

### E Series (chromatic)

Musical notation for the E Series (chromatic), showing a sequence of notes from E4 to E6 with fingerings 1-10 and 11-21, and a 'Sua' section from measure 22 to 31.

### High F# Series (whole-tone)

Musical notation for the High F# Series (whole-tone), showing notes from F#5 to F#6 with fingerings 2-10 and a 'Sua' section from measure 6 to 10.

### High E Series (chromatic)

Musical notation for the High E Series (chromatic), showing notes from E5 to E6 with fingerings 2-9 and 10-21, and a 'Sua' section from measure 10 to 21.

### B Series (whole-tone)

Musical notation for the B Series (whole-tone), showing notes from B4 to B5 with fingerings 2-14 and a 'Sua' section from measure 9 to 14.

### F# Series (chromatic)

Musical notation for the F# Series (chromatic), showing notes from F#4 to F#6 with fingerings 2-19 and 20-31, and a 'Sua' section from measure 20 to 31.

### Low B Series (chromatic)

Musical notation for the Low B Series (chromatic), showing notes from B2 to B4 with fingerings 3-24.

# Lock / Drift

(and eventually just disappear)

- ↑ Raise pitch by one semitone on next repeat.
- ↓ Lower pitch by one semitone on next repeat.
- ↑↑ Raise pitch by two semitones on next repeat.
- ↓↓ Lower pitch by two semitones on next repeat.
- ♯ Bartók pizzicato, slap tongue, or the like.

Main musical score for Instr. X and Instr. Y. The score is in 3/4 time and consists of two systems. Instr. X is in the upper staff and Instr. Y in the lower staff. The piece is marked with dynamics like *mp*, *mf*, *f*, *ppp*, and *al niente*. It features various articulations and repeat signs. Colored boxes (E, D#, BW) are placed above notes to indicate specific series. The score is by sean peuquet, november 2009.

### Performance Instructions

1. Take the repeat continuously. The piece ends when no sounding pitches remain.
2. Continue to raise/lower the pitch of the specified notes until they extend beyond the range of the instrument. At which point, continue to allot for their rhythmic value, treating them as rests.
3. When only one pitch remains (D# for X and E for Y), systematically stop playing the note closest to the beginning of the gesture on each successive repeat. The last note remaining will be the D# and E, respectively, in the last measure.
4. Instruments X and Y should try and play together (rhythmically precise), but follow the pitch process and finish independently.
5. Feel free to transpose parts to maximize the available range of each instrument, but maintain the pitch relationship between parts (with octave equivalence)

### G# Series (whole-tone)

Musical notation for the G# Series (whole-tone), showing notes from G#3 to G#5 with fingerings 3-11.

### G# Series (chromatic)

Musical notation for the G# Series (chromatic), showing notes from G#3 to G#5 with fingerings 2-21.

### B Series (whole-tone)

Musical notation for the B Series (whole-tone), showing notes from B2 to B4 with fingerings 2-12 and a 'BW' box above measure 2.

### F# Series (chromatic, UP)

Musical notation for the F# Series (chromatic, UP), showing notes from F#4 to F#6 with fingerings 2-19 and 20-31, and a 'Sua' section from measure 20 to 31.

### D# Series (chromatic)

Musical notation for the D# Series (chromatic), showing notes from D#3 to D#5 with fingerings 2-28 and a 'D#' box above measure 2.

### F# Series (chromatic, DOWN)

Musical notation for the F# Series (chromatic, DOWN), showing notes from F#5 to F#3 with fingerings 2-31.

### B Series (chromatic)

Musical notation for the B Series (chromatic), showing notes from B2 to B4 with fingerings 2-24.