

*Marc Sabat*

# Inner voice

*for electric guitar, string quartet, and computer-generated electronic tones*

*commissioned by Seth Josel with the assistance of the Canada Council for the Arts*

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*performances and recordings of this work are exclusively held by Seth Josel and the Bozzini Quartet until 2027*

# Inner voice

Marc Sabat

**Libero, senza tempo**

**1. tighten**

1/1 = E $\flat$  1

Synthesizer

Electric Guitar

Violin 1

Violin 2

Viola

Cello

very subtle bend with bar

retune the string, repeat ad lib. until there is no more beating, then sound the string

2°

3°

(ad lib.)

(ad lib.)

come prima

in addition to standard HEJI notation: accidentals with a small horizontal line refer to the 12EDO system, from which cents deviations are measured; large accidentals in boxes over the top staff represent shifts to the Kammerton (1/1) affecting the offset of all pitches in a section; boxed numbers like 10° refer to partials; numbers separated by semicolons represent melodic (successively sounded) intervals; fractions represent harmonic intervals (simultaneously sounded or vertical)

strings: steady, even bowing with hidden bow changes, blend timbrally and dynamically within the synth sound, minimising beating and seeking fusion

*pp*

*pp*

*pp*

*pp*

Inner voice

This musical score is for the 'Inner voice' section, page 3. It features six staves: Synth (bass clef), E Gtr (treble clef), VI1 (treble clef), VI2 (treble clef), Vla (bass clef), and Vlc (bass clef). The Synth part includes fingering numbers (5, 7, 5, 9, 6, 7, 7, 8, 9, 3) and techniques like +2 and -2. The E Gtr part includes circled numbers (1, 6, 1, 6) and a 'sim.' marking. The string parts (VI1, VI2, Vla, Vlc) feature various articulations such as accents, slurs, and dynamic markings like +2 and -2.

Inner voice

1/1 = B $\bar{4}$

Synth

E Gtr

bend up with finger

1/1 = B $\bar{4}$

VI1

VI2

Vla

Vlc

*pp*

Inner voice

sim. F#

The musical score is divided into two systems. The first system includes staves for Synth, E Gtr, VI1, VI2, Vla, and Vlc. The Synth staff has measures 14, 17, 18, 19, and 7. The E Gtr staff has measures 14, 17, 18, 19, and 7. The second system includes staves for VI1, VI2, Vla, and Vlc. The VI1 staff has measures 6, 3, 7, 5, and 7. The VI2 staff has measures 6, 3, 7, 5, and 7. The Vla staff has measures 6, 3, 7, 5, and 7. The Vlc staff has measures 6, 3, 7, 5, and 7. The score includes various musical notations such as notes, rests, and accidentals. Performance instructions include "sim. F#" and "sim. F#" in boxes. The E Gtr staff has instructions: "-33 bend up with bar" and "bend back to open". The Vla staff has instructions: "-33" and "-35". The Vlc staff has instructions: "-31" and "-33".

Inner voice

The musical score is arranged in a system with six staves. The top staff is labeled 'Synth' and contains a bass line with notes marked with circled numbers 18, 20, 21, 22, 23, and 4. Above this staff are two chord diagrams: a D major chord (D4) and an A major chord (A4). The second staff is labeled 'E Gtr' and contains a treble clef line with notes marked with circled numbers 2, 5, 4, 2, 5, 4, 3, 2, 3, 5, 4, 3, 5, 4, 3, 2. The third staff is labeled 'VI1' and contains a treble clef line with notes marked with circled numbers 2, 5, 4, 2, 5, 4, 3, 2, 3, 5, 4, 3, 5, 4, 3, 2. The fourth staff is labeled 'VI2' and contains a treble clef line with notes marked with circled numbers 2, 5, 4, 2, 5, 4, 3, 2, 3, 5, 4, 3, 5, 4, 3, 2. The fifth staff is labeled 'Vla' and contains a bass clef line with notes marked with circled numbers 2, 5, 4, 2, 5, 4, 3, 2, 3, 5, 4, 3, 5, 4, 3, 2. The sixth staff is labeled 'Vlc' and contains a bass clef line with notes marked with circled numbers 2, 5, 4, 2, 5, 4, 3, 2, 3, 5, 4, 3, 5, 4, 3, 2. The score includes various musical notations such as slurs, accents, and dynamic markings like 'pp' and '>'. There are also performance instructions like '+33', '+31', '+35', and '+36'.

Inner voice

The musical score is titled "Inner voice" and consists of six staves: Synth, E Gtr, VI1, VI2, Vla, and Vlc. The piece is in 4/4 time and features a key signature of one sharp (F#). The score is divided into two systems, each containing measures 22 through 28. Above the Synth staff, a boxed chord symbol  $E_{\sharp}^{\flat}$  is present. Measure numbers 22, 24, 25, 26, 27, and 28 are indicated above the Synth staff. The Synth part features sustained chords with various articulations. The E Gtr part includes fingerings (circled numbers 1-6) and a triplet in measure 25. The VI1 part has a +2 fret marking. The VI2 part includes a *port.* (portamento) marking and fret markings +31, +35, +31, B+38, and +2. The Vla part has a +33 fret marking and an F#+40 marking. The Vlc part has a -29 marking. The VI1, VI2, Vla, and Vlc parts feature sustained notes with various articulations like accents and hairpins.

Inner voice

29 **5** 29 **29-fade** **6**

Synth

E Gtr

2°/ ④ ⑤ ② 3°/ ⑥ ④ ③ 2°/ ⑥ 2°/ ⑤ 2°/ ④ 2°/ ③ 2°/ ② 2°/ ①

VI1

VI2

Vla

Vlc



Inner voice  
2. widen

Libero, inégal ca. 112

3 1  
+42

I.v. sempre

1-fade

Synthesizer

*sonore*

Guitar scordatura (from high to low):  $E^4+0$   $B^3+33$   $F\#^3+33$   $D^3.33$   $A^2.33$   $E^2+0$   
notes on string 3 are written as fingered, in most cases sounding a half-step lower  
string bends are indicated by arrows and cents showing deviation from open string  
sounding pitches are indicated by tempered accidentals with cents annotations nearby

Electric  
Guitar

beating  
I.v. possibile,  
sostenuto, -33 4:7  
a piacere *f* *sonore*

C -49  
11:6

3 Libero, inégal ca. 112

Violin 1

Violin 2

All pitches are written as nearest tempered accidental (flat line)  
+/- cents deviation, or (when possible) in HEJI with cents;  
use a Pythagorean tuning of the open strings in pure fifths  
 $E+2$   $A+0$   $D-2$   $G-4$   $C-6$  (please note guitar E's are tuned tempered)  
tuning within each harmony is just, with occasional blurrings

Viola

Cello

3°/III

transition gradually  
from harmonic to stopped

7/6

4°/IV  
→ poco al pont

*ppp*

*p*

*p* *poco f*

*p*

3°/II

7°/

11°/

4°/

end note  
exactly

+31

7/3

ord

5/3

4°/II

*p*

→ poco al pont

*poco f*

*p*

transition gradually  
from harmonic to open string

5°/III

### Inner voice

6 2 15 : 16 3 3-fade 4 14 : 15 5

Synth   
 -14 -2 -14 -2 -18 -18

E Gtr   
 ④<sup>19</sup> ① ④<sup>19</sup> ⑥ ④<sup>19</sup> sim. ⑥<sup>14</sup> ④<sup>15</sup> ⑥<sup>9</sup>   
 -14 5:12 3:5 match tuning in Synth -14 8:15 with Vlc 4:7 -18 transition gradually from harmonic to open string

VI1   
 5°/III → poco al pont ord *sotto voce* III +14 *p*   
 *ord* *tasto*

VI2   
 5°/IV → poco al pont ord slight bend   
 *poco f* *sotto voce* -18 *p* -18

Vla   
 3°/III 2°/IV 2°/II 3°/III ord 10/7 +14 tune u7 below VI2 *tasto* *poco vib* C+2 *senza vib*   
 9/4 *p* 7/4 *f* 5/3 *sonore* 16:15 = -112c *p*

Vlc   
 -6 -33 with Gtr -18 *f* *sonore* *sotto voce*

on strings 6 and 1 bend and cents are the same!

Inner voice

11 6 13 : 14

Synth -22 -22 -27 -27

E Gtr -22 -22 -27 -27 -29 -29

13 : 8 +6 +37 +39 4/3 4 : 3 = = 9 : 8 : 12

(hold through fermata) 5 slurs indicate tones which are not individually plucked (played only with l.h. articulations)

VI1 -22 -22 -27 -27 -27 -27

13°/Vla poco vibr. ord → vib senza vib

*pp* *poco f* *poco f*

under-glide (glide with initial finger, then change once position is acquired) match Gtr 12° *p* *poco f*

VI2 -22 -27 -27 -27 -27 -27

*p* *poco f* *poco f*

Vla +37 +37 +37 +37 +37 +37

match Gtr tasto ord 7/4 +6 (hold through fermata) 8° → vib 12 : 13 = +139c slight bend senza vib

*pp* *sotto voce* *poco f* *pp* *poco f* *poco f*

Vlc -25 -25 -25 -25 -25 -25

tune P4 below VI2 9° *p* *poco f* *poco f* *poco f*

beating 6

Inner voice

16 10 11 : 12 11 11-fade

Synth

E Gtr

VI1

VI2

Vla

Vlc

④ ⑥<sup>14</sup> ⑥<sup>14</sup> ⑤ ④<sup>10</sup> ④ ⑥ ④

-33 +17 -33 +17

⑤ 9° 5/6 10°

+18 +49

tune below VI2 end note exactly tune below VIc bend down almost matching Gtr

poco f port. 55:54 = -32c pp 64:63 = -36c poco f

tune to Vla tune to Vlc 11:12 = +151c tune above VI1 bend down almost matching Gtr

3/2 11° 6/5 3/2 9°

-33 B-35 +16 -33 -27 -45

36:35 = -49c poco f pp 64:63 = -36c p

port. bend down almost matching Gtr

3 6°

pp harmonics reverse under-glide (glide with initial finger, then change once position is acquired) pp 64:63 = -36c

3°/III 4° 1 vib senza vib Bb+39 6/5 4/3 ord

tune above VI1 → poco al pont

6°/II 4° tune to Vla

+14 sul II B-35 65:66 = +26c -18 +2 -29 f f

< poco f

Inner voice

22 12 10 : 11 +24 13 +24 14 9 : 10 C+33 15 C+33 15-fade

Synth

E Gtr

VI1

VI2

Vla

Vlc

major triad 3:4:5

sim.

slow wide vib

end note exactly

4°/III

poco vib

senza vib

very slight bend up to match Gtr.

10 : 11 = +165c

pizz

3°/IV arco

4°/III

2°/III

III

11°

IV III

3

harmonics reverse under-glide (glide with initial finger, then change once position is acquired)

64 : 63 = -27c

385 : 384 = -4.5c

11/6

6°

poco vib

12°

senza vib

end note exactly

match, coordinate w/Gtr

3°

pizz arco pizz arco

2°/I

2°/II

arco poco vib

C+33

5°

3°/II 4°/II

senza vib

-49

9°

end note exactly

6°/II

Inner voice

27 16 8 : 9 17 18 7 : 8 19 19-fade

Synth +40 +44 +40 +44 +26 +26 -43 -43

E Gtr (5) (4) (3) (1) (2) <sup>18</sup> <sup>9</sup> (3) (5) (4) (2) <sup>18</sup> <sup>9</sup> (3) <sup>24</sup> (3) <sup>60</sup> (3) <sup>24</sup>

VI1 +42 +28 -41 -41

VI2 -34 -41 -41

Vla -51 +2 -9 -9 +30 +42 +28 +43 +28 -41 -41

Vlc -49 +40

tune a pure M6, first B is a little higher than Synth

match Vla, bend down to P5 above Synth major triad below VI1, Vlc

bend down almost matching Gtr

parallel interval with Vlc ratios indicate intervals to Synth major triad match Synth, a P5 higher: reach unison with VI1

3 : 5 = 8 : 11 3 : 2 3 : 2 3/2 12/7 3/2 2°/I 3°/I 3°/I 2°/II 4°/I 3°/I

11° 11° 11/8 5/4 4/3 3/2 5/4 21:20 7:8 3°/112°/I 6°/I double-node harmonic

32 : 33 = +53c 44 : 45 = 15 : 16 +39c +112c = 84c = +231c = +231c

*p* (hold through fermata) *poco f* *poco f* *senza dim.* *poco f*

Inner voice

The musical score is for the 'Inner voice' and consists of six staves: Synth, E Gtr, VI1, VI2, Vla, and Vlc. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions include 'pizz' (pizzicato), 'arco' (arco), 'senza vib' (senza vibrato), and 'port.' (portamento). The score is divided into measures, with some measures containing specific time signatures like 4:7:6, 6:7, 6:14:21:24, 7:3:4, and 7/4. Boxed numbers 20, 21, and 22 are placed above certain measures. Fingerings are indicated by circled numbers 1 through 5. Dynamic markings include *f*, *p*, and *pp*. The score also includes various accidentals and articulation marks like accents and slurs.

Inner voice

37

Synth

E Gtr

VI1

VI2

Vla

Vlc

23 6 : 7 +41

24 12 : 13 : 14 +13 +41 24-fade

5 4 1 11 beating

3 2 3 7 2 4 7 1 4 7 5 9 4 11 2 10 +43

8 -33 -33 +33 B +40 -26 -26 -24 -22 8 : 6 : 9 : 14 dissonant to VI2, correct down to P5, then bend +41 3 +13 match Synth 13°

-33 -33

3 : 4 : 13 : 7

VI1

port. +2 -22 +41 3 +13 sul IV poco vib +13

27 : 28 = +63c = 14 : 13 -128c poco f -26 13 : 12 = -139c

VI2

slight bend from below and (almost) match Gtr -> vib senza vib very slight correction, bend up and tune to Synth dissonant to VI1, tune to Vla, Gtr 9° poco vib -> senza vib

-27 -24 -24 -24

pp

poco f

Vla

+4 match Gtr very slight correction, bend up and tune to Synth 7 : 8 = +231c match Vcl 12° +41 poco vib -> senza vib 14°

port. B +40 +43 -26 -26 -26 = +267c poco f

Vlc

above VI2 4/3 48 : 49 = +36c very slight correction, bend up and tune to Synth 8° poco vib -> senza vib

+6 -29 -26 +10 -26 -28 -28

3 49 : 48 = -36c poco f pp



Inner voice

41 25 11 : 13 26 26-fade 13°

Synth   
 A#-3 -14   
 A#-3 -14   
 tune to VI2

E Gtr   
 8   
 B+48   
 0 G#-39 C#-41 0 G#-39 -43 C#-41   
 ③<sup>15</sup> 12°   
 sim. ① ②<sup>28</sup> ③<sup>26</sup> ① ②<sup>28</sup>   
 ①<sup>30</sup> ②<sup>26</sup> ③<sup>26</sup> neutral triad (24:32:39)

VI1   
 5°/II vib   
 senza vib   
 (hold through fermata)   
 2°/II   
 13°

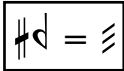
VI2   
 intervals to Vlc : 1/1 5/4 3/2 13°   
 (hold through fermata) 8/5 =8°   
 intervals to VIa   
 =3/4 4/5 8/11   
 senza vib   
 D-29 3 C+6

Vla   
 +48   
 G#-39   
 F#-43   
 *poco f* > *p* (hold through fermata) *p*

Vlc   
 -19 +46   
 13/10   
 8°   
 5°   
 *p* *poco f* *p*   
 very slight correction, bend up and tune a 6/5 (pure m3) below Synth   
 tune P5 below Gtr, VI2   
 3°/III   
 2°/II (bend harmonic up)   
 143:144 = +12c

pp match Synth match Gtr/Vlc   
 4 : 5 = +386c   
 12 : 13 = +139c   
 tune P5 above Vlc   
 65 : 64 = -27c

18



### Inner voice

45 in the next bars all pitches are raised by one u13-u11 half-comma written as 3 upward strokes (143 : 144 = 12c)

27 5 : 6 +22

28 +22

29 10 : 11 : 12 +22

Synth

E Gtr

VI1

VI2

Vla

Vlc

interval to VI2, fine-tune by raising slightly above open G

match Synth

4 : 13 : 15

3/4 5 : 8 +22

12°

13°

11°

12°

10°

port.

poco f cantando

D-29

+6

VI2

+6

poco f

P8 above VI1

D C# 3

-29 -41 3

=10° match Synth

12° 12 : 13 = 26 : 27 +138c +65c

+22

-40

poco f cantando

Vla

+151c 3/2

from the string

pizz

=15° tune to Vlns

arco

+6

poco f cantando

match VI1

12° +22 arco

13°

11° 11 : 12 = +151c

-40

D-29

Vlc

+10 9°

+20 pizz

poco f

f

poco f cantando

Inner voice

49 30 15 : 16 : 18 +18 +22 31 20 : 21 : 24 +22 32 40 : 45 : 48 +22 33 35 : 40 : 42 +37 +22 34 55 : 60 : 66 +6 -43

Synth

E Gtr

VII

below Vlc 11 : 4 8/11

quasi vibrato: roll finger

intervals to Vla

4/3 4/5 = 16° 24° 10° 5/3

VII

Vla

match VI2 = 12°

7 : 8 = 48 : 49 +23lc +36c

Vlc

10 : 9 = -182c 39 : 40 = 80 : 81 +44c +22c

Detailed description of the musical score: The score is for an 'Inner voice' and consists of five staves. The top staff is Synth, followed by E Gtr, VII, Vla, and Vlc. The Synth staff has five measures with notes and intervals: +6, +18, +22, +6, -9, +6, +10, +6, +37, +22, +6, -43. The E Gtr staff has notes with fingerings: (1)↑4, (6)↑20, (1)↑4, (2)↑4, (1)↑8, (2)↑24. The VII staff has notes with intervals: +37 +6, +8, +8, +8, and a dynamic marking <math>< f</math>. The Vla staff has notes with intervals: +18, +22, +6, +10, +6, +22, and a dynamic marking <math>f</math>. The Vlc staff has notes with intervals: +22, +6, =20°, +24, 18°, +8, -40, +4, +8, and a dynamic marking <math>f</math>. There are also performance instructions like 'quasi vibrato: roll finger' and 'match VI2 = 12°'. At the bottom, there are two large interval notations: 10 : 9 = -182c and 39 : 40 = 80 : 81 +44c +22c.

Inner voice

54 34-fade

Synth

E Gtr

VI1

11° sim. 3 (same note) fast narrow vib 3 senza vib = 12° 9° -65c

D-29 120:121 = +14c *poco f* quasi vibrato: roll finger sub.

VI2

12° → poco al pont +8 +22 +10 +22 *p* *poco f* ≈ 13° fast narrow vib sub.

144:143 = -12c above Vla 3/2 ord sim.

Vla

8/5 +20 +20 8° Bb+20 fast narrow vib senza vib = 10° quasi vibrato: roll finger sim. 3 5

+6 10° (same note) B-45 *poco f* +20c

Vlc

15° 5/3 +8 +24 +20 match Vla intervals to VI1 4/5 8/11 2/3 = 8° -12c quasi vibrato: roll finger

Bb -16 Ab +19 G-31 3 *poco f* G-43 sub.

9:8 = -204c +164c

Inner voice

57 35 9 : 11 36 37 9 : 10 : 11 38 4 : 5 39

Synth  $+13$   $-40$   $+13$   $+13$   $-5$   $-40$   $+26$   $+12$   $+26$   $+12$

E Gtr  $-22$   $-22$   $4:7$   $4^{\uparrow 11}$   $1^{\uparrow 10}$   $3^{\uparrow 8}$   $2^{\uparrow 59}$   $2$   $+$   $A^{\#} +41$   $+33$   $-8$   $+33$   $+33$   $7:4$

below VI2 6°

VI1  $+8$   $f$

VI2  $=9^{\circ}$  senza vib  $+10$   $f$

Vla 7° slightly higher (match Gtr)  $-25$   $f$   $-22$   $pp$

Vlc 5° poco vib senza vib match Gtr 4/7  $G-43$   $f$   $-8$   $+10$   $+9$   $pp$   $11 : 10 = -165c$

Inner voice

63 40 8 : 9 : 10 +26 +30 +12

Synth 41 12 : 14 : 15 +26 +12 -7

42 12 : 13 : 15 +26 +12 -36

43 28 : 30 : 35 ^+26 +45 +12

E Gtr 74 bend up to match Synth, Vlns

③ ⑥<sup>12</sup> ⑤ ⑤<sup>61</sup> ① beating ⑤<sup>61</sup> ③ ② ① ⑤<sup>61</sup> ⑤ ④ ⑥<sup>12</sup> bend up to Synth

8 -33 +28 +28 +33 +28 -33 -33 +33 -33 +26 ④<sup>59</sup> ⑥<sup>57</sup>

V11 8° con sord +26 6:5 sotto voce 10° +10 pp poco vib +26

V12 12° +27 con sord 3°/IV sotto voce sotto voce

Vla 9° +29 con sord sotto voce 12° +26 sotto voce

Vlc 8° +26 con sord 12 : 13 13° port. 15° +26 +57 47 match Gtr, tune below V11 poco vib 8 : 7

-36 +12 pp pp poco

Inner voice

69 44 20 : 24 : 25  
+26 +41 +12

45 36 : 40 : 45  
+26 +8 +12

46 24 : 25 : 30  
+26 +12

47 20 : 22 : 25  
+26 +12

Synth

E Gtr  
③<sup>8</sup> ④<sup>24</sup> ⑤<sup>13</sup> ③<sup>2</sup>  
D+41 -9 -20  
12 : 11 =  
= 22 : 13  
③<sup>8</sup> ④<sup>24</sup> ⑤<sup>13</sup> ③<sup>2</sup>  
D+41 -9 -20  
⑥<sup>20</sup> ⑤<sup>19</sup>  
-14  
6 : 7 : 11

VI1  
+26  
*pp*  
senza vib  
+26 +41 C#-10  
*pp sostenuto*  
12 : 11 : 10  
②<sup>7</sup> ③<sup>3</sup>  
+26  
27 : 28  
= +63c  
②<sup>7</sup> ③<sup>3</sup>  
-12  
②<sup>7</sup> ③<sup>3</sup>  
27° 28°

VI2  
+26 +10 → vib  
*pp sostenuto*  
15 : 8

Vla  
above Vlc 8/5 sul IV +39  
below VI2 3/2 → vib +27  
4/9 senza vib → vib +10 +6  
senza vib +39  
+27 +23  
*pp sostenuto*  
18°

Vlc  
+26  
*pp sostenuto*  
senza vib 3  
10 : 11 : 12  
C#-10 +41  
+24  
+12 → vib  
match Gtr senza vib  
+26  
9 : 10 = +182c  
16 : 15 = -112c  
25 : 26 = +68c  
13 : 10 = -454c  
9 : 8 = -204c  
12°

Inner voice

74 48 11:14 49

Synth

E Gtr

VI1

VI2

Vla

Vlc

*senza vib*

*poco*

*pp*

$C\# -31$   $-13$   $C\# -31$   $-13$

$4^{\uparrow 2}$   $5^{\uparrow 19}$   $6^{\uparrow 20}$  as before 3 3 3

$8$   $C\# -31$   $-13$

$=21^{\circ}$   $+20$   $7 : 8 = +23lc$   $C\#31$   $+4$   $20^{\circ} = 10^{\circ}$   $+4$   $=5^{\circ}$   $+4$   $=10^{\circ}$

$18^{\circ}$   $+22$  *senza vib*  $=9^{\circ}$   $3$   $=6^{\circ}$   $+22$   $-13$   $14^{\circ}$

*poco* *pp*

$27 : 28 = +63c$   $+23$   $3$   $3$   $+18$   $16^{\circ}$   $=8^{\circ}$   $+18$   $=4^{\circ}$   $+20$   $8^{\circ}$   $=12^{\circ}$   $13^{\circ}$   $-42$

$-13$   $7 : 8 = +23lc$

$=9^{\circ}$   $9 : 14$   $14^{\circ}$   $=7^{\circ}$   $3$   $2 : 3$   $7^{\circ}$   $21 : 22 = +8lc$   $11^{\circ}$   $-12$   $C\# -31$

$+22$   $-13$   $-12$   $C\# -31$



Inner voice

78 50 11 : 12 : 14 +20 50-fade

Synth

E Gtr

VI1

VI2

Vla

Vlc

C# -31 -13 C# -31 -13 -33 13:4 + indicates a l.h. pluck

3 3 3 via sord 3<sup>o</sup>/I senza sord

pp f pp f pp f pp f pp

3 senza dim. via sord senza sord poco f 3<sup>o</sup>/I senza sord

3 3 3 via sord

pp f pp f pp pp

C# -31 3 pp f pp 3 f pp 3 C# -31 3 -12 senza dim.

Inner voice

83 51 7 : 9 +21 52 +21

Synth

E Gtr

VI1

VI2

Vla

Vlc

4°/ 1 3°/ 3 4°/ 4 3°/ 1 2 5/3 major sixth 19 1 4 match Vcl 4°/ 4 3°/ 3 6 4 21 3 4 21 12 1:5

4°/I 3°/I 2°/I port. 3°/II poco vib

5°/II sul I paco al pont flaut p loco +35 8 port. -29 ord + poco f p p mezza voce 2°/I 3°/I 5°/II

pp 48:49 = +36c paco f p

10/7 +21 +21

senza sord pizz I 2°/I sul II arco match Gtr +35 -29 -14 -29

poco f pp p mezza voce 49:48 = -36c

Inner voice

87 53 7 : 8 : 9 +18 +21 54 14 : 15 : 18 +6 +21 55 35 : 42 : 45 +2 +21 56 56 : 63 : 72 +21 56-fade

Synth

E Gtr

VI1

VI2

Vla

Vlc

8° → vib senza vib *f* poco *f* *p* poco vib

6° → vib senza vib *f* → poco al pont 5°/I *p*

9° +21 → vib senza vib *f* → poco al pont *p* ord +21 *p*

5°/I 7° → vib senza vib *f* → poco al pont *p* below VI1 2/3 ord +19 poco vib

### Inner voice

92

in the next bars all pitches are raised by u49 quarter-tone = +55c

57 10 : 13

58

Synth

E Gtr

match Vla

1<sup>21</sup>

2 5 18

3 1 2 5

4 3 1 5

2 18

sim.

5 4 3 2 1 5

C#49 F+5 C#49 F+5

A +35 -33 -49

-33 4 : 6 : 7 : 10 : 13

above Vc

3/2 14/9

49 : 48 = -36c

=27 : 28 = +63c

=7 : 6 = -267c

4/3

=10 : 9 -182c

in the next bars all pitches are raised by u49 quarter-tone = +55c

match Vla

13°

P5 above Vlc

3/2 = 15°

VI1

senza vib

port.

-12

+53 +16

+49

match Gtr

E-34

F+5

G#47

p

above Vla

4/3

ord

7/4

+19

+51

A +35

to Vlc

7/8

1/1

5/6

match Gtr

tune major third below Vlc

4/5 = 8°

poco vib

3

p

VI2

+19

+51

A +35

A-36

p

Vla

senza vib

105 : 104 = -17c

13°

F+5

poco vib

port.

senza vib

E-34

p

below Vla

3/4

+23

senza vib

port.

below VI2

4/7

63 : 64 = +27c

=51

coordinate with Synth

(same note)

10°

13 : 12 = -139c

Vlc

C#49

Inner voice

96 59 10 : 12 : 13 59-fade 60 3 : 4

Synth  $C\#-49$   $E-34$   $F+5$

E Gtr

VI1  $G\#-47$   $p$   $15^\circ$   $(p)$   $\wedge$   $ord +56c$  2/1  $G+47$   $sul III$   $9^\circ$   $+14$   $+12$   $very\ slightly\ lower$   $8:7 = -231c$   $port.$   $under-glide$   
(glide with initial finger, then change once position is acquired)

VI2  $E-34$   $12^\circ$   $\rightarrow vib$   $9:10 = +182c$   $4/3$   $senza vib$   $-4c$   $11^\circ$   $+4c$   $F+49$   $C+51$   $F\#-51$   $F+45$   $poco f$   $very\ slightly\ lower$   $C+45$   $+14$   $6^\circ$   $sul IV$   $8:7 = -231c$

Vla  $E-34$   $F+5$   $A-36$   $13^\circ$   $-30c$   $\wedge$   $+30c$   $A\flat+34$   $A-37$   $11^\circ$   $(almost\ the\ same\ note)$   $poco vib$   $3$

Vlc  $C\#-49$   $4^\circ$   $below VI1$   $below Vla$   $sul III$   $65:64$   $4/13$   $4/12$   $4/11$   $+12$   $4^\circ$   $poco vib$   $2^\circ/III$   $port.$   $3$

*poco f*

### Inner voice

the same pitches as before, enharmonically rewritten :

~ indicates raising by one schisma = 2 cents

100 [~] [61] 3 : 4 +12  
 Synth [62] 6 : 7 : 8 +12 [63] 9 : 10 : 12 +12 [64] 15 : 18 : 20 +29 +12

E Gtr [5] [4] match VI2 ①<sup>14</sup> ② ③ ④<sup>13</sup> ② ③ ④<sup>13</sup> ⑥<sup>12</sup> ③ ②<sup>4</sup> ⑥<sup>12</sup> ②<sup>4</sup> ①<sup>12</sup>

the same pitches as before, enharmonically rewritten :  
 ~ indicates raising by one schisma = 2 cents

VI1 sul IV [9°] [8°] →vib senza vib = 12°

VI2 match Gtr [12°] senza vib [7°] [8°] = 12°

Vla [11°] slightly lower than Gtr grace-notes →vib +14 senza vib [10°] match VIc sul III +29 +12

Vlc [6°] →vib +12 senza vib = 9°

*ff cantando*  
*ff cantando*  
*ff cantando*  
*ff cantando*

port. 10 : 9 = -182c  
 7 : 8 = +231c  
 9 : 10 = -182c  
 5 : 6 = +316c  
 = 27 : 25 = -133c  
 27 : 25 = -133c  
 16 : 15 = -112c

Inner voice

104 65 12 : 15 : 16

Synth  $+14$  0  $+12$

E Gtr 66 21 : 24 : 28  $+14$   $+45$   $+12$

$\textcircled{1}$  3  $\textcircled{6}$ <sup>14</sup>  $\textcircled{1}$ <sup>14</sup>  $\textcircled{3}$ <sup>12</sup>  $\textcircled{6}$ <sup>3</sup>  $\textcircled{3}$ <sup>12</sup>  $\textcircled{6}$ <sup>10</sup> slightly beating!  $\textcircled{2}$   $\textcircled{6}$ <sup>10</sup>  $\textcircled{3}$

VI1  $+14$   $+10$   $+12$  *port.* slightly lower than Gtr 11° 12° D-39  $+12$  *port.* 11 : 12 = +151c

VI2  $+12$  3  $+14$   $+25$   $+29$   $-20$   $+12$  12° 27 : 28 = -23 =35 : 36 = +49c 36 : 35 = -49c

Vla 0  $+14$  3 3  $+10$  *port.*  $+12$  *vib*  $+14$  *senza vib* *port.* 9° = 12° :

under-glide (glide with initial finger, then change once position is acquired)  $+12$  *vib*

VIc below VI1 6/7  $+12$  *port.*  $+45$  5/6  $+14$  9° 7 : 6 = -267c 36 : 35 = -49c

Inner voice

108 69 12 : 13 : 16 +12 -48

70 33 : 36 : 44 +12 -36

71 21 : 27 : 28 +14 +49 +12

72 27 : 28 : 36 +14 -23 +12

Synth

E Gtr

8

① ①<sup>16</sup> ④ ③<sup>16</sup> ② ④<sup>15</sup> ③<sup>16</sup> ② ③<sup>16</sup> ③<sup>28</sup> ④<sup>10</sup> ④ ⑤<sup>10</sup> ②

-33 D+49 +33 -18 D+49 +33 D+49 -39 -23 -23 +33

6:5 6:7 5:4

VI1

=16° +12 +16 +12 +49

*dim.* *pp* flaut +12

28:27 = -63c

VI2

sul IV 3

*pp sub.* flaut 5/6 6/7 5/6

+14 +33 C-18

14:15 = 35:36 +119c +49c

Vla

sul III :13° 15° 0

8/11 5/6 below VI1

-48 3 -36 -4

13:15 = +248c *senza dim.* *pp* 54:55 = +32c

Vlc

=12° +14 +14 flaut +14

*dim.* *pp*



Inner voice

112 73 21 : 22 : 28 +14 B-6 +12

74 24 : 27 : 32 +14 +18 +12

75 39 : 48 : 52 +14 D-27 +12

Synth

E Gtr

bend up to match Synth

8 Bb+33 B-6 +33 F#+33 15 : 16 = -8 : 9 -33 -33 4° 8 4° 6 6 5 4 1 23 25 27

VI1

match Gtr, tune to Vlc 11/3 slightly lower 11/8

VI2

+14 C+23 +20 -29

39 : 44 = +209c 11 : 12 = +151c

Vla

+14 flaut B-6 +45

21 : 22 = +81c =11 : 12 = +151c

Vlc

+14 pizz G-29 -31 -29 D-27

Inner voice

115 76 21 : 26 : 28

77 27 : 32 : 36 77-fade

Synth

E Gtr

VI1

VI2

Vla

Vlc

8

$\sharp +33$  -17

13 : 7

$\sharp +14$  -17

$\sharp +14$  +8 +12

③ ② ④<sup>16</sup> ⑥<sup>12</sup>

④<sup>14</sup> ⑥<sup>12</sup> ④<sup>14</sup> ⑥<sup>8</sup>

-19

7 : 4

ord +12 +8

*f*

ord +14 +10

*f*

ord 3 +10 +14

*f*

ord +8 +14

48 : 49 63 : 64  
= +36c = +27c

40 : 39  
= -44c

arco

ord +8 +14

*f* -36

tune M3 (4/5)  
below VI2 6 : 13

25 ^

② ⑥<sup>↑</sup> ④

-33

5/4

5°

13°

Inner voice

118

Synth

E Gtr

VI1

VI2

Vla

Vlc

10° = 8°

6/5

7/6

8/7

9°

7°

6°

10°

21°

28°

9°

12°

10

12

16

14

1

+45

+10

+14

+12

+49

+12

+45

+10

+45

+12

+49

+12

7 : 18

6 : 4 : 7

8 : 7

27 : 28 = +63c

28 : 27 = -63c

7 : 6 = -267c

= 27 : 28 + 63c

35 : 36 = +49c

28 : 27 = -63c

3

sul III

match Vla

to Vlc

Inner voice

Synth

E Gtr

VI1

VI2

Vla

Vlc

⑥<sup>10</sup> +8 +12

③<sup>10</sup> ⑥<sup>10</sup> ⑤<sup>8</sup> ②<sup>13</sup> ④<sup>8</sup> ⑥<sup>6</sup> ③<sup>11</sup>

9 : 10 -25 11 : 12 -25 4 : 13 : 7 +46 -25 +44

4° +10 3 A#-25 +25 C-43 +8

+8 +14 10 : 11 = +165c 11 : 12 = +151c =54 : 55 = +32c

6° +12 +45 roll finger senza vib 13° 12° +8

-36 -4 39 : 40 = +44c

90 : 91 = +19c =26 : 25 = -68c

+45 +14 5° +12 +10 +6 +10 6 +44

12 : 13 = +139c

+12 6° +8 +14 +10 +12 15° 13° +46

27 : 26 = -65c 728 : 729 = +2.4c

Inner voice

123

Synth

E Gtr

VI1

VI2

Vla

Vlc

*cresc.*

*ff sost. al fine*

*very slightly higher*

*cresc.*

*very slightly higher*

②<sup>16</sup>

①<sup>6</sup>

②<sup>16</sup>

③<sup>14</sup>

②<sup>12</sup>

③<sup>14</sup>

⑥<sup>16</sup>

⑥<sup>43</sup>

63 : 64 = +27c

+49

D

+45

G

+47

+8

+45 +51

+10

+14

7°

+45 +47 3

3

+45

3

28 : 27 = -63c

+45 +51

+10

+14

+47

6°

+10

+14

G

+47

+10

+6

+47

9°

+49

+45

3

3

+10

728 : 729 = +2.4c

*cresc.*

*very slightly higher*

D

+49

+45

8°

91 : 90 = -19c

D

+49

-36

3

3

*cresc.*

Inner voice

127

Synth

E Gtr

VI1

VI2

Vla

Vlc

*ff sost. al fine*

*ff sost. al fine*

+45

+14

+25

+14

A#-25

-3

+14

+10

+45

91 : 90 = -19c

-36

+14

+12

-34

676 : 675 = -3c

+10

+25

-36

C#-39

+49

+12

+10

+23

-38

F#-41

Inner voice

132

Synth

E Gtr

675 : 676  
= +3c

VI1

+12 +14

C#-39

-36

+45

+25

-23

+10

VI2

+12

+8

Vla

+10

C#-39

F#-41 G#-37

+10

+12

Vlc

F#-41

-38

+47 +10

+41

+14

-38 -36

+8

-23

### Inner voice

Adagio, inégale ca. 48

3. still

The score is divided into two systems of measures, each with a tempo marking and measure numbers in boxes.

**System 1 (Measures 1-13):**

- Tempo:** Adagio, inégale ca. 48
- Measures:** 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13
- Electric Guitar:** Includes "overdrive" and fingerings such as 1, 5, 2, 3, 4, 5, 3, 4, 5, 4, 3, 5, 4, 5, 4, 3, 5, 4, 5, 4, 3.
- Violin 1:** Dynamics include *ffpp*. Includes pitch bends like +10 and E-37.
- Violin 2:** Dynamics include *ffpp*. Includes pitch bends like -2, -21, -50, +16.
- Viola:** Dynamics include *ffpp*. Includes pitch bends like -21, -50, 28, 30.
- Cello:** Dynamics include *ffpp*. Includes pitch bends like +12, A-39, -22, 24, -8, 22.

**System 2 (Measures 16-33):**

- Tempo:** Adagio, inégale ca. 48
- Measures:** 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33
- Violin 1:** Dynamics include *ffpp*. Includes pitch bends like E-37, 33.
- Violin 2:** Dynamics include *ffpp*. Includes pitch bends like 15, 28, 26, 28, 27, 9, 27.
- Viola:** Dynamics include *ffpp*. Includes pitch bends like 14, =28, 26, 28, -2, 30.
- Cello:** Dynamics include *ffpp*. Includes pitch bends like 12, A-39, 11, =22, 24, =8, 22.



Inner voice

7 14 15 16 17 18 19 20 21 22 23 24 25 26 27

Synth cues

snd

E Gtr

352 : 351 = -5c 81° =39° =3° 351 : 352 = +5c E-37 66° 352°

VI1

VI2

Vla

Vlc

beating at ca.0.92 Hz ≈ 55 bpm

beating at ca.0.92 Hz ≈ 55 bpm

Inner voice

Synth cues

snd

E Gtr

351 : 350  
= -5c 2° beating at ca.1.83 Hz  
≈ 110 bpm

352 : 351  
= -5c 27°

VI1

VI2

Vla

Vlc

351 : 350 *ffpp*  
= -5c

3° beating at ca.1.83 Hz  
≈ 110 bpm

Inner voice

Musical score for "Inner voice" (measures 23-56). The score includes staves for Synth cues, snd, E Gtr, VI1, VI2, Vla, and Vlc. The notation includes notes, rests, and various annotations such as fret numbers, accidentals, and dynamics.

**Measures 23-56:**

- Synth cues:** Notes with fret numbers in boxes: 23, 44, 45, 46, 47, 2, 48, 3, 49, 4, 50, 51, 52, 5, 53, 54, 55, 56, 3.
- snd:** Notes with accidentals and fret numbers: A-39, E-37, +12, +14, +31, +2, -33, -2, A+36.
- E Gtr:** Notes with circled numbers: 3, 28, 2, 30, 5, 45, 47, 4, 1, 4, 6, 4, 1, 3.
- VI1:** Notes with degrees in boxes: 39°, E-37, 33°, 2, 3, =11°, 4, 45°, =9°, 5, 30°, 3. Dynamics: *ffpp*.
- VI2:** Notes with degrees in boxes: 31°, -39, +16, 9°, =36°, 7°, =24°. Dynamics: *ffpp*.
- Vla:** Notes with degrees in boxes: +16, 32°, =27°, 30°, =10°, =40°, =8°, 7°, =24°, 21°, A+36. Dynamics: *ffpp*.
- Vlc:** Notes with degrees in boxes: 26°, A-39, 22°, +12, 8°, 30°, =6°, 20°, -49. Dynamics: *ffpp*.

### Inner voice

**VI1**  
=6° 21° 10° 48° 16° 12° 24° 12°

**VI2**  
5° 18° 9° 45° 42° = 14° 9° 21° 13°

**Vla**  
14° 20° 18° 20° = 10°

**Vlc**  
4° 14° 8° 40° 13° 8° 16° 8°

**Synth cues**  
3. 4. 3. 3. 4. 3.

**snd**  
C+38 -49 -31 -29 5 5 3 3 F-3

**E Gtr**  
②↑<sup>5</sup> ③↑<sup>18</sup> ④↑<sup>2</sup> ⑤↑<sup>4</sup> ⑥ ① ② ②↑<sup>9</sup> ①

**VI1**  
-47 *ffpp* -14 *ffpp* +16 *ffpp* -42 *ffpp*

**VI2**  
C+38 *ffpp* -14 *ffpp* +4 *ffpp* -16 *ffpp* -40 *ffpp ffpp* D $\flat$ +27 *ffpp* F-3 *ffpp*

**Vla**  
-49 *ffpp ffpp* -40 *ffpp* C+42 *ffpp*

**Vlc**  
-49 *ffpp* -44 *ffpp*

Inner voice

The musical score is arranged in six systems, each with a specific instrument or cue:

- Synth cues:** Features a sequence of notes with measure numbers 35 through 92. It includes time signatures of 3/4 and 4/4.
- snd:** Includes fingerings (e.g., 4, 5, 3, 4, 6, 5) and fret numbers (e.g., -8, +12, -10, +38, -16, -14, -18, -4, -14, -29). It also contains a 'D+34' instruction.
- E Gtr:** Includes fingerings (e.g., 4, 5, 3, 4, 6, 5) and fret numbers (e.g., +25, +23, +5, -4, +15, +17, +19, +45).
- VI1:** Features dynamics such as *ffpp* and *ffpp*. It includes fret numbers (e.g., 36°, 33°, 32°, 6°=48°, 21°, 15°, 21°) and a '90 : 91 = +19c' instruction.
- VI2:** Features dynamics such as *ffpp* and *ffpp*. It includes fret numbers (e.g., 39°, 26°, 24°, 5°=40°, 16°, 12°, 11°, 15°) and a '-29' instruction.
- Vla:** Features dynamics such as *ffpp* and *ffpp*. It includes fret numbers (e.g., 27°, 23°, 18°, 13°, 14°) and a 'D+34' instruction.
- Vlc:** Features dynamics such as *ffpp* and *ffpp*. It includes fret numbers (e.g., 24°, 22°, 20°, 4°, 35°, 14°, 10°, 14°) and a '-49' instruction.

Inner voice

41 93 94 95 96 4. 97 98 99 5. 100 101 102 103 104 105 3 106 3. 107 108 109 110 111 112

Synth cues

snd

E Gtr

VI1

VI2

Vla

Vlc

8 Bb+39 -44 -42 +14 D+34

3^6 3^23 2^25 1^14 2

4. 12° 5. 19° 21° 3. 15° =21° =15°

-42 ffpp -20 ffpp -47 ffpp

=15°=6°=5° =10° 9° 48° 50°=15° =18° 13° 14° 18° 13°

-29 Bb+39 -40 ffpp ffpp ffpp ffpp ffpp -14 ffpp -14 ffpp D+34 Db+5

9° =8° =39° 40° =12° 14° =10°

-44 ffpp -49 ffpp

13°=5° 4°=8° +7 11° 8° +14 32° 10° =12° 10° =14° =10°

G+23 -48 -44 -16 -49

ffpp ffpp ffpp ffpp ffpp ffpp ffpp

Inner voice

46 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130

Synth cues

snd

E Gtr

VI1

VI2

Vla

Vlc