

RED SHIFT 4

by Lois V Vierk

*commissioned by Experimental Intermedia
with support from
The Mary Flagler Cary Charitable Trust*

trumpet in B-flat*
cello
electric guitar
percussion
piano/synthesizer**

*Trumpet player also plays synthesizer with left hand from m. 156.

**July 28, 2024

I originally created the synthesizer sounds for the Yamaha TX81Z. If you have access to one of these units that's in good working condition, I can email you the MIDI files to load the sounds. Contact me as below.

As of recently, due to the superb work of composer and audio technologist Anastasia Clarke (anastasiaclarke@gmail.com), the synthesizer sounds can also be played using contemporary equipment and resources - a Mac computer plus specific software and files. Contact me as below for more information.

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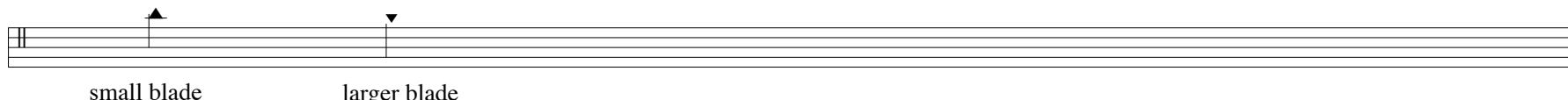
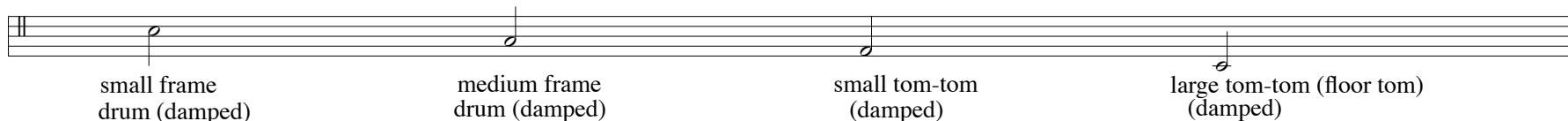
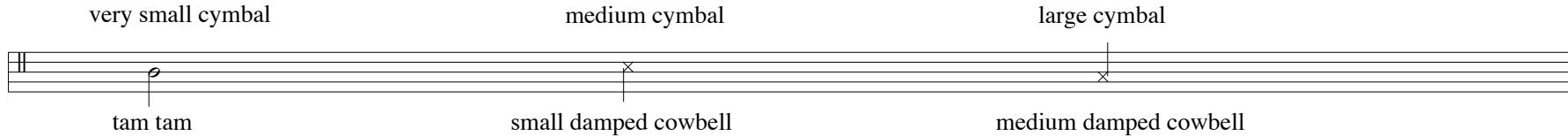
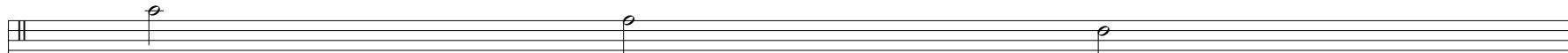
All instruments - play all dynamics and swells strongly, and exactly where marked.

Percussion

Let all notes ring unless marked to damp.

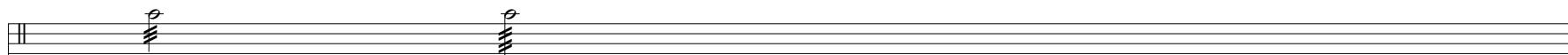
Play grace notes before the beat.

Play all dynamics and swells strongly, and exactly where marked.



The blades are circular saw-blades.

They should be mounted on cymbal stands.



Measured 32nds

unmeasured roll

Cello, trumpet, electric guitar

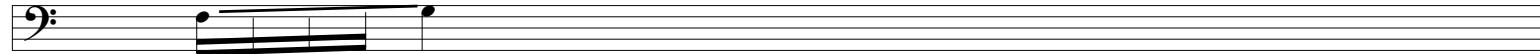
This piece is completely NON VIBRATO.

Use entire note value for each glissando.

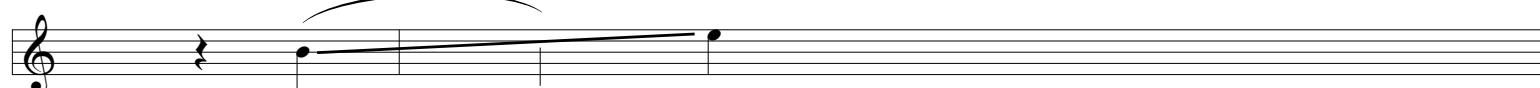
Play grace notes before the beat.

Trumpet glissandi are to be played with slide, not by changing fingering.

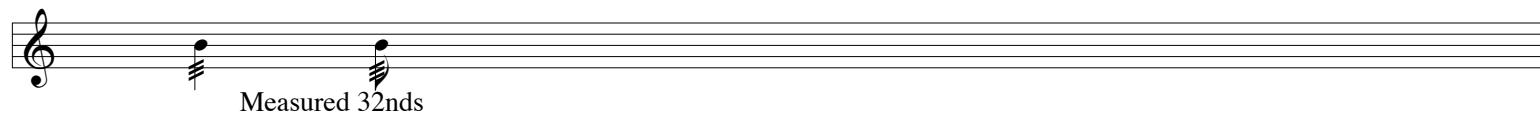
Cello glissandi are to be played on one string, not crossing strings.



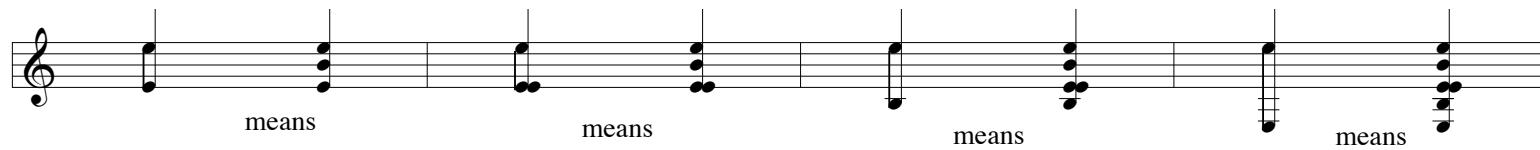
Articulate each 16th-note,
while glissing



Gliss.-do not articulate
(first beat of second measure in this example)
when slurred.



Electric Guitar tuning



Assembling Parts

Synthesizer/Piano--

This part is made for 8.5 X 11 inch paper, US letter size.
Print double-sided, with odd numbered pages on the RIGHT, and bind into a booklet.

All other parts are made for 8.5 X 14 inch paper, US legal size.

Print single-sided and tape into booklets, with page turns as follows:

Cello--

pages 1-2

3-4

5-6

7-8

9-10

11-12-13 (three-page foldout)

Electric guitar--

1-2

3-4

5-6

7-8

9-10

11-12-13 (three-page foldout)

Percussion--

1-2

3-4

5-6

7-8-9 (three-page foldout)

Trumpet/synth--

1-2

3-4

5-6

7-8

9-10-11 (three-page foldout)

Conductor and Sound Engineer

Please note that at the beginning of the piece the electric guitar and trumpet are heard contrapuntally. The cello becomes more prominent, and from Letter A through the end of Letter D the main counterpoint is between cello and electric guitar and these instruments should be equally prominent. When the piano enters at measure 157, the main counterpoint is between piano (supported by cello) and electric guitar. Make sure piano is heard strongly.

Miscellaneous performance instructions

Cello must play more articulated and more accented than normal, to blend with electric guitar. Likewise, electric guitar sound and also the guitar pick should be chosen to blend with the cello sound, as much as possible.

This piece is completely NON VIBRATO - all instruments, entire piece
All dynamics and swells should be played strongly, and exactly where marked.

Use entire note value for each glissando.

Play grace notes before the beat.

Trumpet glissandi are to be played with slide, not by changing fingering.

Cello glissandi are to be played on one string, not crossing strings.

Percussion - let all notes ring.

Keyboard player, measures 1 - 156, can play synth right left hand and conduct ensemble with right hand.

Trumpet player plays synthesizer with left hand from measure 157 to the end.

Synthesizer

Synthesizer is Yamaha TX81Z. Midi files are available from composer for downloading voices into synth. (If this synth is not available please contact composer.)

Make sure synthesizer is in "PERFORM" mode (not "play"). Use controller keyboard with touch sensitivity. Be careful that synth is sounding in the correct octave. Since synth voices are built up of different sounds in different octaves, the correct octave may not be totally obvious at first. Suggest that you compare your synth sounds to the recording. All synth sounds are mono.

Trumpet player plays synth with left hand, from measure 157 to the end. Suggest having 2 controller keyboards to make logistics easier.

Mixing Red Shift 4 -- VERY IMPORTANT!!!!

This music is very dense. Yet all instruments, both electric and acoustic, must always be heard strongly and cleanly. The sound engineer is an important and indispensable performer. Sound engineer needs to rehearse with the ensemble.

This piece requires careful mixing and a high quality stereo sound system. Ample time for sound check is required.

To make the piece clear and powerful, all the instruments need to be amplified (except floor tom, and maybe cymbals, depending on acoustics and size of the room). Acoustic instruments must each be close-miked. All the instruments are to be put through a high quality sound system, not guitar amps. This includes the guitar -- use the sound system for the electric guitar, too. The idea is to blend the instruments and make their timbres sound as much alike as possible.

Careful panning is essential for clarity of sound.

During the performance the sound engineer must be constantly listening and adjusting levels. For example, the cello and electric guitar are meant to blend as much as possible, and balance each other. When the piano enters, it should be heard clearly and strongly. The sound engineer also must regulate the levels of the synthesizer. The synth should always be present, but it should not overpower any other instruments. (An effort was made to program the synthesizer levels to be as even as possible, but when the synth changes from one sound to another the levels also change somewhat, too.)

The piece begins softly and then continually gets louder to the end. Boost levels of all instruments slightly at the end (approx. 11:30 into the piece) and then again for the last few measures (approx. 12:00).

In general, all the instruments must be heard all the time.

Composer favors listing the sound engineer as one of the performers.

Red Shift 4 (1991)
by Lois V Vierk

The title of this piece refers to the way in which astronomers and physicists measure movement and distances of distant celestial bodies. Briefly, characteristic lines and patterns made by different elements found in the star, etc., as observed through a spectrometer, are shifted in one direction or the other, towards the red or towards the blue end of the spectrum, depending on whether the body is moving away from us or towards us. This shift is called the "red shift".

When I wrote this work, I had the feeling of something of great mass and motion, far away, like a comet. It first seemed to move slowly, then gradually began accelerating toward us, faster and faster, until finally at great speed it felt it sweeping down upon us, through us, and back out into the heavens.

During the 1980s and into the '90s I worked on developing principles of "Exponential Structure", in which elements such as time, harmonic motion, rhythmic and timbral development, sound density, etc. are controlled mathematically by exponential factors. These are not meant to be abstract constructs, but formal ideas based on the emotional thrust of the sounds and of the piece as a whole. The harmonic motion (movement from one pitch center to another), with its ever-decreasing time segments, is the clearest expression of Exponential Structure in this work.

The original 1989 version of *Red Shift* (cello, electric guitar, percussion, synthesizer) was commissioned by the Experimental Intermedia Foundation with support from the Mary Flagler Cary Charitable Trust and is available on CD from Tzadik Records. In 1991 the piece was reorchestrated as *Red Shift 4* for A Cloud Nine Consort and again for Ensemble Modern.

$\bullet = 40$

RED SHIFT 4

Lois V Vierk

1 NON VIBRATO, all instruments, entire piece

Bb Trumpet - Score is in C

straight mute

Musical score for Bb Trumpet. The score consists of five measures. Measure 1: Two eighth-note pairs followed by a sixteenth-note pair. Measure 2: A sixteenth-note pair followed by a sixteenth-note pair. Measures 3-5: Measures of eighth notes. Measure 6: Measures of eighth notes. Measure 7: Measures of eighth notes.

Cello

Musical score for Cello. The score consists of five measures. Measure 1: Rest. Measure 2: Rest. Measure 3: Measure of eighth notes. Measure 4: Measure of eighth notes. Measure 5: Measure of eighth notes.

Electric Guitar

Amplified through sound system, NOT guitar amp.

Musical score for Electric Guitar. The score consists of five measures. Measure 1: Measure of eighth notes. Measure 2: Measure of eighth notes. Measure 3: Measures of eighth notes. Measure 4: Measures of eighth notes. Measure 5: Measures of eighth notes.

Percussion

Musical score for Percussion. The score consists of five measures. Measure 1: Rest. Measure 2: Rest. Measure 3: Measure of eighth notes. Measure 4: Rest. Measure 5: Rest.

Synthesizer-Yamaha TX81Z*

Amplified through sound system, NOT guitar amp.

(Before piece starts, touch low F, the pitch in m. 3, to set synth's envelope follower)

Musical score for Synthesizer-Yamaha TX81Z. The score consists of five measures. Measure 1: Rest. Measure 2: Rest. Measure 3: Sustained note. Measure 4: Rest. Measure 5: Rest.

Musical score for Synthesizer-Yamaha TX81Z. The score consists of five measures. Measure 1: Rest. Measure 2: Rest. Measure 3: Sustained note. Measure 4: Rest. Measure 5: Rest.

*Synth voices sound differently from what they look like in score. Specs for voices are found at the end of this score.

5

Tpt

Cel

E.Gtr

Perc

Synth

This musical score page contains two measures of music. Measure 5 starts with a forte dynamic (indicated by a large 'F') followed by a measure of rest. The instrumentation includes Tpt (Trumpet), Cel (Cello), E.Gtr (Electric Guitar), Perc (Percussion), and Synth (Synthesizer). The Tpt and Cel play eighth-note patterns. The E.Gtr has a sixteenth-note pattern. The Perc and Synth provide harmonic support. Measure 6 begins with a piano dynamic (indicated by a small 'p'). The Cel plays eighth notes. The E.Gtr has a sixteenth-note pattern. The Perc and Synth continue their harmonic roles. Measure 7 starts with a forte dynamic (large 'F') followed by a measure of rest. The instrumentation remains the same. Measure 8 starts with a piano dynamic (small 'p'). The Cel plays eighth notes. The E.Gtr has a sixteenth-note pattern. The Perc and Synth provide harmonic support. Measure 9 starts with a forte dynamic (large 'F') followed by a measure of rest. The instrumentation remains the same. Measure 10 starts with a piano dynamic (small 'p'). The Cel plays eighth notes. The E.Gtr has a sixteenth-note pattern. The Perc and Synth provide harmonic support.

9

Tpt

Cel

E.Gtr

Perc

Synth

mp pp mp pp mp pp mp pp

p

pull

mp

13

Musical score for measures 13-15:

- Tpt:** Measures 13-14 play eighth-note patterns with slurs and dynamics *mp*, *pp*, *mp*, and *pp*. Measure 15 continues with eighth-note patterns and dynamics *pp*, *mp*, and *pp*.
- Cel:** Measures 13-14 play eighth-note patterns with slurs and dynamics *pp*, *mp*, and *mp*. Measure 15 ends with a eighth-note pattern and dynamic *ppp*.
- E.Gtr:** Measures 13-14 play eighth-note patterns with slurs and dynamics *p*, *p*, and *p*. Measure 15 begins with a eighth-note pattern and dynamic *p*, followed by a "pull" instruction.
- Perc:** Measures 13-14 play eighth-note patterns with slurs and dynamics *p*, *p*, and *mf*. Measure 15 begins with a eighth-note pattern and dynamic *mp*.
- Synth:** Measures 13-14 play sustained notes. Measure 15 begins with a sustained note and dynamic *p*.

Voice 2 (boxed)

17

Musical score for measures 17-18, featuring five instruments:

- Tpt:** Treble clef, 5/4 time. Dynamics: mp , $<mp$, pp , mp , pp .
- Cel:** Bass clef, 5/4 time. Dynamics: pp , mp , ppp .
- E.Gtr:** Treble clef, 5/4 time. Performer instructions: "pull". Dynamics: p , mp .
- Perc:** Percussion part with various symbols.
- Synth:** Bass clef, 5/4 time. Dynamics: $\#o$, $\#o$, $\#o.$, $\#o$.

The score includes measure numbers 17 and 18, with a vertical bar line between them. Measure 17 consists of 5 measures, and measure 18 consists of 3 measures. The instrumentation changes from 5/4 to 2/4 time in measure 18.

21

Musical score for measures 21-22:

- Tpt:** Playing eighth-note pairs. Dynamics: $mp \rightarrow pp$, $mp \rightarrow pp$, $pp \rightarrow mp$, $pp \rightarrow mp$, $pp \rightarrow mp$, $mp \rightarrow pp$.
- Cel:** Playing eighth-note pairs. Dynamics: $pp \rightarrow mp$, $pp \rightarrow ppp$.
- E.Gtr:** Playing eighth-note pairs. Dynamics: *pull*. The string is muted during the first measure.
- Perc:** Playing eighth-note pairs. Dynamics: p .
- Synth:** Playing eighth-note pairs.

27

Tpt

Cel

E.Gtr

Perc

Synth

This musical score page contains two staves of music. The top staff includes parts for Trumpet (Tpt), Cello (Cel), and Electric Guitar (E.Gtr). The bottom staff includes parts for Percussion (Perc) and Synthesizer (Synth). Measure 27 begins with the Tpt playing eighth-note pairs at dynamic *mp*, followed by a dynamic marking *pp*. The Cel plays eighth-note pairs at *pp*, followed by a dynamic marking *mp*, which then leads to *pp* and *mp* markings. The E.Gtr has a sixteenth-note pattern with 'pull' markings above certain notes. Measure 28 begins with the Percussion part at dynamic *p*, followed by *mp* markings. The Synthesizer part consists of sustained notes with sharp symbols above them.

31

Musical score for measure 31:

- Tpt:** Rest at the beginning of the measure. Dynamics: p , pp , mp .
- Cel:** Slurs and grace notes. Dynamics: p , mp .
- E.Gtr:** Sixteenth-note patterns.
- Perc:** Slurs and dynamics: p , mp .
- Synth:** Notes and slurs.

36

Musical score for measures 36, featuring five staves:

- Tpt (Trumpet):** Playing eighth-note patterns. Dynamics: $mp \rightarrow pp$, $mp \rightarrow pp$, $pp \leftarrow mf$, pp , $<mp \rightarrow$.
- Cel (Cello):** Playing eighth-note patterns. Dynamics: $pp \rightarrow mf$, p , mf .
- E.Gtr (Electric Guitar):** Playing eighth-note patterns. Includes a dashed line indicating a sustained note.
- Perc (Percussion):** Playing eighth-note patterns. Dynamics: p , mp , mp , p .
- Synth (Synthesizer):** Playing eighth-note patterns. Includes a dynamic $\#p$.

The score uses a combination of common time (4), 2/4 time, and 3/4 time signatures throughout the measures.

41

1

$$= \underline{42}$$

Measure 1:

Tpt: $\text{G}^{\#}$, A , $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$, $\text{G}^{\#}$

Cel: $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$, $\text{G}^{\#}$, A , $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$, $\text{G}^{\#}$

E.Gtr: $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$, $\text{G}^{\#}$, A , $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$, $\text{G}^{\#}$

Perc: $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$, $\text{G}^{\#}$, A , $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$, $\text{G}^{\#}$

Synth: $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$, $\text{G}^{\#}$, A , $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$, $\text{G}^{\#}$

46

Remove straight mute
Take Plunger

Tpt

Cel

E.Gtr

Perc

Synth

articulate each 16th

p

32nds

pp mp

mp pp

pp

50

With Plunger + (gradually open) -----

This musical score page contains five staves. The first staff is for Tpt (Trumpet), the second for Cel (Cello), the third for E.Gtr (Electric Guitar), the fourth for Perc (Percussion), and the fifth for Synth (Synthesizer). The score is divided into two measures by vertical bar lines. Measure 50 begins with a rest for the Tpt. The Cel and E.Gtr play eighth-note patterns. The Perc plays eighth-note patterns with dynamic markings *mp*, *pp*, and *mp*. Measure 51 starts with a dynamic *pp* for the Cel and E.Gtr. The Tpt enters with a sixteenth-note pattern marked *pp*. The Perc continues its eighth-note patterns. The Synth has a sustained note in the first half of the measure. The score includes performance instructions like "With Plunger +", "gradually open", and dynamic markings such as *pp* and *mp*.

54

Musical score for measures 54-55. The score includes parts for Tpt, Cel, E.Gtr, Perc, and Synth.

Tpt: Measures 54-55. Dynamics: mp , pp . Measure 55: pp .

Cel: Measures 54-55. Dynamics: mp , pp . Measure 55: mp .

E.Gtr: Measures 54-55. Dynamics: mp .

Perc: Measures 54-55. Dynamics: mp , pp .

Synth: Measures 54-55. Dynamics: pp .

57

Tpt: Measures 57-58. Measure 57 starts with a single note at \textit{mp} , followed by a rest. Measure 58 begins with a rest, followed by a sixteenth-note pattern starting at \textit{pp} . The score includes dynamic markings $\textit{pp} < \textit{mp} > \textit{pp}$, $\textit{mp} > \textit{pp}$, $>$, $\textit{mp} > \textit{pp}$, \textit{pp} , and \textit{pp} .

Cel: Measures 57-58. The cello part consists of eighth-note patterns. Measure 57 has a sixteenth-note pattern starting at \textit{pp} , followed by eighth-note pairs at \textit{mp} and \textit{pp} . Measure 58 has eighth-note pairs at \textit{pp} , \textit{mp} , and \textit{pp} .

E.Gtr: Measures 57-58. The electric guitar part consists of eighth-note patterns. Measure 57 has eighth-note pairs at \textit{pp} and \textit{mp} . Measure 58 has eighth-note pairs at \textit{pp} and \textit{pp} .

Perc: Measures 57-58. The percussion part consists of eighth-note patterns. Measure 57 has eighth-note pairs at \textit{mp} and \textit{pp} . Measure 58 has eighth-note pairs at \textit{pp} and \textit{pp} .

Synth: Measures 57-58. The synthesizer part consists of eighth-note patterns. Measure 57 has eighth-note pairs at \textit{pp} and \textit{pp} . Measure 58 has eighth-note pairs at \textit{pp} and \textit{pp} .

61

Musical score for measures 61-15. The score includes parts for Tpt, Cel, E.Gtr, Perc, and Synth.

Tpt: Measures 61-62. Dynamics: $mp \rightarrow pp$. Measure 63: γ , $-$. Measure 64: γ , $-$. Measure 65: γ , $b\flat, b, b, b$. Measure 66: $+ \dots$

Cel: Measures 61-62. Dynamics: $< mp > pp$. Measure 63: mp . Measure 64: pp . Measure 65: pp .

E.Gtr: Measures 61-62. Dynamics: mp . Measure 63: $\#$, $\#$, $\#$, $\#$. Measure 64: $\#$, $\#$, $\#$, $\#$. Measure 65: $\#$, $\#$, $\#$, $\#$.

Perc: Measures 61-62. Dynamics: mp . Measure 63: pp . Measure 64: mp . Measure 65: pp .

Synth: Measures 61-62. Dynamics: $-$. Measure 63: γ , $\#$, $\#$. Measure 64: γ . Measure 65: $-$.

64

Musical score for measures 64, featuring five staves:

- Tpt (Trumpet):** Starts with a single note at *mp*, followed by a rest. The measure ends with a dynamic *pp*.
- Cel (Cello):** Playing eighth-note patterns. Dynamics: *mp*, *pp*, *mp*, *pp*, *mp*, *pp*.
- E.Gtr (Electric Guitar):** Playing eighth-note patterns. Dynamics: *mp*, *pp*, *mp*, *pp*, *mp*, *pp*.
- Perc (Percussion):** Playing eighth-note patterns. Dynamics: *mp*, *pp*, *mp*, *pp*.
- Synth (Synthesizer):** Playing eighth-note patterns. Dynamics: *pp*, *pp*.

68

Musical score for measures 68-69. The score includes parts for Tpt (Trumpet), Cel (Cello), E.Gtr (Electric Guitar), Perc (Percussion), and Synth (Synthesizer). The key signature changes between measures, indicated by a circled 3 and a circled 2. Measure 68 starts with a single note from the Tpt at *mp*. The Cel and E.Gtr play eighth-note patterns at *pp*. The Perc part consists of a sustained note followed by a series of eighth notes at *mp*. Measure 69 begins with a rest, followed by eighth-note patterns from the Cel and E.Gtr at *mp*, and a sixteenth-note pattern from the Perc at *pp*. The Synth part is present in measure 68 but silent in measure 69.

71

Accel.

 $\bullet = 50$

Remove plunger, take Harmon

Tpt

Cel

E.Gtr

Perc

Synth

Pluck each 16th

mp

pp

mp

mp

mp

mp

mp

mp

mp

mp

mf

Voice 3

74

Harmon mute, stem in

Tpt

Cel

E.Gtr

Perc

Synth

The musical score consists of five staves. The first staff (Tpt) has a treble clef and a 4/4 time signature. The second staff (Cel) has a bass clef and a 4/4 time signature. The third staff (E.Gtr) has a treble clef and a 4/4 time signature. The fourth staff (Perc) has a common time signature. The fifth staff (Synth) has a bass clef and a 4/4 time signature. The score includes dynamic markings such as *p*, *pp*, and *mp*. A performance instruction "Harmon mute, stem in" is placed above the cellos. Measures show various rhythmic patterns and time signatures (4/4, 2/4).

77

Musical score for measures 77-78. The score includes parts for Tpt, Cel, E.Gtr, Perc, and Synth.

Tpt: Measures 77-78. Dynamics: $p < mp$, p , mp .

Cel: Measures 77-78. Dynamics: mp , mp . Articulation: (each 16th).

E.Gtr: Measures 77-78. Dynamics: mp .

Perc: Measures 77-78. Dynamics: mp , pp .

Synth: Measures 77-78. Dynamics: p .

80

Poco Accel.

Musical score for measures 80-21. The score includes parts for Tpt (Trumpet), Cel (Cello), E.Gtr (Electric Guitar), Perc (Percussion), and Synth (Synthesizer). The key signature changes between 4/4 and 2/4. Measure 80 starts with the Tpt playing eighth-note pairs at $p < mp$. The Cel plays eighth-note patterns at pp , mp , and p . The E.Gtr plays eighth-note patterns. The Perc plays eighth-note patterns at mp and pp . The Synth is silent. Measure 21 starts with the Cel playing eighth-note patterns at p . The E.Gtr and Perc continue their patterns. The Synth is silent.

83

B

$\bullet = 60$

Tpt: $\frac{4}{4}$ | p | mf | $\frac{3}{4}$ | $\frac{2}{4}$ | p | $\frac{3}{4}$ | $\frac{2}{4}$

Cel: $\frac{4}{4}$ | mp | $mf > p$ | f | $\frac{2}{4}$

E.Gtr: $\frac{4}{4}$ | mf | $\frac{3}{4}$ | $\frac{2}{4}$

Perc: $\frac{4}{4}$ | mp | mf | p | $\frac{2}{4}$

Synth: $\frac{4}{4}$ | $\gamma \# \sharp$ | $\gamma \sharp$ | $\frac{3}{4}$ | $\gamma \sharp$ | $\frac{2}{4}$

86

Musical score for measures 86-23 featuring five instruments:

- Tpt:** Treble clef, 2/4 time. Playing eighth-note patterns.
- Cel:** Bass clef, 2/4 time. Playing eighth-note patterns with dynamics: *p*, *mf*, *mf*.
- E.Gtr:** Treble clef, 2/4 time. Playing eighth-note patterns with a dashed line.
- Perc:** Percussion part with a unique rhythmic pattern. Dynamics: *mf*, *mp*, *p*.
- Synth:** Bass clef, 2/4 time. Playing eighth-note patterns.

The score consists of five staves, each with a different instrument. The instruments are: Tpt, Cel, E.Gtr, Perc, and Synth. The time signature changes between 2/4 and 3/4 throughout the score. The dynamics are indicated by *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score is divided into measures by vertical bar lines.

89

Musical score for measures 89-92:

- Tpt:** Measures 89-90: Rests. Measure 91: p . Measure 92: mf .
- Cel:** Measures 89-90: Slurs. Measure 91: mf . Measure 92: mf .
- E.Gtr:** Measures 89-90: Slurs. Measure 91: Slurs. Measure 92: Slurs.
- Perc:** Measures 89-90: mf . Measure 91: p . Measure 92: mp .
- Synth:** Measures 89-90: Rests. Measure 91: Slur. Measure 92: Rests.

93

Accel.

Musical score for measures 93-94. The score includes parts for Tpt (Trumpet), Cel (Cello), E.Gtr (Electric Guitar), Perc (Percussion), and Synth (Synthesizer).

Tpt: Measures 93-94. Dynamics: *p*, *mf*. Measure 94 starts with a rest followed by eighth-note pairs.

Cel: Measures 93-94. Dynamics: *p*, *mf*, *p*, *mf*, *p*, *mf*. Includes instructions: "Take metal slide" and "with slide".

E.Gtr: Measures 93-94. Dynamics: *p*, *p*. Includes instruction: "Take metal slide".

Perc: Measures 93-94. Dynamics: *mp*, *p*, *mf*. Includes instruction: "Take metal slide".

Synth: Measures 93-94. Dynamics: *p*, *p*.

97

$\bullet = 76$

Tpt: p mf

Cel: mf p

E.Gtr:

Perc: p mf

Synth:

100

Musical score for measures 100-101:

- Tpt:** Measures 100-101. Dynamics: p , mf , $p \leftarrow mp$.
- Cel:** Measures 100-101. Dynamics: mf , p , mf , p .
- E.Gtr:** Measures 100-101.
- Perc:** Measures 100-101. Dynamics: mf .
- Synth:** Measures 100-101.

104

Musical score for measures 104-105, featuring five staves:

- Tpt (Trumpet):** Treble clef, 3/4 time. Dynamics: p , mf . Measure 104: eighth-note patterns. Measure 105: eighth-note patterns.
- Cel (Cello):** Bass clef, 3/4 time. Dynamics: p , mf , p . Measure 104: eighth-note patterns with slurs. Measure 105: eighth-note patterns with slurs.
- E.Gtr (Electric Guitar):** Treble clef, 3/4 time. Measure 104: eighth-note patterns. Measure 105: eighth-note patterns with slurs.
- Perc (Percussion):** Measures 104-105: eighth-note patterns with dynamics mf .
- Synth (Synthesizer):** Bass clef, 3/4 time. Measures 104-105: eighth-note patterns.

107

Musical score for measures 107-108, featuring five staves:

- Tpt (Trumpet):** Treble clef, 3/8 time. Dynamics: p , mf , p .
- Cel (Cello):** Bass clef, 3/8 time. Dynamics: mf , mf , p , mf , p .
- E.Gtr (Electric Guitar):** Treble clef, 3/8 time. Shows eighth-note patterns.
- Perc (Percussion):** Shows eighth-note patterns with dynamics: mf , mf .
- Synth (Synthesizer):** Bass clef, 3/8 time. Shows eighth-note patterns.

The score uses vertical bar lines to separate measures. Measure 107 ends with a bar line, and measure 108 begins with a bar line. Measures 107 and 108 are both in 3/8 time. The instrumentation includes Trumpet, Cello, Electric Guitar, Percussion, and Synthesizer. Dynamics such as p (piano) and mf (mezzo-forte) are indicated throughout the score.

110

Tpt

Cel

E.Gtr

Perc

Synth

Remove mute

(6)

113

C

Tpt

Cel

E.Gtr

Perc

Synth

mf

p < *mf*

mf

p

mf

p

Tpt

Cel

E.Gtr

Perc

Synth

This musical score page contains five staves. The first staff (Tpt) has a treble clef and consists of mostly rests. The second staff (Cel) features a bass clef and includes a dynamic marking 'mf' below the staff. The third staff (E.Gtr) also has a bass clef and includes a rehearsal mark '(5)' at the end. The fourth staff (Perc) uses a unique staff notation with vertical stems and 'x' marks, with dynamics 'mf' and 'p'. The fifth staff (Synth) uses a bass clef and shows various note heads and rests. The score is divided into measures by vertical bar lines, and some measures are grouped by thicker vertical lines.

119

Musical score for measures 119-120, featuring five instruments:

- Tpt:** Treble clef, 3/4 time. Notes: B^{\flat} , A , G , F . Dynamics: *mp*.
- Cel:** Bass clef, 3/4 time. Notes: B^{\flat} , A , G , F . Dynamics: *mf*.
- E.Gtr:** Treble clef, 3/4 time. Notes: B^{\flat} , A , G , F . Dynamics: *mf*.
- Perc:** Percussion (represented by vertical bars). Notes: B^{\flat} , A , G , F . Dynamics: *mf*, *p*, *mf*, *mf*, *p*.
- Synth:** Bass clef, 3/4 time. Notes: B^{\flat} , A , G , F .

The score includes measure numbers 119 and 120, and a page number 33 at the bottom.

122

Tpt 32nds $p < mf$

Cel 32nds $p \rightarrow mf$

E.Gtr 32nds (6) \dots

Perc mf mf $p \rightarrow mf$

Synth

125

Musical score for measures 125, featuring five staves:

- Tpt (Trumpet):** Starts with a dynamic of *mf*. Measures 1-2: *p*, *mf*. Measures 3-4: *p*, *mf*.
- Cel (Cello):** Dynamics: *mf*, *p*, *mf*, *p*. A performance instruction "sul G" is placed above the staff.
- E.Gtr (Electric Guitar):** Measures 1-2: *mf*. Measures 3-4: *p*, *mf*.
- Perc (Percussion):** Measures 1-2: *mf*. Measures 3-4: *p*, *mf*.
- Synth (Synthesizer):** Measures 1-2: *p*. Measures 3-4: *p*, *mf*.

129

Tpt

Cel

E.Gtr

Perc

Synth

This musical score page contains five staves, each representing a different instrument or sound source. The instruments are: Tpt (Trumpet), Cel (Cello), E.Gtr (Electric Guitar), Perc (Percussion), and Synth (Synthesizer). The score is divided into two main sections by vertical bar lines. The first section covers measures 129 through 130, ending with a repeat sign and leading into measure 131. The second section begins with a repeat sign and ends with another repeat sign, leading into measure 132. Measure 129 starts with a dynamic of *mf* for the Tpt. The Cel and E.Gtr provide harmonic support with sustained notes and rhythmic patterns. The Percussion part features a mix of eighth-note patterns and sixteenth-note patterns. The Synth part provides a steady bassline. Measure 130 continues with similar patterns, maintaining the harmonic and rhythmic complexity established in measure 129. The score uses various dynamics (e.g., *p*, *mf*, *<mf>p*) and performance techniques indicated by slurs, grace notes, and tie markings.

133

Musical score for measures 133, featuring five staves:

- Tpt (Trumpet):** Starts with a dotted half note (mf), followed by a sixteenth-note pattern (mp) with a wavy line.
- Cel (Cello):** Starts with a eighth-note pair (mf), followed by eighth-note pairs (p) with a wavy line, then a bass note (mf), and finally a bass note (p) with a wavy line labeled "sul G".
- E.Gtr (Electric Guitar):** Shows a sustained note followed by a sixteenth-note pattern with a dashed line, then a sustained note (mf).
- Perc (Percussion):** Shows eighth-note patterns (mf), followed by a sustained note (p), then eighth-note patterns (mf) with a wavy line, and finally eighth-note patterns (p) with a wavy line.
- Synth (Synthesizer):** Shows sustained notes throughout the measure.

136

Musical score for measures 136-137. The score includes parts for Tpt, Cel, E.Gtr, Perc, and Synth.

Tpt: Measures 136-137. Dynamics: mf , $> mp$, $p < mf$, $p - mf$, $> mp$.

Cel: Measures 136-137. Dynamics: mf , *sul G*, mf , p .

E.Gtr: Measures 136-137. Dynamics: mf .

Perc: Measures 136-137. Dynamics: mf , mf , mf , mf , p .

Synth: Measures 136-137. Dynamics: mf , mf , mf , mf , mf .

140

D

Musical score for measures 140-141. The score includes parts for Tpt, Cel, E.Gtr, Perc, and Synth.

Tpt: Starts with a single note, followed by a sixteenth-note pattern. Dynamics: p , f .

Cel: Playing eighth-note patterns. Dynamics: f , f .

E.Gtr: Playing eighth-note patterns. Dynamics: f .

Perc: Playing eighth-note patterns. Dynamics: mf , mf , p , mf , p , f , p .

Synth: Playing eighth-note chords. Dynamics: f .

144

Musical score for measures 144-145, featuring five staves:

- Tpt:** Starts with a dynamic *p*, followed by a crescendo to *f*. The tempo changes to 3/4 time.
- Cel:** Playing "sul G". The tempo changes to 3/4 time.
- E.Gtr:** Playing "sul G". The tempo changes to 3/4 time.
- Perc:** Playing *f*, *mf*, *p*, *mf*, *p*, *f*, *mf*, *p*.
- Synth:** Playing sustained notes.

Tpt

Cel

E.Gtr

Perc

Synth

The musical score consists of five staves, each representing a different instrument or sound source. The instruments are: Tpt (Trumpet), Cel (Cello), E.Gtr (Electric Guitar), Perc (Percussion), and Synth (Synthesizer). The score is divided into measures by vertical bar lines. Measure 1 starts with the Tpt playing a note followed by a dynamic *f*, then a sustained note with a dynamic *mp*. Measure 2 continues with the Tpt. Measure 3 begins with the Cel, featuring a dynamic *f* and slurs over several notes. Measure 4 follows with the Cel. Measure 5 begins with the E.Gtr, marked with a dynamic *p* and a dashed line above the staff. Measure 6 continues with the E.Gtr. Measure 7 begins with the Perc, marked with a dynamic *f* and a dynamic *mf* indicated by an arrow. Measure 8 continues with the Perc. Measure 9 begins with the Synth, marked with a dynamic *p*. Measure 10 continues with the Synth. Measure 11 begins with the Cel again, marked with a dynamic *f* and a dynamic *mp* indicated by an arrow. Measure 12 concludes with the Cel.

150

Musical score for measures 150, featuring five staves:

- Tpt (Trumpet):** Starts with a dynamic *f*, followed by a *p* dynamic with a grace note.
- Cel (Cello):** Starts with a dynamic *f*, followed by a *p* dynamic with a grace note.
- E.Gtr (Electric Guitar):** Shows a continuous line of eighth notes with various slurs and grace notes.
- Perc (Percussion):** Starts with a dynamic *f*, followed by a *p* dynamic with a grace note.
- Synth (Synthesizer):** Shows a continuous line of eighth notes with various slurs and grace notes.

The score uses a combination of common time (4/4) and triple time (3/4). Dynamics include *f*, *p*, *mf*, and grace notes. Measure 150 concludes with a repeat sign and a first ending.

153

Tpt

Cel

E.Gtr

Perc

Synth

Pno

Voice 4 Synthesizer-played by trumpet player

The musical score consists of six staves. The top three staves are grouped by a brace and labeled "Voice 4". The instruments in these staves are Trumpet (Tpt), Cello (Cel), and Electric Guitar (E.Gtr). The bottom three staves are labeled Percussion (Perc), Synthesizer (Synth), and Piano (Pno). The score is divided into measures by vertical bar lines. Measure 1 (2/4 time) shows the Tpt playing eighth-note pairs at forte dynamic (f). Measure 2 (3/4 time) shows the Cel playing eighth-note pairs at piano dynamic (p). Measure 3 (3/4 time) shows the E.Gtr playing eighth-note pairs. Measures 4-5 (2/4 time) show the Percussion and Synthesizer playing eighth-note patterns. Measure 6 (3/4 time) shows the Pno playing eighth-note chords. Measure 7 (3/4 time) shows the Pno playing eighth-note chords at forte dynamic (f).

Tpt

Cel

E.Gtr

Perc

Synth

Pno

This musical score page contains six staves. The first three staves (Tpt, Cel, E.Gtr) are positioned above a vertical bar line, while the last three staves (Perc, Synth, Pno) are positioned below it. The Tpt staff has a treble clef and no notes. The Cel staff has a bass clef and two notes at the beginning, followed by a rest. The E.Gtr staff has a treble clef and a sustained note with a downward bow. The Perc staff has a bass clef and dynamic markings: *mf*, *p*, *mf*, *p*, *mf*, and *p*. The Synth staff has a bass clef and no notes. The Pno staff is grouped by a brace and consists of two systems. The first system starts with a rest, followed by a dynamic *f* and a sixteenth-note pattern. The second system starts with a rest, followed by a dynamic *mp* and another sixteenth-note pattern. The final dynamic *f* is placed under the second system's sixteenth-note pattern.

Musical score for orchestra and piano, page 10, measures 11-12.

Tpt: Dynamics f , p , f , p , f , p .

Cel: Dynamics f , p .

E.Gtr: Slurs, grace notes.

Perc: Dynamics mf , mf , mf .

Synth: Dynamics mf .

Pno: Dynamics mf , f . The piano part includes a dynamic marking "black key gliss" and a tempo marking "(f)".

Tpt *f*

Cel *p* — *f*

E.Gtr *f*

Perc *p* — *mf* — *mf*

Synth

Pno *mf* — *f*

 — *f*

 — *mp*

 — *f*

 — *mp*

Tpt

Cel sul C

E.Gtr

Perc

Synth

Pno

The musical score consists of six staves. The top staff is for the Trumpet (Tpt), showing a dynamic transition from *p* to *f*. The second staff is for the Cello (Cel), with a dynamic instruction "sul C" and a melodic line. The third staff is for the Electric Guitar (E.Gtr), featuring a sustained note and a dynamic transition from *mp* to *f*. The fourth staff is for the Percussion (Perc), with a dynamic transition from *mf* to *p*. The fifth staff is for the Synthesizer (Synth), which remains silent throughout the measure. The bottom staff is for the Piano (Pno), starting with a forte dynamic (*f*). The piano part includes a dynamic bracket from *mf* to *f*, followed by a dynamic transition from *mp* to *f*.

Tpt

Cel sul G *mp* *f* *p* *f*

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

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

Synth

Pno *p* *mp* *f*

This musical score page contains six staves. The first staff is for the Trumpet (Tpt), which has a single note at the beginning of the first measure. The second staff is for the Cello (Cel), featuring a melodic line with a dynamic instruction 'sul G' above the notes. The third staff is for the Electric Guitar (E.Gtr), showing a sustained note followed by a series of eighth-note chords. The fourth staff is for the Percussion (Perc), consisting of a continuous pattern of eighth-note chords. The fifth staff is for the Synthesizer (Synth), which remains silent throughout the measures shown. The sixth staff is for the Piano (Pno), which begins with a sustained note, followed by a dynamic transition from *p* to *mp*, then to *f*. The piano part also includes a melodic line with eighth-note chords.

Tpt

Cel

E.Gtr

Perc

Synth

Pno

This musical score page contains six staves, each representing a different instrument or group of instruments. The instruments are: Tpt (Trumpet), Cel (Cello), E.Gtr (Electric Guitar), Perc (Percussion), Synth (Synthesizer), and Pno (Piano). The score is divided into measures by vertical bar lines. The first measure (Tpt) is silent. The second measure (Cel) starts with a dynamic *f*. The third measure (Cel) starts with a dynamic *mp*. The fourth measure (Cel) starts with a dynamic *f*. The fifth measure (E.Gtr) features a dashed line above the staff, indicating a sustained note. The sixth measure (Perc) starts with a dynamic *mf*, followed by *p*, *mf*, *p*, *mf*, and ends with *p*. The seventh measure (Synth) is silent. The eighth measure (Pno) starts with a dynamic *mp*, followed by *f*, *mp*, *<f*, *mp*, and ends with *f*.

Tpt

Cel

E.Gtr

Perc

Synth

Pno

This musical score page contains six staves. The first three staves (Tpt, Cel, E.Gtr) are positioned above a vertical bar line, while the remaining three (Perc, Synth, Pno) are below it. The Tpt staff features dynamic markings *p* and *f*. The Cel staff includes a dynamic *p* and a tempo marking $=$. The E.Gtr staff shows a melodic line with various slurs and grace notes. The Perc staff consists of short, rhythmic patterns with dynamics *mf*, *p*, *mf*, *p*, and *p*. The Synth staff has a series of quarter notes. The Pno staff is grouped by a brace and includes dynamic markings *mp* and *f*.

F

Tpt - *p* - *f*

Cel - *f* - *mf* - *ff*

E.Gtr - *f* - *mf* - *ff*

Perc - *mf* - *p* - *mf* - *p* - *mf* - *mf* - *mf*

Synth - *f* - *ff*

Pno - *f* - *ff*

180

Musical score for orchestra and piano, page 183. The score consists of six staves:

- Tpt**: Treble clef, dynamic *p*, dynamic *f*.
- Cel**: Bass clef, dynamic *mf*, dynamic *ff*.
- E.Gtr**: Treble clef, slurs and grace notes.
- Perc**: Percussion symbols, dynamics *p*, *mf*, *mf*, *p*.
- Synth**: Bass clef, slurs.
- Pno**: Treble and bass staves, dynamic *ff*.

The piano part (Pno) has a dynamic bracket indicating *ff*. The score includes various musical markings such as slurs, grace notes, and dynamic changes like *p*, *mf*, and *ff*.

Tpt

Cel

E.Gtr

Perc

Synth

Pno

The musical score page 185 features six staves: Tpt, Cel, E.Gtr, Perc, Synth, and Pno. The Tpt staff begins with a rest. The Cel staff starts with a grace note followed by eighth-note pairs. The E.Gtr staff shows a sustained note with a grace note. The Perc staff has a rhythmic pattern with dynamic changes. The Synth staff has a single note. The Pno staff consists of two staves, one for treble clef and one for bass clef, both featuring complex chords.

Tpt

Cel

E.Gtr

Perc

Synth

Pno

ff

8vb

Musical score page 190 featuring six staves:

- Tpt (Top Staff):** Starts with a rest, followed by a dynamic *mp*, a grace note, another grace note, and a dynamic *f*.
- Cel (Second Staff):** Starts with a dynamic *f*, followed by a dynamic *f*, a grace note, and a dynamic *f*.
- E.Gtr (Third Staff):** Starts with a dynamic *f*, followed by a dynamic *p*, a dynamic *f*, and a dynamic *f*.
- Perc (Fourth Staff):** Starts with a dynamic *f*, followed by a dynamic *p*, a dynamic *f*, and a dynamic *f*.
- Synth (Fifth Staff):** Starts with a rest, followed by a dynamic *f*.
- Pno (Bottom Staff):** Starts with a dynamic *f*, followed by a dynamic *f*.

Tpt

Cel

E.Gtr

Perc

Synth

Pno

This musical score page contains six staves. The top three staves (Tpt, Cel, E.Gtr) are aligned vertically. The bottom three staves (Perc, Synth, Pno) are also aligned vertically. The Tpt staff begins with a rest followed by a dynamic *p*. The Cel staff starts with a short note followed by a sustained note with a grace note. The E.Gtr staff has a single note. The Perc staff shows a rhythmic pattern with dynamics *f*, *p*, *f*, and *p*. The Synth staff is mostly blank. The Pno staff has a continuous line of notes. The score uses a mix of 2/4 and 3/4 time signatures. Dynamic markings include *p*, *f*, *ff*, and *mp*. The Pno staff includes a dynamic marking *(ff)*.

Tpt

Cel

E.Gtr

Perc

Synth

Voice 5

Pno

f

mf

p *f* *f*

mp

8vb

Tpt

Cel

E.Gtr

Perc

Synth

Pno

This musical score page contains six staves, each representing a different instrument or section. The instruments are: Tpt (Trumpet), Cel (Cello), E.Gtr (Electric Guitar), Perc (Percussion), Synth (Synthesizer), and Pno (Piano). The score is divided into measures by vertical bar lines. Dynamic markings such as *mp*, *f*, *ff*, and *mf* are placed above certain measures. The notation includes various note heads, stems, and rests, with some notes having small arrows indicating direction or attack. The piano part (Pno) has a bracket under its staff.

G

Tpt

Cel

E.Gtr

Perc

Synth

Pno

8vb-----

Tpt

Cel

E.Gtr

Perc

Synth

Pno

sul D

(*ff*)

mf

f

f

f

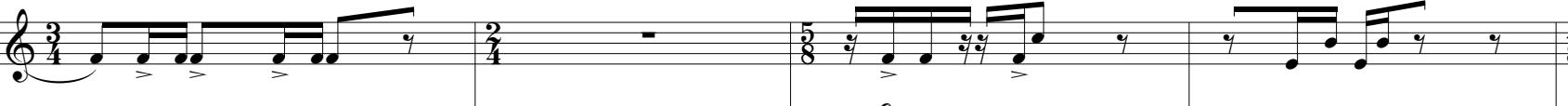
mf

8vb-

Tpt Cel E.Gtr Perc Synth Pno

8vb -----

The musical score consists of six staves. The top staff is for the Trumpet (Tpt), followed by the Cello (Cel), Electric Guitar (E.Gtr), Percussion (Perc), Synthesizer (Synth), and Piano (Pno). The score is in common time (indicated by '3/4' at the beginning of each staff). Various dynamics are indicated: 'mp' (mezzo-forte) appears under the Tpt and Cel staves; 'f' (forte) appears under the Tpt, Cel, Perc, and Synth staves; 'ff' (fortissimo) appears under the Cel and Perc staves; and 'mf' (mezzo-forte) appears under the Pno staff. Performance instructions like '>' and '<' are placed above certain notes. The Pno staff has a dynamic 'ff' with a wavy line underneath it. The Synth staff is mostly silent. The Pno staff shows complex chords with various note heads and stems.

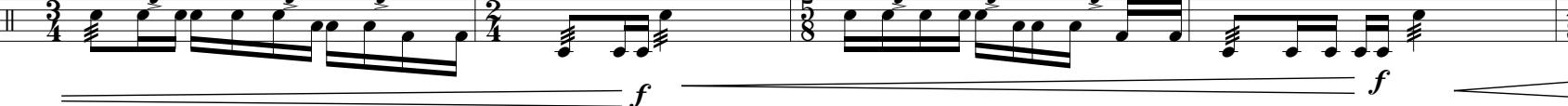
Tpt 

f

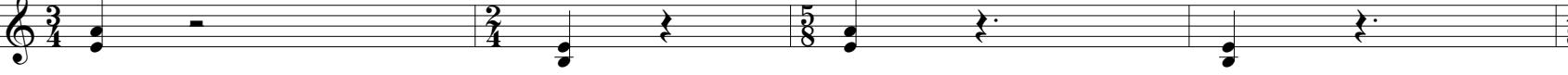
Cel 

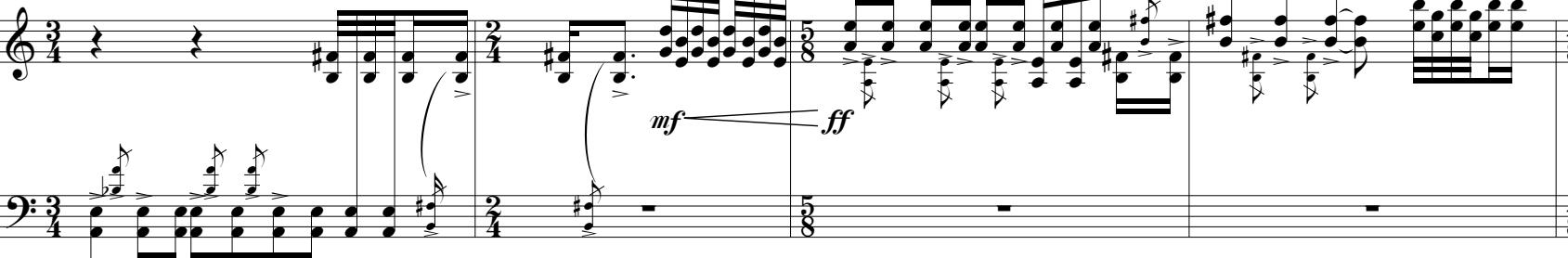
mf *ff* *mf* *ff*

E.Gtr 

Perc 

f *f*

Synth 

Pno 

mf *ff*

Tpt

Cel

E.Gtr

Perc

Synth

Pno

This musical score page, labeled 'H', contains six staves for different instruments. The top four staves (Tpt, Cel, E.Gtr, Perc) are grouped by a brace and have a common key signature of one sharp. The bottom two staves (Synth, Pno) are also grouped by a brace and have a common key signature of one flat. The score begins with a dynamic of *mf*, followed by *f*. The cello and electric guitar parts feature eighth-note patterns. The percussion part consists of eighth-note patterns. The synthesizer part has sustained notes. The piano part at the bottom has a complex harmonic progression with many sharps and flats, indicated by a brace covering both staves. The dynamic *ff* appears near the end of the piano section.

Tpt

Cel

E.Gtr

Perc

Synth

Pno

mf *f* *mf* *f* *mf*

ff *ff*

f *f*

8vb- - - - - loco

Tpt

Cel

E.Gtr

Perc

Synth

Pno

8vb----- loco

Tpt *mf* *ff*

Cel *ff* *ff*

E.Gtr

Perc *ff* *f* *f*

Synth

Pno *sub.* *f* *fff*

This musical score page contains six staves. The top staff is for the Trumpet (Tpt), featuring sixteenth-note patterns with dynamics *mf*, *ff*, *mf*, and *mf*. The second staff is for the Cello (Cel), showing eighth-note patterns with a dynamic *ff*. The third staff is for the Electric Guitar (E.Gtr), displaying sixteenth-note patterns. The fourth staff is for the Percussion (Perc), consisting of eighth-note patterns with dynamics *ff*, *f*, and *f*. The fifth staff is for the Synthesizer (Synth), which remains mostly silent with a few notes. The bottom staff is for the Piano (Pno), with complex sixteenth-note chords. A dynamic *sub. f* is indicated at the beginning of the piano part, followed by a crescendo to *fff*. The score also includes time signature changes between 2/4, 3/8, and 4/4.

Tpt

Cel

E.Gtr

Perc

Synth

Pno

ff

mf

ff

mf *ff*

ff

f

f

fff

sub. *f*

fff

sub. *f*

Tpt *mf* *ff*

Cel *ff*

E.Gtr

Perc *f*

Synth

Pno *fff*

sub. *f* *fff*

Tpt

Cel

E.Gtr

Perc

Synth

Pno

This musical score page contains six staves, each representing a different instrument or section. The instruments are: Tpt (Trumpet), Cel (Cello), E.Gtr (Electric Guitar), Perc (Percussion), Synth (Synthesizer), and Pno (Piano). The score is divided into measures by vertical bar lines. Measure 1: Tpt plays eighth-note pairs at *mf*. Measure 2: Cel plays eighth-note pairs at *ff*. Measure 3: E.Gtr and Perc play eighth-note pairs at *mf*. Measure 4: Cel plays eighth-note pairs at *sub. f*, followed by *ff*. Measure 5: E.Gtr and Perc play eighth-note pairs at *ff*. Measure 6: Perc plays eighth-note pairs at *f*. Measure 7: Synth plays quarter notes. Measure 8: Pno plays eighth-note pairs at *sub. f*, followed by *fff*. Measure 9: Pno plays eighth-note pairs.

Tpt

Cel

E.Gtr

Perc

Synth

Pno

ff

mf ff

ff

mf ff

sul C

sub. ff

sub. ff

fff

sub. f

fff

Tpt

Cel (ff) sub. f fff

E.Gtr

Perc ff ff

Synth

Pno (fff)

Tpt (ff)

Cel f → fff → ffff

E.Gtr

Perc ff

Synth

Pno {

The musical score consists of six staves. The top staff is for the Trumpet (Tpt), which plays eighth-note patterns. The second staff is for the Cello (Cel), featuring sustained notes with dynamic markings: 'f' followed by 'fff' and 'ffff'. The third staff is for the Electric Guitar (E.Gtr), showing sustained notes with slight downward glissandos. The fourth staff is for Percussion (Perc), with eighth-note patterns and a dynamic marking 'ff'. The fifth staff is for Synthesizer (Synth), showing sustained notes with a slight upward curve. The bottom staff is for Piano (Pno), with two systems of music. The first system shows chords in both treble and bass staves. The second system begins with a dynamic 'ffff' and features a glissando from a low note to a higher one, with a note labeled 'B'. A bracket underlines the glissando, and a note below it says '* glissando endpoint pitches are approximate'.

DRIVING TO THE END -- NON RITARDANDO!!

Tpt *fff*

Cel *ffff*

E.Gtr *cresc.* *ffff*

Perc *fff* *ffff*

Synth

Pno *8va* *fffff*
8vb

VOICE I

name:#1 POLY4

卷之三

```
assign mode:normal
```

CONTINUATION

Instrument	1	2	3	4	5	6	7	8
notes	3	4	1	0	0	0	0	0
bank no	1	1	1	1	1	1	1	1
voice no	1	26	6	26	5	6	7	8

	INSTRUMENTS						
	1			2			
channel	3	3	1	3	5	6	8
lo limit	C -2	C -2	C -2	C -2	C -2	C -2	C -2
hi limit	G 8	G 8	G 8	G 8	G 8	G 8	G 8
detune	+0	+0	+0	+0	+0	+0	+0
shift	+ 0	+ 0	+ 0	+ 0	+ 0	+ 0	+ 0
volume	99	99	99	99	99	99	99
out asgn	II	II	I+II	I+II	I+II	I+II	I+II
1f0 sict	1fo2	vib	vib	vib	vib	vib	vib
microtun	off	off	off	off	off	off	off

'lalalalala' transpose: C 2 reverb: 0 alg: 3 fdbk: 7

LFO		pitch_ampl_sensitivity												bias mod		keybd mode:			
envelope		scale				sens.				tuning				fix/	rng/	crs	fin	de-	
	A	D1	D2	R	sh	out	lvl	rt	vel-	eg	amp	wave	fix	mult	rat	mult	rat	tune	
o	P	R	R	R	R	ft	lev	scl	scl	cty	bi	mod	form	rat	1	1.00	0	-1	
p	P	R	L	R	0	off	62	0	0	0	0	off	3	rat	1	1.00	0	+0	
a	A	31	0	15	0	0	off	62	0	0	0	off	1	rat	2	2.00	0	+1	
d	3	31	31	15	0	2	off	66	0	0	0	off	1	rat	1	1.00	0	+0	
s	1	2	15	31	15	0	2	off	63	0	0	0	off	6	rat	1	1.00	0	+0
r	1	10	31	15	0	3	off	99	0	0	0	off	6	rat	1	1.00	0	+0	
l	l	l	l	l	l	l	l	l	l	l	l	l	l	l	l	l	l	l	
keybd mode:	poly	porta mode:	full	porta time:	99	porta range:	12	foot volum:	99	keybd mode:	poly	porta mode:	full	porta time:	99	porta range:	12	foot volum:	99
pitch:	6	pitch:	6	ampl:	2	breath:	0	sync:	0	pitch:	6	ampl:	2	breath:	0	sync:	0	pitch:	6
direct:	0	32	50	0	0	0	0	off	0	direct:	0	ampl:	2	breath:	0	sync:	0	pitch:	6
wheel:	11	11	50	0	0	0	0	off	0	wheel:	11	ampl:	2	breath:	0	sync:	0	pitch:	6
delay:	0	0	0	0	0	0	0	off	0	delay:	0	ampl:	2	breath:	0	sync:	0	pitch:	6
sync:	off	off	off	off	off	off	off	off	off	sync:	off	ampl:	2	breath:	0	sync:	off	pitch:	6

'!zzzzzzzz! transpose: C 2 reverb: 0. algo: 3 fdbk: 7

Voice 2

name:#2-poly4

micro tune table:octave

assign mode: normal
key:** effect: off

Instrument	1	2	3	4	5	6	7	8
notes	4	3	1	0	0	0	0	0
bank no	1	1	1	1	1	1	1	1
voice no	22	21	6	6	5	6	7	8
channel	C -2							
lo limit	G 8	G 8	G 8	G 8	G 8	G 8	G 8	G 8
hi limit								
detune	+0	+0	+0	+0	+0	+0	+0	+0
shift	+0	+0	+0	+0	+0	+0	+0	+0
volume	99	99	99	99	99	99	99	99
out asgn	II	II	I	I+II	I+II	I+II	I+II	I+II
lfo slct	1f01	1f02	vib	vib	vib	vib	vib	vib
microtun	off							

'bass222222' transpose: C 2 reverb:0 alg:3 fdbk:7

envelope	A	D1	D2	R	sh	out	lv1	rt	sens.	scale	sens.	wave	fix/	rng/	crs	fin	de-	tune	
P	R	R	L	R	R	R	ft	lev	scl	scl	cty	bi	mod	form	rat	mult	rat	3.00	0
4	31	1	4	0	8	off	62	0	3	3	0	off	1	off	1	rat	3	0	+3
3	31	9	12	6	8	off	69	27	3	7	0	off	1	off	1	rat	9	9.00	0
2	31	1	0	0	8	off	82	0	2	0	0	off	1	off	1	rat	0	0.50	-3
1	31	9	9	0	9	off	99	0	0	1	0	off	1	off	1	rat	1	1.00	0
LFO	wave:	TRIANGL	direct:	0	0	pitch:	5	5	pitch:	5	pitch:	5	amp:	0	br pch:+	0	keybd mode:	POLY	
speed:	28	wheel:	75	0	amp1:	0	0	amp1:	0	amp1:	0	egb:	0	br egb:	0	porta mode:	FNGR		
delay:	0	breath:	0	0	sync:	0	0	sync:	0	sync:	0	foot:	0	br foot:	0	porta time:	0		

envelope	A	D1	D2	R	sh	out	lv1	rt	sens.	scale	sens.	wave	fix/	rng/	crs	fin	de-	tune	
P	R	R	L	R	R	R	ft	lev	scl	scl	cty	bi	mod	form	rat	mult	rat	1.00	0
4	14	16	15	10	4	off	62	0	0	0	0	off	1	off	1	rat	1	1.00	-1
3	15	19	15	13	2	off	66	0	0	0	0	off	1	off	1	rat	1	1.00	+0
2	21	31	15	12	2	off	63	0	0	0	0	off	3	off	3	rat	2	2.00	+1
1	31	31	15	9	3	off	99	0	0	0	0	off	5	off	5	rat	1	1.00	0
LFO	wave:	TRIANGL	direct:	0	0	pitch:	32	6	pitch:	6	pitch:	6	amp:	0	br pch:+	0	keybd mode:	POLY	
speed:	11	wheel:	50	0	amp1:	2	0	amp1:	2	amp1:	2	egb:	0	br egb:	0	porta mode:	FULL		
delay:	0	breath:	0	0	sync:	0	0	sync:	0	sync:	0	foot:	0	br foot:	0	porta time:	95		
												bend range:	12			bend range:	12		
												foot volume:	99			foot volume:	99		

'2b2b2b2b' transpose: C 2 reverb:4 alg:3 fdbk:7

envelope	A	D1	D2	R	sh	out	lv1	rt	sens.	scale	sens.	wave	fix/	rng/	crs	fin	de-	tune	
P	R	R	L	R	R	R	ft	lev	scl	scl	cty	bi	mod	form	rat	mult	rat	1.00	0
4	14	16	15	10	4	off	62	0	0	0	0	off	1	off	1	rat	1	1.00	0
3	15	19	15	13	2	off	66	0	0	0	0	off	1	off	1	rat	1	1.00	+0
2	21	31	15	12	2	off	63	0	0	0	0	off	3	off	3	rat	2	2.00	+1
1	31	31	15	9	3	off	99	0	0	0	0	off	5	off	5	rat	1	1.00	0
LFO	wave:	TRIANGL	direct:	0	0	pitch:	32	6	pitch:	6	pitch:	6	amp:	0	br pch:+	0	keybd mode:	POLY	
speed:	11	wheel:	50	0	amp1:	2	0	amp1:	2	amp1:	2	egb:	0	br egb:	0	porta mode:	FULL		
delay:	0	breath:	0	0	sync:	0	0	sync:	0	sync:	0	foot:	0	br foot:	0	porta time:	95		
												bend range:	12			bend range:	12		
												foot volume:	99			foot volume:	99		

Voice 3

name:#3-poly4 assign mode:normal

micro tune table:octave key:** effect: off

Instrument	1	2	3	4	5	6	7	8
notes	1	2	2	2	1	0	0	0
bank no	1	1	1	1	1	1	1	1
voice no	2	27	18	12	6	1	1	1
channel	2	2	2	2	1	6	7	8
lo limit	C -2							
hi limit	G 8	G 8	G 8	G 8	G 8	G 8	G 8	G 8
INSTRUMENTS								
detune	+0	+0	+0	+0	+0	+0	+0	+0
shift	+0	+0	+0	+0	+0	+0	+0	+0
volume	99	99	99	99	99	99	99	99
out assign	II	II	II	I	I+II	I+II	I+II	I+II
lfo s1ct	1fo1	1fo2	vib	vib	vib	vib	vib	vib
microtun	off							

'2a2a2a2a' transpose: C 2 reverb:0 align:1 fdbk:1

envelope	A	D1	D2	R	sh	out	lv1	rt	vel-	eq	amp	wave	fix/	rng/	crs	fin	de-	tune	
0	P	R	R	L	R	R	ft	lev	sc1	sc1	cty	bi	mod	form	rat	mult	rat	1.00	0
4	31	22	15	0	0	off	62	0	0	0	0	off	3	rat	1	1.00	0	-1	
3	16	31	15	0	2	off	66	0	0	0	0	off	3	rat	1	1.00	0	+0	
2	15	31	14	0	2	off	70	0	0	0	0	off	3	rat	2	2.00	0	+1	
1	16	31	15	0	3	off	99	0	0	0	0	off	6	rat	1	1.00	0	+0	
LFO																			
wave:	SAW	UP	direct:	0	32	pitch:	6	br	pch:	+0	keybd	mode:	POLY						
speed:	11		wheel:	50	0	ampl:	3	br	egb:	0	porta	mode:	FULL						
delay:	0		breath:	0	0						porta	time:	50						
sync:	on		foot:	0	0						bend	range:	4						

'Clear Clav' transpose: C 3 reverb:0 align:3 fdbk:7

envelope	A	D1	D2	R	sh	out	lv1	rt	vel-	eq	amp	wave	fix/	rng/	crs	fin	de-	tune	
0	P	R	R	L	R	R	ft	lev	sc1	sc1	cty	bi	mod	form	rat	mult	rat	0.50	0
4	30	28	12	5	0	off	78	32	2	0	0	off	1	rat	0	0.50	0	+2	
3	29	1	0	1	0	off	57	50	1	0	0	off	1	rat	6	10.38	0	+1	
2	23	26	13	1	0	off	75	9	0	0	0	off	1	rat	0	0.50	0	+1	
1	24	27	12	5	7	off	99	2	2	0	0	off	1	rat	2	2.00	0	+0	
LFO																			
wave:	TRIANGL	direct:	0	0	pitch:	0	br	pch:	+0	keybd	mode:	POLY							
speed:	35		wheel:	50	50	ampl:	0	br	egb:	0	porta	mode:	FULL						
delay:	0		breath:	0	0						porta	time:	0						
sync:	off		foot:	0	0						bend	range:	5						

(more)

VOICE 3 (continued)

```

'4444444444' transpose: C 1 reverb:0 alg:3 fdbk:7
envelope scale sens. tuning
  A D1 D2 R sh out lvl rt vel- eg amp fix/ rng/ crs fin de-
  P R R L R ft lev scl scl cty b1 mod form rat mult
  4 31 0 15 0 0 off 62 0 0 0 0 off 1 rat 1 1.00 0 -1
  3 31 31 15 0 2 off 66 0 0 0 0 off 1 rat 1 1.00 0 +0
  2 15 31 15 0 2 off 63 0 0 0 0 off 1 rat 2 2.00 0 +1
  1. 10 31 15 0 3 off 99 0 0 0 0 off 1 rat 1 1.00 0 +0

LFO pitch_ampl_sensitivity lbias mod keybd mode: POLY
wave: TRIANGL direct: 0 32 pitch: 6 lbr pch:+ 0 porta mode: FULL
speed: 11 wheel: 50 0 ampl: 2 lbr egb: 0 porta time: 18
delay: 0 breath: 0 0 |
sync: off foot: 0 0 |

```



```

'envelope scale sens. tuning
  A D1 D2 R sh out lvl rt vel- eg amp fix/ rng/ crs fin de-
  P R R L R ft lev scl scl cty b1 mod form rat mult
  4 27 24 10 21 15 off 97 0 0 1 0 off 1 rat 1 1.00 0 +0
  3 31 13 0 0 8 off 91 0 0 1 0 off 4 rat 1 1.00 0 +0
  2 31 31 12 0 7 off 84 0 0 1 0 off 1 rat 1 1.00 0 +3
  1 31 16 0 0 6 off 99 0 0 1 0 off 1 rat 1 1.00 0 +0

LFO pitch_ampl_sensitivity lbias mod keybd mode: POLY
wave: TRIANGL direct: 0 0 pitch: 6 lbr pch:+ 0 porta mode: FULL
speed: 35 wheel: 50 0 ampl: 0 lbr egb: 0 porta time: 0
delay: 0 breath: 0 0 |
sync: off foot: 0 0 |

```

VOICE 4

name:#4-poly4

assign mode: normal

micro tune table: octave key:** effect: off

Instrument	1	2	3	4	5	6	7	8
notes	2	1	2	2	1	0	0	0
bank no	I	I	I	I	I	I	I	I
voice no	28	27	15	25	6	6	7	8
channel	C	C	C	C	C	C	C	C
lo limit	-2	-2	-2	-2	-2	-2	-2	-2
hi limit	G	G	G	G	G	G	G	G
detune	+0	+0	+0	+0	+0	+0	+0	+0
shift	+0	+0	+0	+0	+0	+0	+0	+0
volume	99	99	99	99	99	99	99	99
out assign	I	II	II	I	I+II	I+II	I+II	I+II
lfo s1ct	1f01	1f02	vib	vib	vib	vib	vib	vib
microtun	off	off	off	off	off	off	off	off

'4444444444' transpose: C 1 reverb:0 alg:3 fdbk:7

envelope		scale		sens.		tuning			
o	A D1 D1 D2 R sh	out	lv1 rt	vel-	eq amp	wave	fix/ rng/ crs fin de-		
P	R R L R R ft	lev	scl scl scl	cty	bi mod	form	rat mult		tune
P	31 0 15 0 0 off	62	0 0 0	0 0 0	off	1	rat 1 1.00 0 -1		
P	31 31 15 0 2 off	66	0 0 0	0 0 0	off	1	rat 1 1.00 0 +0		
P	31 31 15 0 2 off	63	0 0 0	0 0 0	off	1	rat 2 2.00 0 +1		
P	10 31 15 0 3 off	99	0 0 0	0 0 0	off	1	rat 1 1.00 0 +0		
LFO	pitch		ampl	sensitvity	bias mod	keybd mode: POLY			
wave:	TRIANGL	direct:	0	32	pitch: 6	lbr pch:+0	porta mode: FULL		
speed:	11	wheel:	50	0	ampl: 2	lbr egb: 0	porta time: 18		
delay:	0	breath:	0	0			bend range: 12		
sync:	off	foot:	0	0			foot volum: 99		

'Clear Clav' transpose: C 3 reverb:0 alg:3 fdbk:7

envelope		scale		sens.		tuning			
o	A D1 D1 D2 R sh	out	lv1 rt	vel-	eq amp	wave	fix/ rng/ crs fin de-		
P	R R L R R ft	lev	scl scl scl	cty	bi mod	form	rat mult		tune
P	30 28 12 5 0 off	78	32 2	0 0	off	1	rat 0 0.50 0 +2		
P	29 1 0 1 0 off	57	50 1	0 0	off	1	rat 6 10.38 0 +1		
P	23 26 13 1 0 off	75	9 0	0 0	off	1	rat 0 0.50 0 +1		
P	24 27 12 5 7 off	99	2 2	0 0	off	1	rat 2 2.00 0 +0		
LFO	pitch		ampl	sensitvity	bias mod	keybd mode: POLY			
wave:	TRIANGL	direct:	0	0	pitch: 0	lbr pch:+0	porta mode: FULL		
speed:	35	wheel:	50	50	ampl: 0	lbr egb: 0	porta time: 0		
delay:	0	breath:	0	0			bend range: 5		
sync:	off	foot:	0	0			foot volum: 99		

(more)

VOICE 5

name:#5-poly4

micro tune table:octave

assign mode: normal

key:** effect: off

Instrument 1 2 3 4 5 6 7 8

notes 2 2 1 2 1 0 0 0

bank no 1 1 1 1 1 1 1 1

voice no 22 10 23 24 6 6 7 8

channel 2 2 2 2 1 1 7 8

lo limit C -2 C -2 C -2 C -2 C -2 C -2 C -2

hi limit G 8 G 8 G 8 G 8 G 8 G 8 G 8

detune +0 +0 +0 +0 +0 +0 +0 +0

shift +0 +0 +0 +0 +0 +0 +0 +0

volume 99 99 99 99 99 99 99 99

out assign II II II II I+II I+II 6

lfo sct lfol lfo2 vib vib vib vib 7

microtun off off off off off off off off

'bass222222' transpose: C 2 reverb:0 alg:3 fdbk:7

envelope A D1 D1 D2 R sh out lvl rt vel- eg amp

P R R L R ft lev scl scl cty bi mod form

o R R L R off 62 0 3 0 off 1 rat 3 3.00 0 +3

4 31 1 4 0 8 off 62 0 3 0 off 1 rat 9 9.00 0 +3

3 31 9 12 6 8 off 69 27 3 7 0 off 1 rat 0 0.50 0 -3

2 31 1 0 0 8 off 82 0 2 0 off 1 rat 1 1.00 0 +0

1 31 9 9 0 9 off 99 0 0 1 0 off 1 rat 1 1.00 0 +0

LFO pitch_ampl_sensitivity lbias mod

wave: TRIANGL direct: 0 pitch: 5 br pch:+ 0

speed: 28 wheel: 75 0 ampl: 0 br egb: 0

delay: 0 breath: 0 0 |

sync: off foot: 0 0 |

'4xxxxxxx' transpose: C 5 reverb:0 alg:3 fdbk:7

envelope A D1 D1 D2 R sh out lvl rt vel- eg amp

P R R L R ft lev scl scl cty bi mod form

o R R L R off 77 0 0 0 off 1 rat 1 1.00 0 -1

4 31 9 11 8 0 off 77 0 0 0 off 6 rat 1 1.00 0 +0

3 31 31 15 14 2 off 98 0 0 0 off 2 rat 2 2.00 0 +1

2 15 31 15 3 2 off 63 0 0 0 off 7 rat 1 1.00 0 +0

1 24 31 15 7 3 off 99 0 0 0 off 7 rat 1 1.00 0 +0

LFO pitch_ampl_sensitivity lbias mod

wave: TRIANGL direct: 0 32 pitch: 6 br pch:+ 0

speed: 11 wheel: 50 0 ampl: 2 br egb: 0

delay: 0 breath: 0 0 |

sync: on foot: 0 0 |

(more)

(VOICE 5 - continued)

4vvvvvvvvv! transpose: C 3 reverb:0 alg:3 fdbk:7

```

LFO          pitch_ampl_sensitivity |blas mod: POLY
wave: TRIANGL direct: 0            |br pch:+ 0  |porta mode: FULL
speed:      99   wheel: 50          |br egb: 0   |porta time: 0
delay:       0    breath: 0         |br          |bend range: 12
sync:        off   foot: 0          |br          |foot volum: 99

```

'5zzzzzzzzz! transpose: c 3 reverb: 0 alg: 3 fdbk: 6

envelope	scale										sens.				tuning				
	A	D1	D2	R	sh	out	lv1	rt	vel-	eq	amp	wave	Fix	rng/	crs	fin	de-		
o	R	R	R	R	f	t	lev	scl	scl	cty	bi	mod	form	rat	mult	rat	0	+0	
p	P	P	P	P	off	off	87	41	3	0	off	1	1	rat	8	8.00	0	+0	
3	31	0	15	1	0	off	off	96	0	2	7	0	off	1	rat	1	1.00	0	+0
3	32	0	13	5	0	off	off	90	43	0	7	0	off	1	rat	1	4.00	0	+0
2	31	1	15	3	0	off	off	89	0	3	0	0	off	1	rat	4	4.00	0	+0
1	31	2	15	0	2	off	off	89	0	3	0	0	off	1	rat	4	4.00	0	+0

```

LFO          pitch_ampl_sensitivity | bass_mod: POLY
wave:       SWW UP direct: 0 0 pitch: 6 | br pch:+0 | porta mode: FULL
speed:      35 wheel: 50 0 ampl: 0 | br egb: 0 | porta time: 0
delay:      0 breath: 0 0 | bend range: 0
sync:       off foot: 0 0 | foot volume: 99

```

VOICE I

name:#1 POLY4

כינור לארה : כינור לארה כינור לארה

```
assign mode:normal
```

EFFECTS OF

Instrument	1	2	3	4	5	6	7	8
notes	3	4	1	0	0	0	0	0
bank no	1	1	1	1	1	1	1	1
voice no	1	26	6	26	5	6	7	8

	INSTRUMENTS						
	1			2			
channel	3	3	1	3	5	6	8
lo limit	C -2	C -2	C -2	C -2	C -2	C -2	C -2
hi limit	G 8	G 8	G 8	G 8	G 8	G 8	G 8
detune	+0	+0	+0	+0	+0	+0	+0
shift	+ 0	+ 0	+ 0	+ 0	+ 0	+ 0	+ 0
volume	99	99	99	99	99	99	99
out asgn	II	II	I+II	I+II	I+II	I+II	I+II
1f0 sict	1fo2	vib	vib	vib	vib	vib	vib
microtun	off	off	off	off	off	off	off

'lalalalala' transpose: C 2 reverb: 0 alg: 3 fdbk: 7

LFO		pitch_ampl_sensitivity												bias mod		keybd mode:			
envelope		scale				sens.				tuning				fix/	rng/	crs	fin	de-	
	A	D1	D2	R	sh	out	lvl	rt	vel-	eg	amp	wave	fix	rat	mult	form	bi	mod	tune
o	P	R	R	R	R	R	ft	lev	scl	scl	cty	bi	mod	rat	1	1.00	0	-1	
p	P	R	L	R	R	R	off	62	0	0	0	off	3	rat	1	1.00	0	+0	
d	A	31	0	15	0	0	off	62	0	0	0	off	1	rat	1	1.00	0	+0	
s	3	31	31	15	0	2	off	66	0	0	0	off	1	rat	2	2.00	0	+1	
z	2	15	31	15	0	2	off	63	0	0	0	off	1	rat	1	1.00	0	+0	
b	1	10	31	15	0	3	off	99	0	0	0	off	6	rat	1	1.00	0	+0	
sync:	off	foot:	off	foot:	off	foot:	off	foot:	off	foot:	off	foot:	off	foot:	off	foot:	off	off	
speed:	TRIANGL	direct:	0	32	pitch:	6	br	pch+:	0	porta	mode:	FULL	keybd	mod:	POLY				
delay:	11	wheel:	50	0	ampl:	2	br	egb:	0	porta	time:	99	keybd	mod:	porta	time:	99		
sync:	off	breath:	0	0	breath:	0	br	egb:	0	porta	range:	112	keybd	mod:	porta	range:	112		

```
'!zzzzzzzzz! transpose: C 2 reverb: 0. algo: 3 fdbk: 7
```

VOLUME 2

name: #2-poly4

micro tune Table: set

assian mode. noraml

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Instrument 1 2 3 4 5 6 7 8
Notes 1 2 3 4 5 6 7 8

'bass2222222' transpose: C 2 reverbs -1-1-1

envelope		scale				sens.				tuning				de-					
A	D1	D2	R	sh	out	lvl	rt	vel-	eg	amp	wave	fix/	rng/	crs	fin	de-	tune		
P	R	L	R	R	ft	lev	scl	scl	cty	bi	mod	form	rat	mult	rat	3	3.00	0	+3
31	1	4	0	8	off	62	0	3	3	0	off	1	rat	9	9.00	0	+3		
31	9	12	6	8	off	69	27	3	7	0	off	1	rat	0	0.50	0	-3		
31	1	0	0	8	off	82	0	2	0	0	off	1	rat	1	1.00	0	+0		
31	9	9	0	9	off	99	0	0	1	0	off	1	rat	1	1.00	0	+0		

```

LFO
  wave: TRIANGL
  speed: 28
  delay: 0
  sync: off

  direct: 0
  wheel: 75
  breath: 0
  foot: 0

  pitch: 5
  ampl: 0
  egb: 0
  sync: 0

  bias: 0
  mod: 0
  pch:+0
  br: 0
  port: 0
  time: 0
  bend: 4
  range: 64

```

'2b2b2b2b' transpose: C 2 reverb: 4 712.3 525.1

Voice 3

name:#3-poly4 assign mode:normal

micro tune table:octave key:** effect: off

Instrument	1	2	3	4	5	6	7	8
notes	1	2	2	2	1	0	0	0
bank no	1	1	1	1	1	1	1	1
voice no	2	27	18	12	6	1	1	1
channel	2	2	2	2	1	6	7	8
lo limit	C -2							
hi limit	G 8	G 8	G 8	G 8	G 8	G 8	G 8	G 8
INSTRUMENTS								
detune	+0	+0	+0	+0	+0	+0	+0	+0
shift	+0	+0	+0	+0	+0	+0	+0	+0
volume	99	99	99	99	99	99	99	99
out assign	II	II	II	I	I+II	I+II	I+II	I+II
lfo s1ct	1fo1	1fo2	vib	vib	vib	vib	vib	vib
microtun	off							

'2a2a2a2a' transpose: C 2 reverb:0 align:1 fdbk:1

envelope		scale		sens.		wave		fix/ rng/ crs fin		tuning
0	A D1 D1 D2 R	sh out	lv1 rt	vel- eq	amp	bi mod	form	rat mult	rat	tune
P	R R R L R	ft lev scl	scl cty	bi	mod	0 off	3 off	rat 1	1.00 0	-1
4	31 22 15 0	0 off	62 0	0 0	0 0	0 off	3 off	rat 1	1.00 0	+0
3	16 31 15 0	2 off	66 0	0 0	0 0	0 off	3 off	rat 1	1.00 0	+0
2	15 31 14 0	2 off	70 0	0 0	0 0	0 off	3 off	rat 2	2.00 0	+1
1	16 31 15 0	3 off	99 0	0 0	0 0	0 off	6 off	rat 1	1.00 0	+0
LFO		pitch	amp	sensitivity		bias mod		keybd mode:	POLY	
wave:	SAW UP	direct:	0 32	pitch:	6	br pch:+ 0		porta mode:	FULL	
speed:	11	wheel:	50 0	ampl:	3	br egb: 0		porta time:	50	
delay:	0	breath:	0 0					bend range:	4	
sync:	on	foot:	0 0					foot volum:	99	

'Clear Clav' transpose: C 3 reverb:0 align:3 fdbk:7

envelope		scale		sens.		wave		fix/ rng/ crs fin		tuning
0	A D1 D1 D2 R	sh out	lv1 rt	vel- eq	amp	bi mod	form	rat mult	rat	tune
P	R R R L R	ft lev scl	scl cty	bi	mod	0 off	1 off	rat 0	0.50 0	+2
4	30 28 12 5	0 off	78 32	2 0	0 off	1 off	1 off	rat 6	10.38 0	+1
3	29 1 0 1	0 off	57 50	1 0	0 off	1 off	1 off	rat 0	0.50 0	+1
2	23 26 13 1	0 off	75 9	0 0	0 off	1 off	1 off	rat 2	2.00 0	+0
1	24 27 12 5	7 off	99 2	2 0	0 off	1 off	1 off	rat 1	1.00 0	+0
LFO		pitch	amp	sensitivity		bias mod		keybd mode:	POLY	
wave:	TRIANGL	direct:	0 0	pitch:	0	br pch:+ 0		porta mode:	FULL	
speed:	35	wheel:	50 50	ampl:	0	br egb: 0		porta time:	0	
delay:	0	breath:	0 0					bend range:	5	
sync:	off	foot:	0 0					foot volum:	99	

(more)

VOICE 3 (continued)

```

'4444444444' transpose: C 1 reverb:0 alg:3 fdbk:7
envelope scale sens. tuning
  A D1 D2 R sh out lvl rt vel- eg amp fix/ rng/ crs fin de-
  P R R L R ft lev scl scl cty b1 mod form rat mult
  4 31 0 15 0 0 off 62 0 0 0 0 off 1 rat 1 1.00 0 -1
  3 31 31 15 0 2 off 66 0 0 0 0 off 1 rat 1 1.00 0 +0
  2 15 31 15 0 2 off 63 0 0 0 0 off 1 rat 2 2.00 0 +1
  1. 10 31 15 0 3 off 99 0 0 0 0 off 1 rat 1 1.00 0 +0

LFO pitch_ampl_sensitivity lbias mod keybd mode: POLY
wave: TRIANGL direct: 0 32 pitch: 6 lbr pch:+ 0 porta mode: FULL
speed: 11 wheel: 50 0 ampl: 2 lbr egb: 0 porta time: 18
delay: 0 breath: 0 0 |
sync: off foot: 0 0 |

```



```

'envelope scale sens. tuning
  A D1 D2 R sh out lvl rt vel- eg amp fix/ rng/ crs fin de-
  P R R L R ft lev scl scl cty b1 mod form rat mult
  4 27 24 10 21 15 off 97 0 0 1 0 off 1 rat 1 1.00 0 +0
  3 31 13 0 0 8 off 91 0 0 1 0 off 4 rat 1 1.00 0 +0
  2 31 31 12 0 7 off 84 0 0 1 0 off 1 rat 1 1.00 0 +3
  1 31 16 0 0 6 off 99 0 0 1 0 off 1 rat 1 1.00 0 +0

LFO pitch_ampl_sensitivity lbias mod keybd mode: POLY
wave: TRIANGL direct: 0 0 pitch: 6 lbr pch:+ 0 porta mode: FULL
speed: 35 wheel: 50 0 ampl: 0 lbr egb: 0 porta time: 0
delay: 0 breath: 0 0 |
sync: off foot: 0 0 |

```

VOICE 4

name:#4-poly4

assign mode: normal

micro tune table: octave key:** effect: off

Instrument	1	2	3	4	5	6	7	8
notes	2	1	2	2	1	0	0	0
bank no	I	I	I	I	I	I	I	I
voice no	28	27	15	25	6	6	7	8
channel	C	C	C	C	C	C	C	C
lo limit	-2	-2	-2	-2	-2	-2	-2	-2
hi limit	G	G	G	G	G	G	G	G
detune	+0	+0	+0	+0	+0	+0	+0	+0
shift	+0	+0	+0	+0	+0	+0	+0	+0
volume	99	99	99	99	99	99	99	99
out assign	I	II	II	I	I+II	I+II	I+II	I+II
lfo s1ct	1f01	1f02	vib	vib	vib	vib	vib	vib
microtun	off	off	off	off	off	off	off	off

'4444444444' transpose: C 1 reverb:0 alg:3 fdbk:7

envelope		scale		sens.		tuning			
o	A D1 D1 D2 R sh	out	lv1 rt	vel-	eq amp	wave	fix/ rng/ crs fin de-		
P	R R L R R ft	lev	scl scl scl	cty	bi mod	form	rat mult		tune
P	31 0 15 0 0 off	62	0 0 0	0 0 0	0 0 0	off	1 rat	1 1.00	0 -1
P	31 31 15 0 2 off	66	0 0 0	0 0 0	0 0 0	off	1 rat	1 1.00	0 +0
P	31 31 15 0 2 off	63	0 0 0	0 0 0	0 0 0	off	1 rat	2 2.00	0 +1
P	2 15 31 15 0 3 off	99	0 0 0	0 0 0	0 0 0	off	1 rat	1 1.00	0 +0
LFO	pitch	amp1	sensitvity	bias	mod				
wave:	TRIANGL	direct:	0 32	pitch:	6	br pch:+0	keybd mode: POLY		
speed:	11	wheel:	50 0	ampl:	2	br egb: 0	porta mode: FULL		
delay:	0	breath:	0 0				porta time: 18		
sync:	off	foot:	0 0				bend range: 12		
							foot volum:	99	

'Clear Clav' transpose: C 3 reverb:0 alg:3 fdbk:7

envelope		scale		sens.		tuning			
o	A D1 D1 D2 R sh	out	lv1 rt	vel-	eq amp	wave	fix/ rng/ crs fin de-		
P	R R L R R ft	lev	scl scl scl	cty	bi mod	form	rat mult		
P	30 28 12 5 0 off	78	32 2	0 0	0 0	off	1 rat	0 0.50	+2
P	3 29 1 0 1 0 off	57	50 1	0 0	0 0	off	1 rat	6 10.38	+1
P	2 23 26 13 1 0 off	75	9 0	0 0	0 0	off	1 rat	0 0.50	+1
P	1 24 27 12 5 7 off	99	2 2	0 0	0 0	off	1 rat	2 2.00	+0
LFO	pitch	amp1	sensitvity	bias	mod				
wave:	TRIANGL	direct:	0 0	pitch:	0	br pch:+0	keybd mode: POLY		
speed:	35	wheel:	50 50	ampl:	0	br egb: 0	porta mode: FULL		
delay:	0	breath:	0 0				porta time: 0		
sync:	off	foot:	0 0				bend range: 5		
							foot volum:	99	

(more)

VOICE 4 (continued)

14zzzzzzzz transpose: c 2 reverb:0 alq:j fdbk:/

envelope		scale				sens.				tuning							
		A	D1	D2	R	sh	out	lv1	rt	vel	eq	amp	wave	fix/rng/	crs	fin	de-tune
O	P	R	R	L	R	R	ft	lev	scl	scl	cty	bi	mod	form	rat	mult	
P	4	31	9	11	9	0	off	62	0	0	1	0	off	1	rat	1	-1
4	3	31	31	15	10	2	off	66	0	0	1	0	off	6	rat	1	+0
3	2	15	31	15	0	2	off	63	0	0	0	0	off	2	rat	2	+1
2	1	24	31	15	2	3	off	99	0	0	0	0	off	7	rat	1	+0
LFO	wave:	TRIANGL	speed:	delay:	sync:	pitch_ampl_sensitivity				bias mod				keybd mode:	POLY		
		direct:	0	32	on	pitch:	6	pitch:	6	br pch:+	0	porta mode:	FULL	porta time:	46		
		speed:	11	wheel:	50	ampl:	2	ampl:	2	br egg:	0	porta time:	12	bend range:	12		
		delay:	0	breath:	0	foot:	0	foot:	0	foot:	0	foot volum:	99	foot on:			

'!hardsi H1 - transpose: C 4 reverb:0 alg:5 fdbk:1

VOICE 5

name:#5-poly4

micro tune table:octave

assign mode: normal

key:** effect: off

Instrument 1 2 3 4 5 6 7 8

notes 2 2 1 2 1 0 0 0

bank no 1 1 1 1 1 1 1 1

voice no 22 10 23 24 6 6 7 8

channel 2 2 2 2 1 1 7 8

lo limit C -2 C -2 C -2 C -2 C -2 C -2 C -2

hi limit G 8 G 8 G 8 G 8 G 8 G 8 G 8

detune +0 +0 +0 +0 +0 +0 +0 +0

shift +0 +0 +0 +0 +0 +0 +0 +0

volume 99 99 99 99 99 99 99 99

out assign II II II II I+II I+II 6

lfo sct lfol 1f02 vib vib vib vib vib vib vib

off off off off off off off off off

microtun off off off off off off off off off

'bass222222' transpose: C 2 reverb:0 alg:3 fdbk:7

envelope A D1 D1 D2 R sh out lvl rt vel- eg amp

o R R L R ft lev scl scl cty bi mod form

p R L R off 62 0 3 0 off 1 rat 3 3.00 0 +3

4 31 1 4 0 8 off 62 0 3 0 off 1 rat 9 9.00 0 +3

3 31 9 12 6 8 off 69 27 3 7 0 off 1 rat 0 0.50 0 -3

2 31 1 0 0 8 off 82 0 2 0 off 1 rat 1 1.00 0 +0

1 31 9 9 0 9 off 99 0 0 1 0 off 1 rat 1 1.00 0 +0

LFO pitch_ampl_sensitivity

wave: TRIANGL direct: 0 pitch: 5 br pch:+0

speed: 28 wheel: 75 0 ampl: 0 br egb: 0

delay: 0 breath: 0 0 |

sync: off foot: 0 0 |

'4xxxxxxx' transpose: C 5 reverb:0 alg:3 fdbk:7

envelope A D1 D1 D2 R sh out lvl rt vel- eg amp

o R R L R ft lev scl scl cty bi mod form

p R L R off 77 0 0 0 off 1 rat 1 1.00 0 -1

4 31 9 11 8 0 off 98 0 0 0 off 6 rat 1 1.00 0 +0

3 31 31 15 14 2 off 63 0 0 0 off 2 rat 2 2.00 0 +1

2 15 31 15 3 2 off 99 0 0 0 off 7 rat 1 1.00 0 +0

1 24 31 15 7 3 off 99 0 0 0 off 7 rat 1 1.00 0 +0

LFO pitch_ampl_sensitivity

wave: TRIANGL direct: 0 pitch: 32 br pch:+0

speed: 11 wheel: 50 0 ampl: 2 br egb: 0

delay: 0 breath: 0 0 |

sync: on foot: 0 0 |

(more)

(VOICE 5 - continued)

4vvvvvvvvv! transpose: C 3 reverb:0 alg:3 fdbk:7

```

LFO          pitch_ampl_sensitivity |blas mod: POLY
wave: TRIANGL direct: 0            |br pch:+ 0  |porta mode: FULL
speed:      99   wheel: 50          |br egb: 0   |porta time: 0
delay:       0    breath: 0         |br          |bend range: 12
sync:        off   foot: 0          |br          |foot volum: 99

```

'5zzzzzzzzz! transpose: c 3 reverb: 0 alg: 3 fdbk: 6

envelope				scale				sens.				tuning						
o	A	D1	D2	R	sh	out	lvl	rt	vel-	eg	amp	wave	Fix/	rng/	crs	fin	de-	
P	R	R	L	R	ft	lev	scl	scl	cty	bi	mod	form	rat	mult	tune	tune		
4	31	0	15	1	0	off	87	41	3	0	off	1	rat	0	0.50	0	+0	
3	22	0	13	5	0	off	96	0	2	7	0	off	1	rat	8	8.00	0	+0
2	31	1	15	3	0	off	90	43	0	7	0	off	1	rat	1	1.00	0	+0
1	31	2	15	0	2	off	89	0	3	0	0	off	1	rat	4	4.00	0	+0

LFO				pitch_ampl_sensitivity				bias mod				keybd mode: POLY				
wave:	swv	up	direct:	0	0	pitch:	6	lbr pch:+	0	porta mode: FULL	lbr eqb:	0	porta time:	0	lbend range:	0
speed:	35	wheel:	50	0	0	ampl:	0	lbr eqb:	0	porta time:	-	lbend range:	-	foot volum:	99	
delay:	0	breath:	0	0	0	foot:	0	lbr eqb:	0	porta time:	-	lbend range:	-	foot volum:	99	
sync:	off	0	0	0	0	0	0	lbr eqb:	0	porta time:	-	lbend range:	-	foot volum:	99	

```

LFO          pitch_ampl_sensitivity | bias_mod_      | keybd mode: POLY
wave:        SW UP direct: 0 0 pitch: 6 | br pch:+ 0 | porta mode: FULL
speed:       35 wheel: 50 0 ampl: 0 | br egb: 0 | porta time: 0
delay:        0 breath: 0 0          | -           | bend range: 0
sync:         off foot: 0 0          | -           | foot volume: 99

```

Score is available from Frog Peak Music

<http://frogpeak.org/>

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