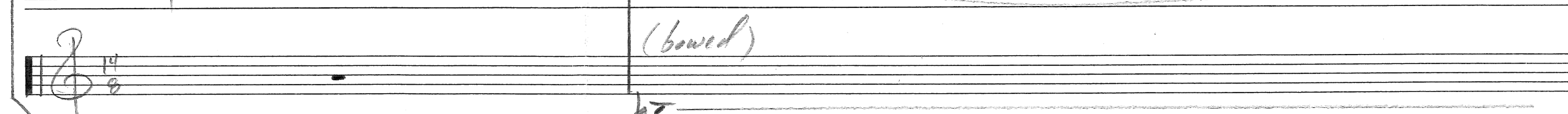
Gtr. (Guitar): Treble clef, 20/8 time signature. Measure 15 includes notes b and b with a circled (b) and a handwritten TR above. A box contains a guitar fretboard diagram for measure 15. A long arrow points to the right from the end of the staff.

Pno. (Piano): Treble and Bass clefs, 20/8 time signature. Measure 15 includes a circled 15 and 8 . A large slur covers the piano accompaniment across measures 15 and 16.

Vib. (Viola): Treble clef, 20/8 time signature. Measure 15 includes a circled 15 and 8 . The word $(bowed)$ is written above the staff. A circled $\#$ is written below the staff. The notation $(+/-)$ is written below the staff in measure 16.

Gtr. 

Pno. 

Vib. 

Nocturne (Molto Adagio e sostenuto)

Gtr. 

Pno. 

Vib. 

brief nocturne -
end w/
ostinati -
fade out

3/6/04

N. 11.
(2 fr.)

Gtr.

Pro.

Vib. (bowed)

Gtr.

Pro.

Vib. (bowed)

ritard

8/6/04
- put "bluesy"
piano runs
under gtr. solos,
cadence etc

Gtr. bix: hehe
palm mute → TR $\#-e(\#e)$

Pno. $5:6$ $7:6$ $5:6$ $5:6$ $5:6$

Vib. (bowed) ritard

Gtr. *Largo*

Pno. $6/4$ $6/4$ $6/4$ $6/4$ $6/4$

Vib. $6/4$

Str.

Pno.

Vib.

Gtr.

Pno.

Vib.

N.H.

8va

pp

(bowed)

ritard - - - - -

FINE - 2/6/09

- Once all the other parts are in place, this may require some trimming. It is awfully long...

- Actually, on personal, it's really not that long after all...