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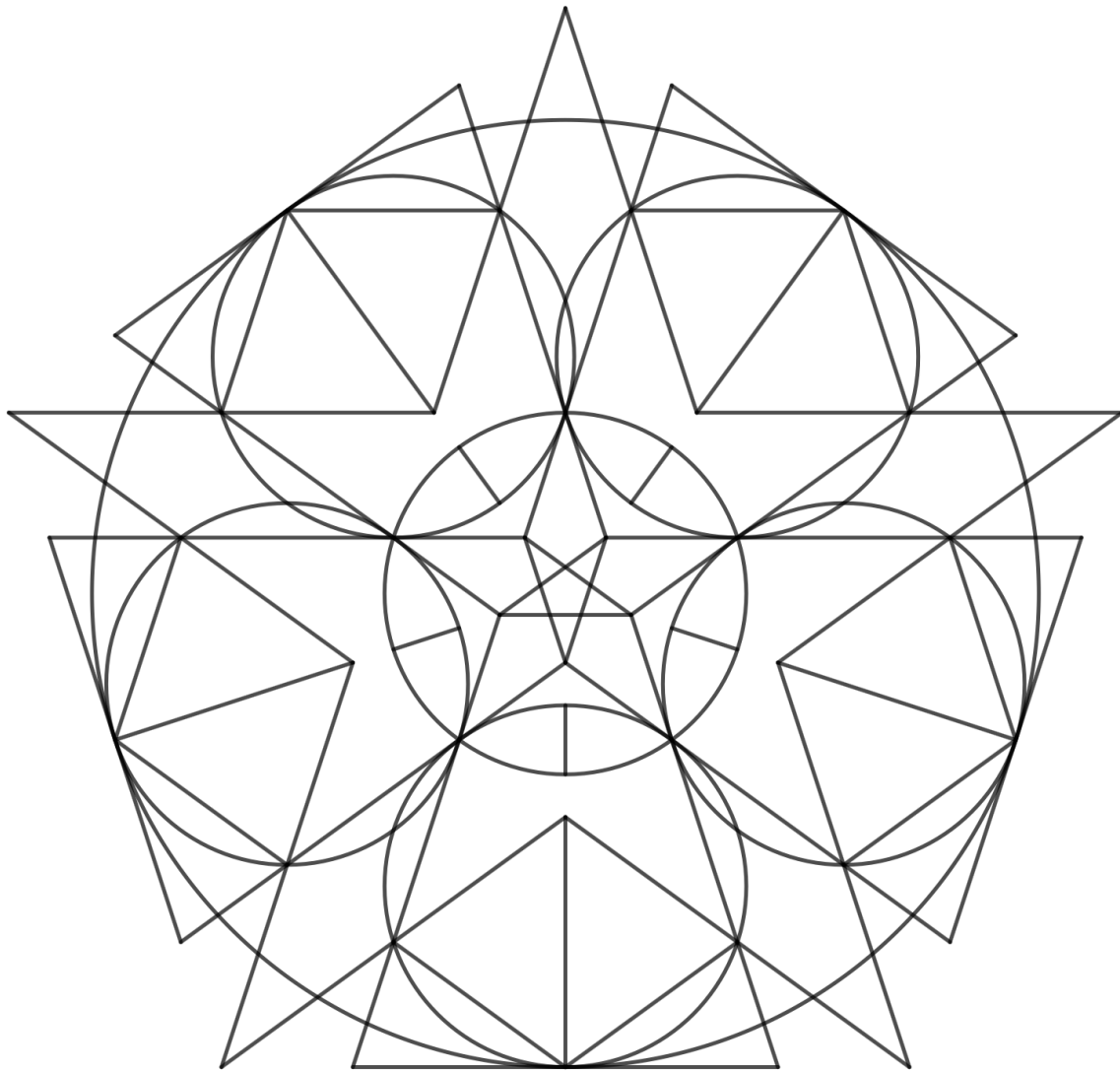
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# Seeking Gnosis

for Mixed Ensemble



Full Score

Pedro Laranjeira Finisterra

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**Seeking Gnosis** (2022/2023)  
for Mixed Ensemble

Full Score in C

**Composition and Cover Illustration:** Pedro Laranjeira Finisterra

**Duration:** ca. 13'

**List of Instruments:**

-Flute (doubling Piccolo and Alto Flute)

-Clarinet in Bb & Bass Clarinet in Bb

-Alto Saxophone

-Bassoon

-Electric Guitar

-Percussion:

    Crotales

    Shaker

    (5) Woodblocks

    2 Bongos

    2 Congas

    Kick Drum

    Bass Drum

    Large/Low Gong

-Viola

-Violoncello

**Performance Notes**

As a starting point, this piece freely explores the concept of musically adapting a variety of numeric possibilities derived from the proportion  $11/7$  into pitch and rhythm, such as:

- thinking of it as a Just Intonation frequency ratio
- thinking of it as a polyrhythm of 11 pulses against 7
- having 7 and 11 as two integers within the Luca Series (1, 3, 4, 7, 11, 18, etc.) and translating these integers as musical durations of 1, 3, 4, 7, 11 and 18 quavers/8<sup>th</sup> notes

Alongside these ideas, other unrelated pitch and rhythmic materials are explored alongside them.

## Scales, Microtonality and Intonation in different instruments

This piece musically explores the following microtonal scales:

- 4 Equal Divisions of the 11/7 ratio (4ED11/7) – a ‘compressed whole tone scale’ that does not repeat at the octave
- 5 Equal Divisions of the Octave (5EDO) – a ‘pentatonic resembling scale’ that repeats at the octave
- 1 Equal Division of 5/4 (1ED5/4) - a scale with equal steps of the size of the 5/4 Natural Major third (or a ‘compressed augmented chord’ that does not repeat at the octave)
- 11 Equal Divisions of the Octave (11EDO) – a ‘microtonally chromatic scale’ with 1 step missing, but still repeats at the octave

Given the instrumentation of this piece (i.e. the absence of electroacoustics and special microtonal instruments), these scales are actually never used in this piece. Instead, a variety of microtonal and non-microtonal approximations of these scales is explored on the different instruments (whose intonational practices are in themselves varied), sometimes systematically, other times more freely. The desired overall result would then be a richness in performative intonation and microtonal variety.

In practical terms, these scales are then approximated into 12, 24, 48 and 72 notes per octave and are notated through the usage of microtonal accidentals in the following ways:

- Crotales: The Crotales are the only instruments fixed in 12 Equal Divisions of the Octave and therefore have no microtones. 12EDO is the only system in this instrument used to approximate material from the microtonal scales mentioned above.
- Woodwinds: All the microtonal scales are approximated into either 12 notes per octave (semitones), 24 (semitones and quarter tones) and/or 48 (semitones, quarter and eighth tones). The performers should treat the microtonal intervals in the same way they treat semitones (a semitone means roughly 100 cents, a quarter tone means 50 cents, and an eighth tone means 25 cents, but their intonation naturally varies in performance). The Bassoon does not have microtones, with the exception of two quarter tones in its duo with the electric guitar at the end of the piece.
- Electric Guitar: The electric guitar makes use of a scordatura which allows it to play semitones, quarter and eighth tones (although not evenly distributed throughout the entirety of the pitch range), allowing the employment of 12, 24 and 48 Equal Divisions of the Octave. The above microtonal scales are then approximated into these systems but less systematically than in the woodwinds. In the full score, the electric guitar part is notated using two staff systems. The top system notates musical notes in ‘concert pitch’ (using microtonal notation) and the bottom system indicates where each pitch should be played as if there was no scordatura (functionally serving as a ‘tablature’). The individual part only includes this second system. It is important for the performer to play all the pitches exactly in the string/fret positions that are indicated, as most microtonal pitches can only be achieved in only one fret in a specific string (due to the scordatura).
- Strings: Some intervals of the microtonal scales listed above are very close to Just Intonation ratios that are present in the harmonic series and that can be tuned by ear (some more easily than others). These Just Intonation ratios are thus represented and notated into 72 notes per octave (semitones, quarter, sixth and twelfth tones) and with boxed text notes identifying them, giving a qualitative description and indicating which reference

notes should be used to tune them by ear (e.g. “5/4 Natural Major Third above Vlc. C”). Just Intonation is used in either slow passages or in long notes (while other instruments are playing faster material). However, in faster passages, the above microtonal scales are approximated into 12 notes per octave (semitones) and 24 (semitones and quarter tones). For these faster passages which employ 12 and 24 notes per octave (and which are always identified in the score in boxed text notes to distinguish them from the materials based in Just Intonation), the performers should treat the microtonal intervals the same way they treat semitones (a semitone means roughly 100 cents and a quarter tone 50 cents, but their intonation naturally varies in performance).

### The Electric Guitar Scordatura

The electric guitar strings should be retuned with the following scordatura:

E – 200 cents (1 whole tone to D)  
B – 50 cents (1 quarter tone below B)  
G + 25 cents (1 eighth tone above G)  
D (no retuning)  
A – 50 cents (1 quarter tone below A)  
E – 25 cents (1 eighth tone below E)

This scordatura can be achieved by using a guitar tuner (using the cent deviation references) or by ear using the following methodology:

1. Retuning the high E string a whole tone until it is tuned a perfect octave with the D string.
2. Lowering the A string down until, when pressing it on the 5th and 6th frets and playing both pitches simultaneously with the open D string, produces one quarter tone down (5th fret) and one quarter tone up (6th fret). To tune both pitches symmetrically at the same distance from D, adjust the tuning of the A string until the speed of the beatings produced when playing them simultaneously with the open D string is the same.
3. Lowering the low E string until, when pressing it on the 10th fret and playing it simultaneously with the open D string and the A string on the 5th fret, produces one eighth tone down the open D string and one eighth tone up the quarter tone flat D (5th fret on the A string). Similarly adjust the tuning of the low E string until the beatings of both intervals are at the same speed.
4. Lowering the B string down until, when pressing it on the 3rd and 4th frets and playing both pitches simultaneously with the high E string (now tuned to D), produces one quarter tone down (3rd fret) and one quarter tone up (4th fret). To tune both pitches symmetrically at the same distance from D, adjust the tuning of the B string until the speed of the beatings produced when playing them simultaneously with the open high E string (tuned on D) is the same.
5. Raising the G string until, when pressing it on the 7th fret and playing it simultaneously with the open high E string (retuned to D) and the B string on the 4th fret, produces one eighth tone up the open high E string (retuned to D) and one eighth tone down the quarter tone sharp D (4th fret on the B string). Similarly adjust the tuning of the G string until the beatings of both intervals are at the same speed.

## Accidentals

This piece makes use of traditional looking semitone and quarter tone accidentals and, for other microtones (eighth, sixth and twelfth tones), arrows attached to those same accidentals are used to indicate the 'microtonal deviation' from those semitones and quartertones.

In the crotales, only semitones are used (allowing for 12 notes per octave):

Semitones	b	♭	#
-----------	---	---	---

In the bassoon, semitone and quartertone accidentals are used (allowing for 12 and 24 notes per octave):

Semitones	b		♭		#
Quarter tones		d		‡	

In the woodwinds (except the bassoon) and in the top electric guitar system, semitone, quartertone and single-arrowed accidentals are used (allowing for 12, 24 and 48 notes per octave):

Semitones		b			♭			#	
Quarter tones			d			‡			
Eighth tones	↓b	↑b		↓		↑		↓#	↑#

In the strings, semitone, quartertone, single-arrowed and double-arrowed accidentals are used (allowing for 12, 24 and 72 notes per octave):

Semitones		b				♭				#	
Quarter tones			d				‡				
Sixth tones	↓b		↑b	↓			↑	↓#			↑#
Twelfth tones	↓b	↑b			↓		↑		↓#	↑#	



# Seeking Gnosis

Score in C

Pedro Laranjeira Finisterra

**Lento** ♩ = 60 Espressivo  
Standard diatonic/chromatic intonation

The score is for a piece in C major, marked **Lento** (♩ = 60) and **Espressivo**. It features a complex rhythmic structure with multiple time signatures: 3/4, 4/4, 3/2, and 2/4. The woodwind section includes Alto Flute, Bass Clarinet, Alto Saxophone, and Bassoon. The string section includes Viola and Violoncello. The percussion section includes Electric Guitar (Pitch and Fingering), Shaker, Wood Blocks, Bongo 1 & 2, Conga 1 & 2, Crotales, Kick Drum, Bass Drum, and Large Gong. The Alto Flute and Bass Clarinet parts feature melodic lines with dynamic markings (*p*, *mf*) and phrasing slurs. The Violoncello part includes specific intervallic instructions: **5/4 Natural Major Third non vib.**, **11/7 "Small" Minor Sixth**, **11/7**, **"Compressed octave" by slightly less than a quarter tone**, and **7/5 "Narrow Tritone"**. The score is divided into sections for Electric Guitar and Percussion.

Alto Flute

Bass Clarinet

Alto Saxophone

Bassoon

Electric Guitar

Sounding Pitch

Fingering Pitch

Shaker

Wood Blocks

Bongo 1  
Bongo 2

Conga 1  
Conga 2

Crotales

Kick Drum

Bass Drum

Large Gong

Viola

Violoncello

**5/4 Natural Major Third non vib.**

**11/7 "Small" Minor Sixth**

**11/7**

**"Compressed octave" by slightly less than a quarter tone**

**7/5 "Narrow Tritone"**

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

Seeking Gnosis

**A** To Flute

A. Fl. *p*

B. Cl. *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *p* *f* *p*

A. Sax. Standard diatonic/chromatic intonation

Bsn. *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *p* *f* *p*

Electric Guitar: S. F.

Perc. Crot. Vla. Vc. *p* *p* *mf* *p* *p* *mf* *p* *p* *f* *p*

4/5 Natural Major Third below B. Cl. & Bsn. 8/9 Natural Major Second below B. Cl. & Bsn. 5/7 "Narrow Tritone" below B. Cl. & Bsn.

---

**B**

FL. 17

B. Cl. *mf* *p* *p* *mf* *p* *p* *f* *p*

A. Sax.

Bsn. *mf* *p* *p* *mf* *p* *p* *f* *p*

Electric Guitar: S. F.

Perc. Crot. Crotales *p*

Vla. Vc. *p* *mf* *p* *mf* *p* *f* *p sub.* *f*

11/7 7/4 "Narrow" Minor Seventh Compressed octave "Neutral Tenth"

C

D

Flute  
Espressivo

To Clarinet in Bb

Clarinet in Bb  
Standard semitone, quarter-tone and eighth-tone intonation

A. Sax.

Bsn.

Electric Guitar  
S.  
E.  
mf

Crotales  
mf

Percussion  
L. G.  
p

Vla.  
p

Vc.  
mf

Large Gong  
mf

7/4 "Narrow" Minor Seventh above G  
(ignore other instruments' intonation)

non vib.

7/4 "Narrow" Minor Seventh above C

Espressivo  
Standard semitone, quarter-tone and eighth-tone intonation

Flute  
Espressivo  
f mf f mf f ff mf f

Clarinet in Bb  
Espressivo  
f mf f mf f ff mf f

Alto Saxophone  
Espressivo  
f mf f mf f ff mf f

Bassoon

Electric Guitar  
S.  
E.  
f mf

Large Gong  
f mf

Viola  
mf f

Violoncello  
f mf f

Seeking Gnosis

**E** Più mosso (♩ = 66)

43

Fl. *mf* *p < mf* *fp < f* *p sub.* *f* *f* *p* *p* *mf*

Cl. in Bb *mf* *p < mf* *fp < f* *p sub.* *f* *f* *p* *p* *mf*

A. Sax. *mf* *p < mf* *fp < f* *p sub.* *f* *f* *p* *p* *mf*

Bsn. *mf* *p < mf* *fp < f* *p sub.* *f* *f* *p* *p* *mf*

E. Gtr. S. F.

Wood Blocks (hard sticks) *mf*

Percussion K. Dr. *mf*

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

Standard semitone and quarter-tone intonation

53

Fl. *f* *p* *mf* *f* *ppp*

Cl. in Bb *f* *p* *mf* *f* *ppp*

A. Sax. *f* *p* *mf* *f* *ppp*

Bsn. *f* *p* *mf* *f* *ppp*

Electric Guitar S. F. *mf* *mf*

Percussion W. Bl. *mf* *mf* *mf* *mf* *3:2*

K. Dr. *mf* *mf* *mf* *mf*

Vla. *f* *p* *mf* *f* *ppp*

Vc. *f* *p* *mf* *f* *ppp*

Seeking Gnosis

**F** Allegro ♩ = 140

Musical score for measures 61-65. The score includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Electric Guitar (E. Gtr.), Percussion (W. Bl., K. Dr.), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (Bb) and the time signature is 4/4. Dynamics include *f* (forte) and *mf* (mezzo-forte). The Electric Guitar part features a *f sempre* marking and circled numbers 1-5. Percussion parts include 3:2 triplets and *mf* markings.

Musical score for measures 66-70. The score includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Electric Guitar (E. Gtr.), Percussion (W. Bl., K. Dr.), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (Bb) and the time signature is 4/4. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The Electric Guitar part features a *l.v.* (lento vivace) marking and circled numbers 1-5. Percussion parts include 3:2 triplets and *mf* markings.



**I**

86

Fl. *f* *f mf* *f*

Cl. in Bb *f* *mf* *f*

A. Sax. *f* *p* *f*

Bsn. *p* *f*

S. *f*

E. *f*

W. Bl. *mf*

K. Dr. *mf* *p*

Vla. *f* *p*

Vc. *f* *p* *f*

Standard semitone and quarter-tone intonation

89

Fl. *f* *ff* *mf* *mf* *f* *ff*

Cl. in Bb *f* *ff* *mf* *mf* *f* *ff*

A. Sax. *f* *ff* *mf* *mf* *f* *ff*

Bsn. *f* *ff* *mf* *mf* *f* *ff*

S. *f*

E. *f*

W. Bl. *mf*

K. Dr. *mf*

Vla. *f* *ff* *mf* *mf* *f* *ff*

Vc. *f* *ff* *mf* *mf* *f* *ff*

Seeking Gnosis

**J**

95

Fl. *mf* *f* *mf* *mf* *f* *mf* *mf* *3:2*

Cl. in Bb *mf* *f* *mf* *mf* *f* *mf* *mf* *3:2* *f*

A. Sax. *f* *f* *f* *f* *f* *f* *f* *f*

Bsn. *f*

Percussion  
W. Bl. *mf* *p* *p* *mf* *3:2*

K. Dr.

Vla. *mf* *mf* *ff* *mf* *f* *3:2*

Vc. *f* *f* *f* *f* *f* *f* *f* *f*

100

Fl. *mf* *f* *p* *f* *mf* *f* *mf* *mf* *3:2* *3:2* *3:2* *3:2*

Cl. in Bb *mf* *f* *p* *f* *mf* *f* *mf* *mf* *3:2* *3:2*

A. Sax.

Bsn. *f*

Percussion  
W. Bl. *mf* *p* *mf* *mf* *mf* *mf* *3:2* *3:2* *3:2* *3:2*

K. Dr. *mf*

Vla. *mf* *f* *p* *f* *mf* *f* *mf* *mf* *3:2* *3:2* *3:2* *3:2*

Vc. *mf* *f* *p* *f* *f* *mf* *f* *mf* *3:2* *3:2*

**K** Allegro ♩ = 140

107

Fl. *f* *p* *f*

Cl. in Bb *f* *p* *f* *f* *f* *f*

A. Sax. *f*

Bsn. *f* *p*

Percussion

W. Bl. *mf* 3:2 3:2 3:2 3:2 5:4

Crot. *mf*

K. Dr. *mf* *mf*

Vla. *f* *p* *f* *f* *f* *f* *f*

Vc. *f* *p* *f* *f* *f* *f* *f*

113

Fl. *f* 3:2 3:2 3:2 3:2 3:2 *f*

Cl. in Bb *f* 3:2 3:2 3:2 3:2 3:2 3:2 *f* *f*

A. Sax. *f* 3:2 3:2 3:2 3:2 3:2 *f*

Bsn.

Percussion

W. Bl. *mf* 3:2 3:2 *p* *f*

K. Dr. *mf* *mf* *mf*

Vla. *f* 3:2 3:2 3:2 3:2 3:2 *f*

Vc. *f* 3:2 3:2 3:2 3:2 3:2 *f* *f*

**L Energetic** (♩ = 140)

FL. *p* *mf* *p sempre*

Cl. in Bb *p* *mf* *p sempre*

A. Sax. *p* *mf* *p sempre*

Bsn. *p sempre*

Kick Drum *p sempre*

K. Dr.

Vla. *p* *mf* *p sempre*

Vc. *p* *mf* *p sempre*

FL.

Cl. in Bb

A. Sax.

Bsn.

K. Dr.

Vla.

Vc.

FL.

Cl. in Bb

A. Sax.

Bsn.

K. Dr.

Vla.

Vc.

Musical score for measures 135-140. The score includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bassoon (Bsn.), K. Dr. (Kick Drum), Viola (Vla.), and Violoncello (Vc.). The time signature changes from 4/4 to 3/4 and back to 4/4. A box labeled 'M' is present above the Flute staff in measure 138. Dynamics include *p* (piano) and *mf* (mezzo-forte).



Musical score for measures 140-145. The score includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Percussion (Crot., K. Dr.), Viola (Vla.), and Violoncello (Vc.). The time signature changes from 4/4 to 3/4 and back to 4/4. A box labeled '5/4 Natural Major Third above Vc.' is present above the Viola staff in measure 142. A box labeled 'Standard semitone and quarter-tone intonation' is present above the Viola staff in measure 143. Dynamics include *p* (piano) and *mf* (mezzo-forte).

**N** **Espressivo** (♩ = 140)

148

Fl.

Cl. in Bb

A. Sax.

Bsn.

Percussion

Crot.

K. Dr.

Vla.

Ve.

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

**O** **Contemplative** ♩ = 60

155

Electric Guitar

S.

E.

Bass Drum

B. Dr.

Low Gong

L. G.

Vla.

Ve.

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

5/4 "Natural" Major Third

5/4

simile

162

E. G. tr.

S.

E.

B. Dr.

L. G.

Vla.

Ve.

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

3:2

3:2

3:2

7/5 "Narrow" Tritone





Musical score for measures 194-216. The score includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Electric Guitar (S. and F.), Percussion (W. Bl., Vla., Vc.), and Percussion (W. Bl.). The key signature is one sharp (F#) and the time signature is 2/4. The score features various dynamics such as *mf*, *p*, and *mp*, and includes trills (*tr*) and slurs. A note in the Electric Guitar part (S.) includes a circled chord shape and a reference to bar 216: "(same transposed chord shape alternation between  $\odot$  &  $\ominus$  with  $\odot\ominus$  until bar 216)".

Musical score for measures 202-216. The score includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Electric Guitar (S. and F.), Percussion (W. Bl., Vla., Vc.), and Percussion (W. Bl.). The key signature is one sharp (F#) and the time signature is 2/4. The score features various dynamics such as *mf*, *p*, *pp*, and *f*, and includes trills (*tr*) and slurs. A note in the Electric Guitar part (S.) includes a circled chord shape and a reference to bar 216: "(same transposed chord shape alternation between  $\odot$  &  $\ominus$  with  $\odot\ominus$  until bar 216)". A note in the Percussion part (Vla.) includes a circled chord shape and a reference to bar 216: "7/5 'Narrow' Tritone + 2 Octaves above Vc.". A note in the Percussion part (Vc.) includes a circled chord shape and a reference to bar 216: "simile".

Seeking Gnosis

(← ♩ = ♩ →)

trills with free adjacent notes

**R**

209

Fl. *f* Follow the Guitar's intonation trills with free adjacent notes *f* *p* *f*

Cl. in Bb *f* Follow the Guitar's intonation trills with free adjacent notes *f* *p* *f*

A. Sax. *f* trills with free adjacent notes *f*

Bsn. *f* trills with free adjacent notes *f*

Electric Guitar: S. *f* *mf*

E. *f*

Percussion: W. Bl. *mf* Kick Drum *mf* *mf* *mf* *mp*

K. Dr. *mf* *mf*

Vla. Standard semitone & quarter-tone intonation (Follow the Guitar's intonation) trills with free adjacent notes *f* non vib. trills with free adjacent notes *f*

Vc. Follow the intonation of the Guitar's lowest notes trills with free adjacent notes *f* non vib. *f*



**S** Allegro (♩ = 140)

217

Fl. *mf*

Cl. in Bb *mf*

A. Sax. *mf*

Bsn. *mf*

E. Gtr.: S. *mf*

E. *mf*

Percussion: W. Bl. *p* *f* *mp*

K. Dr. *mf* *p* *mf*

Vla. *f* 5/4 5/4 3:2 5/4 7/5 "Small" Tritone

Vc. *mf* *p* *mf*

3.2 Seeking Gnosis

← ♩ = ♩ →  
(♩ = 108)  
rit.....

To Alto Flute

225

Fl. *f*

Cl. in B♭ *f*

A. Sax. *f*

Bsn. *f*

Electric Guitar

S. *mf*

F. *mf*

Percussion

W. Bl. *mp*

K. Dr. *mp*

Vla. *f* arco

Vc. *f* arco

Standard semitone & quarter-tone intonation

**Lento**

**molto accel.**.....

**molto rit.**.....

234

Shaker *pp* (as fast as possible) *f* *pp*

**T** Contemplative ♩ = 60

235

A. Fl.

Cl. in B♭

A. Sax.

Bsn. *pp*

Electric Guitar

S. *mf*

F. *mf*

Crot.

Percussion

B. Dr. *mp*

L. G. *mp*

Vla. *mp*

Vc. *p*

Ignore the other instrument's intonation and tune to yourself (except when otherwise indicated)

5/4 Natural Major Third 5/4 5/4 5/4 5/4

Tune to the E. Guitar's F#

non vib.



**W** Allegro  $\text{♩} = 140$

To Piccolo

Picc. *f* *mf* *p* *tr*

Cl. in Bb *mf* *mf*

A. Sax.

Bsn. *f*

[ E. Gtr. ]

S.

F.

Bongos (hard sticks) *mp* *mf* *3:4*

Bon. 1

Bon. 2

Vla. *f* *mf* *5/4* *5/4* *5/4* *7/5 "Small" Tritone*

Vc. *mf*



**X** To Flute

Picc. *f* *mf* *f*

Cl. in Bb *f* *f* *f*

A. Sax. *f* *f* *f*

Bsn. *f* *f* *f*

[ Electric Guitar ]

S. *mf* simile

F. *mf*

Woodblocks (hard sticks) *mf*

W. Bl. *mf*

Crot. *mf* Crotales

K. Dr. *mf* Kick Drum

Vla. *f* *f* *mf* *f* *mf* *f*

Vc. *f* *mf* *f* *mf* *f* *mf*

7/4 "Narrow Minor Seventh" above G (ignore other instruments' intonation)

7/4 "Narrow Minor Seventh" above C



292 **Y**

Fl. *f* 3:2

Cl. in Bb *f* 3:2

A. Sax. *f* 3:2

Bsn. *f*

[ Electric Guitar ]  
S. *f*  
F. *f*

Woodblocks  
W. Bl. *mf sempre* 3:2

Kick Drum  
K. Dr. *mf sempre*

Vla. *f*

Vc. *f*

299 **Z**

Fl. *f* 3:2

Cl. in Bb *f* 3:2

A. Sax. *f* 3:2

Bsn. *f* 3:2

[ E. Gtr. ]  
S. *f*  
F. *f*

Woodblocks  
W. Bl. *mf sempre* 3:2

Kick Drum  
K. Dr. *mf sempre*

Vla. *f*

Vc. *f*

306

Fl.

Cl. in Bb

A. Sax.

Bsn.

S.

Electric Guitar

F.

Percussion

W. Bl.

K. Dr.

Vla.

Ve.

l.v.

3:2

ff

f

5:4

AA

312

Fl.

Cl. in Bb

A. Sax.

Bsn.

S.

Electric Guitar

F.

Percussion

W. Bl.

K. Dr.

Vla.

Ve.

3:2

f

5:4

BB

Musical score for measures 321-326. The score includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Electric Guitar (S. and F.), Percussion (W. Bl. and K. Dr.), Viola (Vla.), and Violoncello (Vc.). The music features complex rhythmic patterns with 3:2 and 5:4 time signatures. Dynamics include *f* (forte) and *f* with accents. A double bar line is present at the end of measure 326.



Musical score for measures 327-332. The score includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Electric Guitar (S. and F.), Percussion (W. Bl. and K. Dr.), Viola (Vla.), and Violoncello (Vc.). A copyright symbol (CC) is present in the top left. A tempo change is indicated by a double bar line and the marking  $\leftarrow \text{♩} = \text{♩} \rightarrow$ . The music continues with complex rhythmic patterns and dynamics including *f* (forte) and *mp* (mezzo-piano). A double bar line is present at the end of measure 332.

**DD** Lento (♩ = 60)

*expressivo*

334

Bsn

*mf*

3-2

3-2

Electric Guitar

S.

F.

*simile*

**EE** A tempo ♩ = 60

Alto Flute

To Flute

335

A. Fl.

Cl. in Bb

A. Sax.

Bsn

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

Electric Guitar

S.

F.

B. Dr.

*pp*

Vla.

*p* *pizz.*

Vc.

*p*

344 Flute

Fl.

*mf*

Cl. in Bb

*p* *mf* *p*

A. Sax.

Bsn

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

Electric Guitar

S.

F.

Crotales

Crot.

*mp* *mp* *p*

B. Dr.

Vla.

*mf*

Vc.

*arco* *mf* *pizz.*