

University of Nebraska - Lincoln

DigitalCommons@University of Nebraska - Lincoln

Student Research, Creative Activity, and
Performance - School of Music

Music, School of

4-2020

We Met at the Edge

Eric M. Howell

University of Nebraska - Lincoln, howell.eric@huskers.unl.edu

Follow this and additional works at: <https://digitalcommons.unl.edu/musicstudent>



Part of the [Composition Commons](#)

Howell, Eric M., "We Met at the Edge" (2020). *Student Research, Creative Activity, and Performance - School of Music*. 140.

<https://digitalcommons.unl.edu/musicstudent/140>

This Article is brought to you for free and open access by the Music, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Student Research, Creative Activity, and Performance - School of Music by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

We Met at the Edge

For Mixed 10 piece Ensemble

Eric Howell

A THESIS

Presented to the Faculty of
The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements
For the Degree of Master of Music
Major: Music

Under Supervision of Professor Tom Larson

Lincoln, Nebraska

April, 2020

We Met at the Edge

Eric Howell, M.M.

University of Nebraska, 2020

Advisor: Tom Larson

Overview

‘We Met at the Edge’ is a collaboration between composer Eric Howell and visual artist Marcela Rodriguez based on a reimagining of the Major Arcana of the Tarot cards. Each card is presented with all new modern interpretations of the original art as well as approximately one minute of music that reflects its unique meanings. Additionally, each card is capable of being looped on itself to create the illusion of being a seamless moment in time, while simultaneously being able to elide into the next card in the sequence. ‘We Met at the Edge’ is meant to be listened to as a live performance as well as a digital recording on social media platforms like Instagram that showcase the piece’s ability to loop and flow between cards.

Instrumentation

Electric Guitar

Electric Bass (5 string with Low B)

Piano

Electric Piano

Drum Set

Violin 1

Violin 2

Viola

Cello

Double Bass (with C Extension or Low B String)

Electric Guitar, Electric Bass, and Electric Piano should have access to volume pedals to use during volume swells

When performed live, a projector should be placed behind the musicians showing the art of each card as the piece progresses.

Score

We Met at the Edge

E. Howell

0. The Fool

$\text{♩} = 110$

Electric Guitar

p

Electric Bass

Piano

pp

Electric Piano

pp

Drum Set

Violin I

Violin II

Viola

Cello

Double Bass

7

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

7

Vln. I

Vln. II

Vla.

Vc.

D. B.

The musical score is arranged in a system of staves. The top section includes E. Gtr., E. B., Pno., and E. Pno. The bottom section includes D. S., Vln. I, Vln. II, Vla., Vc., and D. B. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. A 7-measure repeat sign is present at the start of the section. Dynamics include *p*, *pp*, and *ppp*. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

We Met at the Edge

13

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

mp

f

f

f

f

f

13

19

E.Gtr. *mf*

E.B. *p*

Pno. *p*

E. Pno.

D. S. *p*

19

Vln. I

Vln. II

Vla.

Vc.

D.B.

We Met at the Edge

25

E. Gtr. *mf*

E. B. *mf*

Pno. *f*

E. Pno. *mf*

D. S. *mf*

25

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

D. B. *p* *f*

31

This page of the musical score contains measures 31 through 36. The score is arranged in a system with the following parts from top to bottom: E. Gtr., E. B., Pno., E. Pno., D. S., Vln. I, Vln. II, Vla., Vc., and D. B. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The E. Gtr. part features a melodic line in the first two measures, followed by rests. The E. B. part has a bass line with a *p* dynamic marking and a crescendo hairpin. The Pno. part provides harmonic support with chords and moving lines in both hands. The D. S. part has a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific playing technique. The string parts (Vln. I, Vln. II, Vla., Vc., D. B.) are mostly at rest, with some activity in the D. B. part in the final measures.

We Met at the Edge

37

E. Gtr. *f*

E. B. *mf* *ff*

Pno. *mp* *f*

E. Pno. *mp* *f*

D. S. *mf* *ff*

Vln. I *p* *f* *ff*

Vln. II *mf* *f*

Vla. *f*

Vc. *p* *f* *ff*


D.B. *mf* *f*

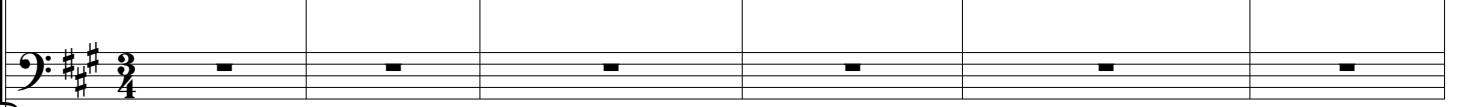
Sul Pont

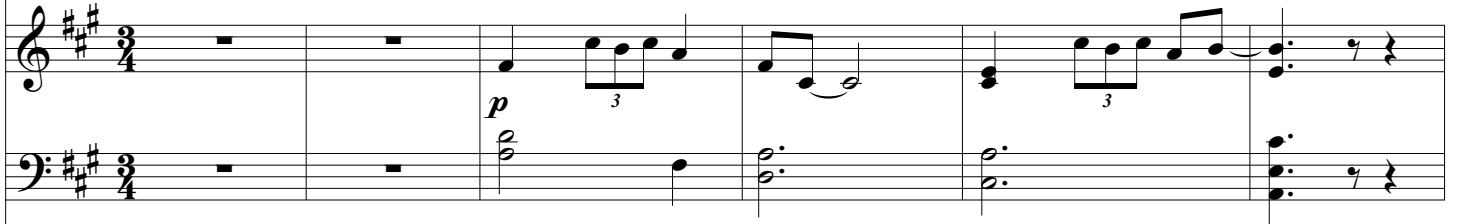
Ord.

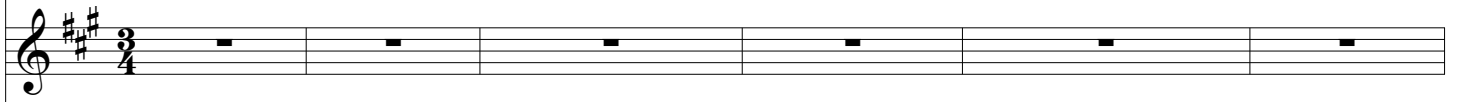
37

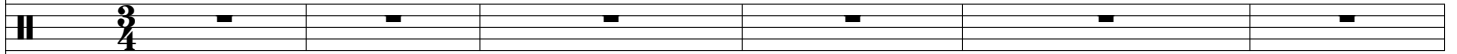
43

E.Gtr. 

E.B. 

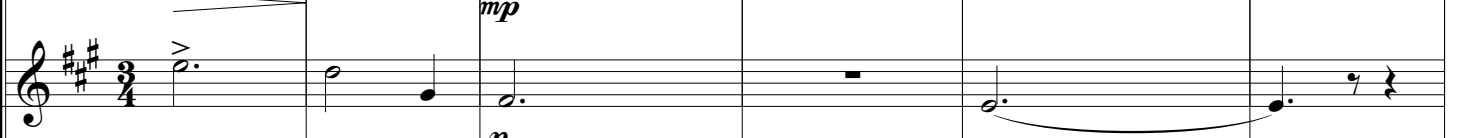
Pno. 

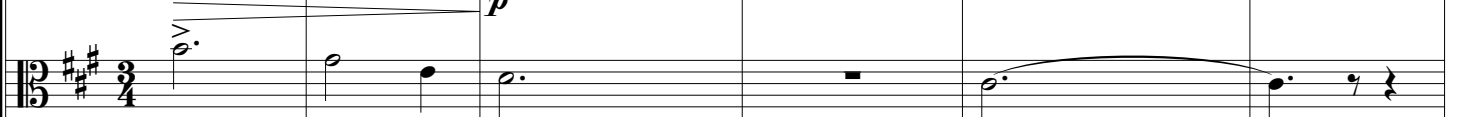
E. Pno. 

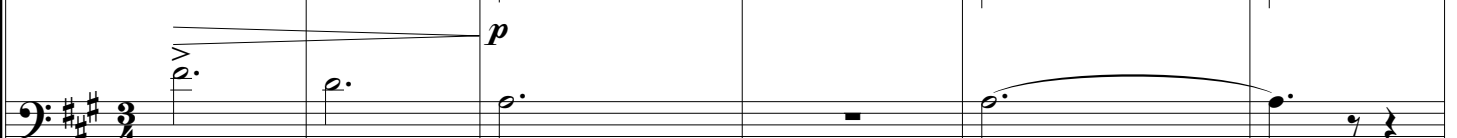
D. S. 

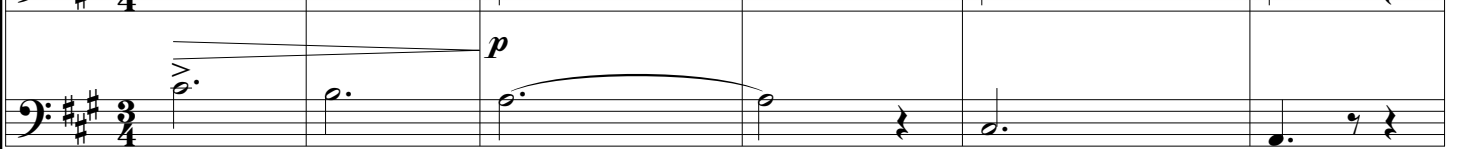
43

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 



We Met at the Edge

49

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

49

Vln. I

Vln. II

Vla.

Vc.

D. B.

55

E. Gtr. *mf*³

E. B.

Pno.

E. Pno. *mf*³

D. S.

55

Vln. I *p* *mf*

Vln. II *p* *mf* *mf*³

Vla. *fp* *f* *p*

Vc. *fp* *f* *p*

D.B. *fp* *f* *mf*

We Met at the Edge

61

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

61

Vln. I

Vln. II

Vla.

Vc.

D. B.

66

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

This section of the score covers measures 66 to 70. The electric guitar (E.Gtr.) and electric bass (E.B.) parts are mostly silent, with some activity in measures 69 and 70. The piano (Pno.) part features a complex texture with triplets in the right hand and chords in the left hand. The electric piano (E. Pno.) part provides harmonic support with chords in the right hand and bass notes in the left hand. The double bass (D. S.) part plays a rhythmic pattern of eighth notes with triplets in the first five measures, followed by a more melodic line in measures 69 and 70.

66

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

This section of the score covers measures 66 to 70 for the string ensemble. The first violin (Vln. I) and second violin (Vln. II) parts play a melodic line with some rests. The viola (Vla.) and cello (Vc.) parts play a similar melodic line. The double bass (D.B.) part provides a bass line. A dynamic marking of *p* (piano) is present in measure 69. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

71

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

71

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp *f* *p*

fp *f*

fp *f*

fp *f*

fp *f* *mf*

76

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

76

Vln. I

Vln. II

Vla.

Vc.

D.B.

We Met at the Edge

81

E. Gtr. *p*

E. B. *p*

Pno.

E. Pno. *p*

D. S.

81 *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D. B. *mf*

87

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

87

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

ff

f

f

f

f

f

We Met at the Edge

1. The Magician

93 ♩=150

The musical score is arranged in a standard orchestral layout. The top staff is for Electric Guitar (E.Gtr.), which plays a melodic line with chords in the first two measures, followed by a more active line in the last two measures. The Electric Bass (E.B.) and Piano (Pno.) parts are mostly silent, with rests throughout. The Electric Piano (E. Pno.) provides harmonic support with chords and some melodic fragments. The Double Bass (D. S.) part features a rhythmic pattern of eighth notes, starting with a dynamic marking of *p*. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) is also silent, with rests in all staves. The score is divided into two systems by a double bar line. The first system covers measures 1-4, and the second system covers measures 5-8. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Dynamics include *p* (piano) and hairpins for crescendo and decrescendo.

99

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

99

Vln. I

Vln. II

Vla.

Vc.

D. B.

p

p

mf

p

p

mf

p

p

8va

p

p

mp

pizz.

mf

mp

mf

pizz.

mf

mp

We Met at the Edge

106

The musical score is arranged in a system with the following parts from top to bottom:

- E.Gtr.:** Electric guitar, treble clef, 3/4 time. Starts with a *f* dynamic and a crescendo hairpin.
- E.B.:** Electric bass, bass clef, 3/4 time. Provides a steady eighth-note accompaniment.
- Pno.:** Piano, grand staff (treble and bass clefs), 3/4 time. Treble clef has a *f* dynamic and crescendo hairpin. Bass clef has a long sustained chord with a fermata.
- E. Pno.:** Electric piano, grand staff, 3/4 time. Treble clef has a *f* dynamic and crescendo hairpin. Bass clef has a sustained chord with a fermata.
- D. S.:** Double bass, bass clef, 3/4 time. Features a rhythmic pattern of eighth notes with 'x' marks above them, and a *f* dynamic.
- Vln. I:** Violin I, treble clef, 3/4 time. Starts with a *f* dynamic and the word "arco".
- Vln. II:** Violin II, treble clef, 3/4 time. Starts with a *f* dynamic and the word "arco".
- Vla.:** Viola, alto clef, 3/4 time. Starts with a *f* dynamic and the word "arco".
- Vc.:** Violoncello, bass clef, 3/4 time. Provides a sustained bass line.
- D.B.:** Double bass, bass clef, 3/4 time. Provides a sustained bass line with the word "arco" above it.

The score includes various musical notations such as dynamics (*f*), hairpins, fermatas, and articulation marks. The key signature has three flats and the time signature is 3/4.

110

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

110

Vln. I

Vln. II

Vla.

Vc.

D. B.

We Met at the Edge

114

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Treble clef, playing eighth-note patterns in the first two measures, then rests in the final two measures.
- E. B. (Electric Bass):** Bass clef, playing eighth-note patterns in the first two measures, then eighth-note patterns in the final two measures.
- Pno. (Piano):** Grand staff (treble and bass clefs), playing chords in the first two measures, then chords in the final two measures.
- E. Pno. (Electric Piano):** Grand staff, playing chords in the first two measures, then rests in the final two measures.
- D. S. (Drum Set):** Treble clef, playing a consistent eighth-note pattern throughout all four measures.
- Vln. I (Violin I):** Treble clef, playing quarter notes in the first two measures, then quarter notes in the final two measures.
- Vln. II (Violin II):** Treble clef, playing quarter notes in the first two measures, then quarter notes in the final two measures.
- Vla. (Viola):** Alto clef, playing quarter notes in the first two measures, then quarter notes in the final two measures.
- Vc. (Violoncello):** Bass clef, playing quarter notes in the first two measures, then quarter notes in the final two measures.
- D.B. (Double Bass):** Bass clef, playing quarter notes in the first two measures, then quarter notes in the final two measures.

The score is divided into four measures. The first two measures are in a 2/4 time signature, and the last two measures are in a 4/4 time signature. The key signature consists of two flats (B-flat and E-flat).

118

Musical score for E. Gtr., E. B., Pno., E. Pno., and D. S. instruments. The score is in 4/4 time and B-flat major. The E. Gtr. part features a melodic line starting at measure 118, marked with a piano (*p*) dynamic and an 8va octave shift. The E. B. part provides a bass line with long notes and a piano (*p*) dynamic. The Pno. part includes a complex accompaniment with chords and a 'Ped.' (pedal) marking. The E. Pno. part consists of sustained chords. The D. S. part features a rhythmic pattern of eighth notes with a piano (*p*) dynamic.

118

Musical score for Vln. I, Vln. II, Vla., Vc., and D.B. instruments. The score is in 4/4 time and B-flat major. The Vln. I and Vln. II parts play a melodic line with a piano (*p*) dynamic. The Vla. part provides a harmonic accompaniment. The Vc. and D.B. parts provide a bass line with long notes and a piano (*p*) dynamic.

We Met at the Edge

124 *8va-*

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

124

Vln. I

Vln. II

Vla.

Vc.

D.B.

130

E. Gtr. *p* *mf*

E. B. *p* *mf*

Pno. *f* *sva-*

E. Pno. *p*

D. S. *mf*

130

Vln. I

Vln. II

Vla.

Vc.

D.B.

We Met at the Edge

2. The High Priestess

♩=100

136


The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- E.Gtr. (Electric Guitar):** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note chord. Dynamics include *f*.
- E.B. (Electric Bass):** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note chord. Dynamics include *f*.
- Pno. (Piano):** Grand staff (treble and bass clefs). Treble clef has an *8va* marking. Starts with a quarter rest, followed by a quarter note chord. Dynamics include *f*.
- E. Pno. (Electric Piano):** Grand staff. Starts with a quarter rest, followed by a quarter note chord. Dynamics include *f*.
- D. S. (Drum Set):** Drum notation with two cymbals marked with 'x'. Starts with a quarter rest, followed by a quarter note chord. Dynamics include *f*.
- Vln. I (Violin I):** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note chord. Dynamics include *f*. Features triplet markings (3) and accents (>).
- Vln. II (Violin II):** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note chord. Dynamics include *f*. Features triplet markings (3) and accents (>).
- Vla. (Viola):** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note chord. Dynamics include *f*. Features triplet markings (3) and accents (>).
- Vc. (Violoncello):** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note chord. Dynamics include *f*. Features triplet markings (3) and accents (>).
- D.B. (Double Bass):** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note chord. Dynamics include *f*.

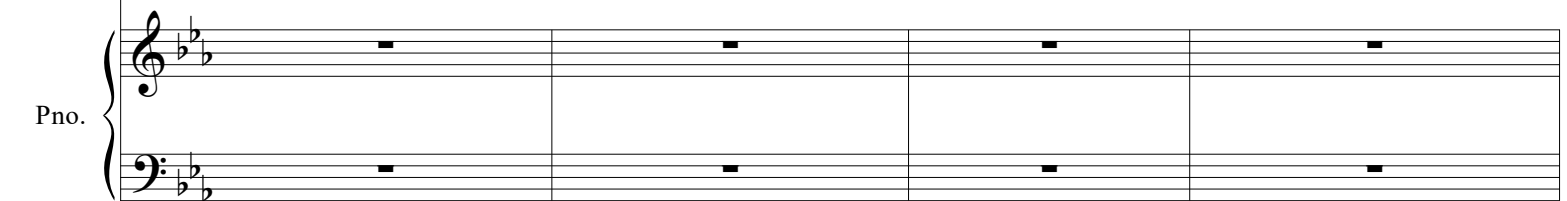
The score includes a repeat sign with first and second endings. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 100.

140

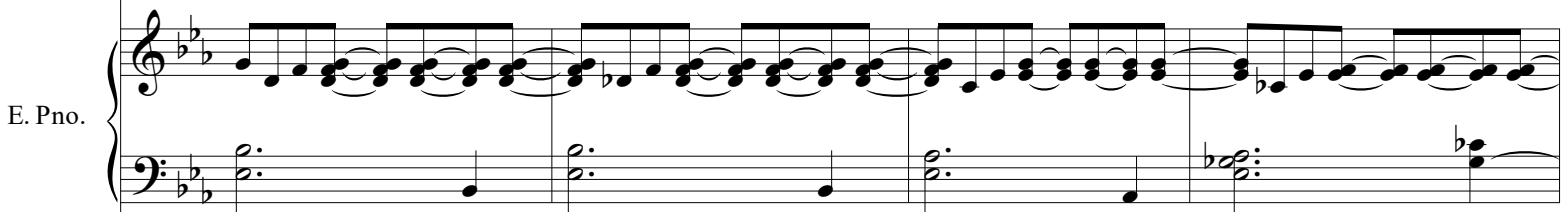
E.Gtr.
E.B.



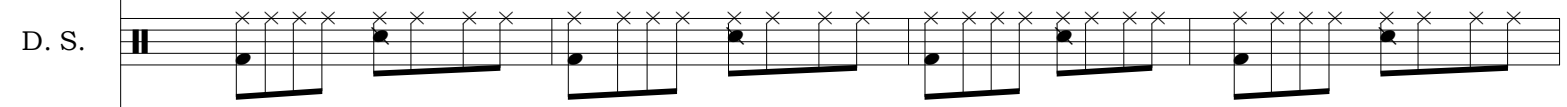
Pno.



E. Pno.

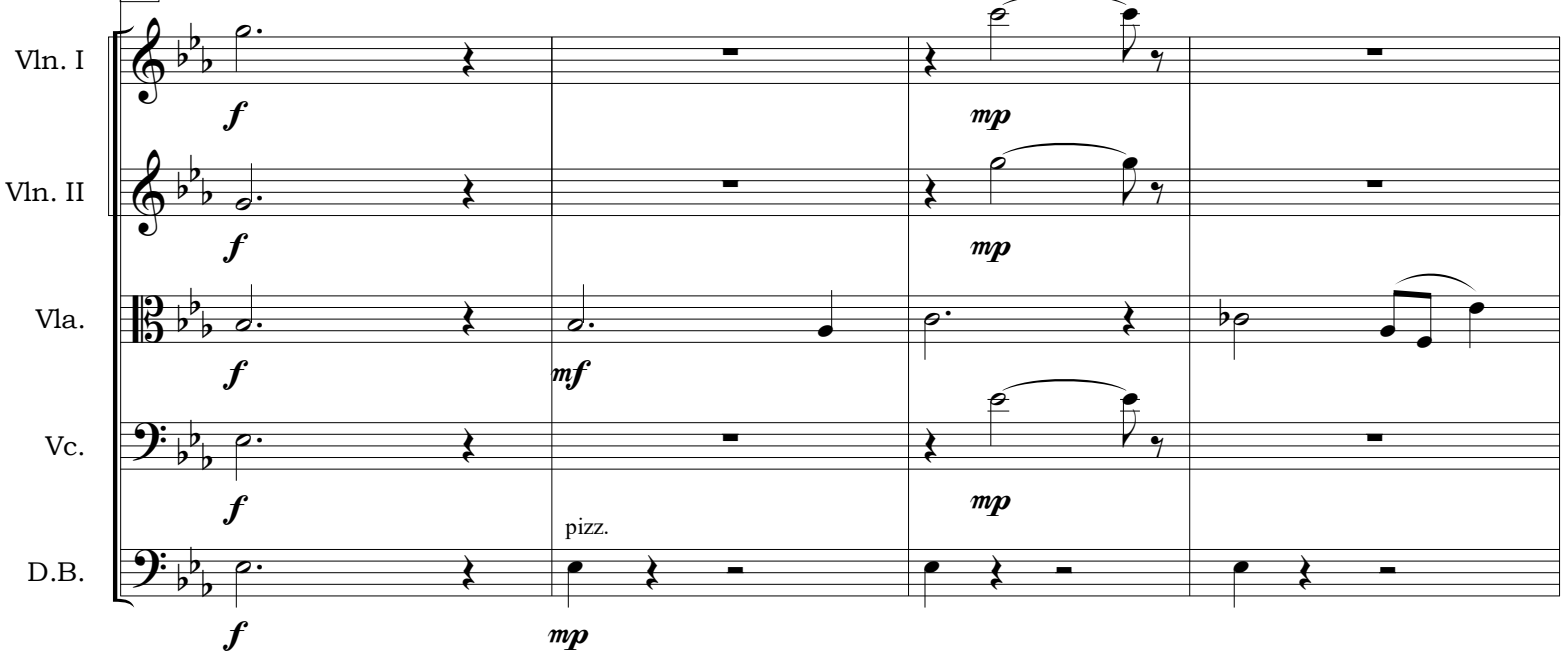


D. S.



140

Vln. I
Vln. II
Vla.
Vc.
D.B.



p
f
f
f
f
mf
pizz.
mp
mp
mp
f
mp

We Met at the Edge

144

The musical score is arranged in a system with the following parts from top to bottom:

- E. Gtr.:** Treble clef, key signature of two flats. Starts with a rest, then plays a melodic line starting at measure 144. Dynamic marking *mf*. Includes triplet markings (3) in measures 145 and 146.
- E. B.:** Bass clef, key signature of two flats. Starts with a rest, then plays a simple bass line.
- Pno.:** Treble and Bass clefs, key signature of two flats. Treble clef part has a *8va* marking and plays sustained chords. Bass clef part has rests.
- E. Pno.:** Treble and Bass clefs, key signature of two flats. Treble clef part plays a complex, rhythmic accompaniment. Bass clef part plays chords.
- D. S.:** Drum set notation with 'x' marks indicating cymbal hits.
- Vln. I:** Treble clef, key signature of two flats. Rest throughout.
- Vln. II:** Treble clef, key signature of two flats. Rest throughout.
- Vla.:** Alto clef, key signature of two flats. Plays a few notes in measure 144.
- Vc.:** Bass clef, key signature of two flats. Rest throughout.
- D.B.:** Bass clef, key signature of two flats. Rest throughout.

148

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

148

Vln. I

Vln. II

Vla.

Vc.

D. B.

pizz. p

arco

pizz. p

arco

pizz. p

arco

p

pizz.

We Met at the Edge

152

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

152

Vln. I

Vln. II

Vla.

Vc.

D. B.

mf

mf

156

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

156

Vln. I

Vln. II

Vla.

Vc.

D. B.

p

p

p

p

arco

p

We Met at the Edge

3. The Empress

160 ♩ = 66

This musical score is for the third movement, 'The Empress', of the piece 'We Met at the Edge'. It is marked with a tempo of 160 beats per minute, indicated by a quarter note equal to 66. The score is arranged for a chamber ensemble consisting of Electric Guitar (E. Gtr.), Electric Bass (E. B.), Piano (Pno.), Electric Piano (E. Pno.), Drums (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The music is written in 6/8 time and features a key signature of one flat. The piano part is marked *mp* (mezzo-piano) and includes a melodic line with a slur and a fermata. The string parts (Vln. I, Vln. II, Vla., Vc.) are marked *fp* (fortissimo) and *mf* (mezzo-forte) and feature a melodic line with a slur and a fermata. The electric guitar and electric bass parts are mostly silent, with some notes appearing in the later measures. The drums part is also mostly silent, with some notes appearing in the later measures.

165

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

165

Vln. I

Vln. II

Vla.

Vc.

D. B.

169

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

169

Vln. I

Vln. II

Vla.

Vc.

D. B.

mf pizz.

mf

174

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

174

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for 'We Met at the Edge' on page 37, measures 174-178, features the following instruments and dynamics:

- E.Gtr. (Electric Guitar):** Silent in measures 174-177; enters in measure 178 with a *mf* dynamic.
- E.B. (Electric Bass):** Silent in measures 174-177; enters in measure 178 with a *p* dynamic.
- Pno. (Piano):** *p* in measures 174-177; *mf* in measure 178.
- E. Pno. (Electric Piano):** Silent in measures 174-177; enters in measure 178 with a *mf* dynamic.
- D. S. (Drum Set):** Silent in measures 174-177; enters in measure 178 with a *p* dynamic.
- Vln. I (Violin I):** *p* in measures 174-177; *mf* in measure 178.
- Vln. II (Violin II):** *p* in measures 174-177; *mf* in measure 178.
- Vla. (Viola):** *p* in measures 174-177; *mf* in measure 178.
- Vc. (Violoncello):** *p* in measures 174-177; *mf* in measure 178.
- D.B. (Double Bass):** *p* in measures 174-177; *mf* in measure 178.

We Met at the Edge

182

Score for 'We Met at the Edge' (page 38, measures 182-184). The score includes parts for E.Gtr., E.B., Pno., E. Pno., D. S., Vln. I, Vln. II, Vla., Vc., and D.B.

E.Gtr.: Treble clef, measures 182-184. Dynamics: *f* (182-183), *p* (184). Includes a box '182' at the start.

E.B.: Bass clef, measures 182-184. Dynamics: *f* (182-183), *p* (184).

Pno.: Treble and Bass clefs, measures 182-184. Dynamics: *f* (182-183), *p* (184). Includes a box '182' at the start.

E. Pno.: Treble and Bass clefs, measures 182-184. Dynamics: *f* (182-183), *p* (184).

D. S.: Drum set, measures 182-184. Dynamics: *f* (182-183), *p* (184). Includes a box '182' at the start.

Vln. I: Treble clef, measures 182-184. Dynamics: *f* (182-183), *p* (184). Includes a box '182' at the start.

Vln. II: Treble clef, measures 182-184. Dynamics: *f* (182-183), *p* (184).

Vla.: Bass clef, measures 182-184. Dynamics: *f* (182-183), *p* (184).

Vc.: Bass clef, measures 182-184. Dynamics: *f* (182-183), *p* (184). Includes the instruction *arco* in measures 183-184.

D.B.: Bass clef, measures 182-184. Dynamics: *f* (182-183), *p* (184).

186

E.Gtr.

E.B.

p

Pno.

E. Pno.

D. S.

186

Vln. I

Vln. II

p

Vla.

Vc.

p

D.B.

We Met at the Edge

4. The Emperor

190

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Treble clef. Rested in the first three measures, then plays a single note in the fourth measure with a *mp* dynamic.
- E. B. (Electric Bass):** Bass clef. Rested in the first three measures, then plays a quarter note in the fourth measure.
- Pno. (Piano):** Treble and Bass clefs. Plays a melodic line in the first measure (*mp*), rests in the second, and resumes in the third and fourth measures (*mp*).
- E. Pno. (Electric Piano):** Treble and Bass clefs. Rested in the first measure, then plays chords in the second, third, and fourth measures (*mp*).
- D. S. (Drum Set):** Drum clef. Plays a snare drum in the first and third measures, and a snare with a cymbal in the fourth measure.
- Vln. I (Violin I):** Treble clef. Starts with a *mp* dynamic, then *p* in the second measure. Rested in the third and fourth measures.
- Vln. II (Violin II):** Treble clef. Starts with a *p* dynamic. Rested in the second, third, and fourth measures.
- Vla. (Viola):** Bass clef. Plays a continuous eighth-note pattern throughout all four measures (*p*).
- Vc. (Violoncello):** Bass clef. Plays a dotted quarter note followed by an eighth note in each measure (*p*).
- D.B. (Double Bass):** Bass clef. Plays a melodic line throughout all four measures (*p*), with a *pizz.* marking in the first measure.

194

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

This section of the score covers measures 194 to 198. It features five staves: Electric Guitar (E. Gtr.), Electric Bass (E. B.), Piano (Pno.), Electric Piano (E. Pno.), and Drums (D. S.). The guitar and piano parts have a melodic line in the right hand and a bass line in the left hand. The electric piano part consists of chords in the right hand and bass notes in the left hand. The drums play a steady eighth-note pattern.

194

Vln. I

Vln. II

Vla.

Vc.

D. B.

arco

This section of the score covers measures 194 to 198. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The violin and viola parts have a melodic line in the right hand and a bass line in the left hand. The cello and double bass parts have a bass line in the left hand. The double bass part includes the instruction "arco" in the final measure.

We Met at the Edge

199

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

199

Vln. I

Vln. II

Vla.

Vc.

D. B.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- E. Gtr.:** Electric guitar part with treble clef, featuring melodic lines and some sustained chords.
- E. B.:** Electric bass part with bass clef, including a section marked *8va* (octave up) and *p* (piano).
- Pno.:** Piano part with grand staff (treble and bass clefs), featuring a complex rhythmic accompaniment.
- E. Pno.:** Electric piano part with grand staff, providing harmonic support.
- D. S.:** Drums part with a single staff, showing a mix of rhythmic patterns and accents.
- Vln. I:** Violin I part with treble clef, playing melodic lines.
- Vln. II:** Violin II part with treble clef, playing melodic lines.
- Vla.:** Viola part with alto clef, playing melodic lines.
- Vc.:** Violoncello part with bass clef, playing melodic lines.
- D. B.:** Double bass part with bass clef, playing a steady rhythmic accompaniment, marked *p* and *p_{pizz.}*.

Dynamics include *p* (piano) and *p_{pizz.}* (piano pizzicato). The score includes various musical notations such as slurs, accents, and articulation marks.

204

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

204 *p*

Vln. I

Vln. II

Vla.

Vc.

arco

D. B.

The musical score is arranged in a system of nine staves. The top two staves are for Electric Guitar (E. Gtr.) and Electric Bass (E. B.). The next two staves are for Piano (Pno.) and Electric Piano (E. Pno.). The fifth staff is for Double Bass (D. S.). The bottom four staves are for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). A separate staff for Double Bass (D. B.) is located at the very bottom. The score includes various musical notations such as notes, rests, slurs, and dynamics. A box containing the number '204' appears at the beginning of the E. Gtr. staff and above the Vln. I staff. The dynamic marking *p* (piano) is placed above the Vln. I staff. The instruction 'arco' is written below the Vc. staff. The D. B. staff features a long, sustained note with a slur.

We Met at the Edge

207

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

207

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

ff

p

ff

p

ff

p

ff

213

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

This block contains the musical notation for five instruments: Electric Guitar (E.Gtr.), Electric Bass (E.B.), Piano (Pno.), Electric Piano (E. Pno.), and Double Bass (D. S.). The E.Gtr., E. Pno., and D. S. parts feature a melodic line with a half note followed by a quarter note, then a dotted quarter note with an eighth rest, and finally a quarter note. The E.B. part consists of a steady eighth-note accompaniment. The Pno. part is mostly silent, with a few notes in the final measure. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 7/8. A repeat sign is present at the end of the section.

213

Vln. I

Vln. II

Vla.

Vc.

D.B.

This block contains the musical notation for five string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Vln. I and Vln. II parts have a melodic line with a half note, a quarter note, and a dotted quarter note with an eighth rest. The Vla. part has a similar melodic line. The Vc. part has a half note, a quarter note, and a dotted quarter note with an eighth rest. The D.B. part has a half note, a quarter note, and a dotted quarter note with an eighth rest. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 7/8. A repeat sign is present at the end of the section.

We Met at the Edge

5. The Hierophant

218

$\text{♩} = 110$

E.Gtr. *p*

E.B. *p*

Pno.

E. Pno.

D. S.

Vln. I *p*

Vln. II *p*

Vla.

Vc. *p*

D.B. *p*

222

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

222

Vln. I

Vln. II

Vla.

Vc.

D. B.

p

mf

mf

p

p

We Met at the Edge

226

E.Gtr.
E.B.

The electric guitar and electric bass staves are positioned at the top of the page. Both are in a 4/4 time signature and a key signature of three flats (B-flat major or D-flat minor). The guitar part features a melodic line with eighth notes and some chromaticism. The bass part provides a steady accompaniment with eighth notes and some rests.

Pno.
mf

The piano staves are in the middle section. The right hand plays a melodic line with dotted notes and eighth notes. The left hand plays a bass line with sustained chords and eighth notes. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the first measure.

E. Pno.
D. S.

The electric piano and double bass staves are at the bottom of the first system. The electric piano part consists of eighth notes. The double bass part features a rhythmic pattern of quarter notes and eighth notes.

226

Vln. I
Vln. II
Vla.
Vc.
D.B.

The string section staves are in the second system. Violin I and Violin II play melodic lines with some phrasing. The viola part is mostly sustained notes. The violin and double bass parts provide harmonic support with sustained notes and some rhythmic patterns.

230

E.Gtr. E.B.

Pno.

E. Pno.

D. S.

230

Vln. I

Vln. II

Vla.

Vc.

D.B.

We Met at the Edge

235

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

235

Vln. I

Vln. II

Vla.

Vc.

D. B.

6. The Lovers

239

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

Detailed description: This block contains the first system of the score. It includes staves for Electric Guitar (E. Gtr.), Electric Bass (E. B.), Piano (Pno.), Electric Piano (E. Pno.), and Drums (D. S.). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The Pno. part features a melody in the right hand starting at measure 240 with a mezzo-piano (*mp*) dynamic, and a bass line in the left hand. The E. Pno. part has a melody starting at measure 240 with a mezzo-forte (*mf*) dynamic, including two triplet markings (3) in measures 241 and 242. The E. Gtr., E. B., and D. S. parts are mostly silent, indicated by rests.

239

Vln. I

Vln. II

Vla.

Vc.

D. B.

Detailed description: This block contains the second system of the score, featuring string instruments. The staves are for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The key signature is three flats and the time signature is 4/4. All string parts begin at measure 239. Vln. I, Vln. II, and Vc. have dynamics that start at mezzo-forte (*mf*) and increase to forte (*f*) by measure 240. The D. B. part starts at measure 240 with a forte (*f*) dynamic. The Viola part has a melody in the first two measures. The Violin parts have melodic lines in the first two measures. The rest of the system (measures 241 and 242) shows rests for all instruments.

We Met at the Edge

243

E. Gtr. *mf*

E. B.

Pno. *mp*

E. Pno. *mf*

D. S.

243

Vln. I *f* arco *p*

Vln. II *mf*

Vla. *f*

Vc. *mf*

D.B. *f*

Detailed description: This page of a musical score, numbered 52, is titled "We Met at the Edge". It contains measures 243 through 245. The score is for a chamber ensemble consisting of Electric Guitar (E. Gtr.), Electric Bass (E. B.), Piano (Pno.), Electric Piano (E. Pno.), Double Bass (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The E. Gtr. part features a melodic line with triplets in measures 244 and 245, starting with a *mf* dynamic. The Pno. part provides harmonic support with chords and arpeggiated figures, marked *mp*. The E. Pno. part has a steady eighth-note accompaniment, also marked *mf*. The D. S. part plays a rhythmic pattern of eighth notes with accents. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) enter in measure 243 with various dynamics: Vln. I starts *f* and then *p* (arco), Vln. II and Vc. are *mf*, and D.B. is *f*. The Viola part is *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

247

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

247

Vln. I

Vln. II

Vla.

Vc.

D.B.

We Met at the Edge

251

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

251

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p *f*

p *f*

p *f*

f

f

255

This musical score page contains measures 255 through 258. The instruments and their parts are as follows:

- E. Gtr.:** Features a melodic line with eighth-note patterns in measures 255-257, and a quarter-note pattern in measure 258. A *p* dynamic marking is present in measure 255.
- E. B.:** Provides a bass line with a steady eighth-note accompaniment.
- Pno.:** Remains silent until measure 258, where it enters with a *f* dynamic marking.
- E. Pno.:** Remains silent throughout the entire passage.
- D. S.:** Plays a rhythmic pattern of eighth notes with 'x' marks above them, indicating muted strings. Dynamics include *p* and *p* with accents in measures 255-258.
- Vln. I:** Plays a melodic line with eighth notes and a *p* dynamic marking in measure 255.
- Vln. II:** Plays a melodic line with a *p* dynamic marking in measure 255.
- Vla.:** Plays a melodic line with eighth notes and a *p* dynamic marking in measure 255.
- Vc.:** Plays a melodic line with a *p* dynamic marking in measure 255.
- D. B.:** Plays a melodic line with a *p* dynamic marking in measure 255.

Measure 255 is marked with a box containing the number 255. The score concludes with a double bar line at the end of measure 258.

We Met at the Edge

259

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Treble clef, playing a melodic line with accents and a dynamic of *f*.
- E. B. (Electric Bass):** Bass clef, playing a rhythmic accompaniment with accents and a dynamic of *f*.
- Pno. (Piano):** Treble and Bass clefs, playing chords and arpeggios.
- E. Pno. (Electric Piano):** Treble and Bass clefs, playing sustained chords with a dynamic of *f*.
- D. S. (Drum Set):** Snare drum, playing a rhythmic pattern with dynamics *p* and *f*.
- Vln. I (Violin I):** Treble clef, playing a melodic line with accents and a dynamic of *f*.
- Vln. II (Violin II):** Treble clef, playing a melodic line with accents.
- Vla. (Viola):** Bass clef, playing a melodic line with accents.
- Vc. (Violoncello):** Bass clef, playing a melodic line with accents.
- D. B. (Double Bass):** Bass clef, playing a melodic line with accents.

The score includes various musical notations such as accents (>), dynamic markings (*f*, *p*), and a repeat sign for the drum set part. The key signature is three flats (B-flat, E-flat, A-flat).

263

This musical score page contains measures 263 and 264 for the piece 'We Met at the Edge'. The score is arranged for a string quartet, double bass, and guitar. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Measures 263 and 264. In measure 263, it plays a melodic line of eighth notes: B-flat, A-flat, G-flat, F, E-flat, D. In measure 264, it plays a melodic line of eighth notes: D, E-flat, F, G, A-flat, B-flat.
- E. B. (Electric Bass):** Measures 263 and 264. In measure 263, it plays a sustained chord of B-flat, A-flat, G-flat, F. In measure 264, it plays a sustained chord of D, E-flat, F, G.
- Pno. (Piano):** Measures 263 and 264. Both measures contain whole rests.
- E. Pno. (Electric Piano):** Measures 263 and 264. In measure 263, it plays a sustained chord of B-flat, A-flat, G-flat, F with a *mf* dynamic. In measure 264, it plays a melodic line of eighth notes: D, E-flat, F, G, A-flat, B-flat.
- D. S. (Drum Set):** Measures 263 and 264. In measure 263, it plays a rhythmic pattern of eighth notes: x, x, x, x, x, x, x, x. In measure 264, it plays a whole rest.
- Vln. I (Violin I):** Measures 263 and 264. In measure 263, it plays a whole rest. In measure 264, it plays a half note D.
- Vln. II (Violin II):** Measures 263 and 264. In measure 263, it plays a whole rest. In measure 264, it plays a half note E-flat.
- Vla. (Viola):** Measures 263 and 264. In measure 263, it plays a whole rest. In measure 264, it plays a half note F.
- Vc. (Violoncello):** Measures 263 and 264. In measure 263, it plays a whole rest. In measure 264, it plays a half note G.
- D. B. (Double Bass):** Measures 263 and 264. In measure 263, it plays a whole rest. In measure 264, it plays a half note A-flat.

We Met at the Edge

7. The Chariot

265

$\text{♩} = 150$

The musical score is arranged in a system of nine staves. The top two staves are for Electric Guitar (E. Gtr.) and Electric Bass (E. B.). The E. Gtr. part features a melodic line with a repeat sign at the beginning and a series of chords and eighth notes in the second system. The E. B. part provides a bass line with a low octave note and a series of chords and eighth notes. Dynamics include *p* and *8va*. The next three staves are for Piano (Pno.), Electric Piano (E. Pno.), and Double Bass (D. S.). The Pno. and E. Pno. parts are mostly silent, with some chords in the E. Pno. part. The D. S. part features a rhythmic pattern of eighth notes and a dynamic of *p*. The bottom four staves are for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). These parts are mostly silent. The Double Bass (D. B.) part is also silent. A rehearsal mark is placed at the beginning of the Vln. I staff, corresponding to measure 265.

270

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

270

Vln. I

Vln. II

Vla.

Vc.

D.B.

8va

p

p

p

p

p

p

p

p

We Met at the Edge

277

E. Gtr. *mp*

E. B. *p*

Pno. *

E. Pno. *mp*

D. S. *p*

277

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

D. B.

283

This page of the musical score contains measures 283 through 287. The instruments and their parts are as follows:

- E. Gtr.:** Treble clef, key signature of two flats. Measures 283-285 feature eighth-note patterns. Measure 286 features a *ff* dynamic marking.
- E. B.:** Bass clef, key signature of two flats. Measures 283-285 feature eighth-note patterns. Measure 286 features a *f* dynamic marking.
- Pno.:** Grand staff (treble and bass clefs), key signature of two flats. Measures 283-285 feature a *f* dynamic marking. Measure 286 features a *ff* dynamic marking.
- E. Pno.:** Grand staff (treble and bass clefs), key signature of two flats. Measures 283-285 feature eighth-note patterns. Measure 286 features a *ff* dynamic marking.
- D. S.:** Drum set part with a consistent eighth-note pattern and cross-sticks.
- Vln. I:** Treble clef, key signature of two flats. Measure 283 is a rest. Measure 284 features a *mf* dynamic marking. Measure 286 features a *f* dynamic marking and a slur over the final two notes.
- Vln. II:** Treble clef, key signature of two flats. Measures 283-285 feature dotted quarter notes. Measure 286 features a *f* dynamic marking and a slur over the final two notes.
- Vla.:** Alto clef, key signature of two flats. Measures 283-285 feature dotted quarter notes. Measure 286 features a *f* dynamic marking.
- Vc.:** Bass clef, key signature of two flats. Measures 283-285 feature dotted quarter notes. Measure 286 features a *f* dynamic marking and a sixteenth-note pattern.
- D. B.:** Bass clef, key signature of two flats. Measures 283-285 feature dotted quarter notes. Measure 286 features a *f* dynamic marking and a sixteenth-note pattern.

We Met at the Edge

288

♩.=150

The musical score is arranged in a system with the following parts from top to bottom:

- E. Gtr.:** Electric guitar, treble clef, 2/4 time. Measures 288-290 show a melodic line with a dynamic marking of *mf*. Measures 291-293 show a dense chordal texture.
- E. B.:** Electric bass, bass clef, 2/4 time. Measures 288-290 show a simple bass line. Measures 291-293 show a more complex rhythmic pattern.
- Pno.:** Piano, grand staff (treble and bass clefs). Measures 288-290 show a melodic line in the treble clef. Measures 291-293 show a dense chordal texture.
- E. Pno.:** Electric piano, grand staff (treble and bass clefs). Measures 288-290 show a melodic line in the treble clef. Measures 291-293 show a dense chordal texture.
- D. S.:** Drums, percussion clef, 2/4 time. Measures 288-290 show a rhythmic pattern with 'x' marks indicating cymbal hits. Measures 291-293 show a steady bass drum pattern.
- Vln. I:** Violin I, treble clef, 2/4 time. Measures 288-290 show a melodic line. Measures 291-293 show a dense chordal texture.
- Vln. II:** Violin II, treble clef, 2/4 time. Measures 288-290 show a melodic line. Measures 291-293 show a dense chordal texture.
- Vla.:** Viola, alto clef, 2/4 time. Measures 288-290 show a melodic line. Measures 291-293 show a dense chordal texture.
- Vc.:** Violoncello, bass clef, 2/4 time. Measures 288-290 show a melodic line. Measures 291-293 show a dense chordal texture.
- D.B.:** Double bass, bass clef, 2/4 time. Measures 288-290 show a melodic line. Measures 291-293 show a dense chordal texture.

294

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

p

pp

p

Col Legno

Col Legno



Col Legno


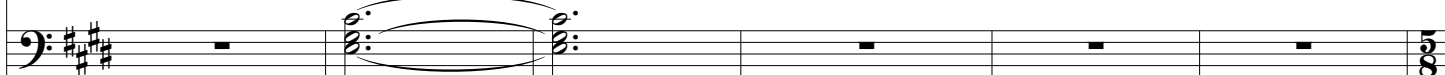
Col Legno

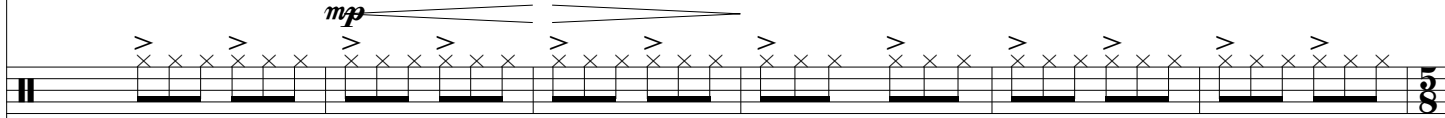
Col Legno

We Met at the Edge

302

E.Gtr. 
E.B. 

Pno. 
E. Pno. 

D. S. 

302

Vln. I 
Vln. II 
Vla. 
Vc. 
D.B. 

308

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

This block contains the musical notation for the guitar and piano parts. The guitar part (E.Gtr.) is in treble clef, and the bass guitar part (E.B.) is in bass clef. The piano part (Pno.) is in treble clef, and the electric piano part (E. Pno.) is in bass clef. The double bass part (D. S.) is in bass clef. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The guitar and bass guitar parts feature a series of quarter notes in the right hand and eighth notes in the left hand. The piano part features a series of quarter notes in the right hand and eighth notes in the left hand. The electric piano part features a series of quarter notes in the right hand and eighth notes in the left hand. The double bass part features a series of quarter notes in the right hand and eighth notes in the left hand. The music is marked with a forte (f) dynamic.

308

Vln. I

Vln. II

Vla.

Vc.

D.B.

This block contains the musical notation for the string ensemble. The Violin I (Vln. I) and Violin II (Vln. II) parts are in treble clef. The Viola (Vla.) part is in alto clef. The Violoncello (Vc.) and Double Bass (D.B.) parts are in bass clef. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The string ensemble part features a series of quarter notes in the right hand and eighth notes in the left hand. The music is marked with a forte (f) dynamic.

312

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

312

Vln. I

Vln. II

Vla.

Vc.

D. B.

f

f

This musical score is for the piece "We Met at the Edge" on page 66. It features a variety of instruments: Electric Guitar (E. Gtr.), Electric Bass (E. B.), Piano (Pno.), Electric Piano (E. Pno.), Double Bass (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score is divided into two systems, each starting at measure 312. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes a dynamic marking of *f* (forte). The double bass part (D. S.) features a complex rhythmic pattern with many rests and accents. The string parts (Vln. I, Vln. II, Vla., Vc., D. B.) provide a harmonic and rhythmic foundation.

318

E.Gtr.
E.B.

Pno.

leg.

E. Pno.

leg.

D. S.

318

Vln. I

Vln. II

Vla.

Vc.

D.B.

We Met at the Edge

8. Strength

326

♩ = 64

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

p

p

f

p

mp

fp

p

fp

fp

*

*

*

xv

326

334

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

334

Vln. I

Vln. II

Vla.

Vc.

D. B.

pizz.

339

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

339

Vln. I

Vln. II

Vla.

Vc.

D. B.

344

This musical score page contains measures 344 through 347. The instruments and their parts are as follows:

- E. Gtr.:** Treble clef, 3/4 time. Measure 344 is a whole rest. Measure 345 begins with a forte (*f*) dynamic and a melodic line. Measures 346 and 347 continue the melodic line.
- E. B.:** Bass clef, 3/4 time. Measure 344 is a whole rest. Measure 345 begins with a forte (*f*) dynamic and a rhythmic accompaniment of eighth notes. Measures 346 and 347 continue the accompaniment.
- Pno.:** Grand staff (treble and bass clefs), 3/4 time. Measure 344 has a melodic line in the treble and accompaniment in the bass. Measure 345 features a sustained chord in the treble and accompaniment in the bass. Measures 346 and 347 continue the accompaniment.
- E. Pno.:** Grand staff, 3/4 time. Measure 344 is a whole rest. Measure 345 is a whole rest. Measure 346 is a whole rest. Measure 347 has a single note in the bass clef.
- D. S.:** Drum set, 3/4 time. Measure 344 has a snare drum hit. Measure 345 begins with a forte (*f*) dynamic and a rhythmic pattern of eighth notes. Measures 346 and 347 continue the rhythmic pattern.
- Vln. I:** Treble clef, 3/4 time. Measure 344 has a melodic line. Measure 345 has a melodic line. Measure 346 has a melodic line with a mezzo-piano (*mp*) dynamic. Measure 347 has a melodic line.
- Vln. II:** Treble clef, 3/4 time. Measure 344 has a melodic line. Measure 345 has a melodic line. Measure 346 has a melodic line with a mezzo-piano (*mp*) dynamic. Measure 347 has a melodic line.
- Vla.:** Bass clef, 3/4 time. Measure 344 has a melodic line. Measure 345 has a melodic line. Measure 346 has a melodic line with a mezzo-piano (*mp*) dynamic. Measure 347 has a melodic line.
- Vc.:** Bass clef, 3/4 time. Measure 344 has a melodic line. Measure 345 has a melodic line. Measure 346 has a melodic line with a mezzo-piano (*mp*) dynamic. Measure 347 has a melodic line.
- D. B.:** Bass clef, 3/4 time. Measure 344 has a melodic line. Measure 345 has a melodic line. Measure 346 has a melodic line. Measure 347 has a melodic line. The dynamic is forte (*f*).

We Met at the Edge

348

This musical score page, titled "We Met at the Edge", begins at measure 348. It features nine staves of music for various instruments:

- E. Gtr. (Electric Guitar):** Features a melodic line with eighth and sixteenth notes, including a trill in the final measure.
- E. B. (Electric Bass):** Provides a steady accompaniment with eighth-note patterns.
- Pno. (Piano):** Includes a complex texture with chords and moving lines in both hands, featuring a long note in the right hand in the second measure.
- E. Pno. (Electric Piano):** Plays a simple accompaniment with chords and single notes.
- D. S. (Drum Set):** Shows a consistent drum pattern with eighth-note figures.
- Vln. I (Violin I):** Plays a melodic line with some rests.
- Vln. II (Violin II):** Provides harmonic support with a similar melodic line.
- Vla. (Viola):** Plays a melodic line with some rests.
- Vc. (Violoncello):** Provides harmonic support with a similar melodic line.
- D. B. (Double Bass):** Provides a steady accompaniment with eighth-note patterns.

The score includes dynamic markings such as *mf* and *f*, and various musical notations like slurs, ties, and trills. The page concludes with a double bar line and repeat dots.

352

This musical score page contains measures 352 through 355. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Features a melodic line in the treble clef with a key signature of two flats and a 6/8 time signature.
- E. B. (Electric Bass):** Provides a rhythmic accompaniment in the bass clef, primarily using eighth notes.
- Pno. (Piano):** Consists of two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment.
- E. Pno. (Electric Piano):** Mirrors the melodic line of the electric guitar in the treble clef.
- D. S. (Drum Set):** Shows a complex rhythmic pattern with many 'x' marks indicating cymbal hits, and a dynamic marking of *f* (forte).
- Vln. I (Violin I):** Plays a melodic line with long slurs, starting in the treble clef.
- Vln. II (Violin II):** Plays a similar melodic line to Violin I, also in the treble clef.
- Vla. (Viola):** Plays a melodic line in the alto clef.
- Vc. (Violoncello):** Plays a melodic line in the bass clef.
- D. B. (Double Bass):** Provides a rhythmic accompaniment in the bass clef, similar to the electric bass.

The score includes various musical notations such as slurs, dynamic markings, and articulation marks. A second measure number '352' is located at the beginning of the Violin I staff.

We Met at the Edge

356

This musical score is for the piece "We Met at the Edge" and is page 74 of the manuscript. It features a 7/8 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into two systems, each starting at measure 356. The instruments are arranged as follows:

- E.Gtr. (Electric Guitar):** Plays a series of chords in the first system, followed by a melodic line in the second system.
- E.B. (Electric Bass):** Provides a steady eighth-note accompaniment throughout both systems.
- Pno. (Piano):** Features a complex texture with chords and moving lines in both systems.
- E. Pno. (Electric Piano):** Plays chords in the first system and a more active melodic line in the second system.
- D. S. (Drum Set):** Shows a rhythmic pattern with 'x' marks indicating cymbal hits in the first system, and a consistent eighth-note pattern in the second system.
- Vln. I (Violin I):** Plays a melodic line with some grace notes in the first system.
- Vln. II (Violin II):** Plays a similar melodic line to the first violin.
- Vla. (Viola):** Plays a simple harmonic accompaniment.
- Vc. (Violoncello):** Plays a melodic line in the second system.
- D.B. (Double Bass):** Provides a steady eighth-note accompaniment throughout both systems.

9. The Hermit

361 ♩=100

E.Gtr. *p*

E.B.

Pno.

E. Pno.

D. S.

361

Vln. I

Vln. II

Vla.

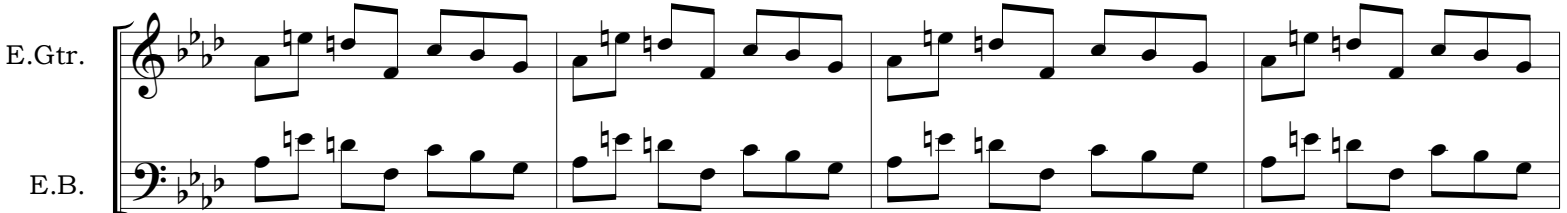
Vc.

D.B.

We Met at the Edge

365

E.Gtr.
E.B.



Electric guitar and electric bass staves. The electric guitar part features a melodic line with eighth and sixteenth notes, while the electric bass provides a steady rhythmic accompaniment with eighth notes.

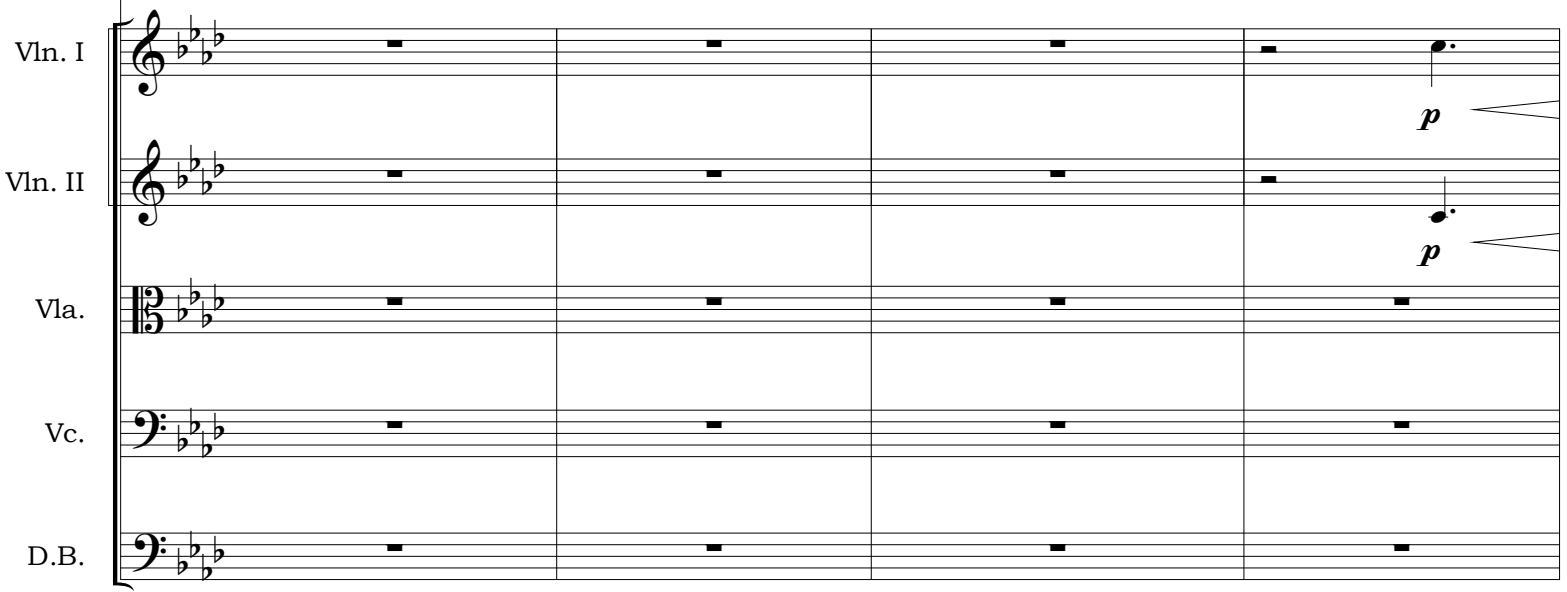
Pno.
E. Pno.
D. S.



Piano, electric piano, and double bass staves. The piano and electric piano parts play a melodic line with a *mf* dynamic. The double bass part includes a *8va* marking and a *mf* dynamic. A *gliss.* marking is present at the end of the section.

365

Vln. I
Vln. II
Vla.
Vc.
D.B.



Violin I, Violin II, Viola, Violoncello, and Double Bass staves. The Violin I and II parts have a *p* dynamic marking. The other instruments (Viola, Violoncello, and Double Bass) are marked with a *p* dynamic.

369

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

369

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for measures 369-372 is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The instruments and their parts are as follows:

- E.Gtr.:** Plays a rhythmic pattern of eighth notes with a melodic line, starting on a dotted quarter note.
- E.B.:** Provides a bass line with a mix of eighth and quarter notes, starting on a dotted quarter note. Dynamics: *mf*.
- Pno.:** Features a melodic line with a dotted quarter note followed by eighth notes. Dynamics: *f*.
- E. Pno.:** Mirrors the piano part with a similar melodic line. Dynamics: *f*.
- D. S.:** Plays a steady eighth-note accompaniment. Dynamics: *mf*.
- Vln. I:** Plays a melodic line with a dotted quarter note and eighth notes. Dynamics: *f*.
- Vln. II:** Plays a melodic line with a dotted quarter note and eighth notes. Dynamics: *f*.
- Vla.:** Plays a melodic line with a dotted quarter note and eighth notes. Dynamics: *f*.
- Vc.:** Provides a bass line with a dotted quarter note and eighth notes. Dynamics: *f*.
- D.B.:** Provides a bass line with a dotted quarter note and eighth notes. Dynamics: *mf*.

373

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

373

Vln. I

Vln. II

Vla.

Vc.

D. B.

377

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

Detailed description: This block contains the first five staves of the musical score. The E. Gtr. staff has a long note in the first measure. The E. B. staff has a melodic line. The Pno. and E. Pno. staves have accompaniment. The D. S. staff has a rhythmic pattern.

377

Vln. I

Vln. II

Vla.

Vc.

D. B.

Detailed description: This block contains the last five staves of the musical score. The Vln. I, Vln. II, and Vla. staves have long notes. The Vc. staff has a long note. The D. B. staff has a melodic line.

We Met at the Edge

381 $\text{♩} = 66$

The musical score is arranged in a standard orchestral layout. The top two staves are for Electric Guitar (E. Gtr.) and Electric Bass (E. B.), both in treble and bass clefs respectively. The next two staves are for Piano (Pno.) in treble and bass clefs. Below that is the Electric Piano (E. Pno.) in treble and bass clefs. The Double Bass (D. S.) is in a single staff with a double bar line. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), each in their respective clefs. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and performance instructions like *p* \rightrightarrows *mf* and *mf* \rightrightarrows *p*. A specific rhythmic pattern for the D. S. is noted as $7(2+2+3) + 5(2+3)$. The score concludes with repeat signs and first/second endings.

10. The Wheel of Fortune

389

E.Gtr. *p*

E.B.

Pno. *p*

E. Pno.

D. S.

389

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.* *p*

D.B. *p*

We Met at the Edge

395

E.Gtr.
E.B.

Two staves for electric guitar (E.Gtr.) and electric bass (E.B.). Both staves contain whole rests for the duration of the four measures.

Pno.

Piano part with two staves. The right hand plays a melodic line with dotted rhythms and a final phrase with a slur. The left hand plays a rhythmic accompaniment. There are two asterisks (*) with the word "Led." below them, indicating lead-in passages.

E. Pno.

Electric piano part with two staves. The first three measures contain whole rests. The fourth measure contains a melodic phrase in the right hand and a rhythmic accompaniment in the left hand.

D. S.

Drum set part with two staves. Both staves contain whole rests for the duration of the four measures.

395

Vln. I
Vln. II
Vla.
Vc.
D.B.

Violin I (Vln. I) and Violin II (Vln. II) parts with two staves each, playing a melodic line with dotted rhythms and a final phrase with a slur. Viola (Vla.) and Violoncello (Vc.) parts with two staves each, playing a melodic line with dotted rhythms and a final phrase with a slur. Double Bass (D.B.) part with one staff, playing a rhythmic accompaniment.

399

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

mp

Leg. *

$7(2+2+3) + 5(2+3)$

399

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

f

We Met at the Edge

403

E.Gtr.
E.B.

The E.Gtr. staff (treble clef) contains a few notes in the first two measures, followed by rests. The E.B. staff (bass clef) contains a rhythmic pattern of eighth notes throughout the five measures. The key signature is three sharps (F#, C#, G#).

Pno.

The Pno. staff (grand staff) shows rests in the first four measures. In the fifth measure, there is a melodic line in the treble clef starting with a grace note (gva) and a sustained note in the bass clef. The key signature is three sharps.

E. Pno.

The E. Pno. staff (grand staff) features a complex rhythmic pattern of eighth notes in both staves. There are five asterisks (*) placed below the bass staff. The key signature is three sharps.

D. S.

The D. S. staff (bass clef) shows a rhythmic pattern of eighth notes with 'x' marks below the notes, indicating muted strings. The key signature is three sharps.

403

Vln. I
Vln. II
Vla.
Vc.
D.B.

The Vln. I, Vln. II, Vla., Vc., and D.B. staves all contain rests throughout the five measures. The key signature is three sharps.

408

This page of the musical score contains measures 408 through 411. The instruments and their parts are as follows:

- E. Gtr.:** Features a melodic line in the treble clef with a key signature of three sharps (F#, C#, G#).
- E. B.:** Features a bass line in the bass clef, primarily consisting of eighth notes.
- Pno.:** The piano part is split into two staves. The upper staff has a treble clef and contains chords and some melodic fragments. The lower staff has a bass clef and contains mostly rests.
- E. Pno.:** The electric piano part is split into two staves. The upper staff has a treble clef and contains chords. The lower staff has a bass clef and contains a rhythmic pattern of eighth notes, with asterisks (*) marking specific notes. The word *Ped.* (pedal) is written below the staff.
- D. S.:** The double bass part is on a single staff with a bass clef, featuring a rhythmic pattern of eighth notes and rests, with 'x' marks indicating muted notes. The word *Ped.* is written below the staff.
- Vln. I, Vln. II, Vla., Vc., D.B.:** These instruments have empty staves with rests, indicating they are not playing in this section.

Measure 408 is marked with a box containing the number 408. A dashed line labeled *(8va)* spans across measures 408 and 409, indicating an octave shift for the piano part. The score concludes with a double bar line at the end of measure 411.

We Met at the Edge

412

This musical score is for the piece "We Met at the Edge" and is marked with the number 412. It features a variety of instruments: Electric Guitar (E. Gtr.), Electric Bass (E. B.), Piano (Pno.), Electric Piano (E. Pno.), Double Bass (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The E. Gtr. and E. B. parts are in the upper register, while the Pno., E. Pno., and D. S. parts are in the lower register. The Vln. I, Vln. II, Vla., and Vc. parts are in the lower register. The D.B. part is in the lower register. The score includes dynamic markings such as *f* (forte) and *p* (piano). There are also performance instructions like "Ped." (pedal) and asterisks (*) indicating specific techniques or effects. The score is divided into two systems, with the first system ending at measure 412 and the second system starting at measure 412.

416

E. Gtr.
E. B.
f

Pno.
f
Ped.
Ped.
Ped.
Ped.
Ped.

E. Pno.
*

D. S.
f

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

D. B.
fp

We Met at the Edge

11. Justice

421

The musical score is arranged in a system with the following parts and dynamics:

- E. Gtr.:** Treble clef, key signature of three sharps (F#, C#, G#). Starts with a whole note G#4, followed by a half note G#4, and then a melodic line of eighth notes: G#4, A4, B4, C5, B4, A4, G#4. Dynamics: *mf*.
- E. B.:** Bass clef, key signature of three sharps. Consistent eighth-note accompaniment: G#2, A2, B2, C3, B2, A2, G#2. Dynamics: *mf*.
- Pno.:** Grand staff, key signature of three sharps. Treble clef has a whole note G#4. Bass clef has a whole note G#2. Dynamics: *mf*.
- E. Pno.:** Grand staff, key signature of three sharps. Treble clef has a melodic line of eighth notes: G#4, A4, B4, C5, B4, A4, G#4. Bass clef has a whole note G#2. Dynamics: *p* for the first half, *mf* for the second half.
- D. S.:** Drum set notation with eighth-note patterns. Dynamics: *mf*.
- Vln. I:** Treble clef, key signature of three sharps. Rested until the final measure, where it plays a whole note G#4. Dynamics: *p*.
- Vln. II:** Treble clef, key signature of three sharps. Rested until the final measure, where it plays a whole note G#4. Dynamics: *p*.
- Vla.:** Alto clef, key signature of three sharps. Rested until the final measure, where it plays a whole note G#4. Dynamics: *p*.
- Vc.:** Bass clef, key signature of three sharps. Rested until the final measure, where it plays a whole note G#2. Dynamics: *p*.
- D. B.:** Bass clef, key signature of three sharps. Rested throughout the entire passage.

We Met at the Edge

427

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

427

Vln. I

Vln. II

Vla.

Vc.

D. B.

The image displays a page of a musical score for the piece "We Met at the Edge". The page is numbered 89. The score is written for a large ensemble of instruments, including Electric Guitar (E. Gtr.), Electric Bass (E. B.), Piano (Pno.), Electric Piano (E. Pno.), Drums (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

The score is divided into two systems. The first system includes E. Gtr., E. B., Pno., E. Pno., and D. S. The second system includes Vln. I, Vln. II, Vla., Vc., and D. B. The key signature consists of four sharps (F#, C#, G#, D#). The time signature is 4/4. The score features various musical notations, including slurs, accents, and dynamics. The dynamic markings include *mf* (mezzo-forte) and *p* (piano). A specific instruction *8va* (eightva) is noted in the Pno. part. The page number 427 is indicated at the beginning of each system. The E. Gtr. part has a *mf* marking. The Vln. I and Vln. II parts have *mf* and *p* markings. The Vla. and Vc. parts have *mf* markings. The D. B. part is mostly silent.

We Met at the Edge

432

The musical score is arranged in a standard orchestral layout. The top section includes E. Gtr. (Electric Guitar) and E. B. (Electric Bass). The middle section includes Pno. (Piano) with a *8va* marking, E. Pno. (Electric Piano), and D. S. (Drum Set). The bottom section includes Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The E. Gtr. part is mostly silent, with some notes in the final measure. The E. B. part features a rhythmic pattern of eighth notes. The Pno. part has a melodic line in the right hand and a bass line in the left hand, with a *8va* marking. The E. Pno. part has a similar rhythmic pattern to the E. B. The D. S. part features a complex drum pattern with snare and tom-tom hits. The Vln. I and Vln. II parts have a melodic line that starts with a rest and then enters with a series of eighth notes. The Vla. part has a melodic line that starts with a rest and then enters with a series of eighth notes. The Vc. and D.B. parts have a melodic line that starts with a rest and then enters with a series of eighth notes. Dynamics include *p* (piano) and *f* (forte).

436

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

436

Vln. I

Vln. II

Vla.

Vc.

D.B.

We Met at the Edge

440

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

440

Vln. I

Vln. II

Vla.

Vc.

D. B.

445 $\text{♩} = 75$

E. Gtr. *f*

E. B. *f*

Pno. *f*

E. Pno. *f*

D. S. *f*

445

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D. B. *f*

We Met at the Edge

12. The Hanged Man

451

♩=150

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- E.Gtr. (Electric Guitar):** Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. It features a series of chords and rests.
- E.B. (Electric Bass):** Bass clef, key signature of three sharps, 4/4 time. It plays a simple bass line with long notes and rests.
- Pno. (Piano):** Grand staff (treble and bass clefs), key signature of three sharps, 4/4 time. It starts with a *mf* dynamic and transitions to *p* (piano). The right hand plays chords and single notes, while the left hand plays chords and single notes.
- E. Pno. (Electric Piano):** Grand staff, key signature of three sharps, 4/4 time. It plays chords and single notes, marked with *p* and *ped.* (pedal) markings.
- D. S. (Drum Set):** Single staff with a key signature of three sharps, 4/4 time. It features a simple drum pattern with asterisks indicating specific sounds.
- Vln. I (Violin I):** Treble clef, key signature of three sharps, 4/4 time. It plays a melodic line with a *p* dynamic.
- Vln. II (Violin II):** Treble clef, key signature of three sharps, 4/4 time. It plays a melodic line with a *p* dynamic.
- Vla. (Viola):** Alto clef, key signature of three sharps, 4/4 time. It plays a melodic line with a *p* dynamic.
- Vc. (Violoncello):** Bass clef, key signature of three sharps, 4/4 time. It plays a melodic line with a *p* dynamic and *arco* (arco) marking.
- D.B. (Double Bass):** Bass clef, key signature of three sharps, 4/4 time. It plays a melodic line with a *p* dynamic.

457

8va

E. Gtr. *p*

E. B. *p*

Pno.

E. Pno. *Red.*

D. S.

457

Vln. I

Vln. II

Vla.

Vc.

D. B.

We Met at the Edge

464 (8^{va})

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

464

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

mf

p

mf

mf

470

E.Gtr. (8va)

E.B. (8va)

Pno. (8va)

E. Pno.

D. S.

470

Vln. I *mp* *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *mp* *p* *p*

D.B. *p* *p*

We Met at the Edge

475

E.Gtr. (8va)

E.B. (8va)

Pno.

E. Pno.

D. S.

475

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

f

p

p

480

E. Gtr. (8va) (8va)

E. B.

Pno. *Red.* *

E. Pno. *Red.* *

D. S. *mf*

480

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D. B. *f* *p*

We Met at the Edge

485

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

p 3 3 3 3 3 3 *f* $\text{\textcircled{V}}$

Detailed description: This system contains five staves. The E. Gtr. staff has a treble clef and a key signature of three sharps (F#, C#, G#). It features a melodic line starting in the second measure with eighth notes and quarter notes. The E. B. staff has a bass clef and the same key signature, with a similar melodic line. The Pno. staff has a grand staff (treble and bass clefs) with a key signature of three sharps. The right hand has a melodic line with slurs and asterisks, and the left hand has a bass line with slurs. The E. Pno. staff has a grand staff with a key signature of three sharps. The right hand has a melodic line with slurs and asterisks, and the left hand has a bass line with slurs. The D. S. staff has a double bar line and a key signature of three sharps. It features a rhythmic pattern of eighth notes with slurs and asterisks, and a final chord marked with a circled V.

485

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf 3 *mf* 3 *p* 3 *p*

Detailed description: This system contains five staves. The Vln. I and Vln. II staves have a treble clef and a key signature of three sharps. They feature melodic lines with slurs and asterisks, and a final chord marked with a circled V. The Vla. staff has an alto clef and a key signature of three sharps. It features a melodic line with slurs and asterisks, and a final chord marked with a circled V. The Vc. staff has a bass clef and a key signature of three sharps. It features a melodic line with slurs and asterisks, and a final chord marked with a circled V. The D.B. staff has a bass clef and a key signature of three sharps. It features a melodic line with slurs and asterisks, and a final chord marked with a circled V.

13. Death

489

The musical score is arranged in a system with the following parts from top to bottom:

- E. Gtr.:** Electric guitar part with a treble clef, key signature of two flats, and a 3/4 time signature. It features a series of chords and melodic lines, with dynamics *p* and *p* indicated.
- E. B.:** Electric bass part with a bass clef, key signature of two flats, and a 3/4 time signature. It features a series of chords and melodic lines, with dynamics *p* and *p* indicated.
- Pno.:** Piano part with a grand staff (treble and bass clefs), key signature of two flats, and a 3/4 time signature. It features a series of chords and melodic lines.
- E. Pno.:** Electric piano part with a grand staff (treble and bass clefs), key signature of two flats, and a 3/4 time signature. It features a series of chords and melodic lines, with dynamics *p* indicated.
- D. S.:** Drum set part with a drum clef, key signature of two flats, and a 3/4 time signature. It features a series of chords and melodic lines, with dynamics *p* and *p* indicated.
- Vln. I:** Violin I part with a treble clef, key signature of two flats, and a 3/4 time signature. It features a series of chords and melodic lines.
- Vln. II:** Violin II part with a treble clef, key signature of two flats, and a 3/4 time signature. It features a series of chords and melodic lines.
- Vla.:** Viola part with an alto clef, key signature of two flats, and a 3/4 time signature. It features a series of chords and melodic lines.
- Vc.:** Violoncello part with a bass clef, key signature of two flats, and a 3/4 time signature. It features a series of chords and melodic lines.
- D. B.:** Double bass part with a bass clef, key signature of two flats, and a 3/4 time signature. It features a series of chords and melodic lines.

497

The musical score is arranged in a standard orchestral layout. The top section includes E. Gtr. and E. B. with a *p* dynamic. The Pno. part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a *p* dynamic and an *8va* marking. The E. Pno. part provides a rhythmic accompaniment with a *p* dynamic. The D. S. part consists of a drum set accompaniment with a *p* dynamic. The bottom section includes Vln. I, Vln. II, Vla., Vc., and D.B., all of which are mostly silent in this section, with some notes appearing in the final measures. The score is written in a key signature of two flats and features a complex time signature change from 2/4 to 3/4.

504

♩=100

This musical score page contains measures 504 through 508. The tempo is marked as quarter note = 100. The score is for a full orchestra and includes parts for Electric Guitar (E.Gtr.), Electric Bass (E.B.), Piano (Pno.), Electric Piano (E. Pno.), Double Bass (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has two flats (B-flat and E-flat), and the time signature changes from 2/4 to 3/4 at measure 506. Dynamics are marked as *mf* and *f*. The E. Gtr. and E. B. parts feature a tremolo effect. The Pno. part has a *8va* marking. The D. S. part features a tremolo effect. The Vln. I and Vln. II parts have a tremolo effect. The Vla. part has a tremolo effect. The Vc. part has a tremolo effect. The D.B. part has a tremolo effect.

We Met at the Edge

510

E.Gtr. *p*

E.B. *p*

Pno. *p*

E. Pno. *p*

D. S. *p*

Vln. I *f*

Vln. II *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *mf*

The score is for a 3/4 time signature in a key with three flats (B-flat major or D-flat minor). It features a variety of textures: the electric guitar and bass play a rhythmic pattern of eighth notes, the piano and electric piano play sustained chords, the double bass plays a steady eighth-note accompaniment, and the strings provide harmonic support with sustained notes and rhythmic patterns. Dynamics range from piano (*p*) to forte (*f*), with many passages marked mezzo-forte (*mf*). The double bass part includes accents (*>*) on several notes.

519 $\text{♩} = 66$

E. Gtr. *f* *p*

E. B. *f* *mf* *mp* *p*

Pno. *f* *mf* *p*

E. Pno. *f* *mf* *p*

D. S. *f* *mf* *mp* *p*

519

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *mf*

Vc. *ff* *p*

D.B. *ff* *p*

We Met at the Edge

523

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

523

Vln. I

Vln. II

Vla.

Vc.

D. B.

pp

pp

14. Temperance

529

8^{va}-----

8^{va}-----

8^{va}-----

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

529

Vln. I

Vln. II

Vla.

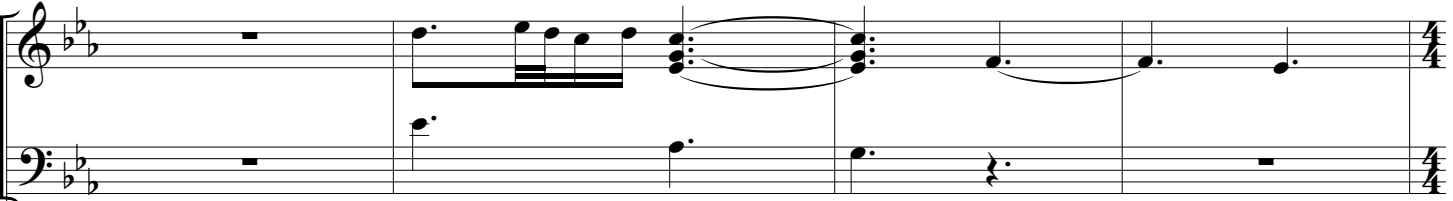
Vc.

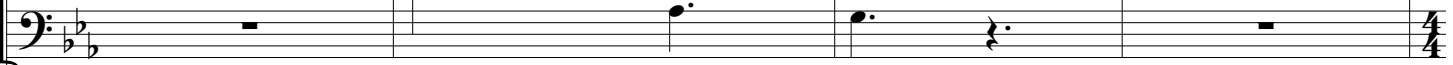
D.B.

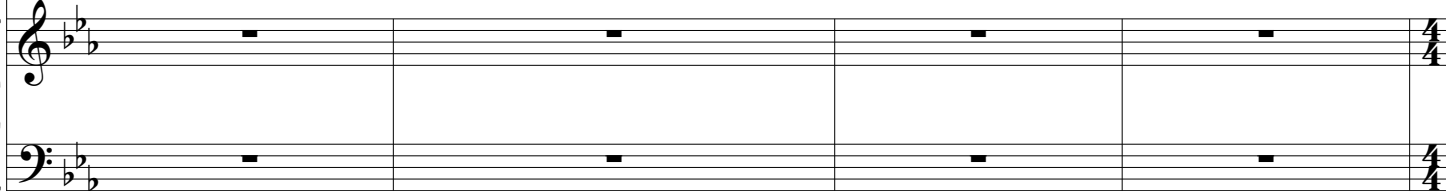
The musical score is arranged in a standard orchestral layout. The top two staves are for Electric Guitar (E.Gtr.) and Electric Bass (E.B.), both in treble clef. The next two staves are for Piano (Pno.) and Electric Piano (E. Pno.), both in treble and bass clefs. The Double Bass (D. S.) staff is in bass clef. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), all in bass clef. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The guitar parts are characterized by block chords and a melodic line in the upper register, with an 8va marking. The piano and string parts provide harmonic support, with dynamic markings ranging from piano (p) to fortissimo (f). The D. S. part includes a double bar line and a key signature change to one flat (B-flat) for the second half of the page.

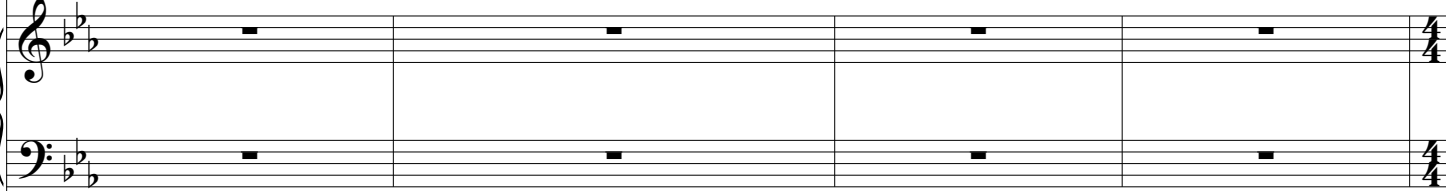
We Met at the Edge

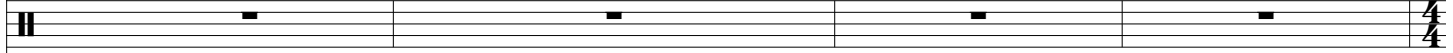
534

E. Gtr. 

E. B. 

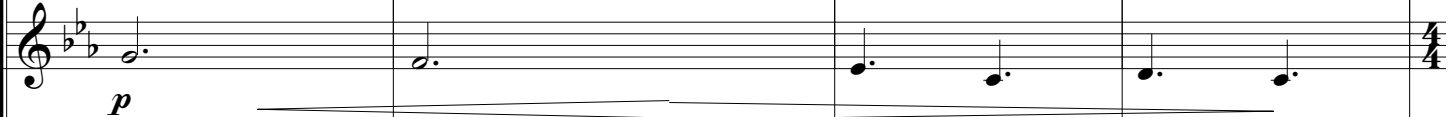
Pno. 

E. Pno. 


D. S. 


534

Vln. I 

Vln. II 

Vla. 

Vc. 

D. B. 

538 $\text{♩} = 100$

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

538 *p*

Vln. I

Vln. II

Vla.

Vc.

D. B.

We Met at the Edge

542

E.Gtr. *mf*

E.B.

Pno. *p*

E. Pno. *f* *p*

D. S. *f* *p*

542

Vln. I *fp* *mf*

Vln. II *fp* *mf*

Vla. *fp* *mf*

Vc. *fp* *mf*

D.B. *fp* *mf*

546

This musical score page contains measures 546 through 549. The instruments and their parts are as follows:

- E. Gtr.:** Treble clef, playing chords in the first measure and a melodic line in the second measure.
- E. B.:** Bass clef, playing a rhythmic pattern in the first measure and a sustained note in the second measure.
- Pno.:** Treble and Bass clefs, playing chords in the first measure and a melodic line in the second measure.
- E. Pno.:** Treble and Bass clefs, playing chords in the first measure and a melodic line in the second measure.
- D. S.:** Drum set, playing a rhythmic pattern in the first measure and a melodic line in the second measure.
- Vln. I:** Treble clef, playing a melodic line in the first measure and a melodic line in the second measure.
- Vln. II:** Treble clef, playing a melodic line in the first measure and a melodic line in the second measure.
- Vla.:** Bass clef, playing a melodic line in the first measure and a melodic line in the second measure.
- Vc.:** Bass clef, playing a melodic line in the first measure and a melodic line in the second measure.
- D. B.:** Bass clef, playing a melodic line in the first measure and a melodic line in the second measure.

Dynamic markings include *f*, *p*, *fp*, and *mf*. The score is in 4/4 time and features a key signature of two flats.

We Met at the Edge

550

E. Gtr. *ff*

E. B. *ff*

Pno. *ff*

E. Pno.

D. S. *ff* *p* *p* *p*

550

Vln. I *ff*

Vln. II *p* *ff*

Vla. *ff*

Vc. *ff*

D. B. *ff*

15. The Devil

554

♩=100

The musical score is arranged in a standard orchestral layout. The top section includes E.Gtr., E.B., Pno., and E. Pno. The E. Pno. part features a complex texture with a * marking in the first measure. Below this is the D. S. (Drum Set) part, which begins with a series of 'x' marks indicating cymbal hits. The bottom section includes Vln. I, Vln. II, Vla., Vc., and D.B. The string parts (Vln. I, Vln. II, Vla., Vc., and D.B.) all follow a similar dynamic contour: starting at *mf*, increasing to *f* by the second measure, and then settling at *mp* from the third measure onwards. The Vc. part includes the instruction *arco* under the *f* dynamic. The D. S. part continues with a rhythmic pattern of eighth notes and cymbal hits.

We Met at the Edge

558

E.Gtr.
E.B.

Pno.
E. Pno.

D. S.

558

Vln. I
Vln. II
Vla.
Vc.
D.B.

562

E.Gtr. *p* *mf* 3 3

E.B.

Pno. *mf* 3 3

E. Pno.

D. S.

562

Vln. I

Vln. II

Vla.

Vc.

D.B.

We Met at the Edge

566

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

566

Vln. I

Vln. II

Vla.

Vc.

D. B.

pp

pp

pp

570

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

570

Vln. I

Vln. II

Vla.

Vc.

D. B.

We Met at the Edge

574

E. Gtr. *f*

E. B. *mf*

Pno. *f*

E. Pno. *mf*

D. S.

574

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D. B. *mf*

577

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

577

Vln. I

Vln. II

Vla.

Vc.

D. B.

We Met at the Edge

16. The Tower

580 ♩=150

The musical score is arranged in a standard orchestral layout. It features the following parts and their contributions:

- E. Gtr. (Electric Guitar):** Plays a rhythmic accompaniment in the 3/4 and 2/4 time signatures, primarily using chords and moving lines. Dynamics include *p* (piano).
- E. B. (Electric Bass):** Provides a steady bass line, mostly consisting of eighth and quarter notes. Dynamics include *p*.
- Pno. (Piano):** Remains silent throughout this section.
- E. Pno. (Electric Piano):** Plays chords and moving lines in the right hand, with chords in the left hand. Dynamics include *p*.
- D. S. (Drum Set):** Plays a consistent drum pattern, including snare and cymbal work. Dynamics include *p*.
- Vln. I (Violin I):** Silent.
- Vln. II (Violin II):** Silent.
- Vla. (Viola):** Silent.
- Vc. (Violoncello):** Silent.
- D.B. (Double Bass):** Silent.

The score is divided into two time signatures: 3/4 and 2/4. The key signature is one flat (B-flat). The piece is marked with a tempo of 150 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings.

585

This musical score page contains six systems of staves for various instruments. The first system includes Electric Guitar (E.Gtr.), Electric Bass (E.B.), and Piano (Pno.). The second system includes Electric Piano (E. Pno.). The third system includes Double Bass (D. S.). The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of one flat (Bb) and features a complex time signature that changes from 3/4 to 2/4. Dynamics include piano (*p*), forte (*f*), and pianissimo (*pp*). Performance markings such as accents (>) and hairpins are used throughout. A second measure number '585' is located at the beginning of the string section.

592

This musical score is for the piece "We Met at the Edge" and is page 122 of the score. It features a variety of instruments and dynamic markings. The score is divided into two systems, with a section marker "592" appearing at the beginning of the second system. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Treble clef, 3/4 time signature. Starts with a *f* dynamic and ends with a *p* dynamic.
- E. B. (Electric Bass):** Bass clef, 3/4 time signature. Starts with a *f* dynamic and ends with a *p* dynamic.
- Pno. (Piano):** Treble and Bass clefs, 3/4 time signature. Starts with a *f* dynamic and ends with a *p* dynamic.
- E. Pno. (Electric Piano):** Treble and Bass clefs, 3/4 time signature. Starts with a *f* dynamic and ends with a *p* dynamic.
- D. S. (Drum Set):** Drum clef, 3/4 time signature. Starts with a *f* dynamic and ends with a *p* dynamic.
- Vln. I (Violin I):** Treble clef, 3/4 time signature. Starts with a *f* dynamic and ends with a *p* dynamic.
- Vln. II (Violin II):** Treble clef, 3/4 time signature. Starts with a *f* dynamic and ends with a *p* dynamic.
- Vla. (Viola):** Bass clef, 3/4 time signature. Starts with a *f* dynamic and ends with a *p* dynamic.
- Vc. (Violoncello):** Bass clef, 3/4 time signature. Starts with a *f* dynamic and ends with a *p* dynamic.
- D. B. (Double Bass):** Bass clef, 3/4 time signature. Starts with a *f* dynamic and ends with a *p* dynamic.

The score includes dynamic markings such as *f* (forte) and *p* (piano), and a section marker "592" at the beginning of the second system. The time signature is 3/4 throughout the piece.

598 $\text{♩} = 150$

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

598

Vln. I

Vln. II

Vla.

Vc.

D. B.

ff

f

p Col Legno

p Col Legno

p Col Legno

p Col Legno

fp

fp

p

We Met at the Edge

606

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D. B.

p *f* *f* *f*

613

This musical score page contains measures 613 through 617. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Treble clef, key signature of three sharps (F#, C#, G#). Measures 613-617 feature a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- E. B. (Electric Bass):** Bass clef, key signature of three sharps. Measures 613-617 feature a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.
- Pno. (Piano):** Treble clef, key signature of three sharps. Measures 613-617 feature a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- E. Pno. (Electric Piano):** Treble clef, key signature of three sharps. Measures 613-617 feature a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.
- D. S. (Drum Set):** Drum clef. Measures 613-617 feature a rhythmic pattern of eighth notes with accents (v) and 'x' marks above them, indicating a specific drum sound.
- Vln. I (Violin I):** Treble clef, key signature of three sharps. Measures 613-617 feature a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Vln. II (Violin II):** Treble clef, key signature of three sharps. Measures 613-617 feature a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Vla. (Viola):** Bass clef, key signature of three sharps. Measures 613-617 feature a melodic line of quarter notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. An *arco* marking is present above the staff in measure 615.
- Vc. (Violoncello):** Bass clef, key signature of three sharps. Measures 613-617 feature a melodic line of quarter notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. An *arco* marking is present above the staff in measure 615.
- D. B. (Double Bass):** Bass clef, key signature of three sharps. Measures 613-617 feature a melodic line of quarter notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

Dynamic markings include *mp* (mezzo-piano) in measures 614, 615, and 617.

We Met at the Edge

619

E.Gtr.
E.B.
Pno.
E. Pno.
D. S.

This section of the score covers measures 619 to 624. It features an electric guitar (E.Gtr.) and electric bass (E.B.) part in the top two staves, both in treble clef with a key signature of three sharps (F#, C#, G#). The guitar and bass play a rhythmic pattern of quarter notes. The piano (Pno.) and electric piano (E. Pno.) parts are in the next two staves, both in treble clef, and are marked with a whole rest in every measure. The double bass (D.S.) part is in the fifth staff, in bass clef, and features a complex rhythmic pattern of eighth and sixteenth notes with accents and 'x' marks above the notes.

619

Vln. I
Vln. II
Vla.
Vc.
D.B.

This section of the score covers measures 619 to 624. It features the string section: Violin I (Vln. I) and Violin II (Vln. II) in the top two staves, both in treble clef with a key signature of three sharps, marked with whole rests. The Viola (Vla.) part is in the third staff, in alto clef with a key signature of three sharps, playing a melodic line of quarter notes with a slur. The Violoncello (Vc.) part is in the fourth staff, in bass clef with a key signature of three sharps, marked with whole rests. The Double Bass (D.B.) part is in the fifth staff, in bass clef with a key signature of three sharps, playing a melodic line of quarter notes with a slur.

624

This musical score page contains measures 624 through 628. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Plays a rhythmic pattern of eighth notes in the treble clef.
- E. B. (Electric Bass):** Plays a rhythmic pattern of eighth notes in the bass clef.
- Pno. (Piano):** Remains silent until measure 628, where it plays a melodic line starting with a piano (*p*) dynamic.
- E. Pno. (Electric Piano):** Remains silent until measure 628, where it plays a melodic line starting with a piano (*p*) dynamic.
- D. S. (Drum Set):** Plays a consistent rhythmic pattern of eighth notes with accents (*v*) and cross-sticks (*x*) throughout the entire page.
- Vln. I (Violin I):** Remains silent until measure 628, where it plays a melodic line starting with a piano (*pp*) dynamic and *arco* (arco) marking.
- Vln. II (Violin II):** Remains silent until measure 628, where it plays a melodic line starting with a piano (*pp*) dynamic and *arco* marking.
- Vla. (Viola):** Plays a melodic line starting in measure 624, continuing through measure 628 with a mezzo-piano (*mp*) dynamic and *arco* marking.
- Vc. (Violoncello):** Remains silent until measure 628, where it plays a melodic line starting with a piano (*pp*) dynamic and *arco* marking.
- D. B. (Double Bass):** Plays a melodic line starting in measure 624, continuing through measure 628 with a mezzo-piano (*mp*) dynamic.

We Met at the Edge

630

E.Gtr.
E.B.

Two staves for electric guitar (E.Gtr.) and electric bass (E.B.). Both are in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of quarter notes and eighth notes.

Pno.
E. Pno.
D. S.

Three staves: Piano (Pno.) in treble clef, Electric Piano (E. Pno.) in treble clef, and Double Bass (D. S.) in bass clef. The piano and electric piano parts feature eighth-note patterns. The double bass part features a rhythmic pattern of eighth notes with 'x' marks above them, indicating specific techniques.

630

Vln. I
Vln. II
Vla.
Vc.
D.B.

Five staves for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). All are in treble clef with a key signature of three sharps. The parts feature long, sustained notes with phrasing slurs.

635

This musical score page contains measures 635 through 638. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Treble clef, playing a series of quarter notes in a descending pattern.
- E. B. (Electric Bass):** Bass clef, playing a series of quarter notes in a descending pattern.
- Pno. (Piano):** Treble clef, playing a melodic line with eighth and quarter notes.
- E. Pno. (Electric Piano):** Treble clef, playing a melodic line similar to the piano.
- D. S. (Drum Set):** Treble clef, playing a steady eighth-note pattern with accents.
- Vln. I (Violin I):** Treble clef, playing a sustained note with a bowing mark.
- Vln. II (Violin II):** Treble clef, playing a sustained note with a bowing mark.
- Vla. (Viola):** Bass clef, playing a sustained note with a bowing mark.
- Vc. (Violoncello):** Treble clef, playing a sustained note with a bowing mark.
- D. B. (Double Bass):** Bass clef, playing a sustained note with a bowing mark.

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The page number 635 is indicated at the start of the first system.

We Met at the Edge

17. The Star

640

♩=150

♩=105

The musical score is arranged in a standard orchestral layout. It begins with a 640-measure rehearsal mark. The tempo is marked as quarter note = 150. The score is divided into two systems. The first system covers measures 640 to 649, where the time signature changes from 3/4 to 4/4. The second system covers measures 650 to 659, where the time signature changes from 4/4 to 3/4. The instruments and their parts are as follows:

- E. Gtr.:** Starts with a whole note chord, followed by eighth-note patterns in 3/4, and then chords in 4/4.
- E. B.:** Similar to the guitar, with eighth-note patterns in 3/4 and a long note in 4/4.
- Pno.:** Features chords in 3/4 and a melodic line in 4/4.
- E. Pno.:** Plays chords in 3/4 and a melodic line in 4/4.
- D. S.:** Features a snare drum pattern in 3/4 and a bass drum pattern in 4/4.
- Vln. I & II:** Play chords in 3/4 and a melodic line in 4/4.
- Vla.:** Plays chords in 3/4 and a melodic line in 4/4.
- Vc.:** Plays chords in 3/4 and a melodic line in 4/4.
- D.B.:** Plays chords in 3/4 and a melodic line in 4/4.

Dynamics include *ff* (fortissimo), *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and repeat signs.

645

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

This section of the score covers measures 645 to 648. It includes staves for Electric Guitar (E.Gtr.), Electric Bass (E.B.), Piano (Pno.), Electric Piano (E. Pno.), and Drums (D. S.). The E.Gtr. and E.B. parts are mostly rests. The Pno. part features a complex, rhythmic melody in the right hand and a sustained bass line in the left hand. The E. Pno. part has a melodic line starting in measure 646, with an 8va marking above it. The D. S. part shows a drum pattern with rests.

645

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section of the score covers measures 645 to 648. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Vln. I and Vln. II parts have rests in measure 645 and enter in measure 646 with a *pp* dynamic. The Vla. part has rests in measure 645 and enters in measure 646 with a *pp* dynamic. The Vc. part has rests in measure 645 and enters in measure 646 with a *pp* dynamic. The D.B. part has a sustained note in measure 645 and rests in the following measures. A *p* dynamic marking is present at the bottom of the page.

We Met at the Edge

649

E.Gtr.
E.B.

Pno.

E. Pno.
D. S.

8va

649

Vln. I
Vln. II
Vla.
Vc.
D.B.

p

653

This musical score page contains measures 653 through 655. The instruments and their parts are as follows:

- E. Gtr.:** Treble clef, key signature of three sharps (F#, C#, G#). Measure 653 starts with a rest, followed by a series of chords. Measure 654 continues with chords. Measure 655 features a melodic line starting with a rest, followed by a quarter note G#4, an eighth note A4, and a quarter note B4, marked with a forte (*f*) dynamic.
- E. B.:** Bass clef, key signature of three sharps. Measure 653 has a rest. Measure 654 has a rest. Measure 655 has a triplet of eighth notes (G#3, A3, B3) followed by a quarter note C4, marked with a piano-piano (*pp*) dynamic.
- Pno.:** Grand piano, treble and bass clefs, key signature of three sharps. Measure 653 has a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. Measure 654 continues this accompaniment. Measure 655 features a triplet of eighth notes in the right hand and a quarter note in the left hand.
- E. Pno.:** Electric piano, treble clef, key signature of three sharps. Measure 653 has a dotted quarter note G#4, followed by eighth notes. Measure 654 continues with eighth notes. Measure 655 has a dotted quarter note G#4, followed by eighth notes, marked with a forte (*f*) dynamic. A dashed line labeled *(8va)* is above the staff.
- D. S.:** Double bass, bass clef, key signature of three sharps. Measure 653 has a rest. Measure 654 has a rest. Measure 655 has a triplet of eighth notes (G#3, A3, B3) followed by a quarter note C4.
- Vln. I:** Violin I, treble clef, key signature of three sharps. Measure 653 has a rest. Measure 654 has a rest. Measure 655 has a half note G#4.
- Vln. II:** Violin II, treble clef, key signature of three sharps. Measure 653 has a rest. Measure 654 has a quarter note G#4, followed by a half note A4. Measure 655 has a half note G#4.
- Vla.:** Viola, alto clef, key signature of three sharps. Measure 653 has a rest. Measure 654 has a rest. Measure 655 has a half note G#4.
- Vc.:** Violoncello, bass clef, key signature of three sharps. Measure 653 has a quarter note G#3, followed by a half note A3. Measure 654 has a half note G#3. Measure 655 has a half note G#3.
- D. B.:** Double bass, bass clef, key signature of three sharps. Measure 653 has a half note G#3. Measure 654 has a half note G#3. Measure 655 has a half note G#3.

We Met at the Edge

657

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

657

Vln. I

Vln. II

Vla.

Vc.

D.B.

661

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

661

Vln. I

Vln. II

Vla.

Vc.

D. B.

We Met at the Edge

665

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

Detailed description: This block contains the musical notation for five instruments: Electric Guitar (E.Gtr.), Electric Bass (E.B.), Piano (Pno.), Electric Piano (E. Pno.), and Double Bass (D. S.). The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The E.Gtr. and E.B. parts consist of rhythmic patterns with some grace notes. The Pno. part features a melodic line in the right hand and a sustained bass line in the left hand, marked with a mezzo-piano (*mp*) dynamic. The E. Pno. part provides harmonic support with chords. The D. S. part features a rhythmic pattern with accents and grace notes.

665

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This block contains the musical notation for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The Vln. I and Vln. II parts have melodic lines with some dynamics like *p* and *mp*. The Vla., Vc., and D.B. parts provide harmonic support with sustained notes and some rhythmic patterns.

18. The Moon

669

The musical score is arranged in a system of staves. The top two staves are for Electric Guitar (E.Gtr.) and Electric Bass (E.B.), both in 3/4 time and marked *mp*. The piano (Pno.) part consists of two staves, with the right hand playing a melodic line of eighth notes and the left hand playing a simple bass line of dotted half notes, marked *p*. The Electric Piano (E. Pno.) part also has two staves, with the right hand playing chords and the left hand playing a rhythmic pattern, marked *mp*. The Drums (D. S.) part is a single staff with a drum set notation, marked *mp*. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) is represented by five staves, all of which are currently silent, indicated by a horizontal line across each staff. A second measure number '669' is located at the beginning of the Vln. I staff.

We Met at the Edge

673

E. Gtr. *f*

E. B. *f*

Pno. *f*

E. Pno. *f*

D. S. *f*

673

Vln. I

Vln. II

Vla.

Vc.

D.B.

677

This musical score page contains measures 677 through 710. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Features a melodic line with a sharp key signature and a long phrase spanning measures 677-710.
- E. B. (Electric Bass):** Provides a rhythmic accompaniment with eighth-note patterns in the first two measures, followed by a more melodic line.
- Pno. (Piano):** Includes a complex texture with arpeggiated chords and melodic fragments in both hands.
- E. Pno. (Electric Piano):** Plays sustained chords in the first two measures before remaining silent.
- D. S. (Drum Set):** Features a consistent eighth-note pattern in the first two measures, then transitions to a triplet-based pattern.
- Vln. I (Violin I):** Enters in measure 679 with a triplet of eighth notes, playing a melodic line.
- Vln. II (Violin II):** Enters in measure 679 with a triplet of eighth notes, playing a melodic line.
- Vla. (Viola):** Enters in measure 679 with a triplet of eighth notes, playing a melodic line.
- Vc. (Violoncello):** Enters in measure 679 with a triplet of eighth notes, playing a melodic line.
- D. B. (Double Bass):** Remains silent throughout the page.

Dynamic markings include *mp* (mezzo-piano) for the strings and guitar. The score includes various musical notations such as triplets, slurs, and articulation marks.

We Met at the Edge

682

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

682

Vln. I

Vln. II

Vla.

Vc.

D.B.

full

pp

8va

p arco

p

689

E. Gtr. *p*

E. B. *p*

Pno. *pva*

E. Pno.

D. S. *p*

689

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc.

D. B.

We Met at the Edge

694

E. Gtr.
Musical notation for electric guitar, featuring a melodic line with accents and a final eighth-note triplet.

E. B.
Musical notation for electric bass, featuring a rhythmic accompaniment with a final eighth-note triplet. Dynamics: *f*.

Pno.
Musical notation for piano, featuring a complex texture with chords and moving lines. Dynamics: *f*.

E. Pno.
Musical notation for electric piano, featuring a melodic line with accents and a final eighth-note triplet. Dynamics: *f*.

D. S.
Musical notation for double bass, featuring a rhythmic accompaniment with a final eighth-note triplet. Dynamics: *f*.

Vln. I
Musical notation for violin I, featuring a melodic line with a dynamic change from *f* to *mp*. Dynamics: *f*, *mp*.

Vln. II
Musical notation for violin II, featuring a melodic line with a dynamic change from *f* to *mp*. Dynamics: *f*, *mp*.

Vla.
Musical notation for viola, featuring a melodic line with a dynamic change from *f* to *mp*. Dynamics: *f*, *mp*.

Vc.
Musical notation for violin, featuring a melodic line with a dynamic change from *f* to *mp*. Dynamics: *f*, *mp*.

D. B.
Musical notation for double bass, featuring a melodic line with a dynamic change from *f* to *mp*. Dynamics: *f*, *mp*.

699

19. The Sun

This musical score is for the piece "19. The Sun" and is marked with the number 699. It is arranged for a large ensemble including Electric Guitar (E.Gtr.), Electric Bass (E.B.), Piano (Pno.), Electric Piano (E. Pno.), Double Bass (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 4/4 time and features a key signature of three sharps (F#, C#, G#). The music is divided into two systems. The first system (measures 699-702) includes a double bar line and repeat signs. The second system (measures 703-706) begins with a dynamic marking of *f* (forte). The E.Gtr. and E. Pno. parts feature melodic lines with slurs and accents, while the E.B., Pno., and D. S. parts provide a rhythmic foundation. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) plays sustained notes with long slurs.

We Met at the Edge

703

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

703

Vln. I

Vln. II

Vla.

Vc.

D.B.

707

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

707

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for a full orchestra and guitar/bass. It begins at measure 707. The key signature is four sharps (F#, C#, G#, D#). The time signature is 4/4. The E. Gtr. part features a melodic line with slurs and ties. The E. B. part has a rhythmic accompaniment with eighth notes. The Pno. part has a block chord accompaniment in the right hand and a melodic line in the left hand. The E. Pno. part has a simple harmonic accompaniment. The D. S. part has a rhythmic pattern with 'x' marks indicating mutes. The Vln. I part has a melodic line with slurs. The Vln. II part has a rhythmic accompaniment with eighth notes. The Vla. part has a melodic line with slurs. The Vc. part has a rhythmic accompaniment with eighth notes. The D.B. part has a simple harmonic accompaniment.

711

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

711

Vln. I

Vln. II

Vla.

Vc.

D.B.

716

C#7(#5)

E.Gtr. *f* *ff*

E.B. *f* *ff*

Pno.

E. Pno. *f* *ff*

D. S. *f* *ff*

716

Vln. I *fp*

Vln. II *fp*

Vla.

Vc.

D.B.

We Met at the Edge

720

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

720

Vln. I

Vln. II

Vla.

Vc.

D. B.

20. Judgement

723 ♩.=70

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Plays a rhythmic, melodic line in the treble clef, starting with a forte (*f*) dynamic.
- E. B. (Electric Bass):** Provides a steady bass line in the bass clef, also starting with a forte (*f*) dynamic.
- Pno. (Piano):** Remains silent throughout this section.
- E. Pno. (Electric Piano):** Features a melodic line in the treble clef and a supporting bass line in the bass clef, starting with a forte (*f*) dynamic.
- D. S. (Drum Set):** Plays a complex rhythmic pattern with various accents and dynamics, including a forte (*f*) dynamic.
- Vln. I (Violin I):** Enters in the fourth measure with a melodic line, marked with a fortissimo (*ff*) dynamic.
- Vln. II (Violin II):** Enters in the fourth measure with a melodic line, marked with a fortissimo (*ff*) dynamic.
- Vla. (Viola):** Enters in the fourth measure with a melodic line, marked with a fortissimo (*ff*) dynamic.
- Vc. (Violoncello):** Enters in the fourth measure with a melodic line, marked with a fortissimo (*ff*) dynamic.
- D. B. (Double Bass):** Remains silent throughout this section.

The score includes various musical notations such as dynamics (*f*, *ff*), accents, and articulation marks. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The piece concludes at measure 723.

We Met at the Edge

729

Amaj9

♩.=62

The musical score is arranged in a system with the following parts from top to bottom:

- E. Gtr.:** Electric guitar part with a melodic line in the treble clef and a bass line in the bass clef. It features a key signature of three sharps (F#, C#, G#) and a tempo of quarter note = 62. A box labeled '729' is at the start. A chord symbol 'Amaj9' is written above the staff in the fourth measure.
- E. B.:** Electric bass part in the bass clef, mirroring the bass line of the guitar.
- Pno.:** Piano part with both treble and bass staves. It is mostly silent, with a final measure marked with a piano (*p*) dynamic.
- E. Pno.:** Electric piano part with both treble and bass staves, playing a rhythmic accompaniment.
- D. S.:** Double bass part with a single staff, playing a rhythmic accompaniment.
- Vln. I:** Violin I part in the treble clef, starting with a fermata and playing a melodic line.
- Vln. II:** Violin II part in the treble clef, playing a similar melodic line.
- Vla.:** Viola part in the alto clef (C4), playing a melodic line.
- Vc.:** Violoncello part in the bass clef, playing a melodic line.
- D.B.:** Double bass part in the bass clef, which is mostly silent.

Dynamic markings include *fp* (fortissimo piano) with accents (>) above notes in measures 3 and 4 for Vln. I, Vln. II, Vla., and Vc. A box labeled '729' is also present at the start of the string section.

735

This musical score page contains measures 735 through 740. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Silent throughout the measures.
- E. B. (Electric Bass):** Silent throughout the measures.
- Pno. (Piano):** Features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The left hand consists of eighth-note chords. The right hand has a more complex melodic line with some rests. There are dynamic markings of *Red.* (likely *Red.* for *Red.*) and asterisks (*) in the lower staff.
- E. Pno. (Electric Piano):** Silent throughout the measures.
- D. S. (Drum Set):** Plays a consistent rhythmic pattern of eighth notes with a *pp* (pianissimo) dynamic marking.
- Vln. I (Violin I):** Silent throughout the measures.
- Vln. II (Violin II):** Silent throughout the measures.
- Vla. (Viola):** Plays a melodic line with a *p pizz.* (piano pizzicato) dynamic marking.
- Vc. (Violoncello/Cello):** Plays a rhythmic line with a *p* (piano) dynamic marking.
- D. B. (Double Bass):** Silent throughout the measures.

744

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

This section of the score covers measures 744 to 747. It features five staves: Electric Guitar (E.Gtr.), Electric Bass (E.B.), Piano (Pno.), Electric Piano (E. Pno.), and Double Bass (D. S.). The key signature is three sharps (F#, C#, G#). The E.Gtr. and Pno. parts are in treble clef, while E.B., E. Pno., and D. S. are in bass clef. The E.B. part has a whole rest in the first measure. The Pno. part includes dynamic markings like *Leg.* and *Leg.* with asterisks. The D. S. part features a rhythmic pattern of eighth notes with accents.

744

(8^{va})

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section of the score covers measures 744 to 747. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#). Vln. I and Vln. II are in treble clef, while Vla., Vc., and D.B. are in bass clef. The Vln. I part has a dynamic marking of *8^{va}* with a dashed line. The Vc. part has a dynamic marking of *pizz.* in the first measure. The D.B. part has a rhythmic pattern of eighth notes.

We Met at the Edge

748 $\text{♩} = 70$

E.Gtr.

E.B.

Pno.

*

E. Pno.

D. S.

748

Vln. I

Vln. II

Vla.

Vc.

D.B.

752

This musical score page contains measures 752 through 755. The instruments and their parts are as follows:

- E. Gtr.:** Treble clef, playing a series of chords in the first four measures, followed by a melodic line in measure 755.
- E. B.:** Bass clef, playing a bass line with accents and a melodic line in measure 755.
- Pno.:** Grand staff (treble and bass clefs), playing chords and a melodic line in measure 755.
- E. Pno.:** Grand staff (treble and bass clefs), playing chords and a melodic line in measure 755.
- D. S.:** Drum set, playing a steady bass drum pattern with cymbal accents.
- Vln. I:** Treble clef, playing a melodic line with a forte (*f*) dynamic.
- Vln. II:** Treble clef, playing a melodic line with a forte (*f*) dynamic.
- Vla.:** Bass clef, playing a melodic line with a forte (*f*) dynamic.
- Vc.:** Bass clef, playing a melodic line with a forte (*f*) dynamic.
- D. B.:** Bass clef, playing a bass line with accents and a melodic line in measure 755, marked *f* *arco*.

The score includes various musical notations such as dynamics (*f*), accents (*>*), and articulation marks. A repeat sign is present at the end of measure 755.

735 The World

E. Gtr. [Staff with treble clef, key signature of three sharps, and 7/8 time signature. Contains rests throughout the section.]

E. B. [Staff with bass clef, key signature of three sharps, and 7/8 time signature. Contains a dotted half note followed by rests.]

Pno. [Staff with grand staff, key signature of three sharps, and 7/8 time signature. Contains a dotted half note followed by rests.]

E. Pno. [Staff with grand staff, key signature of three sharps, and 7/8 time signature. Contains a dotted half note followed by rests.]

D. S. [Staff with percussion clef, key signature of three sharps, and 7/8 time signature. Contains a dotted half note with an asterisk above it, followed by rests.]

755

Vln. I [Staff with treble clef, key signature of three sharps, and 7/8 time signature. Starts with a dotted half note (*ff*), then a half note (*mf*), followed by rests.]

Vln. II [Staff with treble clef, key signature of three sharps, and 7/8 time signature. Starts with a dotted half note (*ff*), then a half note (*mf*), followed by rests.]

Vla. [Staff with alto clef, key signature of three sharps, and 7/8 time signature. Starts with a dotted half note (*ff*), then a half note (*mf*), a dotted half note (*f*), and a half note (*mp*), followed by rests.]

Vc. [Staff with bass clef, key signature of three sharps, and 7/8 time signature. Starts with a dotted half note (*ff*), then a half note (*mf*), a dotted half note (*f*), and a half note (*mp*), followed by rests.]

D. B. [Staff with bass clef, key signature of three sharps, and 7/8 time signature. Starts with a dotted half note (*ff*), then a half note (*mf*), a dotted half note (*f*), and a half note (*mp*), followed by rests.]

759 $\text{♩} = 110$

E. Gtr. *p*

E. B. *p*

Pno.

E. Pno.

D. S. *p*

759

Vln. I

Vln. II

Vla.

Vc.

D. B. *p*

We Met at the Edge

763

E.Gtr. *mf*

E.B.

Pno. *p*

E. Pno. *mf*

D. S. *mf*

763

Vln. I

Vln. II

Vla.

Vc.

D.B.

767

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

This section of the score covers measures 767 to 770. It features four staves: E.Gtr. (Electric Guitar), E.B. (Electric Bass), Pno. (Piano), and E. Pno. (Electric Piano). The E.Gtr. and E. Pno. staves have a treble clef and a key signature of three sharps (F#, C#, G#). The E.B. and Pno. staves have a bass clef and the same key signature. The E.Gtr. part consists of quarter notes and eighth notes. The E.B. part features a rhythmic pattern of eighth notes with slurs. The Pno. part has a steady eighth-note accompaniment. The E. Pno. part has a simple harmonic line with slurs. The D. S. (Double Bass) part is a single staff with a bass clef, showing a rhythmic pattern of quarter notes and eighth notes with 'x' marks below the notes.

767

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section of the score covers measures 767 to 770. It features five staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). All staves have a key signature of three sharps (F#, C#, G#). The Vln. I and Vln. II staves have a treble clef. The Vla. and Vc. staves have an alto clef (C-clef on the third line). The D.B. staff has a bass clef. All five staves are currently empty, indicating that these instruments are silent during these measures.

We Met at the Edge

771

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

771

Vln. I

Vln. II

Vla.

Vc.

D.B.

775

This musical score page contains measures 775 through 778. The instruments and their parts are as follows:

- E. Gtr. (Electric Guitar):** Measures 775-776 feature a melodic line of eighth notes in the treble clef. Measures 777-778 are silent.
- E. B. (Electric Bass):** Measures 775-776 feature a melodic line of eighth notes in the bass clef. Measures 777-778 are silent.
- Pno. (Piano):** Measures 775-776 feature a complex texture with eighth notes in both staves. Measures 777-778 continue with similar patterns.
- E. Pno. (Electric Piano):** Measures 775-778 are silent.
- D. S. (Drum Set):** Measures 775-778 feature a consistent rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits.
- Vln. I (Violin I):** Measures 775-778 are silent.
- Vln. II (Violin II):** Measures 775-778 are silent.
- Vla. (Viola):** Measures 775-778 are silent.
- Vc. (Violoncello):** Measures 775-778 are silent.
- D. B. (Double Bass):** Measures 775-776 feature a melodic line of eighth notes in the bass clef. Measures 777-778 feature a melodic line of eighth notes in the bass clef.

We Met at the Edge

779

E. Gtr.

E. B.

p

Pno.

E. Pno.

D. S.

p

779

Vln. I

p

Sul Pont

Vln. II

Vla.

p

Sul Pont

Vc.

D. B.

783

E. Gtr. *f*

E. B. *mf*

Pno. *f*

E. Pno.

D. S. *mf*

783

Vln. I *mp*
Sul Pont

Vln. II *mp*

Vla. *mp*
Sul Pont

Vc. *mp*
Sul Pont

D. B. *mp*

We Met at the Edge

787

The musical score is arranged in a system with the following parts from top to bottom:

- E. Gtr.:** Electric guitar, treble clef, key signature of three sharps (F#, C#, G#). It begins with a *mf* dynamic and features a rhythmic pattern of eighth notes in the first two staves, followed by chords in the last two staves.
- E. B.:** Electric bass, bass clef, key signature of three sharps. It plays a steady eighth-note accompaniment throughout the section.
- Pno.:** Piano, grand staff (treble and bass clefs), key signature of three sharps. The right hand has a few notes in the first staff, while the left hand plays a simple harmonic accompaniment.
- E. Pno.:** Electric piano, grand staff, key signature of three sharps. It starts with a *f* dynamic and features a melodic line in the right hand and a harmonic accompaniment in the left hand.
- D. S.:** Drums, single staff. It shows a complex rhythmic pattern with various note values and rests, including some notes with 'x' marks indicating cymbal hits.
- Vln. I:** Violin I, treble clef, key signature of three sharps. The staff contains a whole rest, indicating the instrument is silent.
- Vln. II:** Violin II, treble clef, key signature of three sharps. The staff contains a whole rest.
- Vla.:** Viola, alto clef, key signature of three sharps. The staff contains a whole rest.
- Vc.:** Violoncello, bass clef, key signature of three sharps. The staff contains a whole rest.
- D.B.:** Double bass, bass clef, key signature of three sharps. The staff contains a whole rest.

A second measure number '787' is located at the beginning of the string section.

791

E.Gtr. *f*

E.B. *f*

Pno.

E. Pno.

D. S. *f*

791

Vln. I

Vln. II

Vla. *Ord.*

Vc. *fOrd.*

D.B. *f*

Ord.

795

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

This section of the score covers measures 795 to 800. It features five staves: Electric Guitar (E. Gtr.), Electric Bass (E. B.), Piano (Pno.), Electric Piano (E. Pno.), and Drums (D. S.). The key signature is three sharps (F#, C#, G#). The guitar and bass parts consist of rhythmic patterns of eighth and sixteenth notes. The piano and electric piano parts provide harmonic support with chords and single notes. The drum part features a consistent eighth-note pattern.

795

Vln. I

Vln. II

Vla.

Vc.

D. B.

This section of the score covers measures 795 to 800. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). The key signature is three sharps (F#, C#, G#). Violin I is mostly silent. Violin II, Viola, and Cello play melodic lines with slurs and accents. The double bass provides a rhythmic foundation. Dynamic markings include *ff* (fortissimo) for the strings and *f* (forte) for the double bass.

799

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

This section of the score covers measures 799-802. It features five staves: Electric Guitar (E. Gtr.), Electric Bass (E. B.), Piano (Pno.), Electric Piano (E. Pno.), and Drums (D. S.). The key signature is three sharps (F#, C#, G#). The guitar and bass parts consist of rhythmic patterns of eighth and sixteenth notes. The piano and electric piano parts provide harmonic support with chords and single notes. The drum part features a consistent pattern of eighth-note chords.

799

Vln. I

Vln. II

Vla.

Vc.

D. B.

This section of the score covers measures 799-802. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). The key signature is three sharps (F#, C#, G#). The violin and viola parts have melodic lines with slurs and accents. The cello and double bass parts provide harmonic support with chords and single notes. The double bass part includes a forte (*ff*) dynamic marking.

803

E.Gtr.

E.B.

Pno.

E. Pno.

D. S.

Detailed description: This section of the score covers measures 803-806. The Electric Guitar (E.Gtr.) and Electric Bass (E.B.) parts feature a rhythmic pattern of eighth notes in a D major key signature. The Piano (Pno.) part has a treble clef with a '8va' marking and a dashed line indicating an octave shift; the bass clef part provides harmonic support with sustained notes. The Electric Piano (E. Pno.) part mirrors the piano's bass line. The Double Bass (D. S.) part plays a complex rhythmic pattern with many sixteenth notes and rests.

803

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This section of the score covers measures 803-806. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained notes, with a forte (*ff*) dynamic marking. The Viola (Vla.) and Cello (Vc.) parts play eighth-note patterns with slurs and accents. The Double Bass (D.B.) part continues the eighth-note rhythmic pattern from the previous section.

807

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D. B.

8va

ff

ff

>

We Met at the Edge

811

The musical score is arranged in a system of nine staves. The top two staves are for Electric Guitar (E. Gtr.) and Electric Bass (E. B.), both in treble clef. The next two staves are for Piano (Pno.), with the right hand in treble clef and the left hand in bass clef. The fifth staff is for Electric Piano (E. Pno.), also in treble and bass clefs. The sixth staff is for Double Bass (D. S.), in bass clef. The bottom three staves are for strings: Violin I (Vln. I) in treble clef, Violin II (Vln. II) in treble clef, Viola (Vla.) in bass clef, Violoncello (Vc.) in bass clef, and Double Bass (D. B.) in bass clef. The score is in 7/4 time and has a key signature of three sharps (F#, C#, G#). The first system (measures 811-814) shows the E. Gtr. and E. B. playing a rhythmic pattern of eighth notes. The Pno. and E. Pno. have rests in the first two measures, then enter in the third measure. The D. S. part features a series of 'x' marks above the staff in the first two measures, followed by a melodic line. The string section (Vln. I, Vln. II, Vla., Vc., D. B.) enters in the third measure with a melodic line.

815

E. Gtr.

E. B.

Pno.

E. Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D. B.

p

p

p

We Met at the Edge

819

E. Gtr. *mf*

E. B.

Pno. *p*

E. Pno. *mf*

D. S.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D. B. *p*

823

E. Gtr.

E. B.

mf

Pno.

E. Pno.

D. S.

mf

823

Vln. I

Vln. II

Vla.

Vc.

D. B.

We Met at the Edge

827

This musical score page includes the following parts and markings:

- E.Gtr. (Electric Guitar):** Treble clef, key signature of three sharps (F#, C#, G#). Measures 827-830 show a melodic line with a sixteenth-note run in measure 829.
- E.B. (Electric Bass):** Bass clef, key signature of three sharps. Measures 827-830 show a steady eighth-note accompaniment.
- Pno. (Piano):** Grand staff (treble and bass clefs), key signature of three sharps. Measures 827-830 feature a complex harmonic texture with chords and rhythmic patterns.
- E. Pno. (Electric Piano):** Grand staff, key signature of three sharps. Measures 827-830 feature a melodic line with a sixteenth-note run in measure 829.
- D. S. (Drum Set):** Single staff with a double bar line at the start. Measures 827-830 show a drum pattern with dynamic markings: *ff* (fortissimo) in measure 827, *p* (piano) in measure 828, and *ff* in measure 829. There are also asterisks and accents (>) above the notes.
- Vln. I (Violin I):** Treble clef, key signature of three sharps. Measures 827-830 show a melodic line with a sixteenth-note run in measure 829.
- Vln. II (Violin II):** Treble clef, key signature of three sharps. Measures 827-830 show a melodic line with a sixteenth-note run in measure 829.
- Vla. (Viola):** Bass clef, key signature of three sharps. Measures 827-830 show a melodic line with a sixteenth-note run in measure 829.
- Vc. (Violoncello):** Bass clef, key signature of three sharps. Measures 827-830 show a melodic line with a sixteenth-note run in measure 829.
- D.B. (Double Bass):** Bass clef, key signature of three sharps. Measures 827-830 show a steady eighth-note accompaniment.

Dynamic markings *ff* (fortissimo) are present at the beginning of measures 827, 829, and 830 for the guitar, piano, violin I, violin II, viola, and cello. A *p* (piano) marking is present in measure 828 for the drum set.

831

E. Gtr. *f*

E. B. *f*

Pno. *f* *mf* *mp* *p*

E. Pno. *f*

D. S. *p*

831

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D. B. *mf*

We Met at the Edge

835

E.Gtr. *p*

E.B.

Pno.

E. Pno.

D. S.

835

Vln. I

Vln. II

Vla.

Vc.

D.B.