

American Tokyo Daydream IV (data structures/monoliths)

Score

Sam Pluta

$\text{♩} = 88$

Soprano Sax. *ff*

Accordion *ff* MM *p* *ff*

Electric Guitar *ff*

S. Sax. *p* *f* *p* *ff* *p* *ff*

Acc. *p* *f* *p* *ff* *p* *ff* MM

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

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ATD IV (data structures/monoliths)

S. Sx. *8va* 17 *5* *3* *3:5*

Acc. *(8va)* 17 *5* *3* *MM* *3:5*

E.Gtr. 17 *5* *3* *1* *2* *8va* *3:5*

S. Sx. 24 *3:5* *air* *pp* *air*

Acc. 24 *MM* *3:5* *pp* *M* *M* *M* *M*

E.Gtr. 24 *1* *2* *8va* *3:5* *soft whistle through teeth* *1* *soft whistle through teeth* *pp*

S. Sx. 30 *ff* *3* *3* *5* *air* *pp* *ff*

Acc. 30 *ff* *5* *3* *3* *air* *pp* *M* *M* *ff* *3* *3*

E.Gtr. 30 *2* *3* *3* *5* *soft whistle through teeth* *1* *8va* *pp* *ff*

ATD IV (data structures/monoliths)

35

S. Sx. *bite reed*

Acc. *ppp ff ppp ff MM 3:5 p*

E.Gtr. *ppp ff ff p*

41

S. Sx. *ff*

Acc. *ff mf ff*

E.Gtr. *ff*

72

46

S. Sx. *88 72 88*

Acc. *MM 3:5 mf ff*

E.Gtr. *slide vib*

ATD IV (data structures/monoliths)

49 $\text{♩} = 72$ $\text{♩} = 88$

S. Sx.

Acc.

E.Gtr.

Sva

mf *ff* *mf* *ff* MM 3:5

slide vib

1 2

53 $\text{♩} = 72$ C12_{bb} high pitched noise

S. Sx.

Acc.

E.Gtr.

high pitched noise

high pitched noise

2 1

56 *Sva* slide vib

S. Sx.

Acc.

E.Gtr.

2 1 2

59 high pitched noise high pitched noise

S. Sx. *mf* *ff*

Acc. *mf* *ff*

E.Gtr. *mf* *ff*

8va

1 2 1 2

3 5

high pitched noise

65 high pitched noise high pitched noise

S. Sx. *mf* *ff*

Acc. *mf* *ff*

E.Gtr. *mf* *ff*

8va

1

3 3 3 3 3

high pitched noise

69 high pitched noise high pitched noise

S. Sx. *ff*

Acc. *ff*

E.Gtr. *ff*

8va

2 1 2

7 10 5

high pitched noise

73

S. Sx.

Acc.

E.Gtr.

8va

(8va)

3 3 3 5 5

77

S. Sx.

Acc.

E.Gtr.

8va

6 4

82

S. Sx.

Acc.

E.Gtr.

bite reed

ppp ff

ppp ff

8va

5 6

1

ff

87

S. Sx. *fff* *ff* bite reed

Acc. *fff* *ff* *mf* *ff* 8va

E.Gtr. 8va slide vib

92

S. Sx. high pitched noise

Acc. high pitched noise

E.Gtr. high pitched noise

97

S. Sx. high pitched noise *p* *ff* = 60

Acc. high pitched noise slowly switch registers ad lib *p* *ff* *pp*

E.Gtr. high pitched noise (1) (2) *p* *ff*

107

S. Sx.

Acc.

E.Gtr.

114

$\text{♩} = 88$

S. Sx.

Acc.

E.Gtr.

ff *p* *ff* *p* *ff* *p* *ff*

ff *p* *ff* *p* *ff* *p* *ff*

ff *p* *ff*

119

S. Sx.

Acc.

E.Gtr.

mp *ff* *p* *ff* *p* *ff*

mp *ff* *p* *ff* *p* *ff*

mp *ff* *p* *ff*

122

S. Sx.

Acc.

E.Gtr.

Musical score for measures 122-126. The score is for three instruments: S. Sx., Acc., and E.Gtr. The key signature has one sharp (F#) and the time signature is 4/4. Measure 122 starts with a 4/4 time signature, then changes to 3/4, 5/8, 4/4, 3/4, and 3/4. Dynamics include *ff* 5, *p*, and *ff* 5. The E.Gtr. part includes circled numbers 1 and 2, and a *lv* marking. The Acc. part includes a *p* marking and a *ff* 5 marking. The S. Sx. part includes a *ff* 5 marking. There are also *8va* markings and a *5* marking in the S. Sx. part.

127

S. Sx.

Acc.

E.Gtr.

Musical score for measures 127-131. The key signature has one sharp (F#) and the time signature is 5/4. Measure 127 starts with a 5/4 time signature, then changes to 2/4, 3/4, 2/4, 3/4, and 5/4. Dynamics include *ff*, *ff*, *p*, and *p*. The E.Gtr. part includes circled numbers 2, 1, and 2, and a *ff* marking. The Acc. part includes a *ff* marking, a *MM* marking, and a *5* marking. The S. Sx. part includes a *ff* marking, a *5:3* marking, and a *5* marking. There are also *8va* markings and a *5* marking in the S. Sx. part.

132

S. Sx.

Acc.

E.Gtr.

Musical score for measures 132-136. The key signature has one sharp (F#) and the time signature is 5/4. Measure 132 starts with a 5/4 time signature, then changes to 3/4, 12/16, and 5/4. Dynamics include *ff*, *ff*, *p*, *p*, *ff*, and *ff*. The E.Gtr. part includes a *ff* marking and a *5* marking. The Acc. part includes a *ff* marking, a *p* marking, a *5* marking, and a *MM* marking. The S. Sx. part includes a *ff* marking, a *5* marking, and a *5* marking. There are also *8va* markings and a *5* marking in the S. Sx. part.

ATD IV (data structures/monoliths)

System 1 (Measures 136-143):

- S. Sx.:** Measures 136-143. Dynamics: *fff*, *ff*. Includes performance instruction 'Ta' and 'C'.
- Acc.:** Measures 136-143. Dynamics: *ppp*, *fff*, *ppp*, *ff*.
- E.Gtr.:** Measures 136-143. Dynamics: *ppp*, *fff*, *ppp*, *ff*. Includes fingering numbers 1 and 2.

System 2 (Measures 140-145):

- S. Sx.:** Measures 140-145. Dynamics: *p*, *ff*, *ppp*, *ff*. Includes performance instruction 'bite reed'.
- Acc.:** Measures 140-145. Dynamics: *p*, *ff*, *ppp*, *ff*. Includes performance instruction '5 MM'.
- E.Gtr.:** Measures 140-145. Dynamics: *p*, *ff*. Includes fingering number 1.

System 3 (Measures 146-153):

- S. Sx.:** Measures 146-153. Dynamics: *fff*, *ff*.
- Acc.:** Measures 146-153. Dynamics: *ppp*, *fff*, *ppp*, *ff*.
- E.Gtr.:** Measures 146-153. Dynamics: *ppp*, *fff*, *ppp*, *ff*. Includes fingering numbers 1 and 2.

Tempo: $\text{♩} = 72$

150 $\text{♩} = 88$

S. Sx. *air*

Acc. *high pitched noise* *ff* *pp*

E.Gtr. *high pitched noise* *ff* *pp* *soft whistle through teeth*

154 $\text{♩} = 72$

S. Sx. *tenor* *soprano* *ff* *ff* *ff*

Acc. *ff* *ff* *ff* *MM* *ff*

E.Gtr. *ff* *ff* *ff* *ff*

160

S. Sx. *sffz*

Acc. *sffz*

E.Gtr. *sffz*

S. Sx. *ff* (Sax) *ff*

Acc. *ff* *p*

E.Gtr. *p* lv

T. Sx. *ff* = 60 tenor sax Ta *ff*

Acc. *ff*

E.Gtr. *ff*

T. Sx. *mf* *mf*

Acc. *mf*

E.Gtr. *mf*

163

T. Sax. high pitch noise

Acc. *ff* high pitch noise *mf*

E.Gtr. high pitch noise *ff* *mf*

168

T. Sax. high pitch noise and scream *ff* *mf* *ff* = 88 soprano sax

Acc. high pitch noise *ff* *mf* *ff* *ff* *pp*

E.Gtr. high pitch noise *ff* *mf* *ff* *pp*

176

T. Sax. tenor sax = 60 high pitch noise and scream *ff* *mf*

Acc. high pitch noise *ff* *mf*

E.Gtr. high pitch noise *ff* *mf*

(2)

T. Sx. 180

Acc. 180

E.Gtr. 180

T. Sx. 184

Acc. 184

E.Gtr. 184

T. Sx. 187

Acc. 187

E.Gtr. 187

190

T. Sx.

Acc.

E.Gtr.

193

T. Sx.

Acc.

E.Gtr.

196

T. Sx.

Acc.

E.Gtr.

mp

try to bend the upper and lower pitches ad lib

mp

199

T. Sx.

Acc.

E.Gtr.

199

199

199

T
A
B

202

T. Sx.

Acc.

E.Gtr.

202

202

202

T
A
B

205

T. Sx.

Acc.

E.Gtr.

stop bending

f

15⁰⁰⁰

f

205

205

205

T
A
B

208

T. Sx.

Acc.

E.Gtr.

Detailed description: This system covers measures 208, 209, and 210. The T. Sx. part features a melodic line with slurs and accents, moving across the staff. The Acc. part consists of a sustained chord with a tremolo effect, indicated by a dashed line. The E.Gtr. part shows a rising arpeggiated line with a tremolo effect, indicated by a dashed line. The measure numbers 208, 211, and 212 are visible at the start of their respective staves.

211

T. Sx.

Acc.

E.Gtr.

Detailed description: This system covers measures 211, 212, and 213. The T. Sx. part features a melodic line with slurs and accents, moving across the staff. The Acc. part consists of a sustained chord with a tremolo effect, indicated by a dashed line. The E.Gtr. part shows a rising arpeggiated line with a tremolo effect, indicated by a dashed line. The measure numbers 211, 212, and 213 are visible at the start of their respective staves.