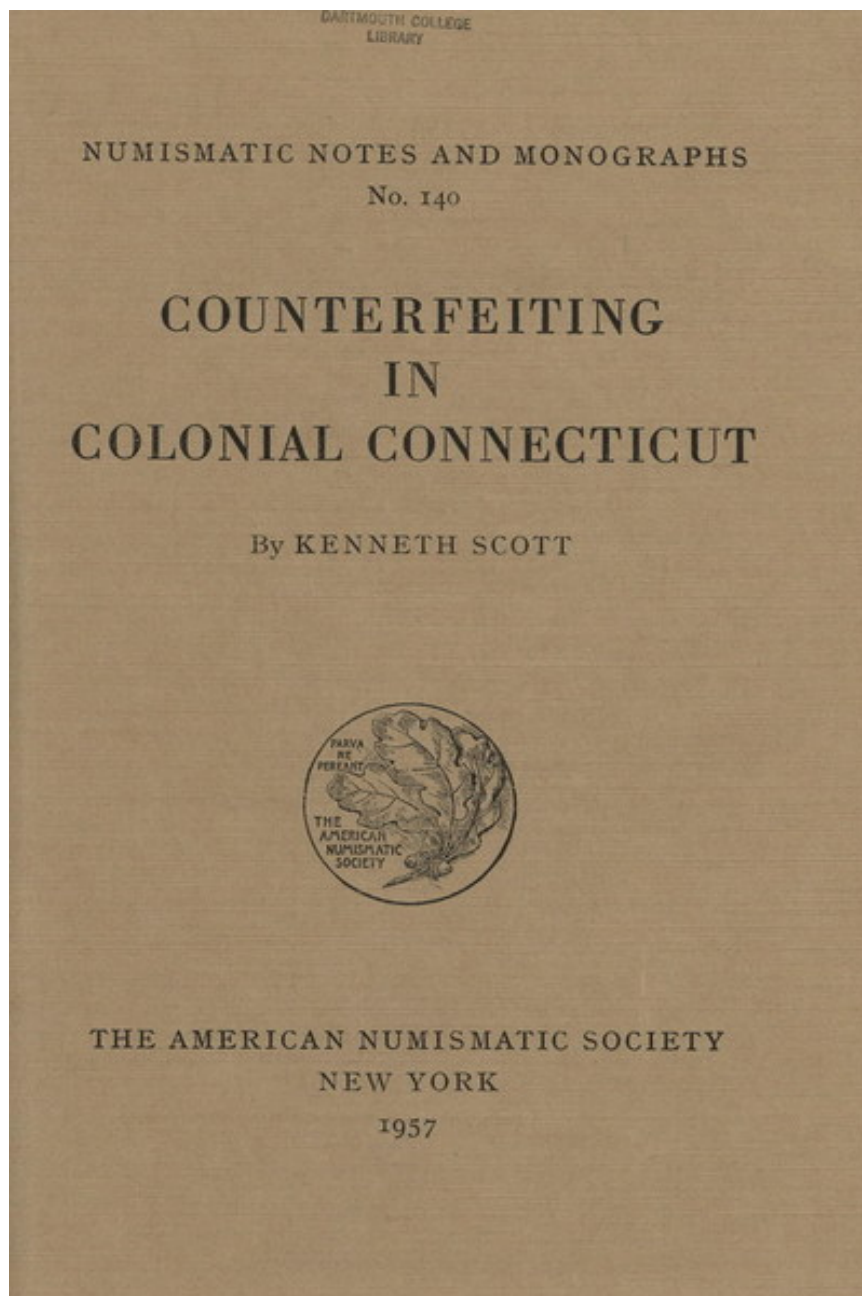


*Counterfeiting in Colonial Connecticut*  
for guitar with low and high accompaniment and reader

dedicated to Elliot Simpson and Alex Bruck  
in honor and memory of George Floyd

michael winter  
(cdmx and gatlinburg, tn; 2020)



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DRAFT - 2020.06.29

**general remarks** (to optionally be used as a program note and / or read in performance)

I started writing this piece with the intention to set readings of excerpts from the book “Counterfeiting in Colonial Connecticut” written by Kenneth Scott and published by the American Numismatic Society in 1957. I was intrigued by the stories and the dry, austere nature of Scott’s accounts.

Reading the book compelled me to learn more about the history of counterfeiting. For example, I learned that some of the earliest laws against counterfeiting were enforced in Ancient Rome as decreed in a document called the “Lex Cornelia testamentaria nummaria”. Despite legislation against counterfeiting, the Romans sometimes benefited from the practice as it inflated their currency in times of economic peril.

My original intentions were transformed by two major crises that occurred during the development of this piece: the Covid-19 pandemic and protests sparked by the death of George Floyd, a black man brutally murdered by police. I decided to add the possibility of complementing readings from the Scott compendium with readings of texts reflecting my experience during the time in which the piece was written.

I was reluctant to connect George Floyd with counterfeiting and colonialism. Floyd was being arrested for *allegedly* using a counterfeit \$20 bill and his murder, as well as the pandemic, clearly demonstrated that inequalities accepted in colonial times have persisted. As such, the use of texts about counterfeiting in colonial America gained a whole new meaning and gravity. However, these coincidences and connections are actually quite fitting. The systems enforced and perpetuated by governments today in 2020—capitalism, democracy, communism—are counterfeit. They are fraudulent implementations of ideas manipulated to satisfy greed but traded as currency for the “good” of the people. Far more dangerous than the relatively benign act of passing (perhaps unknowingly) a counterfeit \$20 bill. In a more humane system, George Floyd would still be alive and a pandemic would demonstrate the resilience of our society rather than expose systemic inequalities within it.

The music of this piece was written using counterfeiting as an integral metaphor. The underlying variables in the computer program that generates the piece vary slightly throughout; as if errors in the minting of coins.

## instructions

The piece consists of a guitar part, a high accompaniment, a low accompaniment, optional electronic interludes, and readings of texts. All accompanying parts can be played by real instruments or electronically synthesized using custom software written in the SuperCollider programming language. Each of these elements are described below in more detail. The score is divided into sections and subsections. Any number of sections can be played in any order such that the piece lasts at least 10 minutes. A section may also occur multiple times. While structurally similar, each section is actually quite distinct and reordering the sections based on personal preference is encouraged.

### guitar

The open strings of the guitar are tuned as follows (given by string number, a note with a deviation in cents which is 100th of a tempered semitone, and a frequency ratio from the lowest note within a set of parenthesis):

- VI) E down to D (1/1)
- V) A +2¢ (3/2)
- IV) D (2/1)
- III) G down to F<sup>#</sup> −14¢ (5/2)
- II) B down to A −47¢ (35/12)
- I) E down to C −31¢ (7/2) - Note that string II is a just 6/5 down from string I.

The notes in the guitar part of the score are written as the closest pitch in 12-tone equal-temperament *as sounds* (without cent deviations). Except in the ultimate subsection of each section, written below each note is the exact string number given as a Roman numeral and a fret number given as an Arabic superscript needed to sound the correct pitch. In the ultimate subsection of each section, the written notes all correspond to open strings. However, throughout each ultimate subsection, the guitarist can play arbitrary natural harmonics of the indicated string such that approximately half the tones are played as open strings and half are played as natural harmonics (the option of which is indicated by a diamond next to the Roman numeral below each note).

Throughout a performance of the entire piece, the guitarist should try to allow all tones to decay naturally for as long as possible beyond the written durations creating an overall resonant sound (e.g. fretting notes for as long as possible). The non-picking hand always remains in a relatively compact position on the fretboard. However, the notes will often switch between the open string and a fretted note within and around the current position. Transitions between notes on the same string can occasionally be played as hammer-ons or pull-offs even if they are not written in direct succession.

The guitar part should be present and in the foreground throughout except for each ultimate subsection, which should be played with a decrescendo corresponding to the written-in retard.

## high accompaniment

This part can be played by any high-register, sustaining instrument. If necessary, the part can be transposed down an octave (note the ottava marking on the clef). Each tone should enter and exit from a soft volume or silence with a swell over the course of the tone duration such that the crescendo portion of the swell is slightly shorter than the decrescendo portion.

The part oscillates between two pitches every subsection. The higher tone (an F) is preferably played approximately 16 cents sharp (a frequency ratio of 6/5 to the next lowest D). The performer can also explore slightly altering the tuning ever few tones (i.e., once a tone is altered, it should sound a few times at that exact pitch before it is altered again).

This part should be present, floating above yet not overwhelming the guitar part.

## low accompaniment

This part consists of two voices that always sound together. While the noteheads of the voices are written in unison with opposing stems, the number given above indicates the difference in frequency between the two tones. This creates a beating effect caused by the slight difference with exception of when the two voices are actually in unison (i.e. when the number given above is 0). In the second subsection of every section, the beating progressively gets slower (a smaller and smaller frequency difference between the two tones). While the indication of the frequency difference is precise, exact execution is less important than the movement towards unison. Also, the F that occurs in the penultimate subsection of every section is preferably played 16 cents sharp (a just 6/5 above the next lowest D).

The tones should have a sharp attack and a long decay such as with an electric bass that is plucked. The notation indicates this with l.v. ties extending from the notes which are all written simply with quarter note durations. Sustaining instruments can also be used such that each tone follows the dynamic profile described above. The part may be transposed up an octave if necessary (note the ottava marking on the clef).

This part should be loud and clear. The attacks should briefly overwhelm the other parts.

## readings

Occasionally, texts may be read in a rather inexpressive yet clear and intelligible voice. The readings may be from accounts in the book “Counterfeiting in Colonial Connecticut” written by Kenneth Scott and published by the American Numismatic Society in 1957. A few of the accounts from the book are provided in an appendix to this document. Longer accounts may be read in part. Scott published several books about counterfeiting in colonial America. Accounts from any of these compendiums may also be read. Other texts may be considered so long as they are related to numismatics and specifically counterfeiting such as excerpts from the “Lex Cornelia testamentaria nummaria” that define early counterfeiting laws in Ancient Rome.

Occasionally the following texts may also be read alone or over readings from the Kenneth Scott book (via a second speaker or recording). In any order. Shorter phrases may be repeated. Portions of the “general remarks” above can also be read.

### Black Lives Matter

Getting put on a ventilator was not a good sign. They were hypoxic without even realizing it. Multiple organ failure often followed. The World Health Organization finally declared a pandemic. The disease is now officially called Covid-19.

The police officer continued to kneel on his neck even though he was pleading that he could not breath. 8 minutes and 46 seconds in total. It was so clearly murder.

Wipe down the seat with disinfectant. Mask on properly. Don't touch your face. Get through security as fast as possible once you arrive in Atlanta.

The bears knew that the people were away and were more cavalier in their search for food outside the park. For a while, I saw bears more frequently than people.

from mark

email subject: death drop into kharachi

have you been following this?? so crazy. at first it was so strange-seeming that the crew would land with no gear, and be so baffled as to bounce three times on the engines before attempting a go around, but look at this insane approach! suddenly everything makes sense. they hadn't even grabbed the i.l.s. signal, much less got their speed, sink rate, altitude, configuration, etc under control – by the time the landing gear warning sounded (as heard in a.t.c. audio), it could have been an overlimit warning for any number of factors.

The prison industrial complex

Thanks Paulo,

I am fine.

Very removed from everything.

With hard feelings that I am not contributing to the cause.

In solidarity with the protests.

With hopes that it signals change.

And fears that the suffering will worsen and authoritarianism will reign with an even heavier fist.

Perhaps we can connect tomorrow.

Report fever, stiff muscles or confusion, which might mean a life threatening reaction. Or uncontrollable muscle movements may be permanent. Side effects may not appear for several weeks. Metabolic changes may occur. Movement dysfunction, restlessness, sleepiness, stomach issues are common side effects.

It is a constant cycle of political pundits acting as journalists intertwined with pharmaceutical advertisements.

Both in Brazil and in the United States, the far-right are weaponizing democratic ideals to implement authoritarianism. They want all power. And if not, they want war. Civil unrest seems inevitable.

Not surprisingly, this was the world many corporations already wanted and envisioned. The marketing machines were essentially ready to cater to a touchless society.

The military industrial complex

It is out of the scope of most peoples' vision that capitalism itself is the cause for all the suffering. As evidenced by my taxation studies, it seems clear that a proper solution to combat greed and inequality would be a wealth tax. Simply put, if everyone starts out near equal and can only accumulate wealth within their lifetime, then large wealth gaps would not persist over generations. The excess wealth could then be used for the basic needs and good of the people. There would be less incentive to ruthlessly profiteer. Poverty and inequality should not exist.

So many were quicker to condemn the looting than they were to condemn the murder. As Trevor Noah pointed out: it was the police that initially broke the social contract.

Complex financial instruments

The United States constitution is not so holy. The human rights that it outlined did not apply to black people until the 13th amendment was passed. And even then, there were plenty of means of oppression left in tact. Protections and rights that have been painstakingly garnered over time—for and by people of color, for and by women, for and by the LGBTQ community—are fragile at best. Health care is a human right. Access to information is a human right. Intellectual property is the property of *all* people. Human rights are fundamental and should not be amendable.

### optional interludes

Optional interludes can be inserted between sections such that they fade in starting at the ultimate subsection of each section ( $x.4$ ), sound indefinitely, and then fade out at the beginning of the subsequent section ( $(x+1).1$ ). This can be used to facilitate a solo performance, allowing the guitarist to stop playing and read a text during the interlude or simply to give the guitarist a rest.

The interlude is essentially a tremolo that is fed through a feedback system with a delay time that is a whole number divisor of the tremolo rate. Note that the feedback system is intentionally quite sensitive to the frequencies of the notes in the tremolo and the delay time. The tremolo should generally oscillate between two notes between a major second and a perfect fourth apart (located around the D below middle C  $\pm$  a perfect fifth). Occasionally the tremolo can focus on one of the pitches instead of oscillating between the two pitches.

This effect is modeled and implemented in the SuperCollider programming language as shown on the following page (and also embedded in the computer program) using an oscillator as the source. However, a real instrument could be used as a source into a similar feedback system.

The interlude tremolo may also be played before the piece starts and after the piece ends.

## SuperCollider program

While the piece has been written such that it can be played without the aid of a computer, a custom program written in the SuperCollider language can be used to synthesize any of the accompanying parts. The program also synthesizes the guitar part using a Karplus-Strong plucked string model, but this should only be used for auditioning and practice. The high accompaniment part is synthesized using sine tones with skewed, bell-shaped envelopes and the low accompaniment is synthesized using sine tones and envelopes that approximate a plucked electric bass.

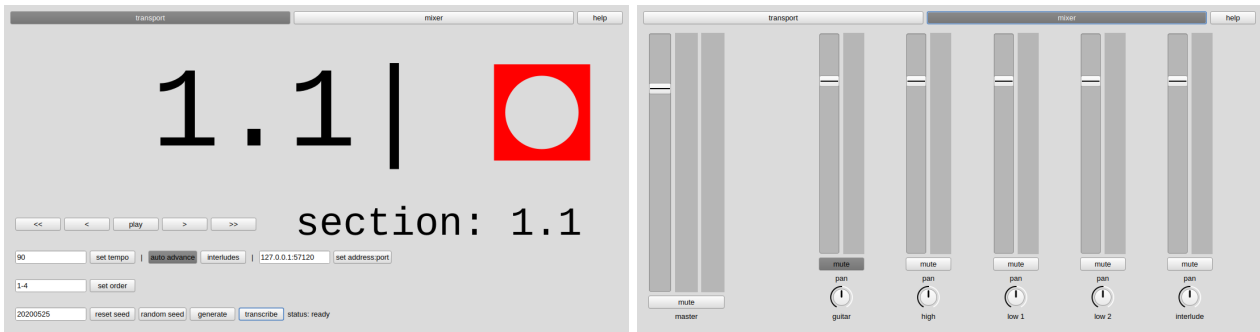
The application source code is appended at the end of this score and downloadable from a git repository at:

[https://gitea.unboundedpress.org/mwinter/counterfeiting\\_in\\_colonial\\_connecticut](https://gitea.unboundedpress.org/mwinter/counterfeiting_in_colonial_connecticut)

The application provides a transport window to control playback and set variables as well as a basic mixing console to control the levels of the various sonic elements of the piece. The program also allows new versions of the piece to be generated and transcribed. Note that most of the code facilitates usability, playback, and transcription. However, the music of the piece is completely generated by the algorithm in `cicc_musical_data_generator.scd`.

A help / readme file is included with the application documenting its functionality and use. To launch the application, execute `cicc_main.scd` in SuperCollider (on Linux, this is achieved by pressing cmd+enter with the cursor anywhere within the code block).

The generation of this document (using LaTeX) contains a version date in order to help track changes and the git repository will also detail commit changes. The piece was written using SuperCollider version 3.11.0 and Lilypond version 2.18.83.



application user interface

```
1  (//note that this is sensitive to frequency and tremolo rate inputs
2  SynthDef(\interludeTremelo, {arg gate = 0, amp = 1, freq1, freq2, tremRate;
3    var tremeloTrig, trem, freq, sig, feedback, fade;
4    //fast tremelo - note that this can be slower so long as the delaytime of the feedback remains short
5    tremeloTrig = Impulse.kr(tremRate);
6    //tremelo between two notes
7    trem = Select.kr(Stepper.kr(tremeloTrig, 0, 0, 1), [freq1, freq2]);
8    //occasionally tremelo on same note
9    freq = Select.kr(TWChoose.kr(Dust.kr(10), [0, 1, 2], [5, 1, 1], 1), [trem, freq1, freq2]);
10   //generate signal
11   sig = VarSaw.ar(freq, 0, 0.3, 0.1) * EnvGen.kr(Env.perc(0.01, 0.1), tremeloTrig);
12   //feedback
13   feedback = CombC.ar(sig, 0.2, tremRate.reciprocal, 5);
14   fade = feedback * EnvGen.kr(Env.asr(20, 1, 20), gate) * amp * 0.75;
15   Out.ar([0, 1], fade);
16 }).add;
17 )
18 //example usage
19 var freq1, freq2, tremRate;
20 freq1 = (50 + 7.rand2).midicps;
21 freq2 = (freq1.cpsmidi + 3.0.rand + 2).midicps;
22 tremRate = 50 + 4.0.rand2;
23 Synth(\interludeTremelo, [\gate, 1, \amp, 1, \freq1, freq1, \freq2, freq2, \tremRate, tremRate])
24 )
```

interlude synth code in SuperCollider

*I would like to extend a special thanks Alex Bruck and Elliot Simpson. I first encountered the Kenneth Scott compendium at Alex's apartment. Elliot was extremely helpful answering questions about notation that led to the final format of the score of the piece, which is ultimately written for him as a performer in mind.*

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# Counterfeiting in Colonial Connecticut

seed: 20200525

michael winter  
(cdmx and gatlinburg, tennessee; 2020)

1.1  $\text{♩} = \text{approx. } 90$

high

guitar

low

5

high

guitar

low

9

high

guitar

low

13

high

guitar

low

17

high

guitar

low

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21 (8)

high

guitar

low

II<sup>0</sup> I<sup>0</sup> IV<sup>5</sup> VI<sup>0</sup> IV<sup>0</sup> III<sup>7</sup> III<sup>6</sup> VI<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> III<sup>5</sup>

25 (8)

high

guitar

low

VI<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> III<sup>5</sup> VI<sup>0</sup> VI<sup>5</sup> III<sup>0</sup> VI<sup>5</sup> III<sup>5</sup> II<sup>0</sup> IV<sup>5</sup> VI<sup>0</sup> I<sup>5</sup> I<sup>6</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup>

29 (8)

high

guitar

low

I<sup>0</sup> II<sup>6</sup> IV<sup>3</sup> III<sup>5</sup> VI<sup>5</sup> II<sup>0</sup> IV<sup>5</sup> VI<sup>0</sup> I<sup>8</sup> I<sup>6</sup> II<sup>0</sup> IV<sup>0</sup>

1.2

7.0

33 (8)

high

guitar

low

VI<sup>0</sup> I<sup>0</sup> II<sup>5</sup> IV<sup>3</sup> III<sup>5</sup> VI<sup>5</sup> II<sup>0</sup> IV<sup>5</sup>

6.5

37 (8)

high

guitar

low

I<sup>8</sup> I<sup>6</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> I<sup>0</sup> II<sup>5</sup> IV<sup>3</sup> III<sup>5</sup>

5.9

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41 (8)

high

guitar

low

VI<sup>5</sup> II<sup>0</sup> IV<sup>5</sup> I<sup>6</sup> IV<sup>0</sup> I<sup>0</sup> II<sup>5</sup> IV<sup>3</sup>

VI<sup>0</sup>

45 (8)

high

guitar

low

5.4

III<sup>5</sup> VI<sup>5</sup> II<sup>0</sup> VI<sup>0</sup> I<sup>6</sup> I<sup>6</sup> II<sup>0</sup> I<sup>0</sup> II<sup>5</sup>

VI<sup>0</sup>

49 (8)

high

guitar

low

4.8

III<sup>5</sup> VI<sup>5</sup> II<sup>0</sup> IV<sup>5</sup> I<sup>8</sup> I<sup>6</sup> II<sup>0</sup> II<sup>5</sup> IV<sup>3</sup>

VI<sup>0</sup>

53 (8)

high

guitar

low

4.3

III<sup>5</sup> VI<sup>5</sup> II<sup>0</sup> IV<sup>5</sup> VI<sup>0</sup> I<sup>8</sup> I<sup>6</sup> II<sup>0</sup> IV<sup>0</sup>

VI<sup>0</sup>

57 (8)

high

guitar

low

3.8

I<sup>0</sup> II<sup>5</sup> III<sup>5</sup> VI<sup>5</sup> IV<sup>5</sup> I<sup>8</sup> I<sup>6</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup>

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61 (8)

high

guitar

low

3.2

II<sup>5</sup> IV<sup>3</sup> III<sup>5</sup> VI<sup>5</sup> II<sup>0</sup> IV<sup>5</sup> I<sup>8</sup> VI<sup>0</sup>

65 (8)

high

guitar

low

2.7

I<sup>6</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> I<sup>0</sup> II<sup>5</sup> IV<sup>3</sup> III<sup>5</sup> VI<sup>5</sup>

69 (8)

high

guitar

low

IV<sup>5</sup> I<sup>8</sup> I<sup>6</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> II<sup>6</sup> IV<sup>3</sup>

73 (8)

high

guitar

low

2.2

III<sup>5</sup> VI<sup>5</sup> II<sup>0</sup> IV<sup>5</sup> I<sup>8</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup>

77 (8)

high

guitar

low

1.6

VI<sup>0</sup> II<sup>5</sup> III<sup>5</sup> VI<sup>5</sup> II<sup>0</sup> IV<sup>5</sup> II<sup>0</sup> VI<sup>0</sup>

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high

guitar

low

(81) (89)

IV<sup>0</sup> VI<sup>0</sup> IV<sup>3</sup> III<sup>5</sup> VI<sup>5</sup> IV<sup>5</sup>

1.1

high

guitar

low

(85) (89)

VI<sup>0</sup> I<sup>5</sup> I<sup>6</sup> IV<sup>0</sup> I<sup>0</sup> II<sup>5</sup> IV<sup>3</sup> III<sup>5</sup> VI<sup>5</sup>

0.5

high

guitar

low

(89) (89)

II<sup>0</sup> IV<sup>5</sup> VI<sup>0</sup> I<sup>5</sup> I<sup>6</sup> II<sup>0</sup> I<sup>0</sup> II<sup>5</sup> IV<sup>3</sup>

high

guitar

low

1.3 (89) (89)

I<sup>4</sup> VI<sup>3</sup> II<sup>0</sup> I<sup>0</sup> II<sup>0</sup> I<sup>0</sup> II<sup>5</sup> II<sup>3</sup> I<sup>0</sup> VI<sup>0</sup> V<sup>6</sup> V<sup>5</sup> VI<sup>0</sup> V<sup>0</sup> VI<sup>2</sup> V<sup>0</sup> VI<sup>0</sup> V<sup>4</sup> VI<sup>0</sup> V<sup>0</sup>

0.0

high

guitar

low

(97) (89)

VI<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> V<sup>3</sup> III<sup>5</sup> III<sup>4</sup> I<sup>0</sup> V<sup>3</sup> V<sup>1</sup> IV<sup>3</sup> II<sup>3</sup> II<sup>1</sup> VI<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> II<sup>0</sup>

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101 (8)

high

guitar

low

3.2

IV<sup>3</sup> II<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> III<sup>4</sup> VI<sup>0</sup> II<sup>0</sup> IV<sup>2</sup> II<sup>0</sup> IV<sup>0</sup> I<sup>2</sup> IV<sup>0</sup> I<sup>1</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> III<sup>0</sup>

105 (8)

high

guitar

low

2.1

IV<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> I<sup>1</sup> III<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>3</sup> IV<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> I<sup>0</sup> IV<sup>0</sup>

109 (8)

high

guitar

low

1.4

2/2

0.0

II<sup>0</sup> V<sup>0</sup> III<sup>3</sup> III<sup>1</sup> IV<sup>0</sup> VI<sup>0</sup> I<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> I<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> VI<sup>0</sup>

112 (8)

high

guitar

low

IV<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> I<sup>0</sup> VI<sup>0</sup> III<sup>0</sup>

116 (8)

high

guitar

low

VI<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> III<sup>0</sup>

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(120) (8)

high

guitar

low

II°

I°

V°

(124) (8)

high

guitar

low

III°

VI°

(128) (8)

high

guitar

low

2.1

2/2

high

guitar

low

0.0

(8)

(8)

(8)

II<sup>12</sup> I<sup>10</sup> I<sup>9</sup> V<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> II<sup>10</sup> I<sup>0</sup> V<sup>0</sup> III<sup>9</sup> I<sup>0</sup> III<sup>9</sup> II<sup>0</sup> IV<sup>9</sup> VI<sup>0</sup> IV<sup>0</sup> II<sup>9</sup>

high

guitar

low

(8)

(8)

(8)

IV<sup>9</sup> II<sup>9</sup> VI<sup>0</sup> IV<sup>0</sup> II<sup>9</sup> VI<sup>12</sup> VI<sup>10</sup> I<sup>0</sup> II<sup>8</sup> I<sup>8</sup> II<sup>7</sup> III<sup>0</sup> V<sup>8</sup> I<sup>0</sup> III<sup>9</sup> III<sup>8</sup> V<sup>0</sup> IV<sup>0</sup>

high

guitar

low

(8)

(8)

(8)

II<sup>0</sup> I<sup>7</sup> IV<sup>7</sup> V<sup>7</sup> II<sup>0</sup> I<sup>7</sup> III<sup>0</sup> I<sup>7</sup> IV<sup>0</sup> VI<sup>10</sup> VI<sup>9</sup> III<sup>0</sup> I<sup>7</sup> I<sup>6</sup>

2.2

2/2

high

guitar

low

7.0

(8)

(8)

(8)

II<sup>0</sup> I<sup>7</sup> IV<sup>7</sup> V<sup>7</sup> II<sup>0</sup> I<sup>7</sup> VI<sup>0</sup> I<sup>7</sup> IV<sup>0</sup> VI<sup>9</sup> III<sup>0</sup>

high

guitar

low

5.6

(8)

(8)

(8)

I<sup>7</sup> I<sup>6</sup> II<sup>0</sup> I<sup>7</sup> V<sup>7</sup> II<sup>0</sup> VI<sup>0</sup> I<sup>7</sup>

high

guitar

low

20 (8)

VI<sup>0</sup> III<sup>0</sup> I<sup>7</sup> VI<sup>10</sup> VI<sup>9</sup> III<sup>0</sup> I<sup>7</sup> II<sup>0</sup> I<sup>7</sup> IV<sup>7</sup> V<sup>7</sup>

4.2

high

guitar

low

24 (8)

II<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>10</sup> VI<sup>9</sup> III<sup>0</sup> I<sup>6</sup> II<sup>0</sup> I<sup>7</sup>

2.8

high

guitar

low

28 (8)

IV<sup>7</sup> V<sup>7</sup> VI<sup>0</sup> I<sup>7</sup> III<sup>0</sup> I<sup>7</sup> IV<sup>0</sup> VI<sup>10</sup> VI<sup>9</sup> III<sup>0</sup>

high

guitar

low

32 (8)

I<sup>6</sup> II<sup>0</sup> I<sup>7</sup> IV<sup>7</sup> V<sup>7</sup> VI<sup>0</sup> I<sup>7</sup> VI<sup>0</sup>

1.4

high

guitar

low

36 (8)

I<sup>7</sup> IV<sup>0</sup> IV<sup>0</sup> III<sup>8</sup> III<sup>7</sup> I<sup>6</sup> IV<sup>0</sup> I<sup>6</sup> IV<sup>0</sup> V<sup>6</sup> VI<sup>0</sup> I<sup>6</sup> IV<sup>0</sup> V<sup>0</sup> VI<sup>9</sup> VI<sup>7</sup> I<sup>0</sup>

2.3

0.0

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high

guitar

low

(40) (8)

IV<sup>7</sup> V<sup>0</sup> VI<sup>7</sup> VI<sup>6</sup> I<sup>0</sup> IV<sup>0</sup> V<sup>4</sup> VI<sup>5</sup> VI<sup>4</sup> I<sup>0</sup> IV<sup>0</sup> V<sup>4</sup> VI<sup>0</sup> I<sup>6</sup> I<sup>4</sup> IV<sup>0</sup> V<sup>0</sup> VI<sup>4</sup> I<sup>4</sup> IV<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> I<sup>4</sup>

high

guitar

low

(44) (8)

IV<sup>6</sup> V<sup>0</sup> VI<sup>0</sup> I<sup>4</sup> IV<sup>5</sup> V<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> I<sup>4</sup> IV<sup>5</sup> IV<sup>4</sup> III<sup>6</sup> IV<sup>0</sup> II<sup>0</sup> III<sup>0</sup> VI<sup>4</sup>

high

guitar

low

(48) (8)

IV<sup>4</sup> II<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> IV<sup>4</sup> I<sup>0</sup> VI<sup>4</sup> III<sup>0</sup> II<sup>0</sup> III<sup>0</sup> I<sup>4</sup> III<sup>0</sup> V<sup>0</sup> I<sup>0</sup> VI<sup>4</sup> II<sup>0</sup> IV<sup>4</sup> I<sup>0</sup>

high

guitar

low

(52) (8)

III<sup>4</sup> IV<sup>0</sup> III<sup>0</sup> IV<sup>4</sup> I<sup>0</sup> III<sup>0</sup> II<sup>5</sup> III<sup>0</sup> I<sup>0</sup> V<sup>0</sup> IV<sup>4</sup> II<sup>0</sup> III<sup>4</sup> III<sup>3</sup> I<sup>0</sup> V<sup>0</sup> IV<sup>4</sup> IV<sup>2</sup>

high

guitar

low

(56) (8)

II<sup>0</sup> III<sup>0</sup> I<sup>4</sup> I<sup>2</sup> V<sup>0</sup> IV<sup>2</sup> V<sup>0</sup> IV<sup>2</sup> III<sup>0</sup> II<sup>0</sup> VI<sup>4</sup> VI<sup>2</sup> V<sup>0</sup> IV<sup>0</sup> III<sup>3</sup> II<sup>0</sup> I<sup>2</sup> V<sup>2</sup> IV<sup>0</sup> III<sup>0</sup>



high

guitar

low

60 (8)

4.1

IV<sup>0</sup> III<sup>0</sup> I<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> VI<sup>2</sup> III<sup>0</sup> I<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> I<sup>0</sup> II<sup>4</sup> VI<sup>2</sup> IV<sup>0</sup> III<sup>0</sup> I<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> III<sup>3</sup> III<sup>1</sup>

high

guitar

low

64 (8)

2.8

I<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> III<sup>1</sup> I<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> I<sup>0</sup> II<sup>4</sup> III<sup>3</sup> VI<sup>1</sup> IV<sup>0</sup> III<sup>0</sup> I<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> III<sup>0</sup> I<sup>0</sup>

high

guitar

low

68 (8)

II<sup>0</sup> III<sup>0</sup> I<sup>1</sup> II<sup>0</sup> III<sup>0</sup> I<sup>1</sup> I<sup>0</sup> II<sup>0</sup> III<sup>0</sup> I<sup>0</sup> II<sup>3</sup> II<sup>2</sup> III<sup>0</sup> I<sup>0</sup> II<sup>2</sup> II<sup>0</sup> III<sup>0</sup> I<sup>0</sup> III<sup>0</sup> I<sup>0</sup> II<sup>0</sup>

high

guitar

low

72 (8)

2.4

0.0

V<sup>\*</sup> IV<sup>\*</sup> III<sup>\*</sup> I<sup>\*</sup> II<sup>\*</sup> V<sup>\*</sup> IV<sup>\*</sup> III<sup>\*</sup> I<sup>\*</sup> II<sup>\*</sup> V<sup>\*</sup> IV<sup>\*</sup> I<sup>\*</sup>

high

guitar

low

76 (8)

IV<sup>\*</sup> VI<sup>\*</sup> V<sup>\*</sup> II<sup>\*</sup> III<sup>\*</sup>

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features three staves: a high vocal line, a guitar line, and a low vocal line. The guitar part is heavily annotated with chord symbols, including V<sup>7</sup>, I<sup>0</sup>, III<sup>0</sup>, IV<sup>0</sup>, VI<sup>9</sup>, VI<sup>7</sup>, II<sup>7</sup>, I<sup>0</sup>, III<sup>0</sup>, IV<sup>0</sup>, VI<sup>0</sup>, I<sup>9</sup>, I<sup>7</sup>, V<sup>0</sup>, I<sup>0</sup>, II<sup>7</sup>, VI<sup>7</sup>, and III<sup>0</sup>. The score includes a key signature of one sharp (F#) and a common time signature (C). The guitar part is written in a complex, multi-measure style, with many notes and rests. The vocal parts are written in a more traditional style, with notes and rests. The overall layout is clean and professional, with a clear distinction between the different parts.

21 (8)

high

guitar

low

VI<sup>0</sup> III<sup>10</sup> VI<sup>0</sup> III<sup>0</sup> VI<sup>7</sup> III<sup>0</sup> VI<sup>7</sup> III<sup>9</sup> VI<sup>0</sup> III<sup>6</sup> VI<sup>6</sup> IV<sup>7</sup> V<sup>5</sup> VI<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> III<sup>6</sup> V<sup>5</sup> I<sup>7</sup>

25 (8)

high

guitar

low

IV<sup>6</sup> VI<sup>6</sup> VI<sup>5</sup> III<sup>7</sup> V<sup>0</sup> I<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> I<sup>6</sup> IV<sup>0</sup> VI<sup>0</sup> III<sup>7</sup> III<sup>5</sup> V<sup>4</sup> I<sup>6</sup> IV<sup>0</sup> VI<sup>0</sup>

3.2

6.0

29 (8)

high

guitar

low

III<sup>7</sup> III<sup>5</sup> V<sup>4</sup> I<sup>6</sup> IV<sup>0</sup> VI<sup>0</sup> III<sup>7</sup> III<sup>5</sup> V<sup>4</sup>

5.5

33 (8)

high

guitar

low

I<sup>6</sup> III<sup>7</sup> III<sup>5</sup> I<sup>6</sup> IV<sup>0</sup> VI<sup>0</sup> III<sup>7</sup> III<sup>5</sup> V<sup>4</sup>

5.0

4.5

37 (8)

high

guitar

low

I<sup>6</sup> III<sup>5</sup> V<sup>4</sup> I<sup>6</sup> IV<sup>0</sup> VI<sup>0</sup> III<sup>7</sup> III<sup>5</sup> V<sup>4</sup> I<sup>6</sup>

4.0

3.5

3.0

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high

guitar

low

(41) (8)

IV<sup>0</sup> VI<sup>0</sup> V<sup>4</sup> I<sup>6</sup> III<sup>7</sup> III<sup>5</sup> I<sup>6</sup> IV<sup>0</sup>

2.5 2.0

high

guitar

low

(45) (8)

III<sup>7</sup> III<sup>5</sup> I<sup>6</sup> VI<sup>0</sup> V<sup>4</sup> I<sup>6</sup> IV<sup>0</sup>

1.5 1.0

high

guitar

low

(49) (8)

III<sup>7</sup> V<sup>4</sup> IV<sup>0</sup> VI<sup>0</sup> III<sup>7</sup> III<sup>5</sup> I<sup>6</sup> IV<sup>0</sup> III<sup>0</sup> VI<sup>0</sup>

0.5 0.0

3.3

high

guitar

low

(53) (8)

V<sup>0</sup> I<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> IV<sup>5</sup> II<sup>0</sup> V<sup>0</sup> VI<sup>4</sup> IV<sup>0</sup> II<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> V<sup>4</sup> II<sup>7</sup>

high

guitar

low

(57) (8)

II<sup>6</sup> V<sup>0</sup> IV<sup>0</sup> VI<sup>3</sup> V<sup>4</sup> V<sup>3</sup> II<sup>0</sup> V<sup>0</sup> II<sup>0</sup> II<sup>0</sup> IV<sup>5</sup> IV<sup>3</sup> III<sup>4</sup> V<sup>0</sup> VI<sup>0</sup> II<sup>4</sup> IV<sup>0</sup> III<sup>0</sup> V<sup>0</sup>

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61 (8)

high

guitar

low

III<sup>2</sup> II<sup>3</sup> V<sup>0</sup> VI<sup>3</sup> I<sup>0</sup> IV<sup>3</sup> IV<sup>2</sup> III<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> I<sup>4</sup> IV<sup>0</sup> III<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> I<sup>0</sup> IV<sup>0</sup> V<sup>1</sup> III<sup>0</sup> I<sup>3</sup>

65 (8)

high

guitar

low

IV<sup>0</sup> V<sup>0</sup> III<sup>0</sup> I<sup>3</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>0</sup> #VI<sup>1</sup> I<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> III<sup>0</sup>

3.9

69 (8)

high

guitar

low

VI<sup>0</sup> I<sup>3</sup> VI<sup>0</sup> I<sup>0</sup> VI<sup>0</sup> I<sup>3</sup> I<sup>1</sup> I<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> II<sup>0</sup>

1.1

73 (8)

high

guitar

low

II<sup>0</sup> #III<sup>0</sup> I<sup>0</sup> VI<sup>0</sup> I<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> II<sup>2</sup> VI<sup>0</sup> V<sup>0</sup> II<sup>2</sup> II<sup>1</sup> VI<sup>0</sup> I<sup>0</sup> V<sup>0</sup>

3.4

76 (8)

high

guitar

low

II<sup>0</sup> VI<sup>0</sup> I<sup>0</sup> V<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> II<sup>0</sup>

0.0

high (80) (8)

guitar (8)

low (8)

VI° I° V° II°

high (84) (8)

guitar (8)

low (8)

VI° I° V°

high (88) (8)

guitar (8)

low (8)

II°

**4.1**

high

guitar

low

0.0

**5**

high

guitar

low

**9**

high

guitar

low

**13**

high

guitar

low

**17**

high

guitar

low

**4.2**

6.0

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high (21) (8)

guitar (8)  $\Pi^6$   $\Pi^6$   $\text{VI}^7$   $\Pi^0$   $\Pi^6$   $\Pi^5$   $\text{IV}^6$   $\Pi^6$   $\text{V}^0$   $\text{IV}^6$   $\Pi^0$

low (8) 5.6

high (25) (8)

guitar (8)  $\text{IV}^0$   $\Pi^6$   $\text{V}^0$   $\text{IV}^0$   $\Pi^6$   $\text{VI}^0$   $\Pi^6$   $\text{VI}^7$   $\Pi^0$

low (8)

high (29) (8)

guitar (8)  $\text{VI}^0$   $\Pi^5$   $\text{IV}^6$   $\Pi^6$   $\text{V}^0$   $\text{IV}^6$   $\Pi^0$   $\text{V}^6$   $\text{IV}^0$   $\Pi^6$

low (8) 5.1

high (33) (8)

guitar (8)  $\text{V}^0$   $\text{IV}^0$   $\Pi^6$   $\text{VI}^0$   $\Pi^6$   $\text{VI}^7$   $\Pi^0$   $\text{VI}^0$   $\text{IV}^6$   $\Pi^6$   $\text{V}^0$

low (8) 4.7

high (37) (8)

guitar (8)  $\text{IV}^6$   $\text{IV}^0$   $\Pi^6$   $\text{V}^0$   $\text{IV}^0$   $\Pi^6$   $\text{VI}^0$   $\text{VI}^7$   $\Pi^0$   $\text{VI}^0$   $\Pi^6$

low (8)

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high (41) (8)

guitar (8)

low (8)

4.3

II<sup>6</sup> V<sup>0</sup> II<sup>0</sup> V<sup>6</sup> II<sup>6</sup> IV<sup>0</sup> II<sup>6</sup>

high (45) (8)

guitar (8)

low (8)

3.9

VI<sup>0</sup> II<sup>6</sup> VI<sup>7</sup> II<sup>0</sup> VI<sup>0</sup> II<sup>6</sup> II<sup>5</sup> IV<sup>6</sup> II<sup>6</sup>

high (49) (8)

guitar (8)

low (8)

V<sup>0</sup> IV<sup>6</sup> II<sup>0</sup> IV<sup>0</sup> II<sup>6</sup> V<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> VI<sup>7</sup>

high (53) (8)

guitar (8)

low (8)

3.4

II<sup>0</sup> VI<sup>0</sup> II<sup>5</sup> IV<sup>6</sup> IV<sup>6</sup> II<sup>0</sup> V<sup>6</sup> IV<sup>0</sup> II<sup>6</sup> V<sup>0</sup>

high (57) (8)

guitar (8)

low (8)

VI<sup>0</sup> II<sup>6</sup> VI<sup>0</sup> II<sup>6</sup> II<sup>0</sup> II<sup>6</sup> II<sup>5</sup>

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high

guitar

low

3.0

61 (8)

IV<sup>6</sup> II<sup>6</sup> V<sup>0</sup> IV<sup>6</sup> II<sup>0</sup> IV<sup>0</sup> II<sup>6</sup> V<sup>0</sup> IV<sup>0</sup>

high

guitar

low

65 (8)

II<sup>6</sup> VI<sup>0</sup> II<sup>6</sup> VI<sup>7</sup> II<sup>0</sup> II<sup>5</sup>

high

guitar

low

2.6

69 (8)

II<sup>6</sup> V<sup>0</sup> V<sup>6</sup> IV<sup>0</sup> II<sup>6</sup> V<sup>0</sup> IV<sup>0</sup> II<sup>6</sup>

high

guitar

low

2.1

73 (8)

VI<sup>0</sup> VI<sup>7</sup> VI<sup>0</sup> II<sup>6</sup> II<sup>5</sup> IV<sup>6</sup> V<sup>0</sup>

high

guitar

low

77 (8)

IV<sup>6</sup> II<sup>0</sup> V<sup>6</sup> IV<sup>0</sup> II<sup>6</sup> IV<sup>0</sup> II<sup>6</sup>

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high

guitar

low

61 (8)

VI<sup>0</sup> II<sup>6</sup> VI<sup>7</sup> II<sup>0</sup> VI<sup>0</sup> II<sup>6</sup> IV<sup>6</sup> V<sup>0</sup>

1.7

high

guitar

low

65 (8)

IV<sup>6</sup> II<sup>0</sup> V<sup>6</sup> II<sup>6</sup> V<sup>0</sup> IV<sup>0</sup> II<sup>6</sup>

high

guitar

low

69 (8)

VI<sup>0</sup> II<sup>6</sup> VI<sup>7</sup> II<sup>0</sup> VI<sup>0</sup> II<sup>6</sup> II<sup>6</sup>

high

guitar

low

93 (8)

IV<sup>6</sup> IV<sup>6</sup> II<sup>0</sup> V<sup>6</sup> IV<sup>0</sup> II<sup>6</sup> V<sup>0</sup> IV<sup>0</sup> II<sup>6</sup>

1.3

high

guitar

low

97 (8)

VI<sup>0</sup> II<sup>6</sup> VI<sup>7</sup> II<sup>0</sup> VI<sup>0</sup> II<sup>6</sup> IV<sup>6</sup>

0.9

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101 (8)

high

guitar

low

(8)

II<sup>6</sup> V<sup>0</sup> IV<sup>6</sup> II<sup>0</sup> V<sup>6</sup> IV<sup>0</sup> II<sup>6</sup>

105 (8)

high

guitar

low

(8)

IV<sup>0</sup> II<sup>6</sup> VI<sup>0</sup> II<sup>6</sup> VI<sup>7</sup> VI<sup>0</sup> II<sup>6</sup>

109 (8)

high

guitar

low

(8)

II<sup>5</sup> IV<sup>6</sup> II<sup>6</sup> V<sup>0</sup> IV<sup>6</sup> II<sup>0</sup>

0.4

113 (8)

high

guitar

low

(8)

IV<sup>0</sup> II<sup>6</sup> V<sup>0</sup> IV<sup>0</sup> II<sup>6</sup> VI<sup>0</sup> II<sup>6</sup> VI<sup>7</sup>

117 (8)

high

guitar

low

(8)

II<sup>0</sup> II<sup>5</sup> 4.3 VI<sup>6</sup> II<sup>5</sup> II<sup>4</sup> II<sup>4</sup> VI<sup>0</sup> VI<sup>6</sup> II<sup>0</sup> II<sup>4</sup> VI<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> VI<sup>6</sup> VI<sup>5</sup>

0.0

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121 (8)

high

guitar

low

(8)

VI<sup>0</sup> III<sup>5</sup> VI<sup>0</sup> VI<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> V<sup>4</sup> IV<sup>0</sup> I<sup>0</sup> # VI<sup>4</sup> II<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> VI<sup>4</sup> I<sup>0</sup> III<sup>0</sup> II<sup>0</sup> # VI<sup>4</sup> I<sup>6</sup> III<sup>0</sup> II<sup>0</sup> VI<sup>0</sup>

125 (8)

high

guitar

low

(8)

I<sup>0</sup> III<sup>0</sup> II<sup>4</sup> II<sup>3</sup> VI<sup>0</sup> I<sup>0</sup> III<sup>4</sup> II<sup>0</sup> I<sup>5</sup> # III<sup>0</sup> II<sup>0</sup> # VI<sup>4</sup> VI<sup>3</sup> III<sup>4</sup> II<sup>0</sup> I<sup>0</sup> V<sup>3</sup> II<sup>3</sup> IV<sup>0</sup> VI<sup>3</sup> V<sup>0</sup>

129 (8)

high

guitar

low

(8)

II<sup>0</sup> IV<sup>4</sup> VI<sup>0</sup> I<sup>6</sup> I<sup>4</sup> V<sup>0</sup> II<sup>2</sup> IV<sup>2</sup> V<sup>0</sup> VI<sup>0</sup> II<sup>1</sup> IV<sup>0</sup> V<sup>0</sup> VI<sup>2</sup> IV<sup>2</sup> IV<sup>1</sup> III<sup>0</sup> I<sup>0</sup> IV<sup>0</sup>

133 (8)

high

guitar

low

(8)

4.5

V<sup>0</sup> II<sup>0</sup> III<sup>3</sup> I<sup>2</sup> IV<sup>0</sup> V<sup>3</sup> V<sup>2</sup> II<sup>0</sup> III<sup>1</sup> I<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> II<sup>0</sup> # III<sup>0</sup> I<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> II<sup>0</sup> I<sup>0</sup> VI<sup>0</sup>

137 (8)

high

guitar

low

(8)

2.0

II<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> I<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> II<sup>0</sup> I<sup>0</sup> III<sup>0</sup> II<sup>0</sup> I<sup>0</sup>

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5.1

(8)

high

(8)

guitar

IV<sup>10</sup> I<sup>0</sup> V

5.1

(8)

high

(8)

guitar

IV<sup>10</sup> I<sup>0</sup> V

5.2

20 (8)

high

guitar

low

7.0

Chord progression for measures 20-22:

- Measure 20:  $\Pi^0$ ,  $I^7$ ,  $\Pi^6$ ,  $V^5$ ,  $IV^0$ ,  $\Pi^6$ ,  $\Pi^4$
- Measure 21:  $\Pi^0$ ,  $IV^6$ ,  $VI^7$ ,  $III^0$ ,  $VI^0$ ,  $IV^5$
- Measure 22:  $\Pi^0$ ,  $IV^6$ ,  $VI^7$ ,  $III^0$ ,  $VI^0$ ,  $IV^5$

23 (8)

high

guitar

low

6.0

Chord progression for measures 23-26:

- Measure 23:  $\Pi^7$ ,  $I^0$ ,  $VI^7$ ,  $\#VI^6$ ,  $IV^5$ ,  $\Pi^0$ ,  $I^7$ ,  $\Pi^6$ ,  $\Pi^6$ ,  $\Pi^0$ ,  $IV^6$ ,  $VI^7$
- Measure 24:  $\Pi^7$ ,  $I^0$ ,  $VI^7$ ,  $\#VI^6$ ,  $IV^5$ ,  $\Pi^0$ ,  $I^7$ ,  $\Pi^6$ ,  $\Pi^6$ ,  $\Pi^0$ ,  $IV^6$ ,  $VI^7$
- Measure 25:  $\Pi^7$ ,  $I^0$ ,  $VI^7$ ,  $\#VI^6$ ,  $IV^5$ ,  $\Pi^0$ ,  $I^7$ ,  $\Pi^6$ ,  $\Pi^6$ ,  $\Pi^0$ ,  $IV^6$ ,  $VI^7$
- Measure 26:  $\Pi^7$ ,  $I^0$ ,  $VI^7$ ,  $\#VI^6$ ,  $IV^5$ ,  $\Pi^0$ ,  $I^7$ ,  $\Pi^6$ ,  $\Pi^6$ ,  $\Pi^0$ ,  $IV^6$ ,  $VI^7$

27 (8)

high

guitar

low

Chord progression for measures 27-30:

- Measure 27:  $III^0$ ,  $IV^5$ ,  $\Pi^7$ ,  $I^0$ ,  $VI^7$ ,  $\#VI^6$ ,  $IV^5$ ,  $\Pi^0$ ,  $I^7$ ,  $\Pi^6$
- Measure 28:  $III^0$ ,  $IV^5$ ,  $\Pi^7$ ,  $I^0$ ,  $VI^7$ ,  $\#VI^6$ ,  $IV^5$ ,  $\Pi^0$ ,  $I^7$ ,  $\Pi^6$
- Measure 29:  $III^0$ ,  $IV^5$ ,  $\Pi^7$ ,  $I^0$ ,  $VI^7$ ,  $\#VI^6$ ,  $IV^5$ ,  $\Pi^0$ ,  $I^7$ ,  $\Pi^6$
- Measure 30:  $III^0$ ,  $IV^5$ ,  $\Pi^7$ ,  $I^0$ ,  $VI^7$ ,  $\#VI^6$ ,  $IV^5$ ,  $\Pi^0$ ,  $I^7$ ,  $\Pi^6$

31 (8)

high

guitar

low

5.0

Chord progression for measures 31-34:

- Measure 31:  $V^5$ ,  $IV^0$ ,  $\Pi^6$ ,  $\Pi^4$ ,  $\Pi^0$ ,  $IV^6$ ,  $VI^7$ ,  $III^0$ ,  $IV^5$ ,  $VI^0$
- Measure 32:  $V^5$ ,  $IV^0$ ,  $\Pi^6$ ,  $\Pi^4$ ,  $\Pi^0$ ,  $IV^6$ ,  $VI^7$ ,  $III^0$ ,  $IV^5$ ,  $VI^0$
- Measure 33:  $V^5$ ,  $IV^0$ ,  $\Pi^6$ ,  $\Pi^4$ ,  $\Pi^0$ ,  $IV^6$ ,  $VI^7$ ,  $III^0$ ,  $IV^5$ ,  $VI^0$
- Measure 34:  $V^5$ ,  $IV^0$ ,  $\Pi^6$ ,  $\Pi^4$ ,  $\Pi^0$ ,  $IV^6$ ,  $VI^7$ ,  $III^0$ ,  $IV^5$ ,  $VI^0$

35 (8)

high

guitar

low

4.0

Chord progression for measures 35-38:

- Measure 35:  $\Pi^7$ ,  $I^0$ ,  $\#VI^6$ ,  $IV^5$ ,  $\Pi^0$ ,  $I^7$ ,  $\Pi^6$ ,  $IV^0$ ,  $\Pi^6$ ,  $\Pi^4$ ,  $\Pi^0$
- Measure 36:  $\Pi^7$ ,  $I^0$ ,  $\#VI^6$ ,  $IV^5$ ,  $\Pi^0$ ,  $I^7$ ,  $\Pi^6$ ,  $IV^0$ ,  $\Pi^6$ ,  $\Pi^4$ ,  $\Pi^0$
- Measure 37:  $\Pi^7$ ,  $I^0$ ,  $\#VI^6$ ,  $IV^5$ ,  $\Pi^0$ ,  $I^7$ ,  $\Pi^6$ ,  $IV^0$ ,  $\Pi^6$ ,  $\Pi^4$ ,  $\Pi^0$
- Measure 38:  $\Pi^7$ ,  $I^0$ ,  $\#VI^6$ ,  $IV^5$ ,  $\Pi^0$ ,  $I^7$ ,  $\Pi^6$ ,  $IV^0$ ,  $\Pi^6$ ,  $\Pi^4$ ,  $\Pi^0$

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high

guitar

low

(39) (8)

IV<sup>6</sup> VI<sup>7</sup> III<sup>0</sup> II<sup>7</sup> I<sup>0</sup> VI<sup>7</sup> #VI<sup>6</sup> IV<sup>5</sup> II<sup>0</sup> I<sup>7</sup> II<sup>6</sup>

(8)

high

guitar

low

(43) (8)

V<sup>5</sup> IV<sup>0</sup> II<sup>6</sup> II<sup>4</sup> II<sup>0</sup> IV<sup>6</sup> VI<sup>7</sup> III<sup>0</sup>

3.0

(8)

high

guitar

low

(47) (8)

IV<sup>5</sup> II<sup>7</sup> I<sup>0</sup> VI<sup>7</sup> VI<sup>6</sup> IV<sup>5</sup> II<sup>0</sup> II<sup>6</sup> V<sup>5</sup> IV<sup>0</sup> II<sup>6</sup> II<sup>0</sup>

2.0

(8)

high

guitar

low

(51) (8)

IV<sup>6</sup> III<sup>0</sup> VI<sup>0</sup> IV<sup>5</sup> II<sup>7</sup> I<sup>0</sup> VI<sup>7</sup> VI<sup>6</sup> IV<sup>5</sup> II<sup>0</sup> I<sup>7</sup>

(8)

high

guitar

low

(55) (8)

V<sup>5</sup> IV<sup>0</sup> II<sup>4</sup> IV<sup>6</sup> IV<sup>5</sup> II<sup>7</sup> VI<sup>7</sup> #VI<sup>6</sup> IV<sup>5</sup> II<sup>0</sup> I<sup>7</sup>

1.0

(8)

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high

guitar

low

2.6



The musical score for "The Sound of Silence" features three staves: high voice, guitar, and low voice. The guitar part is the most active, playing a complex melodic line with various chord symbols. The high and low voice parts are mostly silent, indicated by whole rests. The guitar part includes a key signature change from one sharp (F#) to two sharps (F# and C#) in the middle of the piece.

**Chord Symbols:**

- IV<sup>0</sup>
- II<sup>0</sup>
- VI<sup>0</sup>
- IV<sup>0</sup>
- II<sup>0</sup>
- IV<sup>0</sup>
- II<sup>9</sup>
- VI<sup>0</sup>
- IV<sup>0</sup>
- V<sup>0</sup>
- IV<sup>8</sup>
- VI<sup>0</sup>
- I<sup>11</sup>
- V<sup>0</sup>
- IV<sup>8</sup>
- VI<sup>0</sup>
- I<sup>10</sup>
- V<sup>0</sup>

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of three staves: a vocal line (labeled "high"), a guitar line (labeled "guitar"), and a bass line (labeled "low"). The vocal line begins with a circled measure number 13 and a rehearsal mark (R). The guitar line includes chord labels: IV<sup>8</sup>, VI<sup>8</sup>, V<sup>0</sup>, I<sup>9</sup>, I<sup>0</sup>, II<sup>0</sup>, VI<sup>8</sup>, V<sup>0</sup>, VI<sup>0</sup>, V<sup>0</sup>, I<sup>9</sup>, II<sup>0</sup>, VI<sup>8</sup>, V<sup>0</sup>, and I<sup>0</sup>. The bass line has a rehearsal mark (R) at the beginning. The score is written in treble and bass clefs with a key signature of one sharp (F#).

high

guitar

low

Chord labels:  $\Pi^9$ ,  $\Pi^8$ ,  $VI^0$ ,  $V^0$ ,  $I^9$ ,  $I^8$ ,  $\Pi^8$ ,  $\text{III}^8$ ,  $V^0$ ,  $IV^0$ ,  $I^8$ ,  $\Pi^0$ ,  $VI^0$ ,  $\text{III}^0$ ,  $VI^8$ ,  $I^0$ ,  $\Pi^0$ ,  $\text{III}^0$ ,  $VI^8$ ,  $I^0$ ,  $\Pi^0$

21 (8)

high

guitar

low

Chord progression for measures 21-24:  $\text{III}^0$ ,  $\text{VI}^0$ ,  $\text{I}^0$ ,  $\text{II}^6$ ,  $\text{III}^6$ ,  $\text{VI}^0$ ,  $\text{I}^0$ ,  $\text{II}^0$ ,  $\text{III}^0$ ,  $\text{VI}^6$ ,  $\text{I}^0$ ,  $\text{II}^6$ ,  $\text{III}^0$ ,  $\text{VI}^8$ ,  $\text{I}^0$ ,  $\text{II}^6$ ,  $\text{I}^0$ ,  $\text{II}^0$ ,  $\text{V}^0$ .

25 (8)

high

guitar

low

Chord progression for measures 25-28:  $\text{I}^6$ ,  $\text{II}^0$ ,  $\text{V}^0$ ,  $\text{I}^6$ ,  $\text{II}^0$ ,  $\text{V}^9$ ,  $\text{I}^6$ ,  $\text{II}^0$ ,  $\text{V}^8$ ,  $\text{I}^0$ ,  $\text{II}^0$ ,  $\text{V}^0$ ,  $\text{I}^5$ ,  $\text{II}^0$ ,  $\text{V}^0$ ,  $\text{IV}^6$ ,  $\text{VI}^0$ ,  $\text{V}^0$ ,  $\text{II}^0$ ,  $\text{III}^0$ ,  $\text{IV}^0$ ,  $\text{I}^0$ ,  $\text{V}^6$ ,  $\text{II}^0$ .

29 (8)

high

guitar

low

Chord progression for measures 29-32:  $\text{V}^5$ ,  $\text{I}^5$ ,  $\text{II}^0$ ,  $\text{VI}^0$ ,  $\text{V}^5$ ,  $\text{I}^5$ ,  $\text{II}^0$ ,  $\text{VI}^0$ ,  $\text{V}^5$ ,  $\text{I}^6$ ,  $\text{II}^0$ ,  $\text{V}^5$ ,  $\text{VI}^0$ ,  $\text{III}^8$ ,  $\text{III}^6$ ,  $\text{I}^5$ ,  $\text{III}^5$ ,  $\text{IV}^0$ ,  $\text{V}^5$ ,  $\text{III}^6$ .

33 (8)

high

guitar

low

Chord progression for measures 33-36:  $\text{IV}^5$ ,  $\text{V}^0$ ,  $\text{II}^0$ ,  $\text{VI}^0$ ,  $\text{III}^0$ ,  $\text{IV}^0$ ,  $\text{V}^5$ ,  $\text{II}^7$ ,  $\text{VI}^8$ ,  $\text{III}^0$ ,  $\text{IV}^0$ ,  $\text{V}^0$ ,  $\text{II}^0$ ,  $\text{VI}^0$ ,  $\text{I}^0$ ,  $\text{IV}^5$ ,  $\text{II}^0$ ,  $\text{I}^0$ .

37 (8)

high

guitar

low

Chord progression for measures 37-40:  $\text{IV}^0$ ,  $\text{II}^7$ ,  $\text{I}^0$ ,  $\text{IV}^0$ ,  $\text{II}^7$ ,  $\text{I}^0$ ,  $\text{IV}^0$ ,  $\text{II}^0$ ,  $\text{I}^0$ ,  $\text{IV}^0$ ,  $\text{II}^5$ ,  $\text{I}^0$ ,  $\text{IV}^0$ ,  $\text{II}^0$ ,  $\text{I}^0$ ,  $\text{IV}^5$ ,  $\text{II}^0$ ,  $\text{I}^0$ ,  $\text{IV}^0$ ,  $\text{II}^5$ ,  $\text{I}^0$ ,  $\text{IV}^0$ ,  $\text{II}^0$ .

41 (8)

high

guitar

low

VI<sup>0</sup> IV<sup>0</sup> V<sup>5</sup> I<sup>5</sup> III<sup>5</sup> I<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> I<sup>0</sup> II<sup>0</sup> III<sup>5</sup> V<sup>0</sup> III<sup>0</sup> I<sup>0</sup> III<sup>0</sup>

45 (8)

high

guitar

low

I<sup>0</sup> III<sup>5</sup> I<sup>5</sup> II<sup>0</sup> VI<sup>0</sup> #VI<sup>8</sup> V<sup>5</sup> III<sup>0</sup> IV<sup>0</sup> II<sup>5</sup> IV<sup>0</sup> VI<sup>7</sup> IV<sup>0</sup> VI<sup>7</sup> II<sup>5</sup> II<sup>4</sup> IV<sup>0</sup> II<sup>0</sup> IV<sup>5</sup> IV<sup>4</sup> V<sup>0</sup>

49 (8)

high

guitar

low

II<sup>0</sup> I<sup>0</sup> #VI<sup>6</sup> II<sup>0</sup> VI<sup>5</sup> I<sup>0</sup> V<sup>0</sup> IV<sup>4</sup> V<sup>0</sup> I<sup>3</sup> II<sup>6</sup> II<sup>4</sup> II<sup>0</sup>

6.2

6.0

52 (8)

high

guitar

low

V<sup>0</sup> II<sup>0</sup> I<sup>0</sup> #VI<sup>6</sup> VI<sup>5</sup> II<sup>0</sup> I<sup>0</sup> V<sup>0</sup> IV<sup>4</sup>

56 (8)

high

guitar

low

V<sup>0</sup> I<sup>3</sup> II<sup>5</sup> IV<sup>0</sup> II<sup>0</sup> IV<sup>4</sup> V<sup>0</sup> II<sup>0</sup> I<sup>0</sup> #VI<sup>6</sup> II<sup>0</sup>

5.0



high

guitar

low

60 (8)

VI<sup>5</sup> II<sup>0</sup> V<sup>0</sup> IV<sup>4</sup> V<sup>0</sup> I<sup>3</sup> II<sup>4</sup> IV<sup>0</sup> IV<sup>5</sup> IV<sup>4</sup>

4.0

high

guitar

low

64 (8)

V<sup>0</sup> II<sup>0</sup> I<sup>0</sup> VI<sup>6</sup> II<sup>0</sup> VI<sup>5</sup> II<sup>0</sup> I<sup>0</sup> IV<sup>4</sup> V<sup>0</sup>

high

guitar

low

68 (8)

I<sup>3</sup> II<sup>5</sup> II<sup>4</sup> IV<sup>0</sup> II<sup>0</sup> IV<sup>5</sup> V<sup>0</sup> II<sup>0</sup> I<sup>0</sup> VI<sup>6</sup> II<sup>0</sup>

3.0

high

guitar

low

72 (8)

VI<sup>5</sup> II<sup>0</sup> I<sup>0</sup> V<sup>0</sup> IV<sup>4</sup> V<sup>0</sup> I<sup>3</sup> II<sup>5</sup> II<sup>4</sup>

2.0

high

guitar

low

76 (8)

IV<sup>0</sup> II<sup>0</sup> IV<sup>5</sup> V<sup>0</sup> II<sup>0</sup> I<sup>0</sup> VI<sup>6</sup> VI<sup>5</sup> I<sup>0</sup> V<sup>0</sup>

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high

guitar

low

60 (8)

IV<sup>4</sup> V<sup>0</sup> I<sup>3</sup> II<sup>5</sup> IV<sup>0</sup> II<sup>0</sup> IV<sup>4</sup> V<sup>0</sup> II<sup>0</sup> I<sup>0</sup> #VI<sup>5</sup> II<sup>0</sup>

1.0

high

guitar

low

64 (8)

VI<sup>5</sup> II<sup>0</sup> I<sup>0</sup> V<sup>0</sup> V<sup>0</sup> I<sup>3</sup> V<sup>0</sup> I<sup>3</sup> III<sup>4</sup> V<sup>0</sup> VI<sup>0</sup>

6.3

0.0

high

guitar

low

67 (8)

III<sup>4</sup> III<sup>3</sup> III<sup>0</sup> III<sup>3</sup> #VI<sup>4</sup> III<sup>2</sup> VI<sup>2</sup> I<sup>0</sup> IV<sup>2</sup> III<sup>2</sup> I<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> V<sup>0</sup> I<sup>0</sup> VI<sup>0</sup>

high

guitar

low

91 (8)

III<sup>0</sup> V<sup>3</sup> I<sup>3</sup> I<sup>1</sup> VI<sup>0</sup> III<sup>1</sup> V<sup>1</sup> I<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> V<sup>1</sup> I<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> V<sup>0</sup> #IV<sup>1</sup>

3.7

high

guitar

low

95 (8)

I<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> III<sup>0</sup> II<sup>0</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> II<sup>2</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> II<sup>0</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> II<sup>0</sup> V<sup>0</sup> II<sup>0</sup> I<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>0</sup>

1.1

99 (8) 6.4

high

guitar

low

VI<sup>0</sup> II<sup>1</sup> V<sup>0</sup> III<sup>0</sup> II<sup>0</sup> V<sup>0</sup> III<sup>0</sup> II<sup>0</sup> V<sup>0</sup> III<sup>0</sup> II<sup>0</sup> V<sup>0</sup>

0.0

103 (8)

high

guitar

low

II<sup>0</sup> VI<sup>0</sup> I<sup>0</sup> III<sup>0</sup> V<sup>0</sup>

107 (8)

high

guitar

low

II<sup>0</sup> VI<sup>0</sup> I<sup>0</sup>

111 (8)

high

guitar

low

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7.1

high

guitar

low

0.0

Chord progression for measures 7.1-7.4:

- Measure 7.1:  $\text{III}^0$ ,  $\text{V}^0$ ,  $\text{II}^{11}$ ,  $\text{VI}^8$ ,  $\text{I}^0$ ,  $\text{III}^0$ ,  $\text{V}^0$ ,  $\text{II}^0$ ,  $\text{VI}^0$ ,  $\text{I}^{11}$ ,  $\text{II}^{11}$ ,  $\text{II}^9$ ,  $\text{I}^0$ ,  $\text{VI}^0$ ,  $\text{IV}^0$ ,  $\text{III}^0$ ,  $\text{II}^6$ ,  $\text{I}^9$ ,  $\text{VI}^8$

5

high

guitar

low

Chord progression for measures 8.1-8.4:

- Measure 8.1:  $\text{IV}^0$ ,  $\text{III}^{10}$ ,  $\text{III}^9$ ,  $\text{II}^0$ ,  $\text{I}^0$ ,  $\text{VI}^8$ ,  $\text{IV}^0$ ,  $\text{III}^8$ ,  $\text{I}^8$ ,  $\text{II}^0$ ,  $\text{VI}^8$ ,  $\text{I}^8$ ,  $\text{II}^8$ ,  $\text{VI}^8$ ,  $\text{II}^8$ ,  $\text{I}^0$ ,  $\text{III}^0$ ,  $\text{II}^0$ ,  $\text{I}^6$

9

high

guitar

low

Chord progression for measures 9.1-9.4:

- Measure 9.1:  $\text{III}^0$ ,  $\text{II}^0$ ,  $\text{I}^0$ ,  $\text{III}^0$ ,  $\text{II}^0$ ,  $\text{I}^0$ ,  $\text{III}^0$ ,  $\text{II}^0$ ,  $\text{I}^0$ ,  $\text{III}^8$ ,  $\text{II}^8$ ,  $\text{I}^0$ ,  $\text{III}^0$ ,  $\text{II}^8$ ,  $\text{I}^8$ ,  $\text{III}^8$ ,  $\text{II}^0$ ,  $\text{I}^0$

13

high

guitar

low

Chord progression for measures 13.1-13.4:

- Measure 13.1:  $\text{III}^0$ ,  $\text{II}^8$ ,  $\text{I}^8$ ,  $\text{III}^8$ ,  $\text{II}^0$ ,  $\text{I}^0$ ,  $\text{VI}^{11}$ ,  $\text{V}^9$ ,  $\text{III}^0$ ,  $\text{II}^0$ ,  $\text{I}^8$ ,  $\text{VI}^0$ ,  $\text{V}^0$ ,  $\text{III}^8$ ,  $\text{II}^0$ ,  $\text{I}^0$ ,  $\text{VI}^8$ ,  $\text{V}^8$ ,  $\text{III}^0$

17

high

guitar

low

Chord progression for measures 17.1-17.4:

- Measure 17.1:  $\text{II}^8$ ,  $\text{I}^0$ ,  $\text{VI}^0$ ,  $\text{V}^0$ ,  $\text{IV}^9$ ,  $\text{I}^6$ ,  $\text{VI}^7$ ,  $\text{I}^0$ ,  $\text{III}^0$ ,  $\text{I}^0$ ,  $\text{III}^6$ ,  $\text{VI}^6$ ,  $\text{I}^6$ ,  $\text{III}^6$ ,  $\text{VI}^6$ ,  $\text{I}^0$ ,  $\text{III}^6$ ,  $\text{I}^0$ ,  $\text{III}^0$ ,  $\text{VI}^6$ ,  $\text{II}^0$

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high

guitar

low

(21) (8)

III<sup>6</sup> I<sup>6</sup> V<sup>6</sup> VI<sup>6</sup> IV<sup>0</sup> II<sup>0</sup> I<sup>0</sup> VI<sup>0</sup> III<sup>6</sup> II<sup>0</sup> I<sup>0</sup> II<sup>7</sup> IV<sup>0</sup> I<sup>6</sup> VI<sup>6</sup> V<sup>0</sup> I<sup>6</sup> V<sup>6</sup>

high

guitar

low

(25) (8)

I<sup>0</sup> V<sup>0</sup> I<sup>6</sup> V<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> IV<sup>9</sup> III<sup>0</sup> IV<sup>0</sup> III<sup>6</sup> VI<sup>0</sup>

high

guitar

low

(28) (8)

7.2  
2  
2

IV<sup>0</sup> III<sup>0</sup> VI<sup>6</sup> IV<sup>7</sup> III<sup>4</sup> IV<sup>0</sup> III<sup>0</sup> VI<sup>6</sup> IV<sup>7</sup> IV<sup>0</sup> III<sup>0</sup> VI<sup>6</sup>

5.0 4.2

high

guitar

low

(31) (8)

IV<sup>7</sup> III<sup>4</sup> IV<sup>0</sup> III<sup>0</sup> VI<sup>6</sup> IV<sup>7</sup> III<sup>4</sup>

3.3

high

guitar

low

(35) (8)

IV<sup>0</sup> III<sup>0</sup> VI<sup>6</sup> IV<sup>7</sup> III<sup>4</sup> IV<sup>0</sup> III<sup>0</sup> VI<sup>6</sup> IV<sup>7</sup> III<sup>4</sup>

2.5 1.7

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high

guitar

low

3

7.3

2

0.8

0.0

IV<sup>0</sup> VI<sup>6</sup> IV<sup>7</sup> III<sup>4</sup> VI<sup>0</sup> V<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup>

high

guitar

low

III<sup>4</sup> II<sup>7</sup> II<sup>6</sup> III<sup>4</sup> I<sup>0</sup> II<sup>0</sup> III<sup>0</sup> I<sup>6</sup> I<sup>4</sup> II<sup>0</sup> III<sup>0</sup> I<sup>4</sup> IV<sup>7</sup> IV<sup>5</sup> II<sup>5</sup> V<sup>4</sup> III<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> IV<sup>4</sup>

high

guitar

low

VI<sup>5</sup> V<sup>0</sup> I<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> V<sup>2</sup> I<sup>0</sup> II<sup>5</sup> I<sup>4</sup> I<sup>2</sup> III<sup>2</sup> I<sup>2</sup> III<sup>2</sup> I<sup>0</sup> II<sup>5</sup> II<sup>4</sup> V<sup>2</sup>

3.3

high

guitar

low

IV<sup>4</sup> IV<sup>3</sup> III<sup>0</sup> IV<sup>3</sup> IV<sup>2</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> I<sup>2</sup> IV<sup>0</sup> II<sup>0</sup> V<sup>0</sup> VI<sup>5</sup> VI<sup>3</sup> I<sup>0</sup> V<sup>0</sup> II<sup>4</sup>

2.0

high

guitar

low

II<sup>2</sup> VI<sup>2</sup> I<sup>0</sup> III<sup>0</sup> I<sup>0</sup> III<sup>0</sup> VI<sup>2</sup> VI<sup>0</sup> I<sup>0</sup> III<sup>0</sup> II<sup>5</sup> I<sup>5</sup> II<sup>5</sup> I<sup>5</sup> II<sup>5</sup>

7.4

0.0

high (58) (8)

guitar (8)

low (8)

high (62) (8)

guitar (8)

low (8)

high (66) (8)

guitar (8)

low (8)

high

guitar

low

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of three staves: a vocal line (labeled "high"), a guitar line (labeled "guitar"), and a bass line (labeled "low"). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are provided for the guitar part, including III<sup>0</sup>, I<sup>0</sup>, V<sup>8</sup>, II<sup>11</sup>, II<sup>10</sup>, III<sup>0</sup>, VI<sup>0</sup>, V<sup>7</sup>, II<sup>8</sup>, III<sup>0</sup>, VI<sup>0</sup>, II<sup>0</sup>, IV<sup>7</sup>, III<sup>0</sup>, VI<sup>7</sup>, II<sup>0</sup>, IV<sup>6</sup>, III<sup>0</sup>, and VI<sup>7</sup>. The vocal line features a melodic line with a long note on the word "Silence" and a final note on "ly". The bass line is mostly empty, with a few notes at the beginning and end of the phrase.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features three staves: a vocal line (labeled "high"), a guitar line (labeled "guitar"), and a bass line (labeled "low"). The guitar part is heavily annotated with chord symbols, including  $\text{II}^0$ ,  $\text{IV}^6$ ,  $\text{III}^0$ ,  $\text{VI}^6$ ,  $\text{IV}^0$ ,  $\text{III}^7$ ,  $\text{VI}^0$ ,  $\text{II}^0$ ,  $\text{IV}^5$ ,  $\text{III}^0$ ,  $\text{VI}^5$ ,  $\text{IV}^5$ ,  $\text{V}^7$ ,  $\text{V}^5$ ,  $\text{I}^0$ ,  $\text{II}^0$ ,  $\text{VI}^5$ ,  $\text{V}^0$ , and  $\text{I}^7$ . The vocal line includes a measure marked with a circled "17" and a measure with a circled "8". The bass line has a measure marked with a circled "8". The score is presented in a clean, black-and-white format with standard musical notation and a clear layout.



8.2

3

2

2

21 (8)

high

guitar

low

24 (8)

high

guitar

low

28 (8)

high

guitar

low

32 (8)

high

guitar

low

36 (8)

high

guitar

low

VI<sup>0</sup> V<sup>0</sup> I<sup>0</sup> II<sup>6</sup> VI<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> III<sup>6</sup> VI<sup>4</sup> VI<sup>0</sup> III<sup>0</sup> VI<sup>0</sup>

VI<sup>0</sup> 7.0

IV<sup>0</sup> III<sup>6</sup> VI<sup>4</sup> VI<sup>0</sup> 6.2 III<sup>0</sup> IV<sup>0</sup> III<sup>6</sup> VI<sup>4</sup>

VI<sup>0</sup> 5.4 VI<sup>0</sup> VI<sup>4</sup> VI<sup>0</sup> 4.7

III<sup>0</sup> IV<sup>0</sup> III<sup>6</sup> VI<sup>0</sup> 3.9 III<sup>0</sup> IV<sup>0</sup> III<sup>6</sup> VI<sup>4</sup>

VI<sup>0</sup> 3.1 IV<sup>0</sup> III<sup>6</sup> III<sup>0</sup> VI<sup>0</sup> 2.3 VI<sup>0</sup> IV<sup>0</sup>

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40 (8)

high

guitar

low

III<sup>6</sup> VI<sup>4</sup> VI<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> III<sup>6</sup>

1.6

44 (8)

high

guitar

low

III<sup>0</sup> IV<sup>0</sup> III<sup>6</sup> VI<sup>4</sup>

0.8

8.3

47 (8)

high

guitar

low

IV<sup>0</sup> II<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> II<sup>5</sup> V<sup>4</sup> VI<sup>0</sup> II<sup>4</sup> V<sup>0</sup> VI<sup>4</sup> II<sup>0</sup> V<sup>4</sup> VI<sup>4</sup> V<sup>0</sup> VI<sup>4</sup> IV<sup>4</sup> V<sup>4</sup> IV<sup>4</sup> II<sup>0</sup>

0.0

51 (8)

high

guitar

low

III<sup>0</sup> V<sup>0</sup> IV<sup>4</sup> II<sup>0</sup> III<sup>4</sup> VI<sup>4</sup> VI<sup>0</sup> II<sup>4</sup> VI<sup>0</sup> II<sup>4</sup> VI<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> VI<sup>4</sup> VI<sup>4</sup> VI<sup>4</sup>

55 (8)

high

guitar

low

VI<sup>4</sup> II<sup>0</sup> III<sup>4</sup> VI<sup>4</sup> II<sup>0</sup> IV<sup>4</sup> I<sup>0</sup> III<sup>0</sup> II<sup>4</sup> IV<sup>4</sup> I<sup>0</sup> V<sup>0</sup> VI<sup>4</sup> IV<sup>4</sup> I<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup>

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59 (8)

high

guitar

low

(8)

Chords:  $I^6$ ,  $\#V^4$ ,  $V^3$ ,  $VI^0$ ,  $IV^0$ ,  $I^0$ ,  $V^3$ ,  $VI^0$ ,  $IV^0$ ,  $I^6$ ,  $V^2$ ,  $VI^0$ ,  $IV^0$ ,  $I^4$ ,  $V^2$ ,  $\#V^1$ ,  $VI^0$ ,  $IV^0$ ,  $I^0$

63 (8)

high

guitar

low

(8)

Chords:  $V^0$ ,  $\#VI^4$ ,  $VI^3$ ,  $IV^3$ ,  $I^0$ ,  $V^0$ ,  $VI^0$ ,  $IV^3$ ,  $I^3$ ,  $\#III^0$ ,  $I^1$ ,  $\#II^4$ ,  $II^2$ ,  $IV^3$ ,  $I^1$ ,  $IV^0$ ,  $I^1$ ,  $IV^3$ ,  $\#IV^1$ ,  $I^0$

67 (8)

high

guitar

low

(8)

Chords:  $\#IV^1$ ,  $I^0$ ,  $IV^1$ ,  $I^0$ ,  $IV^0$ ,  $I^0$ ,  $IV^0$ ,  $I^0$ ,  $IV^0$ ,  $I^0$ ,  $IV^0$ ,  $I^0$ ,  $IV^0$ ,  $II^0$ ,  $VI^0$ ,  $IV^0$ ,  $II^0$

3.3

71 (8)

high

guitar

low

(8)

Chords:  $VI^2$ ,  $IV^0$ ,  $I^0$ ,  $IV^0$ ,  $I^0$ ,  $IV^0$ ,  $I^0$ ,  $IV^0$ ,  $I^0$ ,  $IV^0$ ,  $I^0$ ,  $IV^0$ ,  $I^0$ ,  $IV^0$ ,  $I^0$ ,  $IV^0$ ,  $I^0$ ,  $IV^0$

1.2

75 (8)

high

guitar

low

(8)

Chords:  $II^0$ ,  $\#VI^1$ ,  $I^0$ ,  $IV^0$ ,  $II^0$ ,  $\#VI^1$ ,  $IV^0$ ,  $I^0$ ,  $V^0$ ,  $\#III^0$ ,  $IV^0$ ,  $I^0$ ,  $V^0$ ,  $\#III^0$ ,  $II^0$ ,  $IV^0$ ,  $I^0$ ,  $V^0$ ,  $\#II^1$ ,  $\#III^4$ ,  $\#III^2$

79 (8)

high

guitar

low

8.4

0.0

Chord symbols:  $I^0$ ,  $V^0$ ,  $II^0$ ,  $III^0$ ,  $VI^\circ$ ,  $III^\circ$ ,  $I^\circ$ ,  $II^\circ$ ,  $V^\circ$ ,  $VI^\circ$ ,  $III^\circ$ ,  $I^\circ$ ,  $II^\circ$ ,  $V^\circ$ ,  $IV^\circ$

83 (8)

high

guitar

low

Chord symbols:  $V^\circ$ ,  $I^\circ$ ,  $IV^\circ$ ,  $V^\circ$

86 (8)

high

guitar

low

Chord symbol:  $I^\circ$

9.1

high

guitar

low

0.0

(8)

(8)

(8)

IV<sup>0</sup> V<sup>0</sup> I<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> I<sup>0</sup> IV<sup>10</sup> IV<sup>9</sup> V<sup>0</sup> I<sup>0</sup> IV<sup>0</sup> V<sup>11</sup> I<sup>10</sup> IV<sup>0</sup> V<sup>0</sup> I<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> I<sup>0</sup> IV<sup>9</sup> V<sup>0</sup> I<sup>8</sup> IV<sup>0</sup> II<sup>9</sup> V<sup>11</sup>

high

guitar

low

(8)

(8)

(8)

III<sup>0</sup> I<sup>0</sup> IV<sup>8</sup> II<sup>0</sup> V<sup>9</sup> III<sup>0</sup> I<sup>8</sup> IV<sup>0</sup> VI<sup>11</sup> V<sup>9</sup> V<sup>8</sup> I<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>11</sup> VI<sup>9</sup> V<sup>0</sup> I<sup>8</sup>

high

guitar

low

(8)

(8)

(8)

II<sup>0</sup> IV<sup>0</sup> VI<sup>8</sup> V<sup>0</sup> I<sup>8</sup> II<sup>0</sup> IV<sup>8</sup> VI<sup>0</sup> V<sup>0</sup> I<sup>0</sup> II<sup>8</sup> IV<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> I<sup>0</sup> II<sup>8</sup> IV<sup>8</sup> II<sup>0</sup> VI<sup>8</sup> IV<sup>0</sup> II<sup>8</sup> VI<sup>0</sup>

high

guitar

low

(8)

(8)

(8)

IV<sup>8</sup> II<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> II<sup>8</sup> VI<sup>8</sup> III<sup>10</sup> II<sup>8</sup> II<sup>7</sup> VI<sup>0</sup> IV<sup>0</sup> III<sup>10</sup> III<sup>8</sup> IV<sup>8</sup> III<sup>0</sup> VI<sup>6</sup> IV<sup>0</sup> III<sup>8</sup> III<sup>7</sup> I<sup>6</sup>

high

guitar

low

(8)

(8)

(8)

VI<sup>5</sup> III<sup>5</sup> V<sup>8</sup> V<sup>7</sup> II<sup>5</sup> I<sup>0</sup> III<sup>5</sup> V<sup>7</sup> V<sup>6</sup> II<sup>0</sup> I<sup>0</sup> III<sup>5</sup> V<sup>5</sup> II<sup>5</sup> IV<sup>8</sup> II<sup>0</sup> III<sup>5</sup> V<sup>0</sup> I<sup>5</sup> IV<sup>0</sup> II<sup>5</sup>

21 (8)

high

guitar

low

9.2

7.0

III<sup>0</sup> V<sup>5</sup> I<sup>5</sup> IV<sup>0</sup> II<sup>0</sup> III<sup>5</sup> V<sup>5</sup> I<sup>0</sup> IV<sup>6</sup> V<sup>0</sup> II<sup>4</sup> IV<sup>0</sup> II<sup>0</sup> III<sup>5</sup> I<sup>0</sup> IV<sup>6</sup> V<sup>0</sup>

25 (8)

high

guitar

low

6.4

5.8

II<sup>0</sup> III<sup>5</sup> V<sup>5</sup> I<sup>0</sup> IV<sup>6</sup> V<sup>0</sup> II<sup>4</sup> IV<sup>0</sup> II<sup>0</sup>

29 (8)

high

guitar

low

5.3

V<sup>5</sup> I<sup>0</sup> V<sup>0</sup> II<sup>4</sup> IV<sup>0</sup> II<sup>0</sup> V<sup>5</sup> V<sup>0</sup> II<sup>4</sup>

33 (8)

high

guitar

low

4.7

4.1

IV<sup>0</sup> II<sup>0</sup> III<sup>5</sup> I<sup>0</sup> IV<sup>6</sup> II<sup>4</sup> IV<sup>0</sup> II<sup>0</sup>

37 (8)

high

guitar

low

3.5

III<sup>5</sup> V<sup>5</sup> I<sup>0</sup> IV<sup>6</sup> V<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> III<sup>5</sup>

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41 (8)

high

guitar

low

2.9

(8)

V<sup>5</sup> I<sup>0</sup> IV<sup>6</sup> V<sup>0</sup> II<sup>4</sup> IV<sup>0</sup> II<sup>0</sup> III<sup>5</sup> V<sup>5</sup>

45 (8)

high

guitar

low

2.3

(8)

I<sup>0</sup> IV<sup>6</sup> V<sup>0</sup> II<sup>4</sup> IV<sup>0</sup> III<sup>5</sup> I<sup>0</sup>

49 (8)

high

guitar

low

1.8

(8)

IV<sup>6</sup> V<sup>0</sup> II<sup>4</sup> IV<sup>0</sup> II<sup>0</sup> III<sup>5</sup> V<sup>5</sup> I<sup>0</sup>

53 (8)

high

guitar

low

1.2 0.6

(8)

IV<sup>6</sup> V<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> III<sup>5</sup> I<sup>0</sup> II<sup>4</sup> IV<sup>0</sup> II<sup>0</sup>

57 (8)

high

guitar

low

(8)

III<sup>5</sup> V<sup>5</sup> I<sup>0</sup> IV<sup>6</sup> V<sup>0</sup> II<sup>4</sup>

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9.3

61 (8)

high

guitar

low

65 (8)

high

guitar

low

69 (8)

high

guitar

low

73 (8)

high

guitar

low

77 (8)

high

guitar

low

0.0

0.0

4.2

1.3

VI<sup>0</sup> IV<sup>6</sup> IV<sup>4</sup> V<sup>0</sup> II<sup>2</sup> VI<sup>3</sup> IV<sup>4</sup> V<sup>0</sup> II<sup>2</sup> VI<sup>0</sup> III<sup>3</sup> IV<sup>2</sup> V<sup>0</sup> III<sup>0</sup> IV<sup>2</sup> V<sup>0</sup> III<sup>2</sup> IV<sup>0</sup>

V<sup>0</sup> VI<sup>3</sup> VI<sup>2</sup> V<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> III<sup>0</sup> VI<sup>2</sup> V<sup>3</sup> III<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> III<sup>2</sup> IV<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> V<sup>2</sup> VI<sup>0</sup> V<sup>0</sup>

VI<sup>2</sup> III<sup>0</sup> V<sup>2</sup> VI<sup>0</sup> III<sup>0</sup> V<sup>2</sup> VI<sup>2</sup> III<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> III<sup>2</sup> V<sup>0</sup> VI<sup>2</sup> V<sup>0</sup> I<sup>4</sup> V<sup>0</sup> III<sup>0</sup> V<sup>2</sup> I<sup>0</sup>

II<sup>2</sup> II<sup>1</sup> V<sup>1</sup> I<sup>4</sup> I<sup>3</sup> II<sup>0</sup> V<sup>0</sup> I<sup>0</sup> II<sup>0</sup> V<sup>0</sup> I<sup>0</sup> II<sup>0</sup> V<sup>0</sup> I<sup>3</sup> I<sup>2</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup>

I<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> III<sup>2</sup> I<sup>0</sup> III<sup>0</sup> I<sup>0</sup> III<sup>1</sup>



9.4

3/2

high

guitar

low

(80)

(81)

I<sup>0</sup> # I<sup>0</sup> II<sup>0</sup> I<sup>0</sup> III<sup>0</sup> VI<sup>1</sup> V<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> I<sup>0</sup>

0.0

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high

guitar

low

(83)

(84)

II<sup>0</sup> I<sup>0</sup> II<sup>0</sup> I<sup>0</sup> II<sup>0</sup> I<sup>0</sup> II<sup>0</sup>

DRAFT

high

guitar

low

(87)

(88)

I<sup>0</sup>

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The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features three staves: a high vocal line, a guitar line, and a low bass line. The guitar line is annotated with figured bass notation, including chords like IV<sup>0</sup>, V<sup>9</sup>, V<sup>8</sup>, IV<sup>8</sup>, II<sup>0</sup>, III<sup>0</sup>, V<sup>0</sup>, II<sup>8</sup>, III<sup>0</sup>, II<sup>8</sup>, IV<sup>0</sup>, I<sup>0</sup>, #VI<sup>8</sup>, III<sup>0</sup>, II<sup>0</sup>, IV<sup>0</sup>, and VI<sup>0</sup>. The low bass line is mostly empty, with a few notes in the first measure. The high vocal line has a few notes in the first measure, including a 7th note. The score is labeled with a circled 5 in the top left corner.

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in three staves. The top staff is for the high voice, the middle for guitar, and the bottom for the low voice. The guitar part includes chord symbols such as  $\text{II}^8$ ,  $\text{VI}^0$ ,  $\text{II}^0$ ,  $\text{VI}^8$ ,  $\text{IV}^0$ ,  $\text{V}^0$ ,  $\text{III}^0$ ,  $\text{IV}^8$ ,  $\text{V}^8$ , and  $\text{III}^8$ . The score is marked with a key signature of one sharp (F#) and a common time signature (C).

21 (8)

high

guitar

low

10.2

5.0

Chords: III<sup>0</sup>, V<sup>7</sup>, VI<sup>0</sup>, V<sup>7</sup>, I<sup>0</sup>, II<sup>0</sup>, VI<sup>0</sup>, V<sup>7</sup>, I<sup>0</sup>, II<sup>0</sup>, V<sup>7</sup>, II<sup>0</sup>, III<sup>9</sup>, #VI<sup>6</sup>, II<sup>0</sup>, VI<sup>0</sup>, V<sup>7</sup>

25 (8)

high

guitar

low

4.6

Chords: II<sup>0</sup>, III<sup>9</sup>, #VI<sup>6</sup>, II<sup>0</sup>, VI<sup>0</sup>, I<sup>0</sup>, II<sup>0</sup>, V<sup>7</sup>, II<sup>0</sup>, III<sup>9</sup>, #VI<sup>6</sup>

29 (8)

high

guitar

low

4.2

3.8

Chords: II<sup>0</sup>, VI<sup>0</sup>, V<sup>7</sup>, II<sup>0</sup>, II<sup>0</sup>, III<sup>9</sup>, #VI<sup>6</sup>, II<sup>0</sup>, VI<sup>0</sup>, V<sup>7</sup>

33 (8)

high

guitar

low

3.5

Chords: II<sup>0</sup>, V<sup>7</sup>, II<sup>0</sup>, III<sup>9</sup>, VI<sup>6</sup>, II<sup>0</sup>, VI<sup>0</sup>, V<sup>7</sup>, II<sup>0</sup>, #VI<sup>6</sup>

37 (8)

high

guitar

low

3.1

2.7

Chords: II<sup>0</sup>, VI<sup>0</sup>, V<sup>7</sup>, I<sup>0</sup>, II<sup>0</sup>, V<sup>7</sup>, III<sup>9</sup>, II<sup>0</sup>, VI<sup>0</sup>, V<sup>7</sup>

41 (8)

high

guitar

low

2.3

Chord symbols:  $I^0$ ,  $II^0$ ,  $V^7$ ,  $II^0$ ,  $III^9$ ,  $II^0$ ,  $VI^0$ ,  $V^7$ ,  $I^0$

45 (8)

high

guitar

low

1.9

Chord symbols:  $II^0$ ,  $V^7$ ,  $II^0$ ,  $\#VI^6$ ,  $II^0$ ,  $VI^0$ ,  $V^7$ ,  $I^0$ ,  $II^0$

49 (8)

high

guitar

low

1.5

Chord symbols:  $V^7$ ,  $III^9$ ,  $\#VI^6$ ,  $II^0$ ,  $V^7$ ,  $I^0$ ,  $II^0$ ,  $V^7$

53 (8)

high

guitar

low

1.2

Chord symbols:  $II^0$ ,  $\#VI^6$ ,  $II^0$ ,  $I^0$ ,  $II^0$ ,  $II^0$ ,  $III^9$ ,  $\#VI^6$

57 (8)

high

guitar

low

0.8 0.4

Chord symbols:  $II^0$ ,  $I^0$ ,  $II^0$ ,  $II^0$ ,  $III^9$ ,  $\#VI^6$ ,  $II^0$ ,  $VI^0$

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61 (8)

high

guitar

low

(8)

V<sup>7</sup> I<sup>0</sup> II<sup>0</sup> V<sup>7</sup> II<sup>0</sup> III<sup>9</sup> VI<sup>6</sup>

10.3

65 (8)

high

guitar

low

(8)

I<sup>0</sup> III<sup>8</sup> I<sup>0</sup> III<sup>0</sup> I<sup>6</sup> III<sup>0</sup> I<sup>0</sup> III<sup>8</sup> I<sup>0</sup> III<sup>7</sup> I<sup>5</sup> III<sup>7</sup> III<sup>5</sup> I<sup>5</sup> III<sup>0</sup> I<sup>0</sup> III<sup>5</sup> I<sup>5</sup> III<sup>0</sup> I<sup>0</sup> III<sup>5</sup> I<sup>5</sup> III<sup>0</sup> I<sup>0</sup> III<sup>5</sup> I<sup>5</sup>

0.0

(8)

69 (8)

high

guitar

low

(8)

II<sup>8</sup> VI<sup>0</sup> II<sup>7</sup> III<sup>5</sup> I<sup>4</sup> II<sup>7</sup> III<sup>4</sup> I<sup>4</sup> II<sup>6</sup> III<sup>4</sup> I<sup>0</sup> II<sup>0</sup> III<sup>4</sup> I<sup>4</sup> II<sup>4</sup> III<sup>0</sup> I<sup>4</sup> II<sup>4</sup> III<sup>0</sup> I<sup>4</sup>

73 (8)

high

guitar

low

(8)

II<sup>4</sup> III<sup>0</sup> I<sup>4</sup> II<sup>0</sup> III<sup>4</sup> I<sup>0</sup> II<sup>0</sup> III<sup>0</sup> I<sup>0</sup> II<sup>0</sup> III<sup>0</sup> I<sup>0</sup> II<sup>4</sup> III<sup>0</sup> I<sup>4</sup> II<sup>0</sup> III<sup>0</sup> I<sup>0</sup> V<sup>0</sup> III<sup>4</sup>

77 (8)

high

guitar

low

(8)

IV<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> V<sup>7</sup> III<sup>4</sup> IV<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> V<sup>5</sup> III<sup>0</sup> IV<sup>6</sup> VI<sup>0</sup> II<sup>0</sup> V<sup>3</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>6</sup> VI<sup>4</sup> II<sup>0</sup> V<sup>3</sup>

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high

guitar

low

4.6

high

guitar

low

1.6

high

guitar

low

high

guitar

low

10.4

0.0

high

guitar

low

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high

guitar

low

(101) (8)

(8)

I°

VI°

(8)

11.1

high

guitar

low

0.0

(8)

(8)

(8)

IV<sup>10</sup> V<sup>0</sup> II<sup>0</sup> I<sup>11</sup> IV<sup>0</sup> V<sup>0</sup> II<sup>0</sup> I<sup>10</sup> VI<sup>10</sup> VI<sup>8</sup> III<sup>9</sup> IV<sup>0</sup> III<sup>0</sup> IV<sup>9</sup> I<sup>0</sup> VI<sup>8</sup> II<sup>9</sup> III<sup>0</sup> IV<sup>9</sup> I<sup>10</sup> VI<sup>0</sup>

high

guitar

low

(8)

(8)

(8)

II<sup>0</sup> I<sup>0</sup> II<sup>8</sup> V<sup>0</sup> IV<sup>8</sup> III<sup>0</sup> I<sup>0</sup> II<sup>0</sup> V<sup>0</sup> IV<sup>8</sup> III<sup>8</sup> I<sup>0</sup> II<sup>8</sup> V<sup>0</sup> IV<sup>8</sup> III<sup>0</sup> V<sup>0</sup> III<sup>8</sup> V<sup>0</sup> III<sup>8</sup> II<sup>8</sup> I<sup>0</sup>

high

guitar

low

(8)

(8)

(8)

III<sup>8</sup> II<sup>0</sup> I<sup>0</sup> III<sup>0</sup> II<sup>0</sup> I<sup>0</sup> III<sup>8</sup> II<sup>8</sup> I<sup>0</sup> III<sup>0</sup> II<sup>8</sup> IV<sup>8</sup> V<sup>10</sup> VI<sup>0</sup> III<sup>0</sup> II<sup>0</sup> IV<sup>7</sup> VI<sup>0</sup> V<sup>0</sup>

high

guitar

low

(8)

(8)

(8)

VI<sup>8</sup> VI<sup>7</sup> II<sup>0</sup> IV<sup>7</sup> III<sup>8</sup> V<sup>0</sup> VI<sup>0</sup> II<sup>7</sup> IV<sup>0</sup> III<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> IV<sup>7</sup> III<sup>7</sup> V<sup>0</sup> VI<sup>7</sup> IV<sup>7</sup> III<sup>7</sup>

high

guitar

low

(8)

(8)

(8)

V<sup>0</sup> VI<sup>0</sup> II<sup>7</sup> IV<sup>7</sup> III<sup>0</sup> VI<sup>7</sup> IV<sup>7</sup> II<sup>0</sup> VI<sup>7</sup> IV<sup>0</sup> II<sup>0</sup> I<sup>9</sup> II<sup>0</sup> I<sup>0</sup> II<sup>0</sup> I<sup>8</sup> II<sup>0</sup> V<sup>0</sup> IV<sup>7</sup> V<sup>8</sup> II<sup>6</sup> IV<sup>0</sup>



21 (8)

high

guitar

low

VI<sup>7</sup> VI<sup>5</sup> III<sup>0</sup> V<sup>0</sup> II<sup>5</sup> IV<sup>5</sup> VI<sup>5</sup> III<sup>0</sup> V<sup>7</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>5</sup>

24 (8)

high

guitar

low

11.2  
2  
2

5.0

III<sup>0</sup> IV<sup>0</sup> VI<sup>5</sup> IV<sup>0</sup> I<sup>7</sup> II<sup>5</sup> II<sup>4</sup> VI<sup>5</sup> III<sup>0</sup> VI<sup>5</sup> IV<sup>0</sup> I<sup>7</sup> II<sup>5</sup>

27 (8)

high

guitar

low

4.6 4.2

II<sup>4</sup> IV<sup>0</sup> VI<sup>5</sup> IV<sup>0</sup> II<sup>5</sup> II<sup>4</sup> VI<sup>5</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>5</sup> IV<sup>0</sup> I<sup>7</sup>

31 (8)

high

guitar

low

3.8

II<sup>5</sup> II<sup>4</sup> VI<sup>5</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>5</sup> IV<sup>0</sup> I<sup>7</sup> II<sup>5</sup> II<sup>4</sup>

35 (8)

high

guitar

low

3.3 2.9 2.5

VI<sup>5</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>5</sup> II<sup>5</sup> VI<sup>5</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>5</sup> I<sup>7</sup> II<sup>4</sup> VI<sup>5</sup> III<sup>0</sup> IV<sup>0</sup>

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high

guitar

low

(39) (8)

VI<sup>5</sup> IV<sup>0</sup> I<sup>7</sup> II<sup>6</sup> II<sup>4</sup> VI<sup>5</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>5</sup> IV<sup>0</sup>

2.1

high

guitar

low

(43) (8)

II<sup>5</sup> II<sup>4</sup> VI<sup>5</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>5</sup> IV<sup>0</sup> I<sup>7</sup> II<sup>5</sup> VI<sup>5</sup>

1.7 1.3

high

guitar

low

(47) (8)

III<sup>0</sup> IV<sup>0</sup> VI<sup>5</sup> I<sup>7</sup> II<sup>6</sup> II<sup>4</sup> VI<sup>5</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>5</sup>

0.8

high

guitar

low

(51) (8)

IV<sup>0</sup> I<sup>7</sup> II<sup>5</sup> II<sup>4</sup> VI<sup>5</sup> III<sup>0</sup> IV<sup>0</sup>

0.4

high

guitar

low

(54) (8)

VI<sup>5</sup> IV<sup>0</sup> I<sup>7</sup> II<sup>5</sup> III<sup>0</sup> IV<sup>5</sup> IV<sup>4</sup> III<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> IV<sup>4</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> V<sup>7</sup>

11.3 2/2 0.0

57 (8)

high

guitar

low

(8)

V<sup>5</sup> II<sup>0</sup> I<sup>5</sup> IV<sup>0</sup> III<sup>0</sup> IV<sup>4</sup> III<sup>0</sup> IV<sup>4</sup> VI<sup>0</sup> VI<sup>5</sup> VI<sup>4</sup> III<sup>6</sup> IV<sup>0</sup> VI<sup>3</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> II<sup>3</sup> III<sup>0</sup> IV<sup>3</sup>

61 (8)

high

guitar

low

(8)

VI<sup>0</sup> II<sup>3</sup> I<sup>5</sup> V<sup>3</sup> III<sup>6</sup> II<sup>0</sup> I<sup>0</sup> V<sup>3</sup> III<sup>0</sup> II<sup>0</sup> I<sup>0</sup> V<sup>0</sup> III<sup>0</sup> II<sup>0</sup> I<sup>5</sup> I<sup>4</sup> II<sup>3</sup> IV<sup>3</sup>

65 (8)

high

guitar

low

(8)

III<sup>0</sup> I<sup>3</sup> II<sup>3</sup> IV<sup>3</sup> III<sup>0</sup> I<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> I<sup>3</sup> II<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> I<sup>0</sup> II<sup>0</sup> IV<sup>3</sup> III<sup>0</sup> I<sup>3</sup> II<sup>0</sup> IV<sup>3</sup> III<sup>0</sup>

69 (8)

high

guitar

low

(8)

II<sup>3</sup> V<sup>0</sup> II<sup>3</sup> V<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> I<sup>3</sup> VI<sup>3</sup> V<sup>3</sup> II<sup>3</sup> I<sup>3</sup> VI<sup>3</sup> V<sup>0</sup> II<sup>0</sup> I<sup>3</sup> VI<sup>0</sup> V<sup>3</sup>

73 (8)

high

guitar

low

(8)

II<sup>3</sup> VI<sup>3</sup> V<sup>3</sup> I<sup>0</sup> IV<sup>0</sup> VI<sup>3</sup> II<sup>0</sup> VI<sup>3</sup> II<sup>0</sup> V<sup>3</sup> I<sup>0</sup> III<sup>0</sup> VI<sup>3</sup> IV<sup>3</sup> V<sup>3</sup> I<sup>0</sup>

77 (8)

high

guitar

low

III<sup>6</sup> III<sup>5</sup> VI<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> I<sup>0</sup> III<sup>4</sup> VI<sup>3</sup> VI<sup>1</sup> IV<sup>0</sup> I<sup>0</sup> IV<sup>2</sup> VI<sup>1</sup> V<sup>0</sup> IV<sup>0</sup> VI<sup>1</sup> #V<sup>1</sup> IV<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> II<sup>1</sup>

81 (8)

high

guitar

low

I<sup>2</sup> VI<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> I<sup>0</sup> II<sup>1</sup> IV<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> I<sup>2</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> II<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> II<sup>0</sup> V<sup>0</sup>

4.8

85 (8)

high

guitar

low

IV<sup>0</sup> I<sup>1</sup> II<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> III<sup>3</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> III<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> I<sup>0</sup> II<sup>0</sup> I<sup>0</sup> VI<sup>0</sup>

1.5

89 (8)

high

guitar

low

III<sup>2</sup> VI<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> V<sup>0</sup> III<sup>2</sup> V<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> II<sup>0</sup>

11.4

93 (8)

high

guitar

low

III<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> II<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> II<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> II<sup>0</sup> III<sup>0</sup>

0.0

97 (8)

high

guitar

low

(8)

IV° I° II° III°

The musical score consists of three staves: 'high', 'guitar', and 'low'. The 'high' staff is in treble clef and contains rests for measures 97, 98, and 99, followed by a whole note chord in measure 100. The 'guitar' staff is in treble clef and contains a sequence of chords: IV° in measure 97, I° in measure 98, II° in measure 99, and III° in measure 100. The 'low' staff is in bass clef and contains rests for all four measures. A large 'DRAFT' watermark is visible across the top of the page.

12.1

2

high

guitar

low

0.0

(8)

(8)

(8)

IV<sup>0</sup> I<sup>10</sup> II<sup>0</sup> III<sup>0</sup> IV<sup>9</sup> I<sup>0</sup> II<sup>10</sup> III<sup>0</sup> IV<sup>0</sup> I<sup>9</sup> II<sup>9</sup> III<sup>9</sup> I<sup>0</sup> V<sup>0</sup> II<sup>9</sup> V<sup>9</sup> IV<sup>0</sup> VI<sup>0</sup> V<sup>0</sup>

high

guitar

low

(8)

(8)

(8)

I<sup>9</sup> III<sup>0</sup> VI<sup>12</sup> VI<sup>11</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> I<sup>8</sup> III<sup>0</sup> VI<sup>0</sup> VI<sup>0</sup> V<sup>8</sup> III<sup>0</sup> II<sup>0</sup> IV<sup>8</sup> VI<sup>0</sup> IV<sup>0</sup> VI<sup>9</sup> III<sup>0</sup> II<sup>0</sup>

high

guitar

low

(8)

(8)

(8)

V<sup>6</sup> IV<sup>0</sup> V<sup>6</sup> III<sup>0</sup> IV<sup>0</sup> I<sup>6</sup> V<sup>6</sup> III<sup>0</sup> IV<sup>0</sup> I<sup>6</sup> III<sup>8</sup> IV<sup>0</sup> I<sup>0</sup> III<sup>7</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> V<sup>0</sup> I<sup>6</sup> III<sup>0</sup> IV<sup>7</sup>

high

guitar

low

(8)

(8)

(8)

V<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>0</sup> IV<sup>6</sup> V<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>7</sup> III<sup>6</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>6</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>6</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>6</sup>

high

guitar

low

(8)

(8)

(8)

IV<sup>0</sup> V<sup>0</sup> III<sup>6</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>0</sup> IV<sup>6</sup> V<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>6</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>6</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>6</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>6</sup> III<sup>0</sup>

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21 (8)

high

guitar

low

IV<sup>0</sup> V<sup>0</sup> III<sup>6</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>6</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>6</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>6</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>6</sup> IV<sup>0</sup> V<sup>0</sup> VI<sup>9</sup>

25 (8)

high

guitar

low

VI<sup>7</sup> III<sup>6</sup> I<sup>6</sup> V<sup>0</sup> VI<sup>6</sup> III<sup>0</sup> I<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> III<sup>6</sup> I<sup>6</sup> V<sup>6</sup> VI<sup>0</sup> III<sup>6</sup> I<sup>0</sup> V<sup>6</sup> VI<sup>6</sup> I<sup>0</sup>

29 (8)

high

guitar

low

V<sup>6</sup> VI<sup>6</sup> III<sup>6</sup> I<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> III<sup>6</sup> I<sup>6</sup> V<sup>0</sup> VI<sup>0</sup> III<sup>6</sup> I<sup>0</sup> V<sup>6</sup> II<sup>0</sup> VI<sup>6</sup> IV<sup>0</sup> III<sup>0</sup> II<sup>0</sup> VI<sup>6</sup> IV<sup>0</sup>

33 (8)

high

guitar

low

III<sup>0</sup> II<sup>0</sup> VI<sup>6</sup> IV<sup>0</sup> III<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> III<sup>6</sup> II<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> III<sup>6</sup> V<sup>6</sup> III<sup>0</sup> II<sup>0</sup> V<sup>0</sup> III<sup>6</sup> II<sup>7</sup>

12.2

36 (8)

high

guitar

low

V<sup>0</sup> III<sup>5</sup> II<sup>5</sup> V<sup>0</sup> III<sup>5</sup> III<sup>3</sup> II<sup>5</sup> III<sup>5</sup> III<sup>3</sup> III<sup>5</sup> V<sup>0</sup>

5.0 4.4

39 (8)

high

guitar

low

3.9 3.3

III<sup>3</sup> III<sup>5</sup> III<sup>5</sup> II<sup>5</sup> V<sup>0</sup> III<sup>5</sup> III<sup>3</sup>

43 (8)

high

guitar

low

2.8 2.2

III<sup>5</sup> II<sup>5</sup> V<sup>0</sup> III<sup>5</sup> III<sup>3</sup> III<sup>5</sup> II<sup>5</sup>

47 (8)

high

guitar

low

1.7

V<sup>0</sup> III<sup>5</sup> III<sup>3</sup> III<sup>5</sup> II<sup>5</sup> V<sup>0</sup> III<sup>5</sup> III<sup>3</sup>

51 (8)

high

guitar

low

1.1 0.6

III<sup>5</sup> II<sup>5</sup> V<sup>0</sup> III<sup>5</sup> II<sup>5</sup> III<sup>5</sup>

12.3

55 (8)

high

guitar

low

0.0

II<sup>4</sup> IV<sup>0</sup> V<sup>0</sup> I<sup>4</sup> III<sup>3</sup> VI<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> VI<sup>6</sup> IV<sup>5</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> IV<sup>4</sup> V<sup>5</sup>

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59 (8)

high

guitar

low

(8)

VI<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> I<sup>4</sup> I<sup>3</sup> III<sup>3</sup> VI<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> I<sup>0</sup> III<sup>3</sup> #VI<sup>6</sup> IV<sup>0</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup>

63 (8)

high

guitar

low

(8)

V<sup>4</sup> I<sup>0</sup> III<sup>3</sup> VI<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> I<sup>3</sup> V<sup>0</sup> II<sup>0</sup> VI<sup>5</sup> V<sup>0</sup> I<sup>2</sup> II<sup>0</sup> I<sup>0</sup> #V<sup>4</sup> II<sup>0</sup> I<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> II<sup>2</sup>

67 (8)

high

guitar

low

(8)

VI<sup>0</sup> I<sup>0</sup> V<sup>3</sup> I<sup>0</sup> #V<sup>1</sup> I<sup>0</sup> V<sup>0</sup> I<sup>0</sup> V<sup>0</sup> I<sup>0</sup> V<sup>0</sup> I<sup>0</sup> VI<sup>3</sup> V<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> VI<sup>2</sup> V<sup>0</sup> II<sup>0</sup> IV<sup>2</sup> I<sup>0</sup>

3.2

71 (8)

high

guitar

low

(8)

VI<sup>0</sup> V<sup>0</sup> II<sup>0</sup> IV<sup>2</sup> IV<sup>0</sup> I<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> III<sup>1</sup> IV<sup>0</sup> I<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> I<sup>0</sup>

2.1

12.4

75 (8)

high

guitar

low

(8)

III<sup>1</sup> V<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> V<sup>0</sup> III<sup>0</sup> V<sup>0</sup> III<sup>0</sup> V<sup>0</sup> III<sup>0</sup>

0.0

78 (8)

high

guitar

low

(8)

V° III° V° III° V° III° V° III°

82 (8)

high

guitar

low

(8)

II° I° VI°

**13.1**

high

guitar

low

0.0

**5**

high

guitar

low

**9**

high

guitar

low

**13**

high

guitar

low

**13.2**

7.0

**17**

high

guitar

low

The musical score is written for guitar and high/low parts. It consists of five systems of staves. The guitar part is in the middle, with high and low parts above and below it. The score includes measure numbers 13.1, 5, 9, 13, 13.2, and 17. Fret numbers are indicated below the guitar staff. The high and low parts are in treble and bass clefs respectively. The guitar part is in a key with one sharp (F#). The score includes various musical notations such as notes, rests, and slurs.

21 (8)

high

guitar

low

6.3

Chord progression for measures 21-24:  $V^6$ ,  $III^0$ ,  $IV^8$ ,  $II^8$ ,  $III^9$ ,  $IV^0$ ,  $II^0$ ,  $V^0$ ,  $II^8$ ,  $II^7$ ,  $V^7$ .

25 (8)

high

guitar

low

5.6

Chord progression for measures 25-28:  $II^0$ ,  $VI^8$ ,  $V^7$ ,  $V^6$ ,  $III^0$ ,  $I^8$ ,  $II^8$ ,  $III^9$ ,  $VI^0$ .

29 (8)

high

guitar

low

4.9

Chord progression for measures 29-32:  $II^8$ ,  $II^7$ ,  $VI^0$ ,  $V^7$ ,  $VI^8$ ,  $V^7$ ,  $V^6$ ,  $III^0$ ,  $IV^8$ ,  $I^8$ ,  $II^8$ ,  $IV^0$ .

33 (8)

high

guitar

low

Chord progression for measures 33-36:  $II^0$ ,  $VI^0$ ,  $V^0$ ,  $II^8$ ,  $VI^0$ ,  $V^7$ ,  $II^0$ ,  $VI^8$ ,  $V^7$ ,  $V^6$ .

37 (8)

high

guitar

low

4.2

Chord progression for measures 37-40:  $III^0$ ,  $IV^8$ ,  $I^8$ ,  $II^8$ ,  $III^9$ ,  $II^0$ ,  $VI^0$ ,  $V^0$ ,  $II^7$ ,  $VI^0$ .

high

guitar

low

3.5

VI<sup>8</sup> V<sup>6</sup> III<sup>0</sup> I<sup>8</sup> IV<sup>0</sup> II<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> II<sup>8</sup> VI<sup>0</sup> V<sup>7</sup>

high

guitar

low

2.8

II<sup>0</sup> VI<sup>8</sup> V<sup>7</sup> V<sup>6</sup> III<sup>0</sup> IV<sup>8</sup> I<sup>8</sup> II<sup>8</sup> III<sup>9</sup> IV<sup>0</sup>

high

guitar

low

VI<sup>0</sup> V<sup>0</sup> II<sup>8</sup> II<sup>7</sup> VI<sup>0</sup> V<sup>7</sup> II<sup>0</sup> VI<sup>8</sup> V<sup>7</sup>

high

guitar

low

2.1

V<sup>6</sup> I<sup>8</sup> II<sup>8</sup> II<sup>0</sup> VI<sup>0</sup> II<sup>8</sup> VI<sup>0</sup> V<sup>7</sup> II<sup>0</sup> VI<sup>8</sup>

high

guitar

low

1.4

V<sup>7</sup> V<sup>6</sup> IV<sup>8</sup> I<sup>8</sup> II<sup>8</sup> III<sup>9</sup> IV<sup>0</sup> VI<sup>0</sup> V<sup>0</sup>

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61 (8)

high

guitar

low

0.7

Chord symbols:  $\Pi^6$ ,  $\Pi^7$ ,  $VI^0$ ,  $V^7$ ,  $\Pi^0$ ,  $\#VI^8$ ,  $V^7$ ,  $\#V^6$ ,  $\Pi^0$

65 (8)

high

guitar

low

Chord symbols:  $IV^8$ ,  $I^6$ ,  $\Pi^6$ ,  $\Pi^9$ ,  $\Pi^0$ ,  $VI^0$ ,  $\Pi^6$ ,  $\Pi^7$ ,  $\Pi^0$ ,  $\#VI^8$

69 (8)

13.3

high

guitar

low

0.0

Chord symbols:  $V^7$ ,  $V^6$ ,  $\Pi^6$ ,  $VI^0$ ,  $V^6$ ,  $\Pi^0$ ,  $VI^7$ ,  $\Pi^0$ ,  $IV^8$ ,  $IV^6$ ,  $\Pi^9$ ,  $\Pi^0$ ,  $V^0$ ,  $IV^0$ ,  $\Pi^9$ ,  $\Pi^0$ ,  $V^6$ ,  $IV^0$

73 (8)

high

guitar

low

Chord symbols:  $\Pi^0$ ,  $IV^6$ ,  $\Pi^0$ ,  $IV^6$ ,  $I^8$ ,  $\#VI^6$ ,  $VI^7$ ,  $IV^0$ ,  $I^0$ ,  $VI^0$ ,  $IV^0$ ,  $\Pi^6$ ,  $\Pi^8$ ,  $VI^0$ ,  $V^0$ ,  $\Pi^8$ ,  $\#VI^6$ ,  $VI^5$ ,  $V^0$ ,  $IV^6$

77 (8)

high

guitar

low

Chord symbols:  $VI^5$ ,  $\Pi^0$ ,  $\Pi^0$ ,  $I^6$ ,  $\Pi^5$ ,  $\Pi^0$ ,  $IV^6$ ,  $IV^5$ ,  $\Pi^4$ ,  $\Pi^5$ ,  $IV^5$ ,  $IV^3$ ,  $\Pi^4$ ,  $IV^0$ ,  $\Pi^3$ ,  $IV^3$ ,  $V^6$ ,  $V^5$ ,  $I^6$ ,  $I^5$ ,  $\Pi^0$ ,  $VI^0$

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features three staves: a vocal line for the "high" voice, a guitar line, and a bass line for the "low" voice. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The vocal line includes lyrics: "Hello, hello, good morning to you." The guitar line is annotated with chord symbols: I<sup>2</sup>, I<sup>1</sup>, III<sup>3</sup>, III<sup>1</sup>, VI<sup>2</sup>, V<sup>3</sup>, #V<sup>1</sup>, I<sup>1</sup>, III<sup>1</sup>, #VI<sup>1</sup>, V<sup>0</sup>, I<sup>0</sup>, III<sup>1</sup>, VI<sup>1</sup>, V<sup>0</sup>, I<sup>0</sup>, and V<sup>0</sup>. The bass line is mostly silent, indicated by whole rests.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of three staves: a vocal line (labeled "high"), a guitar line, and a low line (labeled "low"). The vocal line features a melody with lyrics "Hello, hello, good morning to you" and "Hello, hello, good afternoon to you". The guitar line provides accompaniment with various chords and melodic lines. The low line is mostly silent, with some notes indicated by "x" marks. Chord symbols are provided for the guitar part, including I<sup>0</sup>, III<sup>1</sup>, V<sup>0</sup>, II<sup>4</sup>, VI<sup>0</sup>, and II<sup>3</sup>. The score is marked with a key signature of one sharp (F#) and a time signature of 4/4.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of three staves: a vocal line (labeled "high"), a guitar line (labeled "guitar"), and a bass line (labeled "low"). The vocal line begins with a circled measure number "93" and a rehearsal mark "(8)". The guitar line includes a circled measure number "(8)" and a series of chord symbols:  $\text{II}^0$ ,  $\text{V}^0$ ,  $\text{III}^1$ ,  $\text{III}^0$ ,  $\text{II}^0$ ,  $\text{V}^0$ ,  $\text{III}^0$ ,  $\text{II}^3$ ,  $\text{II}^1$ ,  $\text{V}^0$ ,  $\text{III}^0$ ,  $\text{II}^0$ ,  $\text{V}^0$ ,  $\text{IV}^0$ ,  $\text{II}^0$ ,  $\text{III}^0$ ,  $\text{IV}^0$ ,  $\text{V}^0$ , and  $\text{VI}^0$ . The bass line features a circled measure number "(9)" and a measure number "4.9". The notation includes various musical symbols such as notes, rests, and bar lines.

high

guitar

low

101 (8)

high

guitar

low

2.4

13.4

105 (8)

high

guitar

low

0.0

109 (8)

high

guitar

low





21 (8)

high

guitar

low

(8)

$I^0$   $V^5$   $II^0$   $V^0$   $II^6$   $II^5$   $V^0$   $II^4$   $V^0$   $IV^5$   $I^0$   $V^5$   $\#V^4$   $VI^0$   $IV^0$   $I^0$

25 (8)

high

guitar

low

(8)

$\#V^4$   $II^0$   $IV^0$   $I^0$   $III^5$   $IV^0$   $II^4$   $VI^5$   $II^3$

14.2

$V^4$   $VI^0$   $IV^0$   $I^0$   $\#V^4$   $II^0$

7.0

29 (8)

high

guitar

low

(8)

$IV^0$   $I^0$   $III^5$   $IV^0$   $II^4$   $VI^5$   $II^3$   $I^0$   $\#V^4$   $II^0$

$VI^0$

5.6

33 (8)

high

guitar

low

(8)

$IV^0$   $I^0$   $IV^0$   $VI^5$   $II^3$   $IV^0$   $I^0$   $\#V^4$   $II^0$

$VI^0$

4.2

37 (8)

high

guitar

low

(8)

$IV^0$   $III^5$   $IV^0$   $II^4$   $VI^5$   $II^3$   $\#V^4$   $IV^0$   $I^0$   $\#V^4$   $II^0$

$VI^0$

2.8

41 (8)

high

guitar

low

IV<sup>0</sup> I<sup>0</sup> III<sup>5</sup> II<sup>3</sup> V<sup>4</sup> VI<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> V<sup>4</sup>

1.4

45 (8)

high

guitar

low

II<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> III<sup>5</sup> IV<sup>0</sup> VI<sup>5</sup> II<sup>3</sup> V<sup>0</sup> III<sup>4</sup> VI<sup>0</sup> I<sup>0</sup> III<sup>0</sup>

14.3

0.0

49 (8)

high

guitar

low

VI<sup>5</sup> I<sup>0</sup> III<sup>0</sup> I<sup>6</sup> III<sup>4</sup> III<sup>3</sup> I<sup>0</sup> III<sup>3</sup> VI<sup>5</sup> I<sup>0</sup> III<sup>0</sup> VI<sup>3</sup> I<sup>4</sup> III<sup>0</sup> VI<sup>0</sup> I<sup>0</sup> III<sup>2</sup> VI<sup>3</sup>

53 (8)

high

guitar

low

VI<sup>2</sup> I<sup>0</sup> V<sup>2</sup> VI<sup>0</sup> I<sup>2</sup> IV<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> III<sup>2</sup> IV<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> III<sup>2</sup> IV<sup>0</sup> VI<sup>0</sup> II<sup>0</sup>

57 (8)

high

guitar

low

III<sup>0</sup> II<sup>0</sup> V<sup>2</sup> I<sup>2</sup> VI<sup>2</sup> IV<sup>0</sup> II<sup>0</sup> V<sup>0</sup> I<sup>2</sup> VI<sup>0</sup> IV<sup>0</sup> II<sup>3</sup> II<sup>2</sup> IV<sup>0</sup> I<sup>0</sup>

61 (8)

high

guitar

low

(8)

II<sup>2</sup> I<sup>0</sup> V<sup>2</sup> III<sup>0</sup> VI<sup>2</sup> II<sup>2</sup> I<sup>0</sup> V<sup>0</sup> III<sup>0</sup> VI<sup>2</sup> II<sup>2</sup> I<sup>2</sup> V<sup>0</sup> III<sup>0</sup> II<sup>0</sup> I<sup>2</sup> V<sup>2</sup> III<sup>0</sup> II<sup>0</sup> I<sup>0</sup> V<sup>0</sup>

65 (8)

high

guitar

low

(8)

III<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> I<sup>2</sup> V<sup>2</sup> III<sup>0</sup> VI<sup>2</sup> II<sup>0</sup> I<sup>2</sup> V<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>2</sup> VI<sup>0</sup> II<sup>0</sup> I<sup>0</sup> IV<sup>3</sup> V<sup>0</sup> VI<sup>0</sup>

4.4

(8)

69 (8)

high

guitar

low

(8)

II<sup>0</sup> I<sup>0</sup> IV<sup>3</sup> IV<sup>1</sup> V<sup>0</sup> VI<sup>0</sup> II<sup>0</sup> I<sup>0</sup> IV<sup>1</sup> IV<sup>0</sup> V<sup>0</sup> VI<sup>2</sup> II<sup>0</sup> I<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> VI<sup>2</sup> II<sup>0</sup>

2.7

(8)

73 (8)

high

guitar

low

(8)

I<sup>1</sup> III<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> II<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> IV<sup>0</sup> II<sup>0</sup>

14.4

0.0

(8)

77 (8)

high

guitar

low

(8)

V<sup>0</sup> III<sup>0</sup> I<sup>0</sup> II<sup>0</sup> V<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> V<sup>0</sup>

The musical score for "The Sound of Silence" is presented in three staves. The top staff is for piano (p), the middle for guitar, and the bottom for bass. The piano part begins with a treble clef and a key signature of one flat (B-flat). The guitar part is in standard tuning (E-A-D-G-B-E) and features a key signature of one sharp (F#). The bass part is in standard tuning (E-A-D-G-B-E) and features a key signature of one flat (B-flat). The score includes a variety of musical notations, including notes, rests, and dynamic markings. The guitar part includes a capo on the 4th fret, indicated by a "4" in a circle. The bass part includes a capo on the 1st fret, indicated by a "1" in a circle. The score is divided into three measures, each containing a different musical phrase. The first measure is marked with a "1" in a circle, the second with a "2" in a circle, and the third with a "3" in a circle. The score is written in a clear, legible font, with a large, stylized "S" watermark in the background.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of three staves: a vocal line (labeled "high"), a guitar line (labeled "guitar"), and a bass line (labeled "low"). The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a circled "17" above the vocal staff, indicating the starting measure. The vocal line features a melodic line with a long note on "I" and a descending line on "see-me." The guitar line provides a complex accompaniment with various chords and melodic fragments. The bass line is mostly silent, with a few notes in the final measure. Chord symbols are provided for the guitar part, including VI<sup>7</sup>, V<sup>8</sup>, V<sup>7</sup>, III<sup>7</sup>, I<sup>0</sup>, VI<sup>0</sup>, V<sup>0</sup>, III<sup>7</sup>, IV<sup>0</sup>, VI<sup>7</sup>, II<sup>0</sup>, III<sup>7</sup>, V<sup>0</sup>, IV<sup>0</sup>, VI<sup>7</sup>, II<sup>8</sup>, III<sup>7</sup>, V<sup>0</sup>, IV<sup>8</sup>, and VI<sup>7</sup>. The score is presented in a clean, professional layout with a white background and black musical notation.

21 (8)

high

guitar

low

(8)

II<sup>0</sup> III<sup>0</sup> V<sup>0</sup> IV<sup>7</sup> VI<sup>0</sup> II<sup>0</sup> III<sup>7</sup> V<sup>0</sup> IV<sup>0</sup> VI<sup>7</sup> II<sup>7</sup> III<sup>7</sup> V<sup>7</sup> IV<sup>0</sup> II<sup>0</sup> III<sup>0</sup>

25 (8)

high

guitar

low

(8)

V<sup>0</sup> IV<sup>0</sup> VI<sup>7</sup> II<sup>7</sup> III<sup>7</sup> V<sup>7</sup> IV<sup>7</sup> VI<sup>7</sup> II<sup>7</sup> IV<sup>0</sup> I<sup>8</sup> VI<sup>0</sup> II<sup>0</sup> V<sup>5</sup> IV<sup>6</sup> III<sup>0</sup> IV<sup>0</sup> III<sup>7</sup> VI<sup>0</sup> VI<sup>0</sup> VI<sup>0</sup>

29 (8)

high

guitar

low

(8)

IV<sup>5</sup> V<sup>5</sup> I<sup>0</sup> III<sup>7</sup> VI<sup>5</sup> IV<sup>0</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>5</sup> I<sup>6</sup> III<sup>7</sup> VI<sup>4</sup> IV<sup>4</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> I<sup>0</sup> V<sup>0</sup>

33 (8)

high

guitar

low

(8)

IV<sup>0</sup> III<sup>6</sup> I<sup>0</sup> V<sup>0</sup> IV<sup>4</sup> V<sup>0</sup> IV<sup>4</sup> II<sup>6</sup> III<sup>6</sup> VI<sup>3</sup>

15.2

2

VI<sup>4</sup> IV<sup>4</sup> V<sup>0</sup>

7.0

36 (8)

high

guitar

low

(8)

I<sup>0</sup> I<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> III<sup>6</sup> V<sup>0</sup> IV<sup>4</sup> IV<sup>4</sup> III<sup>6</sup> VI<sup>3</sup>

high

guitar

low

6.0

(8)

(40)

(8)

V<sup>0</sup> III<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> III<sup>6</sup> I<sup>0</sup> V<sup>0</sup> IV<sup>4</sup> V<sup>0</sup> II<sup>6</sup> III<sup>6</sup>

high

guitar

low

5.0

(8)

(44)

(8)

VI<sup>3</sup> VI<sup>4</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> III<sup>6</sup> I<sup>0</sup>

high

guitar

low

4.0

(8)

(48)

(8)

V<sup>0</sup> IV<sup>4</sup> V<sup>0</sup> II<sup>6</sup> III<sup>6</sup> VI<sup>3</sup> VI<sup>4</sup> IV<sup>4</sup> V<sup>0</sup>

high

guitar

low

(8)

(52)

(8)

I<sup>0</sup> III<sup>0</sup> I<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> IV<sup>4</sup> V<sup>0</sup> II<sup>6</sup> III<sup>6</sup>

high

guitar

low

3.0

(8)

(56)

(8)

VI<sup>4</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> III<sup>6</sup> I<sup>0</sup> V<sup>0</sup>

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high

guitar

low

(60) (8)

V<sup>0</sup> IV<sup>4</sup> II<sup>6</sup> III<sup>6</sup> VI<sup>3</sup> VI<sup>4</sup> IV<sup>4</sup> V<sup>0</sup> I<sup>0</sup>

2.0

high

guitar

low

(64) (8)

III<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> III<sup>6</sup> I<sup>0</sup> IV<sup>4</sup> V<sup>0</sup>

high

guitar

low

(68) (8)

IV<sup>4</sup> II<sup>6</sup> III<sup>6</sup> VI<sup>3</sup> IV<sup>4</sup> I<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> I<sup>0</sup>

1.0

high

guitar

low

(72) (8)

V<sup>0</sup> IV<sup>4</sup> V<sup>0</sup> IV<sup>4</sup> III<sup>6</sup> VI<sup>3</sup>

high

guitar

low

(76) (8)

15.3

V<sup>4</sup> IV<sup>0</sup> II<sup>0</sup> III<sup>0</sup> III<sup>6</sup> III<sup>5</sup> I<sup>4</sup> V<sup>0</sup> I<sup>0</sup> V<sup>3</sup> I<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> IV<sup>4</sup> IV<sup>3</sup> I<sup>0</sup> IV<sup>3</sup> I<sup>4</sup> IV<sup>3</sup> I<sup>0</sup> IV<sup>3</sup> I<sup>0</sup> IV<sup>3</sup> I<sup>0</sup>

0.0

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high

guitar

low

(80) (8)

IV<sup>0</sup> I<sup>0</sup> III<sup>5</sup> III<sup>4</sup> VI<sup>3</sup> IV<sup>3</sup> I<sup>0</sup> V<sup>0</sup> III<sup>0</sup> V<sup>0</sup> I<sup>4</sup> I<sup>3</sup> III<sup>0</sup> V<sup>0</sup> I<sup>3</sup> III<sup>0</sup> V<sup>0</sup> I<sup>0</sup> III<sup>0</sup> V<sup>0</sup> I<sup>3</sup> III<sup>0</sup> V<sup>3</sup> I<sup>0</sup>

high

guitar

low

(84) (8)

III<sup>0</sup> V<sup>0</sup> I<sup>0</sup> VI<sup>3</sup> V<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> II<sup>0</sup> III<sup>0</sup> I<sup>3</sup> II<sup>0</sup> I<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>0</sup> II<sup>4</sup> IV<sup>0</sup>

3.9

high

guitar

low

(88) (8)

I<sup>3</sup> V<sup>3</sup> III<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> V<sup>2</sup> III<sup>0</sup> II<sup>0</sup> IV<sup>2</sup> I<sup>0</sup> V<sup>1</sup> III<sup>4</sup> III<sup>2</sup> II<sup>0</sup> IV<sup>0</sup> I<sup>2</sup> V<sup>1</sup> III<sup>0</sup> II<sup>2</sup>

1.3

high

guitar

low

(92) (8)

IV<sup>1</sup> I<sup>0</sup> V<sup>0</sup> III<sup>0</sup> II<sup>1</sup> IV<sup>0</sup> I<sup>0</sup> V<sup>0</sup> III<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> VI<sup>3</sup> VI<sup>1</sup> III<sup>0</sup> V<sup>0</sup> I<sup>0</sup>

high

guitar

low

(96) (8)

15.4

II<sup>0</sup> III<sup>0</sup> V<sup>0</sup> I<sup>0</sup> V<sup>0</sup> I<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> I<sup>0</sup> II<sup>0</sup> IV<sup>0</sup>

0.0

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100 (8)

high

guitar

low

V° IV° I° III°

103 (8)

high

guitar

low

VI°

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of three staves: a high vocal line, a guitar accompaniment, and a low vocal line. The high vocal line begins with a treble clef and a key signature of one sharp (F#), with a circled 5 indicating the starting pitch. The guitar staff features a treble clef, a key signature of one sharp, and a circled 6 indicating the starting fret. Below the guitar staff, a series of chord symbols are provided: IV<sup>8</sup>, I<sup>0</sup>, III<sup>0</sup>, VI<sup>0</sup>, V<sup>8</sup>, IV<sup>8</sup>, I<sup>0</sup>, III<sup>0</sup>, VI<sup>0</sup>, V<sup>0</sup>, IV<sup>0</sup>, III<sup>0</sup>, I<sup>9</sup>, VI<sup>9</sup>, VI<sup>7</sup>, II<sup>8</sup>, IV<sup>0</sup>, III<sup>0</sup>, I<sup>0</sup>, VI<sup>7</sup>, and #VI<sup>6</sup>. The low vocal line starts with a bass clef and a circled 8 indicating the starting pitch. The score includes various musical notations such as notes, rests, and slurs, and is labeled with "high", "guitar", and "low" to identify the parts.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features three staves: a high staff (treble clef), a guitar staff (treble clef), and a low staff (bass clef). The guitar staff contains a complex melodic line with various chords labeled below it, including  $\text{II}^7$ ,  $\text{V}^0$ ,  $\text{VI}^6$ ,  $\text{VI}^0$ ,  $\text{III}^0$ ,  $\text{IV}^6$ , and  $\text{I}^0$ . The low staff is mostly empty, with a few notes in the first measure. The high staff is also mostly empty, with a few notes in the first measure. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is a three-staff score. The top staff is for the high voice, the middle staff is for guitar, and the bottom staff is for the low voice. The guitar part includes chord symbols: I<sup>6</sup>, V<sup>0</sup>, VI<sup>0</sup>, II<sup>5</sup>, IV<sup>0</sup>, I<sup>0</sup>, IV<sup>0</sup>, III<sup>0</sup>, VI<sup>0</sup>, I<sup>6</sup>, I<sup>5</sup>, IV<sup>0</sup>, III<sup>0</sup>, I<sup>0</sup>, IV<sup>6</sup>, III<sup>7</sup>, III<sup>5</sup>, VI<sup>5</sup>, I<sup>0</sup>, IV<sup>0</sup>, III<sup>0</sup>, and VI<sup>5</sup>. The score is in G major and 4/4 time. The key signature has one sharp (F#). The tempo is marked "Moderato". The score is for a guitar and two voices (high and low).

21 (8)

high

guitar

low

Chord progression for measures 21-24:

- Measure 21:  $\Pi^0$
- Measure 22:  $IV^5$ ,  $III^5$ ,  $I^0$
- Measure 23:  $V^0$ ,  $III^5$ ,  $I^5$
- Measure 24:  $V^0$ ,  $III^0$ ,  $V^0$ ,  $VI^0$ ,  $III^0$ ,  $IV^0$ ,  $V^8$ ,  $V^7$ ,  $VI^0$ ,  $III^0$ ,  $IV^4$

16.2

25 (8)

high

guitar

low

Chord progression for measures 25-28:

- Measure 25:  $\Pi^0$
- Measure 26:  $IV^5$ ,  $III^5$ ,  $I^0$
- Measure 27:  $III^5$ ,  $I^5$
- Measure 28:  $V^0$ ,  $III^0$ ,  $V^0$ ,  $VI^0$ ,  $IV^0$

5.0

29 (8)

high

guitar

low

Chord progression for measures 29-32:

- Measure 29:  $V^8$ ,  $V^7$ ,  $VI^0$ ,  $III^0$
- Measure 30:  $IV^4$
- Measure 31:  $\Pi^0$ ,  $VI^0$ ,  $IV^5$
- Measure 32:  $I^0$

4.6

33 (8)

high

guitar

low

Chord progression for measures 33-36:

- Measure 33:  $V^0$ ,  $I^5$
- Measure 34:  $V^0$ ,  $III^0$ ,  $V^0$ ,  $VI^0$
- Measure 35:  $IV^0$ ,  $V^8$ ,  $V^7$ ,  $III^0$
- Measure 36:  $VI^0$

37 (8)

high

guitar

low

Chord progression for measures 37-40:

- Measure 37:  $IV^4$
- Measure 38:  $\Pi^0$ ,  $VI^0$
- Measure 39:  $IV^5$ ,  $III^5$ ,  $V^0$
- Measure 40:  $III^5$ ,  $I^5$ ,  $V^0$

4.2

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high

guitar

low

(41) (8)

III<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>8</sup> V<sup>7</sup> VI<sup>0</sup> IV<sup>4</sup> II<sup>0</sup>

3.8

high

guitar

low

(45) (8)

VI<sup>0</sup> III<sup>5</sup> I<sup>0</sup> V<sup>0</sup> I<sup>5</sup> V<sup>0</sup> III<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> III<sup>0</sup>

high

guitar

low

(49) (8)

IV<sup>0</sup> V<sup>8</sup> VI<sup>0</sup> IV<sup>4</sup> II<sup>0</sup> VI<sup>0</sup> IV<sup>5</sup> III<sup>5</sup> I<sup>0</sup>

3.3

high

guitar

low

(53) (8)

V<sup>0</sup> III<sup>5</sup> I<sup>5</sup> V<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> IV<sup>0</sup>

high

guitar

low

(57) (8)

V<sup>8</sup> V<sup>7</sup> VI<sup>0</sup> III<sup>0</sup> IV<sup>4</sup> IV<sup>5</sup> III<sup>5</sup> I<sup>0</sup>

2.9

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61 (8)

high

guitar

low

Chords:  $V^0$ ,  $I^5$ ,  $V^0$ ,  $III^0$ ,  $V^0$ ,  $VI^0$ ,  $III^0$ ,  $IV^0$ ,  $IV^4$

65 (8)

high

guitar

low

Chords:  $II^0$ ,  $VI^0$ ,  $IV^5$ ,  $III^5$ ,  $V^0$ ,  $III^5$

2.5

69 (8)

high

guitar

low

Chords:  $I^5$ ,  $V^0$ ,  $III^0$ ,  $V^0$ ,  $VI^0$ ,  $III^0$ ,  $IV^0$ ,  $V^8$ ,  $V^7$ ,  $VI^0$ ,  $II^0$ ,  $VI^0$

2.1

73 (8)

high

guitar

low

Chords:  $IV^5$ ,  $V^0$ ,  $III^5$ ,  $I^5$ ,  $V^0$ ,  $V^0$ ,  $VI^0$ ,  $IV^0$ ,  $V^8$

77 (8)

high

guitar

low

Chords:  $V^7$ ,  $III^0$ ,  $VI^0$ ,  $III^5$ ,  $I^0$ ,  $V^0$ ,  $III^5$

1.7 1.7

high

guitar

low

(81) (8)

$I^5$   $III^0$   $V^0$   $VI^0$   $IV^0$   $V^8$   $V^7$   $VI^0$   $IV^4$

high

guitar

low

(85) (8)

$II^0$   $VI^0$   $III^5$   $I^0$   $V^0$   $III^5$   $I^5$   $III^0$

1.3

high

guitar

low

(89) (8)

$V^0$   $VI^0$   $IV^0$   $V^8$   $V^7$   $VI^0$   $III^0$   $II^0$   $VI^0$

0.8

high

guitar

low

(93) (8)

$III^5$   $I^0$   $V^0$   $III^5$   $I^5$   $V^0$   $III^0$   $V^0$   $VI^0$

high

guitar

low

(97) (8)

$III^0$   $IV^0$   $V^8$   $V^7$   $VI^0$   $III^0$   $IV^4$

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101 (8)

high

guitar

low

0.4

VI<sup>0</sup> IV<sup>5</sup> V<sup>0</sup> III<sup>5</sup> I<sup>5</sup> V<sup>0</sup> III<sup>0</sup>

105 (8)

high

guitar

low

V<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>8</sup> V<sup>7</sup> VI<sup>0</sup> III<sup>0</sup> IV<sup>4</sup>

16.3

3/2

109 (8)

high

guitar

low

0.0

I<sup>0</sup> V<sup>7</sup> III<sup>0</sup> VI<sup>0</sup> II<sup>5</sup> II<sup>4</sup> IV<sup>0</sup> V<sup>7</sup> III<sup>4</sup> VI<sup>0</sup>

112 (8)

high

guitar

low

II<sup>4</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>4</sup> VI<sup>4</sup> II<sup>0</sup> IV<sup>4</sup> V<sup>0</sup> IV<sup>4</sup> I<sup>0</sup> IV<sup>0</sup> I<sup>0</sup> V<sup>0</sup> IV<sup>4</sup> III<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> III<sup>4</sup> I<sup>0</sup> II<sup>4</sup> VI<sup>4</sup> V<sup>0</sup>

116 (8)

high

guitar

low

III<sup>4</sup> I<sup>0</sup> II<sup>4</sup> V<sup>0</sup> III<sup>0</sup> I<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>4</sup> V<sup>7</sup> V<sup>6</sup> IV<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> IV<sup>4</sup> III<sup>0</sup> IV<sup>0</sup> III<sup>4</sup>

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120 (8)

high

guitar

low

VI<sup>4</sup> V<sup>0</sup> I<sup>5</sup> IV<sup>0</sup> V<sup>0</sup> III<sup>3</sup> IV<sup>0</sup> VI<sup>3</sup> VI<sup>0</sup> V<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> IV<sup>4</sup> IV<sup>3</sup> VI<sup>3</sup> V<sup>0</sup> IV<sup>3</sup> I<sup>5</sup> I<sup>3</sup>

124 (8)

high

guitar

low

IV<sup>3</sup> I<sup>0</sup> IV<sup>0</sup> I<sup>3</sup> IV<sup>3</sup> I<sup>3</sup> IV<sup>0</sup> III<sup>0</sup> IV<sup>0</sup> V<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> VI<sup>0</sup> III<sup>0</sup> VI<sup>0</sup> V<sup>0</sup> IV<sup>3</sup> III<sup>3</sup> I<sup>0</sup> II<sup>4</sup>

128 (8)

high

guitar

low

VI<sup>0</sup> V<sup>0</sup> IV<sup>0</sup> II<sup>3</sup> V<sup>0</sup> IV<sup>0</sup> II<sup>3</sup> V<sup>0</sup> IV<sup>0</sup> II<sup>3</sup> V<sup>0</sup> IV<sup>0</sup> III<sup>3</sup> I<sup>3</sup> III<sup>3</sup> I<sup>3</sup> III<sup>0</sup> I<sup>3</sup> III<sup>0</sup> I<sup>0</sup>

132 (8)

high

guitar

low

V<sup>0</sup> II<sup>3</sup> IV<sup>0</sup> III<sup>3</sup> I<sup>3</sup> V<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> I<sup>3</sup> V<sup>0</sup> II<sup>3</sup> IV<sup>3</sup> III<sup>0</sup> I<sup>3</sup> V<sup>0</sup> II<sup>0</sup> IV<sup>0</sup> III<sup>0</sup> I<sup>0</sup>

136 (8)

high

guitar

low

V<sup>5</sup> II<sup>2</sup> IV<sup>3</sup> III<sup>0</sup> I<sup>0</sup> V<sup>0</sup> II<sup>2</sup> IV<sup>0</sup> III<sup>0</sup> I<sup>2</sup> V<sup>4</sup> II<sup>0</sup> IV<sup>2</sup> III<sup>0</sup> I<sup>1</sup> V<sup>3</sup> II<sup>0</sup> IV<sup>1</sup> III<sup>0</sup> I<sup>0</sup>

3.9

140 (8)

high

guitar

low

2.7

144 (8)

high

guitar

low

3

7

16.4

147 (8)

high

guitar

low

0.0

151 (8)

high

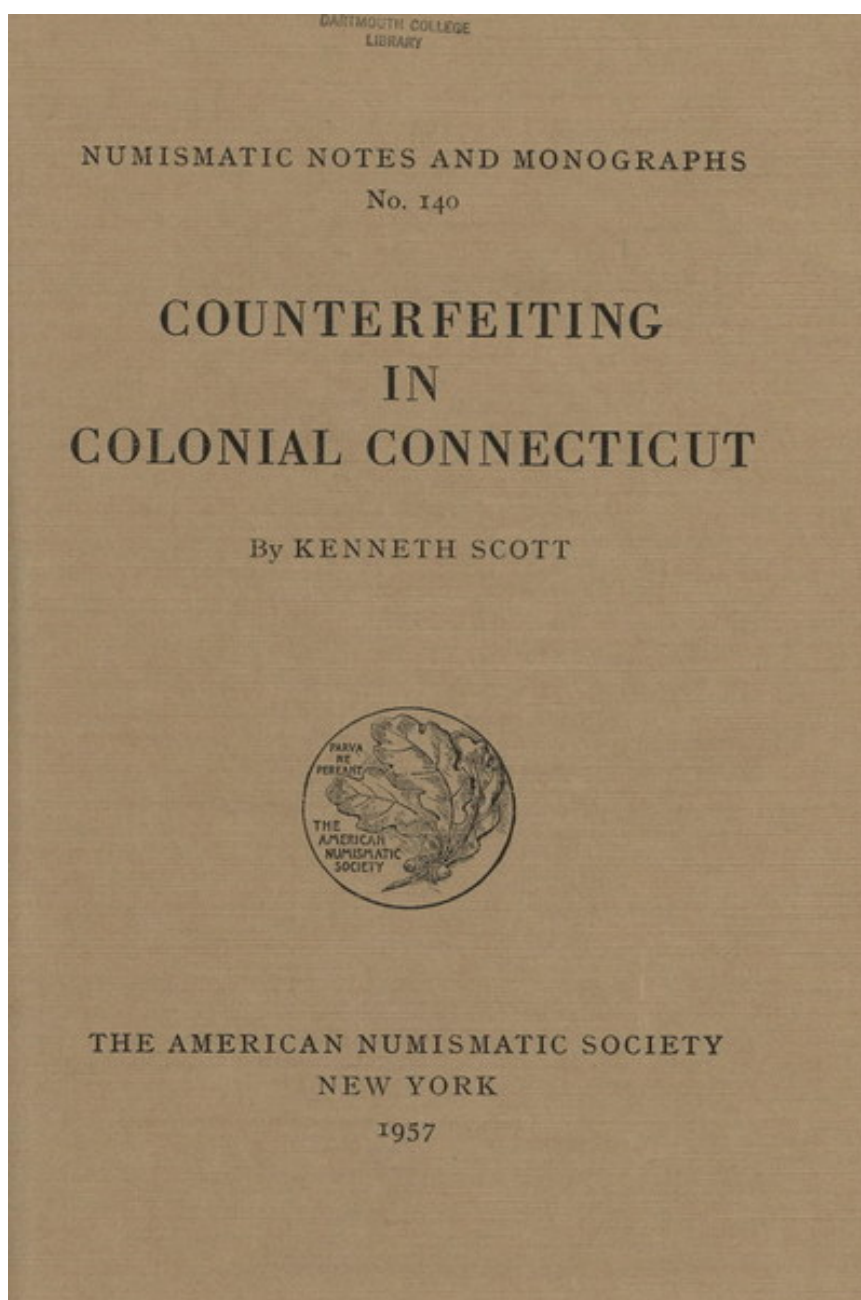
guitar

low

appendix 1 - excerpts from "Counterfeiting in Colonial Connecticut" by Kenneth Scott

reprinted from <http://numismatics.org/digitallibrary/ark:/53695/nnan72127>

Note that there are generally 3 denominations: pounds, shillings, and pence. In the book, pounds are denoted with the prefix "£". Numbers followed by the suffix "s." denote shillings. Generally, pence do not occur alone but rather as part of a cumulative sum in the form of pounds/shillings/pence; e.g. "£5/11/9" would be read "five pounds, eleven shillings, and nine pence". Sometimes 2 numbers instead of 3 are separated by a forward slash. If they are preceded by a "£", the numbers denote pounds/shillings (e.g. "£3/10s."). Otherwise the pair denotes shillings/pence as with the common 2/6 which would be pronounced "two shillings and sixpence".



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## William Barker and Samuel Munn

Early in January, 1712, William Barker and Samuel Munn, who were thought to have come together from Okinoke to Milford, were at Mr. Richard Bryant's house, where Munn paid the reckoning. Both men passed altered bills of credit, and on January 8 a complaint against Barker was made to John Ailing, assistant, at Guilford, who at nine o'clock that evening ordered a hue and cry after Barker, who was said to be a trader from Rhode Island and was thus described: "of red hair, a well made portly man, black wigg, light colloured loose Coat, dark Colourd straight Coat, speckled vest dark Colourd stock Stockings washt leather Breeches who is Charged with ye Crime of Counterfeiting or altering a five Shillings bill of this Colony to five pounds..."

The object of the hue and cry was apprehended at Lyme the next day and was taken before Captain Ely, J.P., of that town, who, after examining the prisoner, ordered the constable of Saybrook to take him to New Haven. On the road Barker broke away but was soon retaken and brought again before Justice Ely. The magistrate now ordered the captive's portmanteau searched, and in Barker's pocket-book were found three counterfeit bills, one of 3s. made into £5, one of 3s. altered to 20s., and one of 2s. raised to 10s.

This paper money was sealed up by the justice, and the criminal was sent off again under guard to New Haven, where he was examined by Warham Mather, J.P. It was discovered that Barker had stopped at a tavern in Killingworth, at Eastchester and at the house of Abraham Chanker, to whom he had passed a counterfeit 10s. bill to pay a reckoning of about 1/8. He likewise had uttered to Tavernkeeper Stiles in Milford a counterfeit 10s. Connecticut bill, no. 3931, which is preserved in the Connecticut State Library.

Justice Mather and John Ailing committed their prisoner to the jail in New Haven on January 11 but three days later, as was reported by Sheriff Joshua Hotchkiss, Barker broke prison and made his escape despite a vigorous pursuit, in the course of which three men set out from Branford in the hope of overtaking the fugitive, Seth Morse and John Hoadly to Guilford and Jacob Carter to Killingworth, all under the supervision of Constable Isaac Foot.

Barker's acquaintance, Samuel Munn of Woodbury, was not as fortunate as his companion. At Milford on January 7, 1712, Samuel Eells, assistant, acting on a complaint lodged by Samuel Stone of that town, issued a warrant to Deputy Sheriff Gideon Buckingham to arrest Munn. Stone charged that on the morning of January 7 at the house of Edward Wilkinson in Milford Munn offered a Connecticut 5s. bill altered to £5 to Wilkinson, who refused it, and then to Samuel Clark, Jr. About nine or ten o'clock John and Samuel Stone arrived and together with Wilkinson pointed out to Munn that the bill was altered. Munn told them that he had received it from Samuel Hawley, Sr., of Stratford and that he would go at once to Stratford to induce Hawley to take back the bill.

Munn was apprehended the same day that the warrant was issued and he was examined before Justice Eells and Jonathan Law, J.P. At first he told the magistrates that he got the counterfeit bill from "old Mr. Samll Hauley," who, he explained, owed him £5 and sent the money by Jonathan Stiles to Francis Stiles, who delivered it to him (Munn). He intended, in case he could not pass the bill in Milford, to destroy or burn it. Finally, however, he confessed that he had bought the bill for 40s. from a stranger from Long Island at Mr. Richard Bryant's house.

Munn was bound over to the next Superior Court to be held at New Haven on the second Tuesday in March but was released on bail provided by Daniel Munn and Ephraim Warner. His sureties brought him into court, where he was indicted for having on January 5 altered a 2s. Connecticut bill to 10s. and passed it to John Camp of Milford; also for having on January 7 altered a 5s. Connecticut bill to £5 (Plate VII) and passed it to Samuel Clark. The witnesses against him were Sergeant John Camp, Edward Elberton, mariner, Edward Wilkinson, Samuel Clark, John Stone and Gamaliel Prime. He pleaded not guilty, was tried, convicted and sentenced to be imprisoned for six months and to pay a fine of £45. The informer against him was granted the reward of £20 established by law.

Barker, doubtless encouraged by his escape, continued his career of crime but on November 15, 1717, made the mistake of passing a counterfeit 20s. bill of Rhode Island to Captain John Raymond, Jr., in Norwalk. Raymond quickly detected the cheat and sent his son after Barker, while he himself hastened to make a complaint to Major Peter Burr, J.P., of Fairfield.

The suspected counterfeiter was soon seized and, when he was searched, two more false 20s. Rhode Island bills were found on him, as well as three 5s. Connecticut bills, a half crown Connecticut bill, three 10s. Boston bills, one 10s. Rhode Island bill and one 5s. and one is. Boston bill. At his examination before Major Burr on November 16 he said that he was from Rhode Island, where he had a father and brothers. He had, he admitted, been in jail in New York and his father had sent £70 there to redeem him. About five years before, he confessed, he had escaped from the jail in New Haven in order to save his life, as he was like to freeze to death. He added that he had not been to Rhode Island for thirteen months and that he came last from the Widow Mead's at Horseneck on Long Island. As for the counterfeit bills, he claimed that he had received two of the 20s. bills from Charles Congrove at the Oyster Pond on Long Island and that he had changed silver with a Hartford man for two 20s. bills. He planned, he said, to obtain money from his father to buy land for a settlement in the "New Country."

Justice Burr was not favorably impressed, especially when a bill, not quite finished, was found in Barker's pocket, so he ordered the prisoner committed to the jail in Fairfield. On the night of November 20, however, Barker broke

out but this time was recaptured and returned to prison on November 23 by John Bagly and Lieutenant John Taylor. Now he was confined in irons.

At the Superior Court held in Fairfield on December 11, 1717, Barker, described as late of Newport, Rhode Island, was indicted for having, about November 15 at Norwalk, counterfeited four 20s. Rhode Island bills and for having uttered one of them. He pleaded not guilty, was tried, convicted and at the next sessions of the court on February 5, 1718, was sentenced forthwith to be given thirty lashes on the naked body and again, during the first week in March, to receive another thirty stripes. In addition he was to be imprisoned for six months and to pay costs of £14/0/4. The informer had some difficulty in obtaining his reward, as well as his 20s. and the treble damages due him by law. He therefore memorialized the Assembly in May, 1718, and was granted the reward of £20.

#### **Shubael Rowly, Jr.**

At the Superior Court held in New London on March 25, 1712, Shubael Rowly, Jr., of Colchester was supposed to appear. In the latter part of November, 1711, he had altered three Connecticut bills, one of 2s. to 20s., one of 3s. to 30s. and one of 5s. to 50s. The first he passed to Thomas Atwell in New Haven, the second to Sergeant Strickland and the third to Richard Christophers. Christophers at once detected the cheat and bound Rowly over to appear at the next Superior Court. Shubael Rowly, Sr., and Joshua Hempstead provided bail in the amount of £40. The following day, according to Christophers, young Rowly confessed that he had altered the bills and had passed two of them, of which he had taken up one and was desirous of taking up the other.

At the March session of the Superior Court Rowly was called three times but neither he nor his sureties appeared. He was, however, indicted, his bail was declared forfeited, and a warrant was issued for his arrest. Sometime later, probably in September, John Reed, the Queen's Attorney, recovered from Shubael Rowly, Sr., £36 of the forfeited bond and, apparently because of a deal between Read and the father of young Rowly, the Assembly in October, 1712, was persuaded to pass a resolution that Shubael Rowly, Jr., should not be further prosecuted on his indictment. As Christophers pointed out, the Assembly seems to have considered the answering of the bond as equivalent to the miscreant's conviction. Christophers was, as the informer, entitled to the reward of £20, which the Court advised him to seek of the Assembly and which that body finally granted him in May, 1713.

#### **Joseph Elderkin**

Jonas Hambleton and Paul Wentworth both of New London, and Joseph Elderkin of Norwich were brought before the Superior Court held in New London in September, 1712, on suspicion of having passed an altered Connecticut bill but it was discovered that the first two were not involved and they were cleared by proclamation, each being ordered to pay costs of £5/11/9. Elderkin, however, was indicted for uttering a 2/6 Connecticut bill altered to 20s., to which charge he pleaded not guilty. He was tried, convicted and sentenced to spend six months in prison and to pay a fine of £15 and costs of £10/18/6. Paul Wentworth, who had informed against Elderkin, in open court requested that his costs and those of Hambleton be deducted from the reward of £20 due him as informer, and the court ordered Elderkin to pay £20 to be turned over to Wentworth.

Elderkin, who was in poor health and feared the consequences of spending the winter in what was doubtless an unheated jail, petitioned the Assembly for "the abatement of his imprisonment," and in October it was voted that "if the petitioner shall give bail to any of the judges of the superiour court to render himself to him or any of the said judges upon command at any time within a twelve month after the session of this Court, the time yet to come of his imprisonment, according to the sentence given against him, shall commence when the prison and weather will allow him to be imprisoned without danger of hazarding his health."

#### **Ann Lockwood**

When the Superior Court met at Fairfield on September 3, 1717, it had the task of determining who had altered a 2/6 Rhode Island bill to 10/6. Three persons were involved, Lieutenant Richard Higgenbotham, Sergeant Richard Lockwood and Ann Lockwood, the wife of Gersham Lockwood, Jr., of Greenwich. Higgenbotham was cleared by proclamation and it was ordered that the charges of prosecution be paid out of the public treasury. 23 Richard Lockwood gave bail for his appearance in the amount of £100 but did not come into court, sending a note to the effect that he was too ill to attend because of pains in his neck. His bond was declared forfeited, and a scire facias was issued for his appearance before the next sessions in March. At that time he was brought into court, when his case was continued until September. He appeared then but his case was apparently dropped, and there is no further notice of it.

Ann Lockwood was the real culprit. It was revealed that about the beginning of July Mrs. Richard Higgenbotham went from Cos Cob with four pairs of stockings for Mrs. Lockwood to sell in Greenwich. While in Greenwich Mrs. Higgenbotham sold two pairs of the stockings, one to Joseph Knap for Indian corn and another to Mr. Jessup for four shillings. She left the money and the remaining two pairs of stockings with Mrs. Lockwood. A few days later Lieutenant Richard Higgenbotham and his wife went to Ann Lockwood and gave her a 2s. bill and a 2/6 Rhode Island bill. She was to add this to the 4s. she already had from them and was to purchase for them some wool.



When Mrs. Lockwood looked at the Rhode Island half crown bill, she remarked that it was a fair opportunity to change the 2 to a 10 because of a vacancy in the paper. At this Mr. Higgenbotham told her not to do so and she said that she would not.

The temptation, however, proved too strong. She altered the bill and paid it out, together with three 2s. bills, to Benjamin Hobby for nine and a quarter pounds of wool. But soon Hobby found that the altered bill would not pass and returned it to her. Ann, thoroughly frightened, on Saturday, July 13, took the altered bill to the Higgenbothams. She told them it was the way the apple tempted Mother Eve and that she would never do such a thing again. She talked with them for about an hour under a green tree, asking them to take back the bill and to stretch the truth by saying that they had the bill of a stranger. If they would do this, she promised them £20 and said they could live at one end of her house and have the use of her cows. Her husband knew of her crime and so did his brother Joseph, who had informed her that he had a good mind to knock her on the head because her husband was like to be ruined by her confounded tricks. Subsequently Gersham Lockwood begged Higgenbotham to burn the bill and to say nothing about Ann's confession.

Eventually Ann was taken into custody by Constable Joshua Reynolds. In September she was indicted for having altered the bill, pleaded not guilty, was tried, convicted and sentenced to stand in the pillory on three several lecture days or days of public meeting for a half hour each day. She was further to be disabled to give any evidence before any court, magistrate, or justice of the peace and was to pay costs of prosecution amounting to £6/13/6. On Saturday, September 7, she was discharged on bail provided by her husband on condition that she would appear at Fairfield on the public days appointed by the Deputy Governor to receive such parts of her punishment as had not yet been executed.

### The Oblong Gang and Associates

In 1744 the attention of the authorities in Connecticut, as well as in other provinces, was directed to a band of counterfeiters residing in the Oblong or Equivalent Tract, which had been ceded by Connecticut to New York on May 14, 1731. In a letter dated August 18, 1744, Governor Morris wrote to Governor Clinton of New York about the matter and sent along several examinations and papers concerned with the business. Clinton communicated his information to Governor Jonathan Law of Connecticut, who sent instructions to several justices of the peace to inquire into the matter.

Governor Law on January 2, 1745, wrote from Milford to Governor Clinton:

I have lately received an account from one of our Justices near ye Western Borders of this Gov<sup>t</sup> that he has committed one Andrew Nelson to Goal for putting off a Counterfeit 20s. Bill of Rhoad Island equal to 4" w<sup>th</sup> w<sup>m</sup> he found 72" of ye same sort, and the place where this Wickedness is supposed to be carryd on is the Oblong and it is probable that great Quantities of it are handed about by a confederated Gang of w<sup>ch</sup> I thot fit to advise you...

Nelson, who was, as has been seen, in custody early in January, swore a number of false bills, which were either found on his person or had been traced to him, upon Israel Keith and Samuel Browne of Dover, New York, and Benjamin Stone of Litchfield. Nelson was released on bail provided by himself and his father, William Nelson, for his appearance at the Superior Court in New Haven in August. On August 19, 1745, Justice Samuel Hutchinson issued instructions to the constables to summon as witnesses against Nelson Captain John Sprague, John Gay, James Betts, John Neland and Daniel Parke, all of Sharon. In his indictment Nelson was charged with having on the evening of December 3, 1744, in Sharon, passed a false 20s. Rhode Island bill to James Betts. When the court convened and Nelson was called, he did not appear.

An explanation was forthcoming, for a letter, signed by Andrew Nelson and his father, had been sent to Samuel Darling of New Haven. It stated that Andrew had been pressed into the King's service, had got a substitute and that the substitute had fallen ill. The captain then insisted that Andrew serve. Accompanying documents showed that Captain Leonard Hoar, acting on orders from Colonel John Stoddard, had impressed Andrew to serve in guarding the western frontier and ordered him to impress his father's firelock gun for his use. In this way Nelson escaped almost certain conviction.

Before long more of these 20s. Rhode Island bills were passed by men from the Oblong: Jeremiah Thornton on February 5, 1745, at Colchester passed to James Glass of that town such a forged bill of the emission of 1741. Glass detected the cheat and reported the matter to Nathaniel Foot, J.P., of Colchester, who had Thornton arrested. On the same day Thomas Cooper, also from the Oblong, uttered to Joseph Chamberlain in Colchester another counterfeit Rhode Island bill. Both men were tried and convicted at the March session of the Superior Court in Hartford and were sentenced in accordance with law. On May 9, 1745, these two criminals, encouraged, no doubt, by previous action of the Assembly in similar cases, petitioned for release from life imprisonment in case they could find someone to pay their expenses and charges. Their prayer was granted on condition that they pay all costs and charges and £20 each (the rewards given to the informer or informers against them, one of whom was James

Glass) and with the understanding that if they were ever found in the colony after the ten days following their release had elapsed they were to be returned to the workhouse for life.

In addition to these two members of the Oblong gang still another two, Joseph Boyce, Sr., and John Scias (also spelled Scious and Syas) had been taken up, through the efforts of Robert Clark of Uxbridge, Massachusetts, and lodged in the jail in Hartford. In May Clark requested of and received from the Assembly aid in having the two offenders transported to Hampshire County in Massachusetts.

Other members of the gang appear to have been Joseph Boyce, Jr., Samuel Thompson, Joseph Plummer, Henry Bosworth, Israel Keith of New Sherburn, Seth Sherwood and a certain Hurlburt. It also seems likely that Justice Daniel Hunt and Captain Augustine Hunt were somehow involved. Some of these persons were apprehended, as is shown by the following letter of June 19, 1745, sent by Governor Law to Governor Shirley. Law wrote:

Saturday night was Sennit a Justice of peace on our western Borders informed me of one who Contrived to Expose young Boyce and others to be taken in ye Very act of using ye Counterfeit plates in a Certain Swamp in ye Oblong on tuesday following but it being out of this Gover<sup>mt</sup> I sent ye Justice directly to Gov<sup>r</sup> Clinton to Inform of ye Stratagem thinking nothing was wanting but an authority & assistance Sufficient would readily be had of our people within ten miles of ye Spot, he Shewed me two rhoad island xx<sup>s</sup> bills one with Divers mistakes in it ye other with these errors rectified taken of ye day before, and ye Justice returned with a Letter ye Gov<sup>r</sup> Signifying y<sup>t</sup> ye Council were of opinion yt yr was no foundation for a warrant, ye Justice being able to Sware only to here Says but ye undertaker had found ye plates a 20 s Rh and a half a Crown Plate & a N.Y. plate of 20<sup>s</sup> not perfectly Compleated, Press cloths and other implements &c: Sends them over ye line, Decoys Boyce & one Hurlburt a partner into ye Edge of this Gov<sup>mt</sup> Seizeth them & they are in N. Haven Goal Hurlburt Confesseth himself Guilty and accuseth 22 persons as Confederate with them Boyces father and Scious were transported through this Gov<sup>mt</sup> to you some time Since.

The persons concerned in giving information against or seizing these malefactors (Sherwood, Boyce, Nelson and Hurlburt) were William Drinkwater, who informed against Sherwood, James Betts, who informed against Andrew Nelson, and William Spencer and Ephraim Seeley. The Connecticut Assembly voted Drinkwater and Betts £20 each, while Seeley was given £50 for having helped to detect the criminals and because it was feared he might suffer from the vengeful practices of the delinquents and their associates. Spencer, aided by others, had probably taken an active part in the capture of some of the counterfeiters, all of whom escaped conviction, since some were released on bail, which they forfeited, and others escaped from jail. The two who broke jail were Hurlburt and Joseph Boyce, who escaped from prison in New Haven between July 18 and August 21, leaving only their plates in the hands of the authorities. Sherwood, like Nelson, must have been released on bail and forfeited his bond by failing to appear.

### **Joseph Holmes**

Joseph Holmes of Hatfield in Hampshire County, Massachusetts, was indicted at the Superior Court in Hartford on September 1, 1761, for having on August 29 at Middletown passed off five counterfeit Spanish milled dollars, one to Samuel Starr, one to Thomas Danforth, one to Matthew Talcott and two to Abigail Shayler. He pleaded guilty and was sentenced to have his right ear cut off, to be given twenty-five lashes on the naked body and to pay costs of £14/9/9.

### **Jonathan Olds**

On January 27, 1763, Samuel Pettibone, King's Attorney of Litchfield County, complained to Justice John Patterson against Jonathan Olds of Egrimont Parish in Sheffield, Berkshire County, Massachusetts. He charged that at Cornwall on January 25 Olds made thirty Spanish dollars and the following day passed one of them to Hopestill Pierce, wife of Lieutenant Joshua Pierce of Cornwall, another to the wife of Jeremiah Griswold of Litchfield and a third to some person in Sharon. John Pierce, Constable of Cornwall, arrested Olds on January 27 and the prisoner was examined and bound over in bail of £100 to the August term of the Superior Court in Litchfield. Olds pleaded guilty and was sentenced to be whipped thirty lashes and to pay costs of £20/8-. Sheriff Oliver Wolcott had him whipped at the sign post in Litchfield and then sent back to jail, doubtless because the costs were not paid.

### **James Sturdevant**

A complaint was made on February 23, 1770, to Justice Michael Humphry that Jesse and George Tobey and James Sturdevant of Norfolk had coining instruments and were making coin. A warrant was issued and Constable Josiah Starr of New Milford apprehended Sturdevant, upon whom he found a recipe containing in fixed proportions arsenic, sublimate, sal ammoniac, salt of tartar, borax and potash, evidently to be used in coining. Sturdevant was bound over to the Superior Court to be held in Litchfield and was then released on bail of £100, furnished



by Caleb Knap, Nathan Sturdevant and Jonathan Pinney, all of Norfolk. On March 19 Justice Humphry issued a search warrant but Constable Giles Pettibone could find neither coining instruments nor metal. At the Superior Court Sturdevant was indicted for having on July 20, 1769, counterfeited several Spanish dollars and pistareens and for having on October 20 in Norfolk passed one of the false dollars to Samuel Knap, Jr., of that town. He was tried, convicted and sentenced to pay a fine of £50 and costs. Apparently Jesse and George Tobey were not arrested, or, if they were, they were not bound over to the Superior Court.

### **Timothy Keys**

The grand jurors of Norfolk on September 15, 1770, informed Justice Michael Humphry that Timothy Keys of New Marlborough in Berkshire County, Massachusetts, had in Norfolk an instrument for coining dollars and that he had made dollars and other coins. A warrant was issued for the arrest of the suspected coiner but it was found that he had fled to Massachusetts. Justice John Ashley in Berkshire County also issued a writ for Keys's arrest and the Sheriff of Berkshire County pursued Keys across the line to Norfolk, where on September 17 the fugitive was captured by John Phelps. It was charged that on March 31, 1769, at Norfolk Keys had made ten false dollars and passed one of them to Reuben Stevens of Canaan. When the case came up in court, Keys pleaded that the facts alleged against him were done more than a year before the commencement of the suit and hence were barred by the statute of limitations. It was decided by the court that the plea in abatement was sufficient

### **Coiners in Colchester**

Daniel Isham on March 21, 1771, complained to Justice Daniel Groot that John Newton, Jr., of Colchester had made Spanish dollars and gold coin. Newton was at once arrested and at his examination on the following day admitted that he had made molds, had cast pewter dollars in sand and had then hidden the coins in his shop. He had, he confessed, showed two of the dollar molds at his shop to Asahel Newton and Joseph Chapman. At New London, he said, he had passed a false pistareen or an English shilling to Captain Douglas, who had refused to accept it. He was bound over to the Superior Court to be held in Hartford in September and then released on bail of £200 furnished by himself and by Israel Newton of Colchester. At the Superior Court he was indicted for having about March 5 at Colchester constructed a mold for making dollars and for having cast about forty coins with it. Despite his admissions to Justice Groot he pleaded not guilty, was tried, acquitted and dismissed on payment of costs.

Isham likewise complained that Joseph Chapman, who had previously lived at Great Barrington but was then residing at Colchester, had at some time after September 1, 1770, stamped dollars and passed some of them. Justice Groot issued a writ for Chapman's arrest and he was taken up on March 21 by Constable Elihu Clark of Colchester. At his examination before the magistrate he, too, talked freely and incriminated Asahel Newton. He and Asahel, he stated, had secured two molds made by John Newton in his shop and they paid John twelve shillings for one of them and borrowed the other. One evening at Asahel's house in Colchester he (Chapman) and Asahel ran seven dollars out of pewter, of which he (Chapman) passed one to James Morgan, who later returned it. According to Chapman, Asahel had in a chest a mold and twenty or twenty-five counterfeit dollars. Chapman was bound over to the Superior Court and released on bail of £100, provided by himself and Joseph Tubbs of Colchester, for his appearance in court in September. He failed, however, to appear and his bond was declared forfeited.

## appendix 2 - SuperCollider code and Lilypond template

### cicc\_readme.scd

```
1 /*
2 ---- execute
3 Execute cicc.main.scd to run.
4
5 ---- transport tab
6 The play button will always start from the beginning of the current section.
7
8 The transport buttons allow you to advance by subsection (<,>) and section (<<,>>).
9
10 Tempo change will only go into effect once "set tempo" button is pressed
11
12 Turning the "auto advance" button on will automatically move from one subsection to the other.
13
14 Setting the address:port will create a pipe to receive a message to advance the subsection externally with an OSC message '/nextSubsection. This could be used to set
15 up a foot pedal / controller for the guitarist to advance the subsections manually.
16
17 Turning the "interludes" button on will automatically fade in the interlude synth at the start of the ultimate subsection of each section. This will turn of
18 automatic advance between the ultimate subsection of a section and the first subsection of the following section. That is, the performer will have
19 manually advance after the last subsection of each section. The interlude synth will automatically fade out once a new section has been triggered.
20
21 Set order takes comma and dash delimited values; e.g.: "1, 2, 3, 4 - 10" will play from section 1 to section 10 and "5 - 10, 1, 2, 3" will play from section 5 to
22 section 10 and then from section 1 to section 3. This will only go into effect once the "set order" button is pressed.
23
24 The default seed given in the application and reseeded when the "reset seed" button is pressed will generate the default music and score (as provided). Changing the
25 seed will generate a new version with that seed once the "generate" button is pressed. After the new version is generated, new Lilypond files can be generated
26 by pressing the "transcribe" button. This will create a cicc_score.ly file in a folder labeled "seed.[number]" which can be rendered by Lilypond. Note that
27 the file must be rendered from that location as it depends on files in that folder and the "includes" subfolder.
28
29 ---- mixer tab
30 This allow individual control of each of the sonic elements. The synthesized guitar part is automatically muted is at should only be used for audition and practice.
31 The low accompaniment has two separate tracks in case a performer cannot play both the notes.
32 */
```

### cicc\_main.scd

```
1 (
2 // MAIN LAUNCH (loads necessary files and definitions)
3
4 var appEnvironment;
5
6 //push new environment
7 appEnvironment = Environment.make;
8 appEnvironment.push;
9
10 s.waitForBoot({
11
12     `hash = Date.getDate.hash.asString;
13
14     // load all files
15     "cicc.musical.data.generator.scd".loadRelative;
16     "cicc.sonifier.scd".loadRelative;
17     "cicc.gui.scd".loadRelative;
18     "cicc.transcriber.scd".loadRelative;
19
20     // generate all the data
21     `genAll = {arg seed;
22         `allMusicData = `genMusicData.value(seed);
23         `patterns = `allMusicData[0];
24         `scoreData = `allMusicData[1];
25         `sectionOffsets = `allMusicData[2];
26         `currentSection = 0;
27         `currentSubsection = 0;
28         `isPlaying = false;
29     };
30
31     // set the global variables
32     `tempoClock = TempoClock.new(90 / 60);
33     `dir = thisProcess.nowExecutingPath.dirname;
34     "loading app".postln;
35     `genAll.value(20200525);
36     `play = Synth.new(\masterPlayerControl ++ `hash);
37     {
38         var freq1, freq2, tremRate;
39         freq1 = (50 + 7.rand2).midicps;
40         freq2 = (freq1.cpsmidi + 3.0.rand + 2).midicps;
41         tremRate = 50 + 4.0.rand2;
42         `interludeTremelo = Synth.new(\interludeTremelo ++ `hash, [\freq1, freq1, \freq2, freq2, \tremRate, tremRate]);
43     }.value;
44     `autoAdvance = true;
45     `interludes = false;
46     `sectionOrder = `patterns.size.collect({arg sec; sec});
47     `generateGUI.value;
48     "ready".postln;
49 });
50 appEnvironment.pop;
51 )
```

### cicc\_musical\_data\_generator.scd

```
1 (
2 var genInitSeq, finalizeSeqs, finalizeAccompHigh, finalizeAccompLow;
3
4 //----init vars for initial sequence generation
5 genInitSeq = {arg seed = 20200525;
6     var setDur, strings, stringIndex, state, lastStrings, position, dur, openStringCount, landingCount, sectionCount,
7     modelInitSeq, res;
8
9     thisThread.randSeed = seed;
10
11     //----helper dur function
12     setDur = {arg probs; [2, 3, 4, 5.rand + 3].wchoose(probs.normalizeSum)};
13
14     modelInitSeq = 16.collect({
15         [
16             //probably adjustment for altering picking pattern
17             2 + 1.0.rand2,
18             //probabilities adjustment for position
19             7 + 2.0.rand2,
20             //probabilities for inserting walk down
```

```

21     2.5 + 1.5.rand2,
22     //penultimate position
23     6.collect({2.rand + 1}),
24     //probabilities for adjustment to position
25     3 + 1.0.rand2,
26     //probabilities for note durations
27     [5 + 2.0.rand2, 5 + 2.0.rand2, 5 + 2.0.rand2, 1],
28     //probabilities adjustment for altering state
29     2 + 1.0.rand2,
30     //number of notes in ultimate section
31     12 + 4.rand
32   }
33 }
34
35 //modelInitSeq[0][5] = [5, 5, 5, 1]; //call the stochastic police!
36
37 strings = (0..5);
38 state = 6.collect({[0, 1].wchoose([2, 1].normalizeSum)}); //fretted or not
39 lastStrings = [nil, nil];
40 position = 6.collect({[10 + 3.rand]}); //which frets
41 dur = setDur.value(modelInitSeq[0][5]);
42 openStringCount = 0;
43 landingCount = 0; //for extending section landing on open strings
44 sectionCount = 0;
45
46 res = []; //notes before the more static repetitions are put in
47
48 //----run routine and create template sequence
49 //----number of sections must be even - generate 16 by default
50 ({sectionCount < 16}).while({
51   var alterPattern, penultimatePos, lastFrettedString, forceUltimateDescent;
52
53   //alter string pattern or not
54   penultimatePos = (position.sign.sum == 1);
55   if(penultimatePos, {lastFrettedString = position.sign.indexOf(1)});
56   forceUltimateDescent = penultimatePos && strings.includes(lastFrettedString).not;
57   alterPattern = [true, forceUltimateDescent].wchoose([1, modelInitSeq[sectionCount][0].normalizeSum);
58   if(alterPattern, {
59     //var lastFrettedString;
60     strings = (0..5).scramble[...(4.rand + 1)];
61     //keep selecting until you have the final string
62     while({forceUltimateDescent && strings.includes(lastFrettedString).not}, {
63       strings = (0..5).scramble[...(4.rand + 1)];
64     });
65     //rotate if a note gets repeated
66     if(lastStrings.last == strings.first, {strings = strings.rotate});
67     lastStrings = strings;
68   });
69
70   //iterate through the strings
71   strings.do({arg string, stringIndex;
72     var alterPos;
73
74     //alter fret if fretted and keeping hand in similar position
75     alterPos = (position[string] * state[string]) > 0;
76     alterPos = alterPos && (state[string] == 1); //isFretted
77     alterPos = alterPos && (position[string] > (position.maxItem - 3));
78     alterPos = [alterPos, false].wchoose([modelInitSeq[sectionCount][1], 1].normalizeSum);
79     if(alterPos, {
80       var walkDown, stepLimit;
81
82       //walk down or not
83       walkDown = [true, false].wchoose([1, modelInitSeq[sectionCount][2]].normalizeSum);
84       if(walkDown, {
85         res = res.add([string, state[string] * position[string], dur, position.deepCopy]);
86       });
87
88       //make sure a hand position is not too wide
89       stepLimit = (position.maxItem - (position[string] - 2)) != 4;
90       if(stepLimit.not, {
91         position[string] = (position[string] - 1).clip(0, 12);
92       });
93       if(stepLimit, {
94         position[string] = (position[string] - [1, 2].choose).clip(0, 12);
95       });
96     }, {
97       if((position[string] <= modelInitSeq[sectionCount][3][string]) && (state[string] == 0), {position[string] = 0});
98     });
99
100   //alter duration or not
101   if([true, false].wchoose([modelInitSeq[sectionCount][4], 1].normalizeSum), {dur = setDur.value(modelInitSeq[sectionCount][5])});
102
103   //add
104   res = res.add([string, state[string] * position[string], dur, position.deepCopy]);
105
106   //alter state or not favoring off if on (determines if string is open or fretted)
107   if(sectionCount.even, {
108     var isFretted, probs, alterState;
109     isFretted = (state[string] == 1);
110     probs = [if(isFretted, {modelInitSeq[sectionCount][6]}, {1}), 1].normalizeSum;
111     alterState = [true, false].wchoose(probs);
112     if(alterState, {state[string] = (state[string] + 1) % 2});
113   });
114
115   //alternate option
116   if(sectionCount.odd, {
117     var isFretted, alterable;
118     isFretted = (state[string] == 1);
119     alterable = isFretted || ((state[string] == 0) && (state.sum < 3));
120     if(alterable, {
121       var probs, alterState;
122       probs = [if(isFretted, {1}, {modelInitSeq[sectionCount][6]}), 1].normalizeSum;
123       alterState = [true, false].wchoose(probs);
124       if(alterState, {state[string] = (state[string] + 1) % 2});
125     });
126   });
127
128   //reset if everything arrives at the bottom string
129   if(position == [0, 0, 0, 0, 0, 0], {
130     var noNotes, hasLanded;
131     noNotes = modelInitSeq[sectionCount][7];
132     hasLanded = (landingCount > noNotes) && (stringIndex == (strings.size - 1));
133     if(hasLanded, {
134       (landingCount - 1).do({arg index;
135         res[res.size - index - 1][2] = (dur * (1 + ((1 - (index / landingCount).clip(0, 1).pow(0.5)) * 8))).asInteger
136       });
137       position = 6.collect({[10 + 3.rand]});
138       landingCount = 0;
139       sectionCount = sectionCount + 1;
140     });
141     if(hasLanded.not, {landingCount = landingCount + 1});
142   });

```

```

143     })
144   };
145   res
146 };
147
148
149 //----insert more static sections by repeating a figure
150 finalizeSeqs = {arg initSeq;
151   var modelReps, extendToBeat, insertTS,
152   timeStampSection, timeStampTotal, timeStampSectionStart, lastDur, lastPos,
153   sectionSeq, timeSigInsSeq, state, sectionCount, guitarSeq;
154
155   modelReps = 16.collect({
156     [
157       //where in the descent will the repetitions occur
158       4 + 4.rand,
159       //length of repetition
160       15.rand + 5,
161       //number of repetitions
162       10.rand + 5,
163       //probabilities for keeping a note in the repetition
164       5 + 1.0.rand2,
165       //max interval of bass part in repetitions
166       5 + 3.rand
167     ]
168   });
169
170   extendToBeat = {arg seq, round = 4;
171     var timeStampTotal, altEndDur;
172     //this makes sure it is some multiple of a beat
173     timeStampTotal = seq.slice(nil, 2).sum;
174     altEndDur = timeStampTotal.round(round) - timeStampTotal;
175     //must remain larger than a 16th notes
176     if((seq.last[2] + altEndDur) <= 1, {altEndDur = altEndDur + round});
177     seq.last[2] = seq.last[2] + altEndDur;
178     [seq, altEndDur];
179   };
180
181   insertTS = {arg seq, timeStampSectionStart, type, accompSwitch;
182     var timeStampTotal, noMeasures;
183     timeStampTotal = seq.slice(nil, 2).sum;
184     sectionSeq = sectionSeq.add([timeStampTotal, type, accompSwitch]);
185     noMeasures = ((timeStampTotal - timeStampSectionStart) / 16);
186     if(noMeasures.frac > 0, {
187       timeSigInsSeq = timeSigInsSeq.add(
188         // make 3/2 instad of 1/2
189         if((noMeasures.frac / 0.25).asInteger != 2, {
190           [timeStampTotal - (4 * (noMeasures.frac / 0.25).asInteger), (noMeasures.frac / 0.25).asInteger]
191         }, {
192           [timeStampTotal - (4 * 6), 6]
193         });
194     });
195     timeSigInsSeq = timeSigInsSeq.add([timeStampTotal, 4]);
196   });
197 };
198
199 timeStampSection = 0; //track time in each section
200 timeStampTotal = 0; //track overall time
201 timeStampSectionStart = 0; //track the time of the start of a section
202 lastDur = initSeq[0][2]; //helper for time signature data
203 lastPos = initSeq[0].last; //helper for keeping track of landing.
204
205 guitarSeq = []; //this is the final sequence with repetitions inserted
206 sectionSeq = [[0, 0, true]]; //sequence of times for each section (used for double bars in score)
207 timeSigInsSeq = [[0, 4]]; //sequence for insertion of time signatures and double bars;
208
209 state = 0;
210 sectionCount = 0;
211
212 initSeq.do({arg item, index, altEndDur;
213   var dur, pos;
214   dur = item[2];
215   pos = item.last;
216
217   if(state != 1, {
218     // basically this just copies the original template over
219     var landingBorder, sectionBorder;
220     landingBorder = (pos == [0, 0, 0, 0, 0, 0]) && (lastPos != [0, 0, 0, 0, 0, 0]);
221     sectionBorder = (pos != [0, 0, 0, 0, 0, 0]) && (lastPos == [0, 0, 0, 0, 0, 0]);
222     if(landingBorder || sectionBorder, {
223       var seqExtPair;
224       seqExtPair = extendToBeat.value(guitarSeq, 8);
225       guitarSeq = seqExtPair[0];
226       timeStampSection = timeStampSection + seqExtPair[1];
227       insertTS.value(guitarSeq, timeStampSectionStart, if(pos == [0, 0, 0, 0, 0, 0], {1}, {-1}), false);
228       timeStampSectionStart = guitarSeq.slice(nil, 2).sum;
229     });
230
231     if(sectionBorder, {
232       state = 0;
233       sectionCount = sectionCount + 1;
234     });
235
236     guitarSeq = guitarSeq.add(item.add(-1));
237     timeStampSection = timeStampSection + dur;
238
239     lastDur = dur;
240     lastPos = pos;
241
242     if((state == 0) && (pos.minItem < modelReps[sectionCount][0]), {state = 1});
243   });
244
245   if(state == 1, {
246     // grabs a figure and repeats it altering it subtly
247     var rec, reps, noMeasures;
248
249     guitarSeq = extendToBeat.value(guitarSeq, 8)[0];
250     timeStampTotal = guitarSeq.slice(nil, 2).sum;
251     insertTS.value(guitarSeq, timeStampSectionStart, 0, true);
252     timeStampSectionStart = timeStampTotal;
253     rec = guitarSeq[(guitarSeq.size - modelReps[sectionCount][1])..guitarSeq.size].deepCopy;
254     reps = modelReps[sectionCount][2];
255     reps.do({arg index;
256       rec.do({arg item, rIndex;
257         var add, dur;
258         add = if(index == 0, {3}, {0});
259         dur = (item[2] + 2.rand2 + add);
260         if(dur < 2, {dur = [0, 2].wchoose([1, 4].normalizeSum)});
261         rec[rIndex] = [item[0], item[1], dur];
262         if([true, false].wchoose([modelReps[sectionCount][3], 1].normalizeSum), {
263           guitarSeq = guitarSeq.add(rec[rIndex].add(modelReps[sectionCount][4] * (1 - ((1 / reps) * index))));
264         });
265       });
266     });

```

```

265 // If chord randomly choose one of the notes
266 if(guitarSeq.last[2] == 0, {
267   arg toAdd = [];
268   toAdd = toAdd.add(guitarSeq.pop);
269   toAdd = toAdd.add(guitarSeq.pop);
270   toAdd[0][2] = toAdd[1][2];
271   toAdd[1][3] = toAdd[0][3];
272   toAdd = toAdd.choose;
273   guitarSeq = guitarSeq.add(toAdd);
274 });
275 };
276
277 if(index < (reps - 1), {
278   guitarSeq = extendToBeat.value(guitarSeq, 4)[0];
279 }, {
280   guitarSeq = extendToBeat.value(guitarSeq, 8)[0];
281 });
282 };
283
284 };
285
286 insertTS.value(guitarSeq, timeStampSectionStart, 0, true);
287
288 timeStampSection = 0;
289 timeStampSectionStart = guitarSeq.slice(nil, 2).sum;
290 lastDur = initSeq[index + 1][2];
291 state = 2;
292 });
293 };
294 [guitarSeq, sectionSeq, timeSigInsSeq]
295 };
296
297 // add the high note part
298 finalizeAccompHigh = {arg sectionSeq;
299   var accompHighSeq, timeStamp, subSecType, modelAccomp;
300   accompHighSeq = [];
301   timeStamp = 0;
302   subSecType = 0;
303
304   modelAccomp = sectionSeq.size.collect({
305     [
306       //short probability
307       1.5 + 0.5.rand2,
308       //rest probability
309       3 + 1.0.rand2,
310       //short note average
311       20 + 5.rand2,
312       //short note range
313       5 + 3.rand2,
314       //long note average
315       50 + 10.rand2,
316       //long note range
317       10 + 5.rand2,
318       //rest average
319       40 + 10.rand2,
320       //rest range
321       5 + 5.rand2,
322       //internote space (short rest)
323       6.rand
324     ]
325   });
326
327   sectionSeq.do({arg subSecData, subSecIndex;
328     var subSecEnd, freq, noRestCount, shortCount;
329     subSecEnd = subSecData[0];
330     freq = if(subSecIndex.even, {62.midicps * 8}, {62.midicps * 8 * 6/5});
331     if(subSecData.last, {subSecType = ((subSecType + 1) % 2)});
332     noRestCount = 0;
333     shortCount = 0;
334     while({timeStamp < subSecEnd}, {
335       var dur, sus, isShort, insertRest;
336
337       isShort = case
338       {shortCount == 0} {true}
339       {shortCount < 3} {[true, false].wchoose([modelAccomp[subSecIndex][0], 1].normalizeSum)}
340       {true} {false};
341
342       insertRest = [true, noRestCount > 3].wchoose([modelAccomp[subSecIndex][1], 1].normalizeSum);
343
344       if(isShort, {
345         sus = (modelAccomp[subSecIndex][2] + modelAccomp[subSecIndex][3].rand2).round(2);
346         shortCount = shortCount + 1;
347       }, {
348         sus = (modelAccomp[subSecIndex][4] + modelAccomp[subSecIndex][5].rand2).round(2);
349         shortCount = 0;
350       });
351
352       if(insertRest, {
353         dur = sus + (modelAccomp[subSecIndex][6] + modelAccomp[subSecIndex][7].rand2).round(2);
354         noRestCount = 0;
355       }, {
356         dur = sus + 2 + modelAccomp[subSecIndex][8].rand.round(2);
357         noRestCount = noRestCount + 1;
358       });
359
360       if((timeStamp + dur) < subSecEnd, {
361         accompHighSeq = accompHighSeq.add([freq, dur, sus.clip(0, dur)]);
362       }, {
363         var remainder;
364         remainder = (subSecEnd - timeStamp);
365         sus = if(remainder > 10, {(remainder - 10).rand + 8}.round(2), {0});
366         dur = (remainder + 10.rand).clip(2, 1000).round(2);
367         accompHighSeq = accompHighSeq.add([freq, dur, sus]);
368       });
369       timeStamp = timeStamp + dur;
370     });
371   });
372   accompHighSeq
373 };
374
375 // add the low note part
376 finalizeAccompLow = {arg guitarSeq, sectionSeq;
377   var accompLowSeq, durAccum, lastTrigVal;
378   accompLowSeq = [];
379   durAccum = 0;
380   lastTrigVal = 0;
381   guitarSeq.do({arg item, i;
382     var dur, trig, freq1, freq2, finalDur;
383     dur = item[2];
384     trig = item.last;
385     if(lastTrigVal != trig, {

```

```

387     freq1 = if(trig > -1, {62.midicps / 4 * 3/4}, {62.midicps / 4});
388     freq2 = freq1 + if(trig > -1, {trig}, {0});
389     finalDur = durAccum;
390     accompLowSeq = accompLowSeq.add([freq1, freq2, finalDur]);
391     durAccum = 0;
392   });
393   durAccum = durAccum + dur;
394   lastTrigVal = trig;
395   });
396
397   accompLowSeq = [accompLowSeq.slice(nil, 0), accompLowSeq.slice(nil, 1), accompLowSeq.slice(nil, 2).integrate].flop;
398   sectionSeq.collect({arg section, secIndex;
399     if(section[1] == 1, {
400       var curTime, secLength;
401       curTime = section[0];
402       secLength = section[0] - sectionSeq[secIndex - 1][0];
403       accompLowSeq = accompLowSeq.add([62.midicps / 8, (62.midicps / 8) + 0, curTime]);
404       curTime = curTime - (50.rand + 50).clip(0, (secLength / 3) - 5).round(4).asInteger;
405       accompLowSeq = accompLowSeq.add([64.midicps / 8, (64.midicps / 8) + 2 + 1.0.rand2, curTime]);
406       curTime = curTime - (50.rand + 50).clip(0, (secLength / 3) - 5).round(4).asInteger;
407       accompLowSeq = accompLowSeq.add([65.midicps / 8, (65.midicps / 8) + 4 + 1.0.rand2, curTime]);
408     });
409     if(section[1] == -1, {
410       var curTime = section[0];
411       accompLowSeq = accompLowSeq.add([62.midicps / 4, (62.midicps / 4) + 0, curTime]);
412     });
413   });
414
415   accompLowSeq = accompLowSeq.sort({ arg a, b; a[2] < b[2] });
416   accompLowSeq = [accompLowSeq.slice(nil, 0), accompLowSeq.slice(nil, 1),
417     accompLowSeq.slice(nil, 2).differentiate.drop(1).add(1)].flop;
418
419   accompLowSeq
420   });
421
422   `genMusicData = {arg seed;
423     var initSeq, finalSeqs, guitarSeq, accompHighSeq, accompLowSeq, sectionSeq, timeSigSeq,
424     patterns, scoreData, sectionOffsets;
425
426     initSeq = genInitSeq.value(seed);
427     finalSeqs = finalizeSeqs.value(initSeq);
428     guitarSeq = finalSeqs[0];
429     accompHighSeq = finalizeAccompHigh.value(finalSeqs[1].deepCopy.add([finalSeqs[0].slice(nil, 2).sum, -1, false]));
430     accompLowSeq = finalizeAccompLow.value(finalSeqs[0], finalSeqs[1]);
431     sectionSeq = finalSeqs[1];
432     timeSigSeq = finalSeqs[2];
433
434     patterns = `genPatterns.value(guitarSeq, accompLowSeq, accompHighSeq, sectionSeq);
435     scoreData = `genScoreData.value(guitarSeq, accompLowSeq, accompHighSeq, timeSigSeq, sectionSeq);
436     sectionOffsets = sectionSeq.slice(nil, 0);
437
438     [patterns, scoreData, sectionOffsets]
439   };
440   )

```

## sonifier.scd

```

1  (
2  //busses
3  `masterBus = Bus.audio(s, 1);
4  `guitarBus = Bus.audio(s, 1);
5  `accompHighBus = Bus.audio(s, 1);
6  `accompLowLowerBusA = Bus.audio(s, 1);
7  `accompLowUpperBusA = Bus.audio(s, 1);
8  `accompLowLowerBusB = Bus.audio(s, 1);
9  `accompLowUpperBusB = Bus.audio(s, 1);
10 `interludeTremoloBus = Bus.audio(s, 1);
11
12 SynthDef(\`masterPlayerControl ++ `hash, {
13   arg sel = 0,
14   masterVol = 1, masterMute = 1,
15   guitarVol = 1, guitarPan = 0, guitarMute = 0,
16   accompHighVol = 1, accompHighPan = 0, accompHighMute = 1,
17   accompLowLowerVol = 1, accompLowLowerPan = 0, accompLowLowerMute = 1,
18   accompLowUpperVol = 1, accompLowUpperPan = 0, accompLowUpperMute = 1,
19   interludeVol = 1, interludePan = 0, interludeMute = 1;
20   var guitarSig, accompHighSig, accompLowLowerSig, accompLowUpperSig, interludeSig,
21   guitarSigPanned, accompHighSigPanned, accompLowLowerSigPanned, accompLowUpperSigPanned, interludeSigPanned,
22   masterSig, imp;
23
24   guitarSig = In.ar(`guitarBus) * guitarVol;
25   accompHighSig = In.ar(`accompHighBus) * accompHighVol;
26   accompLowLowerSig = Mix.ar(
27     [
28       In.ar(`accompLowLowerBusA) * EnvGen.kr(Env.asr(0.001, 1, 0.1), (sel + 1) % 2),
29       In.ar(`accompLowLowerBusB) * EnvGen.kr(Env.asr(0.001, 1, 0.1), sel)
30     ]
31   ) * accompLowLowerVol;
32   accompLowUpperSig = Mix.ar(
33     [
34       In.ar(`accompLowUpperBusA) * EnvGen.kr(Env.asr(0.001, 1, 0.1), (sel + 1) % 2),
35       In.ar(`accompLowUpperBusB) * EnvGen.kr(Env.asr(0.001, 1, 0.1), sel)
36     ]
37   ) * accompLowUpperVol;
38   interludeSig = In.ar(`interludeTremoloBus) * interludeVol;
39
40   guitarSigPanned = Pan2.ar(guitarSig * guitarMute, guitarPan);
41   accompHighSigPanned = Pan2.ar(accompHighSig * accompHighMute, accompHighPan);
42   accompLowLowerSigPanned = Pan2.ar(accompLowLowerSig * accompLowLowerMute, accompLowLowerPan);
43   accompLowUpperSigPanned = Pan2.ar(accompLowUpperSig * accompLowUpperMute, accompLowUpperPan);
44   interludeSigPanned = Pan2.ar(interludeSig * interludeMute, interludePan);
45   masterSig = Mix.ar(
46     [
47       guitarSigPanned,
48       accompHighSigPanned,
49       accompLowLowerSigPanned,
50       accompLowUpperSigPanned,
51       interludeSigPanned
52     ]) * masterVol * masterMute;
53
54   Out.ar(0, masterSig);
55
56   imp = Impulse.kr(10);
57   SendReply.kr(imp,
58     `masterLevels' ++ `hash,
59     values: [Amplitude.kr(masterSig)]);
60   SendReply.kr(imp,
61     `trackLevels' ++ `hash,
62     values:

```

```

63 [
64   Amplitude.kr(guitarSig), Amplitude.kr(accompHighSig),
65   Amplitude.kr(accompLowLowerSig), Amplitude.kr(accompLowUpperSig),
66   Amplitude.kr(interludeSig)
67 ]
68 );
69 }).add;
70
71
72 SynthDef(\transport ++ ^hash, {arg measure = 0, beat = 0, gate = 1, dur = 1;
73   SendReply.kr(impulse.kr(0) * (measure > 0) * (beat > 0), '/measureClock' ++ ^hash, values: [measure, beat]);
74   SendReply.kr(impulse.kr(0) * (measure < 1) * (beat < 1), '/nextSubsection' ++ ^hash);
75   EnvGen.kr(Env.sine(dur), gate, doneAction: 2);
76 }).add;
77
78
79 //----karplus
80 SynthDef(\karplus ++ ^hash, {arg freq, gate = 1, amp = 0.5, bus;
81   Out.ar(bus,
82     Pluck.ar(WhiteNoise.ar(0.1), Impulse.kr(0), 220.reciprocal, freq.reciprocal, 10, coef:0) *
83     Linen.kr(gate, doneAction: 2) * amp)
84 }).add;
85
86
87 //----accompaniment
88 SynthDef(\accompBass ++ ^hash, {arg freq1 = 100, freq2 = 100, gate = 1, amp = 0.5, busLower, busUpper, cutoff = 0;
89   var env, lower, upper;
90   env = EnvGen.kr(Env.perc(0.1, 10, level: amp), Impulse.kr(0) + Changed.kr(freq2));
91   lower = SinOsc.ar(freq1, 0, 0.5) * env;
92   upper = SinOsc.ar(freq2, 0, 0.5) * env;
93   Out.ar(busLower, lower);
94   Out.ar(busUpper, upper)
95 }).add;
96
97
98 //this is not releasing properly
99 SynthDef(\accompTreble ++ ^hash, {arg freq, gate = 1, sustain, amp, bus;
100   var treble;
101   //treble = SinOsc.ar(freq, 0, EnvGen.kr(Env.sine(sustain, amp * 0.1), gate, doneAction: 2));
102   treble = SinOsc.ar(freq, 0, EnvGen.kr(Env.linen(0.3, 0, 0.7, amp * 0.05, \sine), gate, timeScale: sustain, doneAction: 2));
103   Out.ar(bus, treble)
104 }).add;
105
106 //----interlude
107 //note that this is sensitive to frequency and tremolo rate inputs
108 SynthDef(\interludeTremolo ++ ^hash, {arg gate = 0, amp = 1, freq1, freq2, tremRate;
109   var tremoloTrig, trem, freq, sig, feedback, fade;
110   //fast tremolo - note that this can be slower so long as the delaytime of the feedback remains short
111   tremoloTrig = Impulse.kr(tremRate);
112   //tremolo between two notes
113   trem = Select.kr(Stepper.kr(tremoloTrig, 0, 0, 1), [freq1, freq2]);
114   //occasionally tremolo on same note
115   freq = Select.kr(TWChoose.kr(Dust.kr(10), [0, 1, 2], [5, 1, 1], 1), [trem, freq1, freq2]);
116   //generate signal
117   sig = VarSaw.ar(freq, 0, 0.3, 0.1) * EnvGen.kr(Env.perc(0.01, 0.1), tremoloTrig);
118   //feedback
119   feedback = CombC.ar(sig, 0.2, tremRate.reciprocal, 5);
120   fade = feedback * EnvGen.kr(Env.asr(20, 1, 20), gate) * amp * 0.75;
121   Out.ar(\interludeTremoloBus, fade);
122 }).add;
123
124 //----gen music
125 ^genPatterns = {arg guitarSeqIn, accompLowSeqIn, accompHighSeqIn, sectionSeqIn, beatFrac = 1/8;
126   var calcSustains, genSectionSec, sectionLimits, measureCount;
127
128   //----helper sus function
129   calcSustains = {arg stringSeq, durSeq;
130     var res = [];
131     stringSeq.size.do({arg index;
132       var curString, dur, count;
133       if(stringSeq[index].isRest.not, {
134         curString = stringSeq[index];
135         dur = durSeq[index];
136         count = 1;
137         while({(stringSeq[(index + count).clip(0, stringSeq.size - 1)] != curString) &&
138           (dur < 16) && (count < 100)}, {
139           dur = dur + durSeq[(index + count).clip(0, durSeq.size - 1)];
140           count = count + 1;
141         });
142         res = res.add(dur.clip(0, 16));
143       }, {
144         res.add(Rest());
145       });
146     });
147     res
148   };
149
150   genSectionSec = {arg seq, startTime, endTime, type;
151     var durSum, resSeqs, inSecs, mult;
152     durSum = 0;
153     resSeqs = [];
154     seq.do({arg item;
155       if((durSum >= startTime) && (durSum < endTime), {
156         var dur = durSum - startTime;
157         if((resSeqs.size == 0) && (dur > 0), {
158           switch(type,
159             0, {resSeqs = resSeqs.add([Rest(-1), Rest(-1), dur])},
160             1, {resSeqs = resSeqs.add([Rest(-1), Rest(-1), dur])},
161             2, {resSeqs = resSeqs.add([Rest(-1), dur, dur])});
162         });
163         resSeqs = resSeqs.add(item);
164       });
165       durSum = durSum + if(type == 2, {item[1]}, {item[2]});
166     });
167     resSeqs
168   };
169
170   measureCount = 0;
171   sectionLimits = [];
172   sectionSeqIn.slice(nil, 0).add(100000).doAdjacentPairs({arg a, b; sectionLimits = sectionLimits.add([a, b])});
173   ^sectionStartMeasure = [];
174   sectionLimits.collect({arg timePair, secIndex;
175     var startTime, endTime, beatLength, beatSeq, measureSeq,
176     guitarSecSeq, accompLowSecSeq, accompHighSecSeq,
177     stringSeq, fretSeq, harmLimit, freqSeq, durSeq, susSeq, trigSeq, openStrings, pattern;
178
179     startTime = timePair[0];
180     endTime = timePair[1];
181
182     if((secIndex % 4) == 0, {measureCount = 0});
183     beatLength = (endTime - startTime) / 8;
184     beatSeq = ((beatLength / 2) - 1).asInteger.collect({[1, 2]});

```

```

185   beatSeq = if (beatLength % 2) == 0, {beatSeq.add(1, 2)}, {beatSeq.add(1, 2, 3)}};
186   measureSeq = measureCount + beatSeq.collect({arg measure, mIndex; measure.collect({mIndex + 1})}).flat;
187   ~sectionStartMeasure = ~sectionStartMeasure.add(measureCount + 1);
188   measureCount = measureSeq.last;
189   beatSeq = beatSeq.flat;
190   measureSeq = measureSeq.add(0);
191   beatSeq = beatSeq.add(0);
192
193   guitarSecSeq = genSectionSec.value(guitarSeqIn, startTime, endTime, 0);
194   accompLowSecSeq = genSectionSec.value(accompLowSeqIn, startTime, endTime, 1);
195   accompHighSecSeq = genSectionSec.value(accompHighSeqIn, startTime, endTime, 2);
196
197   if (accompHighSecSeq == [], {accompHighSecSeq = [[Rest(-1), 1, 0], [Rest(-1), 1, 0]]});
198
199   openStrings = [1/1, 3/2, 2/1, 5/2, 35/12, 7/2];
200   harmLimit = [9, 8, 7, 6, 5, 4];
201   stringSeq = guitarSecSeq.slice(nil, 0);
202   fretSeq = guitarSecSeq.slice(nil, 1);
203   durSeq = guitarSecSeq.slice(nil, 2);
204   susSeq = calcSustains.value(stringSeq, durSeq);
205   freqSeq = stringSeq.collect({arg string, index;
206     if (string.isRest, {Rest()}, {
207       var midi, freq;
208       //this is transposed up because karplus-strong does not really sound correctly in the guitar range
209       midi = (62.midicps * openStrings[string]).cpsmidi + fretSeq[index];
210       freq = midi.midicps * if (secIndex % 4) != 3, {1}, {[1, harmLimit[string].rand + 1].choose}}));
211
212   });
213
214   pattern = EventPatternProxy.new;
215   pattern.source = Ppar([
216     Pbind(
217       \instrument, \karplus ++ ~hash,
218       \amp, 0.3,
219       \dur, Pseq(durSeq * beatFrac),
220       \sustain, Pseq(susSeq * beatFrac),
221       \freq, Pseq(freqSeq),
222       \bus, ~guitarBus.index),
223     if (accompLowSecSeq.size > 1, {
224       Pmono(
225         \accompBass ++ ~hash,
226         \amp, 0.5,
227         \freq1, Pseq(accompLowSecSeq.slice(nil, 0)),
228         \freq2, Pseq(accompLowSecSeq.slice(nil, 1)),
229         \dur, Pseq(accompLowSecSeq.slice(nil, 2)) * beatFrac,
230         \busLower, if (secIndex % 2 == 0, {~accompLowLowerBusA.index}, {~accompLowLowerBusB.index}),
231         \busUpper, if (secIndex % 2 == 0, {~accompLowUpperBusA.index}, {~accompLowUpperBusB.index}))
232     }, {
233       Pmono(
234         \accompBass ++ ~hash,
235         \amp, 0.5,
236         \freq1, Pseq([accompLowSecSeq[0][0]]),
237         \freq2, Pseq([accompLowSecSeq[0][1]]),
238         \dur, Pseq([accompLowSecSeq[0][2]]) * beatFrac,
239         \busLower, if (secIndex % 2 == 0, {~accompLowLowerBusA.index}, {~accompLowLowerBusB.index}),
240         \busUpper, if (secIndex % 2 == 0, {~accompLowUpperBusA.index}, {~accompLowUpperBusB.index}))
241     }],
242     Pbind(
243       \instrument, \accompTreble ++ ~hash,
244       //\freq, Pseq(accompHighSecSeq.slice(nil, 0)),
245       \freq, Pseq(accompHighSecSeq.slice(nil, 0).curdle(0.3).collect({arg item; item.cpsmidi - 0.16 + 0.32.rand}).midicps.flat),
246       \dur, Pseq(accompHighSecSeq.slice(nil, 1) * beatFrac),
247       \sustain, Pseq(accompHighSecSeq.slice(nil, 2) * beatFrac),
248       \amp, 0.5,
249       \bus, ~accompHighBus.index),
250     Pbind(
251       \instrument, \transport ++ ~hash,
252       \measure, Pseq(measureSeq),
253       \beat, Pseq(beatSeq),
254       \dur, beatFrac * 8
255     )
256   ]);
257   pattern
258   });
259
260   )
261
262   /*
263   //machine options
264   (
265     var durUnit = 0.15;
266
267   SynthDef(\machine, {arg freq, gate = 1, sustain, amp;
268     var sound;
269     sound = TWChoose.ar(Impulse.kr(0), [
270       PinkNoise.ar(EnvGen.kr(Env.perc(0.01, sustain, amp * 10), gate, doneAction: 2)),
271       BrownNoise.ar(EnvGen.kr(Env.perc(0.01, sustain, amp * 2), gate, doneAction: 2))
272     ], [0, 20], 1);
273     Out.ar([0, 1], sound)
274   }).add;
275
276   ~machine1 = Pbind(
277     \instrument, \machine,
278     \amp, Pseq(3000.collect({arg i; (i / 2000).clip(0, 0.03)})),
279     \dur, Pseq(1000.collect({[durUnit, durUnit + (durUnit / 100).rand2].wchoose([10, 1].normalizeSum)}).flat),
280     \sustain, Pseq(1000.collect({[durUnit * (1.75 + 0.5.rand)]}, //2.25].wchoose([1, 20].normalizeSum)})),
281     \freq, Pseq(1000.collect({[300, 250], [300, 250].choose].wchoose([10, 1].normalizeSum)}).flat / 2)
282   ).play;
283
284   SynthDef(\machine, {arg freq, gate = 1, sustain, amp = 0.03;
285     var trig, sound;
286     trig = Impulse.kr(10);
287     sound = BrownNoise.ar(EnvGen.kr(Env.perc(0.01, 0.3 + TRand.kr(0, 0.1, trig), amp), TDelay.kr(trig, TRand.kr(0, 0.002, Dust.kr(0.75)))));
288     Out.ar([0, 1], sound)
289   }).play;
290   )
291   */

```

## cicc\_transcriber.scd

```

1   (
2   ~transcribe = {arg scoreData, seed;
3     var rawMusicData, timeSigData, sectionData, dir, basePath, scoreFile, maxSize, lineBreakString, openStrings, musicData;
4
5     rawMusicData = scoreData[0];
6     timeSigData = scoreData[1];
7     sectionData = scoreData[2];
8
9     basePath = "dir +/" + "." + "/" + "lilypond" + "/" + "seed." + seed;

```



```

10  basePath.mkdir;
11  (basePath + "/" + "includes").mkdir;
12
13  scoreFile = File(basePath + "/" + "cicc.score.ly".standardizePath, "w");
14  scoreFile.write(File.readAllString(basePath + "/" + "templates" + "/" + "cicc.score.template.ly").replace("seed: xxx", "seed: " ++ seed));
15  scoreFile.close;
16  scoreFile = File(basePath + "/" + "cicc.pseudoindents.def.ly".standardizePath, "w");
17  scoreFile.write(File.readAllString(basePath + "/" + "templates" + "/" + "cicc.pseudoindents.def.ly"));
18  scoreFile.close;
19
20  openStrings = [1/1, 3/2, 2/1, 5/2, 35/12, 7/2];
21
22  maxSize = 0;
23  musicData = rawMusicData.collect({arg partData, p;
24    var res;
25    res = partData.collect({arg item, i;
26      var note, rest;
27      switch(p,
28        0, {
29          var string, fret, dur, sus;
30          string = item[0];
31          fret = item[1];
32          dur = item[2];
33          sus = item[3];
34          note = sus.collect({string, fret, i});
35        },
36        1, {
37          var freq, dur, sus;
38          freq = item[0];
39          dur = item[1];
40          sus = item[2];
41          note = sus.collect({freq, i});
42          rest = if(p < rawMusicData.size, {(dur - sus).collect({[-1, i]}), {}}, {});
43        },
44        2, {
45          var freq1, freq2, dur, sus;
46          freq1 = item[0];
47          freq2 = item[1];
48          dur = item[2];
49          sus = 4;
50          note = sus.collect({[freq1, freq2 - freq1, i]});
51          rest = if(p < rawMusicData.size, {(dur - sus).collect({[-1, i]}), {}}, {});
52        }
53      );
54      note ++ rest
55    }).flatten;
56    if(res.size > maxSize, {maxSize = res.size});
57    res
58  });
59
60  musicData = musicData.collect({arg partData, p;
61    var lastSectionSize, lastSectionSizeTrunc, finalSectionSize, ext;
62    lastSectionSize = (maxSize - sectionData.last[0]);
63    lastSectionSizeTrunc = lastSectionSize.trunc(16);
64    finalSectionSize = if(lastSectionSize != lastSectionSizeTrunc, {lastSectionSizeTrunc + 16}, {lastSectionSize});
65    ext = finalSectionSize - lastSectionSize;
66    partData.extend((maxSize + ext), if(p == 0, {partData.last}, {[-1, partData.last[1]]}));
67  });
68
69  lineBreakString = "";
70  sectionData.slice(nil, 0).add(musicData[0].size).differentiate.drop(1).clump(4).do({arg section;
71    var remainder, endSec;
72    remainder = 0;
73
74    section.do({arg len, index;
75      var noFullSystems;
76
77      //this causes a problem if a section is less than 10 half notes (4 measures)
78      if(remainder % 16 == 0, {
79        lineBreakString = lineBreakString ++ "\repeat unfold 8 {s2 \noBreak} \break \n";
80      }, {
81        var noBeats;
82        noBeats = ((remainder + (64 - remainder).trunc(16)) / 8).asInteger;
83        lineBreakString = lineBreakString ++ "\pseudoIndents 0 " ++
84        (21 * (8 - noBeats)) ++ " \repeat unfold " ++ noBeats ++ " {s2 \noBreak} \break \n";
85      });
86
87      remainder = len - (64 - remainder).trunc(16);
88
89      noFullSystems = (remainder.trunc(64) / 64).asInteger;
90      if(noFullSystems > 0, {
91        (noFullSystems - 1).do({
92          lineBreakString = lineBreakString ++ "\repeat unfold 8 {s2 \noBreak} \break \n";
93        });
94        if(remainder % 64 != 8, {
95          lineBreakString = lineBreakString ++ "\repeat unfold 8 {s2 \noBreak} \break \n";
96          remainder = remainder - (noFullSystems * 64);
97        }, {
98          lineBreakString = lineBreakString ++ "\pseudoIndents 0 42 \repeat unfold 6 {s2 \noBreak} \break \n";
99          remainder = 24;
100        });
101      });
102    });
103
104    if(remainder > 0, {
105      lineBreakString = lineBreakString ++ "\pseudoIndents 0 " ++
106      (21 * (8 - (remainder / 8).asInteger)) ++ " \repeat unfold " ++ (remainder / 8).asInteger ++ " {s2 \noBreak} \break \n";
107    });
108  });
109
110  musicData.do({arg part, p;
111    var amps, harm, modi, timeSigIndex, sectionCount, sectionIndex, subSectionIndex, curTimeSig,
112    lilyFile, lilyString, voices, lastVal, lilyNotes, lilyOcts, lilyGString, isHarmonic, measureCount,
113    lilyNote, lilyDur, lilyRest, lilyBeatingMark, curTime = 0, noteTuples, markupSuffixes;
114
115    //create file
116    lilyFile = switch(p,
117      0, {File(basePath + "/" + "includes" + "/" + "cicc.guitar.ly".standardizePath, "w")},
118      1, {File(basePath + "/" + "includes" + "/" + "cicc.high.ly".standardizePath, "w")},
119      2, {File(basePath + "/" + "includes" + "/" + "cicc.low.ly".standardizePath, "w")}
120    );
121
122    //start lilypond directives
123    lilyString = "";
124
125    lastVal = nil;
126
127    //start voice
128    lilyString = lilyString ++ "\n{ ";
129    lilyString = lilyString ++ "\n\set Score.markFormatter = #format-mark-box-numbers ";
130
131

```



```

254     noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4"
255 ).clump(8).do({arg match;
256   lilyString = lilyString.replace(match[0][1], match[1][1] ++ "1. " ++ match[2][1]));
257
258 lilyString.findRegexp(
259   "(" ++ noteTuples ++ ")4 ~ (" ++ markupSuffixes ++ ") ~ (" ++ noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4"
260 ).clump(6).do({arg match;
261   lilyString = lilyString.replace(match[0][1], match[1][1] ++ "1 " ++ match[2][1]));
262
263 lilyString.findRegexp(
264   "(" ++ noteTuples ++ ")4 ~ (" ++ markupSuffixes ++ ") ~ (" ++ noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4"
265 ).clump(5).do({arg match;
266   lilyString = lilyString.replace(match[0][1], match[1][1] ++ "2. " ++ match[2][1]));
267
268 lilyString.findRegexp("(" ++ noteTuples ++ ")4 ~ (" ++ markupSuffixes ++ ") ~ (" ++ noteTuples ++ ")4").clump(4).do({arg match;
269   lilyString = lilyString.replace(match[0][1], match[1][1] ++ "2 " ++ match[2][1]));
270
271
272 //consolidate notes
273 lilyString.findRegexp(
274   "(" ++ noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4 ~ (" ++
275   noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4"
276 ).clump(7).do({arg match;
277   lilyString = lilyString.replace(match[0][1], match[1][1] ++ "1.");});
278
279 lilyString.findRegexp(
280   "(" ++ noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4"
281 ).clump(5).do({arg match;
282   lilyString = lilyString.replace(match[0][1], match[1][1] ++ "1.");});
283
284 lilyString.findRegexp("(" ++ noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4").clump(4).do({arg match;
285   lilyString = lilyString.replace(match[0][1], match[1][1] ++ "2.");});
286
287 lilyString.findRegexp("(" ++ noteTuples ++ ")4 ~ (" ++ noteTuples ++ ")4").clump(3).do({arg match;
288   lilyString = lilyString.replace(match[0][1], match[1][1] ++ "2.");});
289
290
291 //consolidate rests
292 lilyString.findRegexp("r4 r4 r4 r4 r4").clump(2).do({arg match;
293   lilyString = lilyString.replace(match[0][1], "R1+3/2");});
294
295 lilyString.findRegexp("r4 r4 r4 r4").clump(2).do({arg match;
296   lilyString = lilyString.replace(match[0][1], "r4 r1");});
297
298 lilyString.findRegexp("r4 r4 r4").clump(2).do({arg match;
299   lilyString = lilyString.replace(match[0][1], "r1");});
300
301 lilyString.findRegexp("r4 r4 r4").clump(2).do({arg match;
302   lilyString = lilyString.replace(match[0][1], "x2.");});
303
304 lilyString.findRegexp("r4 r4").clump(2).do({arg match;
305   lilyString = lilyString.replace(match[0][1], "x2");});
306
307
308 lilyString.findRegexp("\\| r1").clump(2).do({arg match;
309   lilyString = lilyString.replace(match[0][1], "| R1");});
310
311 lilyString.findRegexp("4\\nrl").clump(2).do({arg match;
312   lilyString = lilyString.replace(match[0][1], "2\\n R1");});
313
314 //write file
315 lilyFile.write("{\\n" ++ lineBreakString ++ "}\\n" ++ lilyString);
316 lilyFile.close;
317 };
318 };
319
320 -genScoreData = {arg guitarSeq, accompLowSeq, accompHighSeq, timeSigInsSeq, sectionSeq;
321   var stringSeq, fretSeq, durSeq,
322   partData, timeSigData, sectionData;
323   stringSeq = guitarSeq.slice(nil, 0);
324   fretSeq = guitarSeq.slice(nil, 1);
325   durSeq = guitarSeq.slice(nil, 2);
326   partData = [
327     [stringSeq, fretSeq, durSeq, durSeq].flop,
328     accompHighSeq,
329     accompLowSeq
330   ];
331   timeSigData = timeSigInsSeq;
332   sectionData = sectionSeq;
333   [partData, timeSigData, sectionData]
334 };
335 )

```

## cicc\_gui.scd

```

1 (
2   //--FUNCTION THAT GENERATES THE GUI
3   -generateGUI = {
4     var win, clockStringFunc, metronomeStringFunc, metronomeColorFunc, masterView, faderView, helpView, tabs;
5     var tabButtonReset, transportButton, mixerButton, helpButton, startPos = 0;
6     var partAbbr = ["guitar", "accompHigh", "accompLowLower", "accompLowUpper", "interlude"];
7     var trackNames = ["guitar", "high", "low 1", "low 2", "interlude"];
8     var partVols, partMutes, partPans;
9     var masterMute, masterVol;
10
11     // set initial mixer values
12     partVols = [1, 1, 1, 1, 1];
13     partMutes = [0, 1, 1, 1, 1];
14     partPans = [0, 0, 0, 0, 0];
15     masterMute = 1;
16     masterVol = 1;
17
18     // these funcs update the elements of the transport panel
19     clockStringFunc = {
20       arg measure, beat;
21       var measureString, beatString, leadSpace;
22       measureString = measure.asInteger.asString;
23       beatString = beat.asInteger.asString;
24       leadSpace = (3 - measureString.size).collect{" "}.join;
25       leadSpace ++ measureString ++ "." ++ beatString
26     };
27     // [-30, -105, -104].asAscii and [-30, -105, -113].asAscii are unicode inverse bullet and normal bullet, respectively
28     metronomeStringFunc = { arg beat; if(beat == 1, [{"[-30, -105, -104].asAscii}, {"[-30, -105, -113].asAscii"}] );};
29     metronomeColorFunc = { arg beat; if(beat == 1, {Color.red}, {Color.black}) };
30
31     win = Window("Counterfeiting in Colonial Connecticut", Rect(500, 500, 1100, 575), false).front;
32     masterView = {
33       var updateTransport, updateSection,
34       view, generator, transport, countOff, ranSeed, order, tempo, sectionDisplay, clock, metronome, address;

```

```

35
36 // this func updates the whole transport panel
37 updateTransport = {arg measure, beat;
38   clock.string = clockStringFunc.value(measure, beat);
39   metronome.stringColor = metronomeColorFunc.value(beat);
40   metronome.string = metronomeStringFunc.value(beat);
41   {0.75.wait; {metronome.string = ""}.defer}.fork("tempoClock, quant: 0);
42 }.inEnvir;
43
44 // this func handles the movement between sections
45 updateSection = {arg shift, stop = true, manualCall = true;
46   var runThis;
47   runThis = (manualCall || (manualCall.not && "autoAdvance"));
48   runThis = runThis && ((currentSection + shift) < sectionOrder.size);
49   runThis = runThis && ((currentSection % 4) == 3) && "interludes && manualCall.not).not;
50   if(runThis, {
51     var truncOnly, section, subSection;
52     if(!isPlaying, {
53       if(stop, {
54         patterns[sectionOrder[currentSection]].stop
55       })
56     });
57
58     truncOnly = case
59     {
60       (currentSection + shift) < 0 {true}
61       (shift < 0) && !isPlaying {true}
62       (shift < -1) && ((currentSection % 4) > 0) {true}
63       {true} {false};
64
65     if(truncOnly.not, {
66       currentSection = (currentSection + shift).trunc(shift.abs);
67     }, {
68       currentSection = currentSection.trunc(shift.abs);
69     });
70
71     section = ((sectionOrder[currentSection] / 4) + 1).asInteger;
72     subSection = ((sectionOrder[currentSection] % 4) + 1).asInteger;
73     sectionDisplay.string = "section: " ++ section.asString ++ "." ++ subSection.asString;
74     if(!isPlaying, {
75       play.set(\sel, currentSection % 2);
76       patterns[sectionOrder[currentSection]].play("tempoClock, quant: 0);
77       if("interludes && ((currentSection % 4) == 3) && (currentSection != (sectionOrder.size - 1)), {
78         var freq1, freq2, tremRate;
79         freq1 = (50 + 7.rand2).midicps;
80         freq2 = (freq1.cpsmidi + 3.0.rand + 2).midicps;
81         tremRate = 50 + 4.0.rand2;
82         interludeTremelo.set(\gate, 1, \amp, 1, \freq1, freq1, \freq2, freq2, \tremRate, tremRate);
83       });
84       if((currentSection % 4) == 0, {
85         interludeTremelo.set(\gate, 0);
86       });
87       if(((currentSection % 4) != 0 && (currentSection % 4) != 3), {
88         interludeTremelo.set(\gate, 0, \amp, 0);
89       });
90     }, {
91       var measure, beat;
92       measure = sectionStartMeasure[sectionOrder[currentSection]];
93       beat = 1;
94       updateTransport.value(measure, beat);
95     });
96   }.inEnvir;
97
98 // these funcs receive messages from the synth
99 OSCFunc({ arg msg, time;
100   {
101     var measure, beat;
102     measure = msg[3];
103     beat = msg[4];
104     updateTransport.value(measure, beat)
105   }.inEnvir.defer;
106 }, '/measureClock' ++ "hash, s.addr);
107
108 OSCFunc({ arg msg, time; {updateSection.value(1, false, false)}.inEnvir.defer}, '/nextSubsection' ++ "hash, s.addr);
109
110 OSCdef(\externalAdvance ++ "hash, {arg msg, time; {updateSection.value(1)}.inEnvir.defer}, '/nextSubsection', s.addr);
111
112 view = View(win);
113 generator = HLayout (
114   ranSeed = TextField(view, Rect(10, 10, 10, 20)).string("20200525"),
115   Button(view).states([[ "reset seed"]]).action.({ ranSeed.string = "20200525").inEnvir,
116   Button(view).states([[ "random seed"]]).action.({ ranSeed.string = 50000000.rand.asString}).inEnvir,
117   Button(view).states([[ "generate"]]).action.({
118     {genAll.value(ranSeed.string.asInteger); appStatus.string = "status: ready"}.fork(AppClock);
119     appStatus.string = "status: generating".inEnvir,
120   Button(view).states([[ "transcribe"]]).action.({
121     {transcribe.value(scoreData, ranSeed.string); appStatus.string = "status: ready"}.fork(AppClock);
122     appStatus.string = "status: transcribing".inEnvir,
123   ["appStatus = StaticText(view).string("status: ready"), stretch: 1], nil);
124 transport = HLayout (
125   Button(view).states([[ "<" , Color.black]]).action.({arg pState; updateSection.value(-4)}.inEnvir,
126   Button(view).states([[ "<" , Color.black]]).action.({arg pState; updateSection.value(-1)}.inEnvir,
127   Button(view).states([[ "play" , Color.black], ["stop" , Color.black, Color.grey]]).action.({
128     {arg pState;
129       if(pState.value == 0, {
130         var measure, beat;
131         countOff.stop;
132         !isPlaying = false;
133         patterns[sectionOrder[currentSection]].stop;
134         interludeTremelo.set(\gate, 0);
135         measure = sectionStartMeasure[currentSection];
136         beat = 1;
137         updateTransport.value(measure, beat);
138         interludeTremelo.set(\gate, 0, \amp, 0);
139       });
140     }, {
141       countOff = {
142         [1, 2, 1, 2].do({arg beat;
143           {
144             metronome.stringColor = metronomeColorFunc.value(beat);
145             metronome.string = metronomeStringFunc.value(beat);
146           }.defer;
147           0.75.wait;
148           {metronome.string = ""}.defer;
149           0.25.wait;
150         });
151         !isPlaying = true;
152         play.set(\sel, currentSection % 2);
153         patterns[sectionOrder[currentSection]].play("tempoClock, quant: 0);
154         if("interludes && ((currentSection % 4) == 3) && (currentSection != (sectionOrder.size - 1)), {
155           var freq1, freq2, tremRate;
156           freq1 = (50 + 7.rand2).midicps;
157           freq2 = (freq1.cpsmidi + 3.0.rand + 2).midicps;

```

```

157         tremRate = 50 + 4.0.rand2;
158         ^interludeTremelo.set(\gate, 1, \amp, 1, \freq1, freq1, \freq2, freq2, \tremRate, tremRate);
159     });
160     }.fork(^tempoClock, quant: 0);
161 }
162 }.inEnvir
163 },
164 Button(view).states([[>]], Color.black])).action({arg pState; updateSection.value(1)}.inEnvir),
165 Button(view).states([[>>]], Color.black])).action({arg pState; updateSection.value(4)}.inEnvir), nil,
166 sectionDisplay = StaticText(win).string("section: 1.1").font(Font("Monaco", 70)), nil);
167 view.layout.(HLayout (
168     [VLayout (
169         HLayout(clock = StaticText(win).string(" 1.1").font(Font("Monaco", 200)),
170             StaticText(win).string("|").font(Font("Monaco", 200)),
171             metronome = StaticText(win).string.([[-30, -105, -104].asAscii].font(Font("Monaco", 300)).stringColor(Color.red)),
172             nil, transport, nil,
173             HLayout (
174                 tempo = TextField(view).string("90"),
175                 Button(view).states([[set tempo]]).action({^tempoClock.tempo = tempo.string.asInteger / 60}.inEnvir),
176                 StaticText(view).string(" | "),
177                 Button(view).states([[auto advance]], Color.black], ["auto advance", Color.black, Color.grey])).action({
178                     arg v; ^autoAdvance = if(v.value == 0, {false}, {true}); ^autoAdvance;
179                 }.inEnvir).value(1),
180                 Button(view).states([[interludes]], Color.black], ["interludes", Color.black, Color.grey])).action({
181                     arg v; ^interludes = if(v.value == 0, {false}, {true})
182                 }.inEnvir),
183                 StaticText(view).string(" | "),
184                 address = TextField(view, Rect(10, 10, 10, 20)).string("127.0.0.1:57120"),
185                 Button(view).states([[set address:port]]).action({
186                     var addr, ip, port;
187                     addr = address.string.split($:);
188                     ip = addr[0];
189                     port = addr[1].asInteger;
190                     thisProcess.openUDFPort(port);
191                     addr = NetAddr(ip, port);
192                     OSCDef(\externalAdvance ++ ^hash, {arg msg, time; {updateSection.value(1)}.inEnvir.defer}, ^nextSubsection', addr);
193                 }.inEnvir),
194                 [StaticText(view).string(" "), stretch: 1]),
195                 [StaticText(view).string(" "), stretch: 1],
196                 HLayout (
197                     order = TextField(view).string("1-16"),
198                     Button(view).states([[set order]]).action({
199                         ^patterns["sectionOrder["currentSection]].stop;
200                         ^sectionOrder = order.string.split($,).collect({arg secEntry;
201                             var bounds;
202                             bounds = secEntry.split($-).collect({arg item; item.asInteger - 1});
203                             (bounds.minItem)..(bounds.maxItem).collect({arg sec;
204                                 (sec.asInteger * 4) + [0, 1, 2, 3]
205                             });
206                         }).flat;
207                         ^currentSection = 0;
208                         updateSection.value(0);
209                     }.inEnvir),
210                     [StaticText(view).string(" "), stretch: 1]),
211                     [StaticText(view).string(" "), stretch: 1], generator
212 ), alignment: \top]));
213 faderView = {
214     var view, masterIndicators, trackIndicators, master, tracks;
215     view = View(win);
216     masterIndicators = {LevelIndicator()} ! 2;
217     trackIndicators = {LevelIndicator()} ! 5;
218
219     OSCFunc.new({arg msg; {
220         {arg i; masterIndicators[i].value = msg[3 + i].ampdb.linlin(-40, 0, 0, 1)} ! 2}.defer},
221         ^masterLevels' ++ ^hash, s.addr);
222     OSCFunc.new({arg msg; {
223         {arg i; trackIndicators[i].value = msg[3 + i].ampdb.linlin(-40, 0, 0, 1)} ! 5}.defer},
224         ^trackLevels' ++ ^hash, s.addr);
225
226     master = HLayout (
227         VLayout (
228             [HLayout (
229                 Slider(view).value(0.8).action.(
230                     {arg v; masterVol = v.value * 1.25; ^play.set(\masterVol, masterVol)}.inEnvir),
231                 masterIndicators[0],
232                 masterIndicators[1]), stretch: 2],
233                 Button(view).states([[mute]], Color.black], ["mute", Color.black, Color.grey])).action.(
234                     {arg v; masterMute = (1 - v.value).abs; ^play.set(\masterMute, masterMute)}.inEnvir),
235                 StaticText(view).string("master" .align(\center)
236             ), nil);
237     tracks = {arg part;
238         HLayout (
239             VLayout (
240                 HLayout (
241                     Slider(view).value(0.8).action.(
242                         {arg v; partVols[part] = v.value * 1.25; ^play.set(partAbbr[part] ++ "Vol", partVols[part])}.inEnvir),
243                     trackIndicators[part]),
244                     Button(view).states([[mute]], Color.black], ["mute", Color.black, Color.grey])).action.(
245                         {arg v; partMutes[part] = (1 - v.value).abs; ^play.set(partAbbr[part] ++ "Mute", partMutes[part])}.inEnvir).value.(
246                             {if(part == 0, {1}, {0}).value},
247                         StaticText(view).string("pan").align(\center),
248                         Knob(view).value(0.5).action.(
249                             {arg v; partPans[part] = v.value * 2 - 1; ^play.set(partAbbr[part] ++ "Pan", partPans[part])}.inEnvir),
250                         StaticText(view).string(trackNames[part]).align(\center)
251                     ),
252                     nil)
253             } ! 5;
254         view.layout.(HLayout(master, nil, *tracks));
255     helpView = {
256         StaticText(win).string(File.readAllString(^dir ++ "cicc.readme.scd"));
257     };
258     tabButtonReset = {transportButton.value = 1; mixerButton.value = 1; helpButton.value = 1};
259     win.layout = VLayout (
260         HLayout (
261             HLayout (
262                 [
263                     transportButton = Button().states([[transport]], Color.white, Color.grey], ["transport", Color.black])).action.(
264                         {tabButtonReset.value; transportButton.value = 0; tabs.index = 0 }.inEnvir).value(0), stretch: 1
265                 ], [
266                     mixerButton = Button().states([[mixer]], Color.white, Color.grey], ["mixer", Color.black])).action.(
267                         {tabButtonReset.value; mixerButton.value = 0; tabs.index = 1 }.inEnvir).value(1), stretch: 1
268                 ]
269             ),
270             helpButton = Button().states([[help]], Color.white, Color.grey], ["help", Color.black])).action.(
271                 {tabButtonReset.value; helpButton.value = 0; tabs.index = 2 }.inEnvir).value(1)
272         ),
273         tabs = StackLayout(masterView.value, faderView.value, helpView.value));
274 };
275 )

```

```

1 \version "2.19.83"
2
3 \include "cicc_pseudoindent.def.ly"
4
5 #(define factor 2)
6
7 #(define (enlarged-extent-laissez-vibrer::print grob)
8   (let* ((stil (laissez-vibrer::print grob))
9         (stil-ext (ly:stencil-extent stil X))
10        (stil-length (interval-length stil-ext))
11        (new-stil-length (* stil-length factor))
12        (scale-factor (/ new-stil-length stil-length))
13        (new-stil (ly:stencil-scale stil scale-factor 1))
14        (new-stil-ext (ly:stencil-extent new-stil X))
15        (x-corr (- (car stil-ext) (car new-stil-ext))))
16   (ly:stencil-translate-axis
17     new-stil
18     x-corr
19     X))
20
21 #(assoc-set! (assoc-ref all-grob-descriptions 'LaissezVibrerTie)
22   'stencil enlarged-extent-laissez-vibrer::print)
23
24 \paper {
25   #(set-paper-size "a4" 'portrait)
26   top-margin = 1 \cm
27   bottom-margin = 1 \cm
28   left-margin = 2.5 \cm
29   ragged-bottom = ##t
30
31   top-system-spacing =
32   #'((basic-distance . 20 )
33      (minimum-distance . 20 )
34      (padding . 0 )
35      (stretchability . 0))
36
37   system-system-spacing =
38   #'((basic-distance . 25 )
39      (minimum-distance . 25 )
40      (padding . 0 )
41      (stretchability . 0))
42
43   last-bottom-spacing =
44   #'((basic-distance . 15 )
45      (minimum-distance . 15 )
46      (padding . 0 )
47      (stretchability . 0))
48
49   systems-per-page = 5
50   first-page-number = 5
51   print-first-page-number = ##t
52
53   print-page-number = ##t
54   oddHeaderMarkup = \markup { \fill-line { \line { \on-the-fly #not-first-page {\italic {Counterfeiting in Colonial Connecticut} (seed: xxx)}}} }
55   evenHeaderMarkup = \markup { \fill-line { \line { \on-the-fly #not-first-page {\italic {Counterfeiting in Colonial Connecticut} (seed: xxx)}}} }
56   oddFooterMarkup = \markup { \fill-line {
57     \concat {
58       "- "
59       \fontsize #1.5
60       \on-the-fly #print-page-number-check-first
61       \fromproperty #'page:page-number-string
62       "- "}}}
63   evenFooterMarkup = \markup { \fill-line {
64     \concat {
65       "- "
66       \fontsize #1.5
67       \on-the-fly #print-page-number-check-first
68       \fromproperty #'page:page-number-string
69       "- "}}}
70 }
71
72 \header {
73   title = \markup { \italic {Counterfeiting in Colonial Connecticut}}
74   composer = \markup { \right-column {"michael winter" "(cdmx and gatlinburg, tennessee; 2020)"} }
75   poet = "seed: xxx"
76   tagline = ""
77 }
78
79 #(set-global-staff-size 11)
80
81 \layout {
82   indent = 0.0\cm
83   line-width = 17\cm
84   ragged-last = ##f
85   ragged-right = ##f
86
87   \context {
88     \Score
89     \override BarNumber.stencil = #(make-stencil-circler 0.1 0.25 ly:text-interface::print)
90     \override Stem.stemlet-length = #0.75
91     proportionalNotationDuration = #(ly:make-moment 1/16)
92     \remove "SeparatingLine.group engraver"
93   }
94   \context {
95     \Staff
96
97     \override VerticalAxisGroup.staff-staff-spacing =
98     #'((basic-distance . 15 )
99        (minimum-distance . 15 )
100        (padding . 0 )
101        (stretchability . 0))
102
103     \override RehearsalMark.X-offset = #1
104     \override RehearsalMark.Y-offset = #4
105     \override VerticalAxisGroup.default-staff-staff-spacing =
106     #'((basic-distance . 16 )
107        (minimum-distance . 16 )
108        (padding . 0 )
109        (stretchability . 0))
110
111     \override TimeSignature.font-size = #2
112     \override TimeSignature.break-align-symbol = #'clef
113     \override TimeSignature.X-offset =
114     #ly:self-alignment-interface::x-aligned-on-self
115     \override TimeSignature.self-alignment-X = #LEFT
116     \override TimeSignature.Y-offset = #9
117     \override TimeSignature.extra-offset = #'(2 . 0)
118     \override TimeSignature.break-visibility = #end-of-line-invisible
119   }
120   \context {

```

```

121 \StaffGroup
122 \name "SemiStaffGroup"
123 \consists "SpanBar.engraver"
124 \override SpanBar.stencil =
125   #(lambda (grob)
126     (if (string=? (ly:grob-property grob 'glyph-name) "|")
127         (set! (ly:grob-property grob 'glyph-name) ""))
128     (ly:span-bar::print grob))
129 }
130 \context {
131   \Score
132   \accepts SemiStaffGroup
133 }
134 }
135 }
136 \score{
137   \new Score
138   <<
139     \new SemiStaffGroup {
140       <<
141         \new Staff \with {
142           instrumentName = "high"
143           shortInstrumentName = "high"
144         }
145         <<
146           \include "includes/cicc.high.ly"
147         >>
148       >>
149       \new Staff \with {
150         instrumentName = "guitar"
151         shortInstrumentName = "guitar"
152       }
153       <<
154         \include "includes/cicc.guitar.ly"
155       >>
156       \new Staff \with {
157         instrumentName = "low"
158         shortInstrumentName = "low"
159       }
160       <<
161         \include "includes/cicc.low.ly"
162       >>
163     >>
164   >>
165 }
166 }
167 >>
168 \layout{}
169 }
170 }

```

## cicc\_pseudoindents\_def.ly

```

1  %%%%%%%%% HEADER %%%%%%%%%
2  %
3  % this code was prompted by
4  % https://lists.gnu.org/archive/html/lilypond-user/2019-07/msg00139.html
5  % and offers a pseudoIndent hack suitable for general use
6
7  % keywords:
8  % indent short-indent indentation system line
9  % mid-score temporarily arbitrary individual single just only once
10 % coda margin
11 % mouse's tale acrostic mesostic spine
12
13 %%%%%%%%% PSEUDOINDENT FUNCTIONS %%%%%%%%%
14
15 % these two functions are for indenting individual systems
16 % - to left-indent a system, apply \pseudoIndent before the music continues
17 % - \pseudoIndents is similar, but lets you also indent on the right
18 % - both provide an option for changing that system's instrument names
19
20 % N.B. these functions
21 % - assume application to non-ragged lines (generally the default)
22 % - include a manual \break to ensure application at line start
23 % - misbehave if called more than once at the same line start
24
25 % the parameters of the (full) pseudoIndents function are:
26 % 1: name-tweaks
27 %   usually omitted; accepts replacement \markup for instrument names
28 %   as an ordered list; starred elements leave their i-names unchanged.
29 % 2: left-indent
30 %   additional left-indentation, in staff-space units; can be negative,
31 %   but avoid a total indentation which implies (unsupported) stretching.
32 % 3: right-indent
33 %   amount of right-indentation, in staff-space units; can be negative.
34 %   - not offered by the (reduced) pseudoIndent function
35
36
37 pseudoIndents = % inline alternative to a new \score, also with right-indent
38 #(define-music-function (parser location name-tweaks left-indent right-indent)
39   (markup-list? '() number? number?)
40   (define (warn-stretched pl p2) (ly:input-warning location (.
41     " pseudoIndents ~s ~s is stretching staff; expect distorted layout") pl p2))
42   (let* (
43     (narrowing (+ left-indent right-indent)) ; of staff implied by args
44     (set-staffsymbol! (lambda (staffsymbol-grob) ; change staff to new width
45       (let* (
46         (left-bound (ly:spanner-bound staffsymbol-grob LEFT))
47         (left-moment (ly:grob-property left-bound 'when))
48         (capo? (moment<=? left-moment ZERO-MOMENT)) ; in first system of score
49         (layout (ly:grob-layout staffsymbol-grob))
50         (lw (ly:output-def-lookup layout 'line-width)) ; debugging info
51         (indent (ly:output-def-lookup layout (if capo? 'indent 'short-indent)))
52         (old-stil (ly:staff-symbol::print staffsymbol-grob))
53         (staffsymbol-x-ext (ly:stencil-extent old-stil X))
54         ;; >=2.19.16's first system has old-stil already narrowed [2]
55         ;; compensate for this (ie being not pristine) when calculating
56         ;; - old leftmost-x (its value is needed when setting so-called 'width)
57         ;; - the new width and position (via local variable narrowing.)
58         (ss-t (ly:staff-symbol-line-thickness staffsymbol-grob))
59         (pristine? (<= 0 (car staffsymbol-x-ext) ss-t)) ; would expect half
60         (leftmost-x (+ indent (if pristine? 0 narrowing)))
61         (narrowing. (if pristine? narrowing 0)) ; uses 0 if already narrowed
62         (old-width (+ (interval-length staffsymbol-x-ext) ss-t))
63         (new-width (- old-width narrowing.))
64         (new-rightmost-x (+ leftmost-x new-width)) ; and set! this immediately
65         (junk (ly:grob-set-property! staffsymbol-grob 'width new-rightmost-x))

```

```

67 (in-situ-stil (ly:staff-symbol::print staffsymbol-grob))
68 (new-stil (ly:stencil-translate-axis in-situ-stil narrowing.X))
69 ;(new-stil (stencil-with-color new-stil red)) ; for when debugging
70 (new-x-ext (ly:stencil-extent new-stil X))
71 (ly:grob-set-property! staffsymbol-grob 'stencil new-stil)
72 (ly:grob-set-property! staffsymbol-grob 'X-extent new-x-ext)
73 )))
74
75 (set-X-offset! (lambda (margin-grob) ; move grob across to line start
76 (let* (
77 (old (ly:grob-property-data margin-grob 'X-offset))
78 (new (lambda (grob) (+ (if (procedure? old) (old grob) old) narrowing))))
79 (ly:grob-set-property! margin-grob 'X-offset new))))
80
81 (tweak-text! (lambda (i-name-grob mkup) ; tweak both instrumentname texts
82 (if (and (markup? mkup) (not (string=? (markup>string mkup) ".*")))
83 (begin
84 (ly:grob-set-property! i-name-grob 'long-text mkup)
85 (ly:grob-set-property! i-name-grob 'text mkup)
86 )))) ; else retain existing text
87
88 (install-narrowing (lambda (leftedge-grob) ; on staves, + adapt left margin
89 (define (grob-name x) (assq-ref (ly:grob-property x 'meta) 'name))
90 (let* (
91 (sys (ly:grob-system leftedge-grob))
92 (all-grobs (ly:grob-array>list (ly:grob-object sys 'all-elements)))
93 (grobs-named (lambda (name)
94 (filter (lambda (x) (eq? name (grob-name x))) all-grobs)))
95 (first-leftedge-grob (list-ref (grobs-named 'LeftEdge) 0))
96 (relsys-x-of (lambda (g) (ly:grob-relative-coordinate g sys X)))
97 (leftedge-x (relsys-x-of first-leftedge-grob))
98 (leftedged? (lambda (g) (= (relsys-x-of g) leftedge-x)))
99 (leftedged-ss (filter leftedged? (grobs-named 'StaffSymbol))))
100 (if (eq? leftedge-grob first-leftedge-grob) ; ignore other leftedges [1]
101 (begin
102 (for-each set-staffsymbol! leftedged-ss)
103 (for-each set-X-offset! (grobs-named 'SystemStartBar))
104 (for-each set-X-offset! (grobs-named 'InstrumentName))
105 (for-each tweak-text! (grobs-named 'InstrumentName) name-tweaks)
106 )))))
107
108 (if (negative? narrowing) (warn-stretched left-indent right-indent))
109 #{{ % and continue anyway
110 % ensure that these overrides are applied only at begin-of-line
111 \break % (but this does not exclude unsupported multiple application)
112 % give the spacing engine notice regarding the loss of width for music
113 \once \override Score.LeftEdge.X-extent = #(cons narrowing narrowing)
114 % discard line start region of staff and reassemble left-margin elements
115 \once \override Score.LeftEdge.after-line-breaking = #install-narrowing
116 % shift the system to partition the narrowing between left and right
117 \overrideProperty Score.NonMusicalPaperColumn.line-break-system-details
118 .X-offset #(- right-indent)
119 % prevent a leftmost barnumber entering a stretched staff
120 \once \override Score.BarNumber.horizon-padding = #(max 1 (- 1 narrowing))
121 #}})
122
123 pseudoIndent = % for changing just left-indent
124 #(define-music-function (parser location name-tweaks left-indent)
125 ((markup-list? '()) number?)
126 #{{
127 \pseudoIndents $name-tweaks $left-indent 0
128 #}})
129
130 % [1] versions <2.19.1 can have end-of-line leftedges too
131 % - these were eliminated in issue 3761
132 % [2] versions >=2.19.16: the first system behaves differently from the rest
133 % - a side effect of issue 660 ?

```