

**Elizabeth Brown**

**Seahorse (2008)**

for solo theremin, guitar 1, harmonic canon 1,  
chromolodeon 1, diamond marimba, bass marimba,  
zoomoozophone, and juststrokerods

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*Seahorse*

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for solo theremin, harmonic canon 1, guitar 1, chromolodeon 1,  
diamond marimba, bass marimba, juststrokerods, and zoomozophone

for Dean Drummond and the Montclair State University Partch Ensemble

duration: about 10 minutes

Notes to performers

There is no need to ever dampen Guitar1, zoomozophone, juststrokerods, or harmonic canon 1.

Canon 1 uses the 'Delusion' tuning, and the pyrex rod stays on the far left throughout. The top 8 strings on the right canon are never played, so needn't be tuned for this piece. Throughout, the canon part is written for groups of strings (i.e., all the strings of one pitch on a particular bridge) rather than by individual notes.

Guitar 1 is tuned to  $\bar{1}$  as usual. Whenever specific pitches and ratios are used, strum all 6 strings. In mm. 67-132, play individual notes as indicated. In general, the pyrex rod should always be at least slightly in motion – either on the way to the next pitch, and/or with a slow, underwater vibrato.

Diamond marimba is all otonality except during its cadenza in mm. 125-128.

If juststrokerods and zoomozophone are covered by one player, omit the notes in mm. 158-159 and mm. 174-175. If there are 2 players, the juststrokerod player should play the low zoomozophone part in mm. 17-20 and mm. 28-31.

Except for a very slight pause between mm. 96 and 97, the piece is played seamlessly.

Individual parts (will) have the many repeated bars numbered, with plenty of cues.

for Dean Drummond  
and the Partch Ensemble

# Seahorse

Elizabeth Brown  
2008

$\text{♩} = 72$

theremin

guitar 1

harmonic canon 1

R

L

rod stays on far left for entire piece  
start on extreme far right

start softly and crescendo while gradually moving left until

chromelodeon 1

ZA AX

chrom. bass

put weight on sub bass  $\frac{16}{9}$

zoomozophone

1

juststrokerods

diamond marimba

bass marimba

5

TH  $\frac{3}{4}$  *mf*

about 6 inches from the right side - strings from both sides of canon should sound richly

R  $\frac{3}{4}$  *f* 16 16 16 16 16 16 16

HC 1

L  $\frac{3}{4}$

CH 1  $\frac{3}{4}$   $\frac{4}{3}$   $\frac{27}{20}$   $\frac{11}{8}$   $\frac{7}{5}$   $\frac{10}{7}$   $\frac{7}{5}$   $\frac{11}{8}$   $\frac{27}{20}$

16 15 10 9

(weight is on)

bass  $\frac{3}{4}$  8 16 9

ZM  $\frac{3}{4}$  1 16 12 11 12 16 12 11 12 16

1 15 11 10 11 15 11 10 11 15

BM  $\frac{3}{4}$  16 9 hit center of bar (red dot) *f* *mf* *mp* *p*

TH

G1

R

HC1

L

CH1

bass

ZM

BM

9

all 6 strings through bar 66

(whenever ratios are present, all 6 strings)

$\frac{16}{9}$

$\frac{4}{3}$

*mf*

1

*p*

4

TH: Treble clef, starting at measure 13. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Slur over measures 13-14. Slur over measures 15-16. Slur over measures 17-18. Slur over measures 19-20.

G1: Treble clef. Notes: G4 (8/5), F4 (4/3), E4 (16/9), D4 (7/5). Slurs under notes.

R: Rests in measures 13-15. Notes in measures 16-18: G4, A4, B4, C5, B4, A4, G4. Slurs and fingerings (1, 16, 1, 16, 1) under notes.

HC1: Rests in measures 13-15. Notes in measures 16-18: G4, A4, B4, C5, B4, A4, G4. Slurs and fingerings (1, 16, 1, 16, 1) under notes.

L: Rests in measures 13-20.

CH1: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Slur over measures 13-20.

bass: Bass clef. Notes: G3, F3, E3, D3. Slur over measures 13-20.

DM: Bass clef. Notes: G3, F3, E3, D3. Slur over measures 13-20. Fingerings: 4 14 4 10 / 3 11 4 7. Slurs and fingerings (6) over notes.

4 14 4 10 / 3 11 4 7

3 6 4 5 3 6 4 5 3 6 4 5 etc

4/3

*mf*

play sextuplets on bars in this row;  
 the pattern shown is a suggestion -  
 feel free to vary the pattern, but always end on a  $\frac{4}{3}$

Musical score for percussion instruments. The score is divided into systems for TH, G 1, R, HC 1, L, CH 1, bass, and ZM. The TH part features a melodic line with a long slur and a dynamic marking of *mf*. The G 1 part has a rhythmic pattern with fingerings 6/5 and 7/5. The R, HC 1, and L parts are mostly silent, with HC 1 having a final note on measure 16. The CH 1 part has a rhythmic pattern with fingerings 10/7/5 and 8/7/6. The bass part has a rhythmic pattern with fingerings 16/9 and a note on measure 9. The ZM part has a rhythmic pattern with fingerings 12/7/16/7/4/9 and 4/11/3/8/5, and a dynamic marking of *mf*.

play these gestures with  
one sideways swipe of the mallet

6

21

TH

G 1

R

HC 1

L

CH 1

bass

ZM

DM

BM

$\frac{16}{9}$   $\frac{4}{3}$   $\frac{16}{9}$   $\frac{7}{5}$   $\frac{16}{9}$

$\frac{4}{3}$   $\frac{27}{20}$   $\frac{11}{8}$   $\frac{7}{5}$   $\frac{10}{7}$   $\frac{7}{5}$   $\frac{11}{8}$   $\frac{27}{20}$

$\frac{16}{15}$   $\frac{10}{9}$

$\frac{16}{9}$

1 16 12 11 12 16 12 11 12 16

1 15 11 10 11 15 11 10 11 15

364536 453645 etc

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





8

TH <sup>32</sup> low, indistinct starting note

G 1  $\frac{4}{3}$   $\frac{3}{2}$   $\frac{4}{3}$   $\frac{3}{2}$

R (don't go past 16; 17 or 18 would be ok) these right side canon gestures are approximate, no need to be exact

HC 1 16 23 10 36 16 23 10 36

L 1 16 1

CH 1 add  $\frac{6}{5}$  stop

bass  $\frac{16}{9}$

Musical score for page 9, featuring staves for TH, G 1, R, HC 1, L, CH 1, bass, and BM. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

**TH**: Treble clef, starting with a measure containing a flat sign and a note with a slur above it. A long slur extends across the first two measures of the system.

**G 1**: Treble clef, starting with a measure containing a note with a slur below it and a  $\frac{4}{3}$  ratio below. The second measure contains a note with a slur below it and a  $\frac{3}{2}$  ratio below. The following three measures contain rests marked with a slash and a dot.

**R**: Treble clef, starting with a measure containing a note with a slur below it and a  $\frac{16}{23-10}$  ratio below. The following three measures contain rests marked with a slash and a dot.

**HC 1**: Treble clef, starting with a measure containing a note with a slur below it and a  $\frac{36}{1}$  ratio below. The following three measures contain rests marked with a slash and a dot.

**L**: Treble clef, starting with a measure containing a note with a slur below it and a  $\frac{16}{1}$  ratio below. The following three measures contain rests marked with a slash and a dot.

**CH 1**: Treble clef, starting with a measure containing a complex rhythmic pattern of notes with slurs. The following three measures contain rests marked with a slash and a dot.

**bass**: Bass clef, starting with a measure containing a note with a slur below it and an  $\frac{8}{1}$  ratio below. The following three measures contain rests marked with a slash and a dot.

**BM**: Bass clef, starting with a measure containing a complex rhythmic pattern of notes with slurs. The following three measures contain rests marked with a slash and a dot.

**mf**: Dynamic marking located below the BM staff.

10

Musical score for guitar, page 10. The score includes parts for TH (Treble), G1 (Guitar 1), R (Right Hand), HC1 (Head Cell 1), L (Left Hand), CH1 (Channel 1), bass, and BM (Bass Membrane). The TH part starts at measure 40 and features a melodic line with slurs and a final phrase with a flat. The G1, R, and L parts are mostly muted with slashes. The HC1 part has fingerings 16 and 23, and a 10. The CH1 part has a note with a flat and a 'remove 6 stop 5' instruction. The bass part has a low note with an 8. The BM part has a rhythmic pattern in the first measure and is muted thereafter. A double bar line is at the end of the page.

44

TH

9  
8

11  
10

9  
8

11  
10

CH 1

16  
9  
5

11  
6  
20  
11

16  
9  
5

11  
6  
20  
11

bass

BM

16  
9

*p*

# Sparkle

very freely, not in time with other instruments

48

TH

G 1

R

HC 1

L

CH 1

bass

ZM

still 6 strings

far left side

*mf*

*mp*

*mf*

*mf*

*sim.*

8 1

7 10 16  
5 7 11

10 9 8 9 4 11  
9 8 7 7 3 8

9 4 11 10 9 8 16 12 11 10 9 8  
7 3 8 9 8 7 9 8 7 15 11 10 9 8 7

sideways tremolo: rub mallet back and forth quickly over 3 adjacent bars  
the notated pitch is the center of the 3 adjacent notes

52

TH

G 1

R

HC 1

L

CH 1

bass

ZM

8 1

7 10 16  
5 7 11

10 9 8  
9 8 7

9 4 11  
7 3 8

10 9 8  
9 8 7

16 12 11  
15 11 10

10 9 8  
9 8 7

14

56

TH

G 1

R

HC 1

L

CH 1

bass

ZM

3

9 8 4 3 8 5 4 3 10 7 4 3

8 1

11 8 18 7 5 11 7 10 16 5 7 11

10 9 8 9 8 7 9 4 11 7 3 8 9 4 11 7 3 8 9 4 11 7 3 8



60

TH

G 1

R

HC 1

L

CH 1

bass

ZM

8 1

9 8 8 4 10 16 9 9 5

7 10 16 7 16 9 5 7 11 4 9 5

10 9 8 9 4 11 9 8 7 7 3 8

higher and higher, off the fingerboard

Detailed description of the musical score: The score is for page 15, starting at measure 60. It consists of eight staves. The top staff (TH) is in treble clef and contains a melodic line with a slur over measures 60-62 and a trill-like figure in measure 63. The second staff (G 1) is in treble clef and contains a melodic line with notes on the 8th, 4th, 10th, and 16th frets. The third staff (R) is a blank staff. The fourth staff (HC 1) is a blank staff. The fifth staff (L) is a blank staff with a fingering '8 1' in measure 60. The sixth staff (CH 1) is in treble clef and contains a complex melodic line with slurs and a trill-like figure. The seventh staff (bass) is in bass clef and contains a melodic line with notes on the 8th, 9th, 9th, and 5th frets. The eighth staff (ZM) is in bass clef and contains a melodic line with notes on the 7th, 10th, 16th, 7th, 16th, 9th, and 5th frets. A large '3' is written in the left margin of the ZM staff. A text annotation 'higher and higher, off the fingerboard' is placed above the G 1 staff in measure 64.

# Mosquito Waltz

faster  
♩ = 100

theremin sneaks in on some high whiny pitch

*ppp*

if possible, end up on/near  
a very high  $\frac{4}{3}$

Slowly play top 5 strings one string at a time in random rhythm, very high;  
slide is beyond fingerboard by resonance hole, moving randomly and  
constantly, so the notes are all wobbly.

17 - (23) - 28

16 - (8) - 1

17 - (23) - 28

16 - (8) - 1

*mf* just left of bridges, by tuning pegs

put weights on these two notes:

8va - □  
16  
11  
27  
20

and change weight on sub bass to  $\frac{3}{2}$

remove  $\frac{6}{5}$  Z X (A A remains)

theremin resumes whining

*pp*

17 - (23) - 28

16 - (8) - 1

17 - (23) - 28

16 - (8) - 1

gliss with wrong (wooden) end of mallet  $\frac{1}{1}$

O 4 5

10 4  
7 3

*mf*, biting

78 . . . whining . . .

TH

G 1 still very very high, and wobbly

L

ZM

Within the 'V' of tuning pegs - choose a different set of 8 short strings to strum for each of these gestures, and vary them randomly; they should sound like delicate, distant harps. (there are 19 of these gestures)

84

TH

G 1

L

ZM

DM

mf

90  
theremin resumes whining  
*pp*

TH

G 1

L

ZM

DM

$\frac{15}{8}$

$\frac{15}{8}$

$\frac{15}{8}$

$\frac{15}{8}$

$\frac{10}{7}$   $\frac{4}{3}$

O 4 5

*mf*

# Part 2

## Drunken Waltz

slower, lazy  
♩ = 69

97

TH

*mp*

4 8 11  
7 10 16  
5 7 11

AL AR

sim; swell with knee pedal in each bar throughout

CH 1

8va

\* 27 20

\* 16 11 (the 8va refers only to the 27 20)

bass

(\*weights are on these 3 notes)

JSR

11 5  
18 3

BM

*mp*

105 very very low staccatto notes, with bass marimba

TH

G 1

As in Mosquito Waltz, slowly play top 5 strings one string at a time in random rhythm, very high; slide is beyond fingerboard by resonance hole, moving randomly and constantly, so the notes are all wobbly.

YH 1

8va

Yass

JSR

DM

mf deadpan

BM

Detailed description of the musical score: The score is for measures 105-108. The TH part consists of very low staccatto notes. The G 1 part features a slide that moves randomly and constantly, resulting in wobbly notes. The YH 1 part has a dashed line labeled '8va' above it. The Yass part has a dashed line labeled '8' below it. The JSR part consists of sustained notes. The DM part has a rhythmic pattern with fingerings 2 3 4 5 6, 5 4 3 2 1, 2 3 4 5 6. The BM part has a rhythmic pattern with fingerings 2 3 4 5 6.

109

TH

G 1

CH 1

bass

JSR

DM

BM

8va

8

2 3 4 5 6 5 4 3 2 1 2 3 4 5 6

113

TH

CH 1

bass

JSR

BM

8va

11 3  
18

V



121

TH

G 1

again high, random, and wobbly

CH 1

bass

JSR

DM

*mf* deadpan

BM

125

TH

G 1

CH 1

bass

JSR

Cadenza!  
(left hand plays U, right hand plays 0)

DM

BM

6

3

12

12

12

2 5 U O

2 5 2 5 2 5 U O U O U O

2 5 2 5 2 5 2 5 2 5 2 5 2 5 2 5 6 0

mf

129

TH

G 1

CH 1

bass

JSR

DM

BM

*mp*

*pp*

*p*

5 U 6 0

5 U 6 0

11 18

15 8

Detailed description: This page of a musical score, numbered 129, features seven staves for different instruments. The TH (Tuba) staff uses a bass clef and contains two measures of music with notes marked with 'x' and dynamic markings of *mp* and *pp*. The G 1 (Guitar 1) staff has a treble clef and shows a few notes in the first measure. The CH 1 (Chorus) section consists of two staves with a treble clef, featuring a complex texture with many notes and a dashed line labeled '8va' above the upper staff. The bass staff has a bass clef and contains a few notes. The JSR (Jazz Saxophone) staff has a treble clef and shows notes with dynamic markings of *pp* and some slurs. The DM (Drum) staff has a treble clef and contains rhythmic patterns with fingerings 5, 6, and 0, and dynamic markings of *mp* and *pp*. The BM (Bassoon) staff has a bass clef and contains notes with a dynamic marking of *p*. The JSR staff also includes fingering numbers 11/18 and 15/8.

Glide

133 very slowly and freely

TH

*mp*

CH 1

remove weight from sub bass  $\frac{16}{9}$  and put in on bass  $\frac{3}{2}$  AZXA (add Z & X)

remove the other two weights

JSR

138

TH

JSR

tempo 1  
♩ = 72

# Stampede

TH

R

HC 1

L

(one bridge per 8th note)

## A Z X A

40 3 3 2 1 4 3 2 3  
 27 2 2 1 9 2 1 2

*f* 44 — 36 — 28

CH 1

10 9 8 7 8 9  
 9 8 7 6 7 8

JSR

1 3 8 3  
 1 2 7 2

BM

*mp*

147

TH *f* *8va* -----

G 1 all 6 strings from here to end  
*f* match canon volume and sound

R

HC 1

L 23 29 (36) 44 36 28(23) 17 23 (28) *f* 36 29

CH 1

JSR  $\frac{3}{2}$   $\frac{4}{3}$

DM  $\frac{4}{3}$   $\frac{4}{3}$   
 4 14 4 10 / /  
 3 11 4 7  
 364536 453645 etc.  $\frac{4}{3}$   
*p* *f*

BM

play sextuplets on bars in this row;  
 the pattern shown is a suggestion -  
 feel free to vary the pattern, but always end on a  $\frac{4}{3}$

151

TH

G 1

R

HC 1

L

CH 1

JSR

DM

BM

6  
5

11  
7

3  
2

36 29 36 29

36 29 36 28 23

8va

364536 453645 etc

*p*

3  
2

4  
3

The musical score is arranged in a vertical stack of staves. The top staff (TH) is in treble clef and contains a melodic line starting at measure 151, featuring a trill and a series of eighth notes. The second staff (G 1) is in treble clef and contains a bass line with a few notes and rests. The third staff (R) is in treble clef and is mostly empty. The fourth staff (HC 1) is in treble clef and contains a series of slurs. The fifth staff (L) is in treble clef and contains a series of slurs. The sixth staff (CH 1) consists of two staves, both in treble clef, containing a complex rhythmic pattern. The seventh staff (JSR) is in treble clef and contains a few notes and rests. The eighth staff (DM) is in treble clef and contains a series of slurs. The ninth staff (BM) is in treble clef and contains a series of slurs. Various musical notations such as slurs, trills, and dynamic markings are present throughout the score.

30

8<sup>va</sup> - r

TH *mf* languid

G 1  $\frac{3}{2}$   $\frac{9}{8}$

R

HC 1  $\frac{8}{1}$   $\frac{8}{1}$

CH 1

ZM  $\frac{16}{9}$   $\frac{4}{3}$   $\frac{9}{8}$   $\frac{4}{3}$  *f*

JSR  $\frac{9}{8}$  (leave out this note if same player plays both JSR and Zoom.)

DM  $\frac{4}{3}$   $\frac{16}{9}$   $\frac{20}{11}$   $\frac{12}{11}$   $\frac{5}{6}$   $\frac{5}{6}$   $\frac{5}{6}$   $\frac{5}{6}$  *mf*

BM



This musical score page, numbered 31, contains eight staves. The top staff, labeled TH, begins at measure 159 and features a melodic line with a long slur and a triplet ending. The G1 staff shows a few notes with fingerings 4/3, 4/3, and 6/5. The R staff is empty. The HC 1 staff is empty. The L staff contains two slurs with fingerings 36-29 and 8-1. The CH 1 staff consists of two staves with a dense, rhythmic accompaniment. The JSR staff is empty. The DM staff has a tremolo-like texture with fingerings 6 and 5. The BM staff has a rhythmic pattern with slurs.



197

*mf*

8va

6  
5

11 3  
7 2

36 29 36 29

36 28 23

3  
2

4  
3

364536 453645 etc

*p*

TH

G 1

R

HC 1

L

CH 1

JSR

DM

BM

Detailed description: This page of a musical score, numbered 33, contains eight staves. The top staff (TH) is in treble clef, starting at measure 197 with a mezzo-forte (*mf*) dynamic. It features a melodic line with slurs and accents, and a trill-like passage in the final measure. The second staff (G 1) is in bass clef, showing a few notes and rests, with a 6/5 interval and a 11/7 - 3/2 interval marked. The third staff (R) is empty. The fourth staff (HC 1) is empty. The fifth staff (L) is in bass clef, containing rhythmic slash marks and fingerings (36, 29, 36, 29) and a trill-like passage (36, 28, 23). The sixth staff (CH 1) consists of two staves with a dense, repetitive rhythmic pattern. The seventh staff (JSR) is in treble clef, mostly empty with some notes and rests, and a 3/2 and 4/3 interval marked. The eighth staff (DM) is in bass clef, featuring a complex rhythmic pattern with fingerings (364536, 453645, etc) and a piano (*p*) dynamic. The bottom staff (BM) is in bass clef, containing rhythmic slash marks.



Musical score for page 35, featuring staves for TH, G1, R, HC1, L, CH1, JSR, DM, and BM. The score includes various musical notations such as notes, rests, and fingerings.

**TH** (Trombone): Starts at measure 175 with a melodic line. Includes a triplet of eighth notes at the end of the staff.

**G1** (Guitar): Shows fret numbers 4/3, 4/3, and 6/5.

**R** (Drum): Rests throughout the section.

**HC1** (Harmonica): Rests throughout the section.

**L** (Lute): Includes fingerings 36-29 and 8-1.

**CH1** (Chorus): Features a complex rhythmic pattern with many sixteenth notes.

**JSR** (Jazz Saxophone): Rests throughout the section.

**DM** (Drum Machine): Features a rhythmic pattern with sixteenth notes and rests.

**BM** (Bass Drum): Features a rhythmic pattern with sixteenth notes and rests.

179

8va

TH

R

HC 1

L

far left side

*f* 16 (8) 1 16 1 16 1 16 1

CH 1

change bass weight to  $\frac{16}{9}$

JSR

DM

364536 453645 etc

*p* *mf*

BM

183

TH

R

HC 1

L

CH 1

ZM

BM

about 6 inches from the right side;  
strings from both sides of canon should sound richly

gradually move to the right

(weight is on)

*mf*

16 16 16 16 16 16 16 16

1 1 1 1 1 1 1 1

$\frac{4}{3}$   $\frac{27}{20}$   $\frac{11}{8}$   $\frac{7}{5}$   $\frac{10}{7}$   $\frac{7}{5}$   $\frac{11}{8}$   $\frac{27}{20}$

$\frac{16}{15}$   $\frac{10}{9}$

$\frac{16}{9}$

16 9

1 16 12 11 12 16 12 11 12 16

1 15 11 10 11 15 11 10 11 15

188

TH

G 1

R

HC 1

L

CH 1

ZM

BM

*mf* *sim.*

$\frac{16}{9}$   $\frac{4}{3}$   $\frac{16}{9}$   $\frac{4}{3}$   $\frac{6}{5}$

16 1 16 1

gradually move to the left

$\frac{16}{9}$   $\frac{11}{6}$   $\frac{7}{6}$   $\frac{11}{6}$   $\frac{16}{9}$   $\frac{11}{6}$   $\frac{7}{6}$   $\frac{11}{6}$

*p*



# Sparkle

very freely, not in time with other instruments

194

TH

G 1

R

HC 1

L

CH 1

ZM

BM

*mp*

*mf*

*sim.*

finish on far left

1

9 8 11 9 11  
10 10 10 8 10  
7 11 7 7 11

16 11 16 11  
9 6 9 6  
5 11 5 11

7 10 16  
5 7 11

10 9 8 9 4 11  
9 8 7 7 3 8

9 4 11 10 9 8  
7 3 8 9 8 7

16 12 11 10 9 8  
15 11 10 9 8 7

sideways tremolo: rub mallet back and forth quickly over 3 adjacent bars  
the notated pitch is the center of the 3 adjacent notes

40

198

TH

G 1

R

HC 1

L

CH 1

ZM

still on far left

*mf*

*mf*

7 10 16  
5 7 11

10 9 8  
9 8 7

9 4 11  
7 3 8

9 4 11  
7 3 8

10 9 8  
9 8 7

16 12 11  
15 11 10

10 9 8  
9 8 7

202

TH

G 1

R

HC 1

L

CH 1

ZM

DM

BM

on left side till end

11 8 18  
7 5 11

11 8 18  
7 5 11

10 9 8 9 4 11  
9 8 7 7 3 8

9 4 11  
7 3 8

10 9 8 9 4 11  
9 8 7 7 3 8

9 4 11  
7 3 8

364536 453645 3 364536 453645

6 6

6 6

16 11 7 11  
9 6 6 6

*p*

*p* *mf*

TH <sup>208</sup>

G 1

gradual gliss. to end, one strum per beat

R

HC 1

L

CH 1

ZM

3

DM

*mf* 3 *p* 364536 453645 etc. gradual cresc. to end

BM

16 11 / 9 6, 7 11 / 6 6

gradual cresc. to end

Musical score for a string quartet, page 43. The score includes parts for TH (Trumpet), G1 (Guitar 1), R (Recorder), HC1 (Harp), L (Lute), CH1 (Chamberlain), ZM (Zither), DM (Drum), and BM (Bass).

Key features and annotations:

- TH:** Starts at measure 212 with a triplet of eighth notes. A long melodic line with a fermata at the end.
- G1:** A long melodic line with a fermata at the end. Annotation: "end up on highest 4 if possible!" with a "3" below it.
- R:** Rests throughout the section.
- HC1:** Rests throughout the section.
- L:** Features a triplet of eighth notes with fingerings "1 8 1 8 1 8" and a fermata. A double bar line with a slash indicates a section break.
- CH1:** Features a complex chordal structure with fingerings "16 9 10 7" and "5 2 5".
- ZM:** Features a triplet of eighth notes with a dynamic marking of *f*.
- DM:** Features a triplet of eighth notes with a dynamic marking of *f*.
- BM:** Features a triplet of eighth notes with a dynamic marking of *f*.

Brooklyn, NY  
June 10, 2008





