

Ambarchi

♩ = 100

Tom Brunt

A *open background, play freely, with space, harmonics, etc.*

Violin I *pp*

Acoustic Guitar 1 *p* 3 3 3 3
background, play freely, with space, harmonics, etc.

Acoustic Guitar 2 *pp*
background, play freely, with space, harmonics, etc.

Double Bass *pp*

on cue

2 *same role, mp*

(melody)

let ring

w/ ctrb.

V VII XII V IV XII Cm⁶ V

simile...

w/ guit.1

5

Cm⁶/G B^bmaj7 C(sus4)

Cm⁶/G B^bmaj7 C(sus4)

Cm⁶/G XII w/ ctrb. B^bmaj7 XII C(sus4)

Cm⁶/G B^bmaj7 C(sus4)

w/ guit.2

B

9 *open* *same as intro, shorter* *on cue*

pp *simile* *pp*

sul tasto w/ guit.2 w/ vl. w/ ctrb. w/ guit.2

12

w/ guit.2 w/ ctrb. w/ vl. w/ guit.1

15 E_b maj7(add9)

E_b maj7(add9) E_b maj7(b9) E_b maj7(add9)

E_b maj7(add9) E_b maj7(b9) E_b maj7(add9) E_b maj7(b9) E_b maj7(add9)

E_b maj7(add9)

18 3

Em7(add9) Bb7(#9)

w/ guit.2

w/ vl.

arco

single note

22 C **open** *same as intro, shorter, B7(#9) slowly morphs into Dbm*

morph one chord into the other Dbm

same as intro, shorter, B7(#9) slowly morphs into Dbm

on cue

24 Dbm Eb7(b9) A7 Dbm Eb7(b9) A7 Dbm

w/ g.2

w/ g.1

pizz.

29 Eb7(b9) Amaj7

p *f* *f* *f*

arco *single note* *w/ g.2* *w/ vl.*

33 Bb7(#9) Bb7(#9) Bb7(#9) Bb7(#9)

p *p* *p* *p*

37

p *p* *p* *p*

39 w/ guit.2 5

simile

w/ vl.

pizz.

w/ guit.1

41

fff 3

fff

fff

fff

fff

Dm⁹(add11)

D: guit. 2 and vl. solo

43 **open** Free metric, bass line pick up defines first beat of cycle **open** **tutti, on cue, vl. pickup** **back into solo, repeat tutti anytime**

etc. bass pick up 3 3 Gm⁶/A

etc. bass pick up 3 3 Gm⁶/A let ring

etc. bass pick up 3 3 Gm⁶/A let ring

etc. bass pick up 3 3 Gm⁶/A

Use same arpeggio structure as pick up line to suggest colors to solists (for ex. F-7(9), Ab-7(9) etc.)

58 Cm⁶/G */* B^bmaj7 C(sus4)

Cm⁶/G */* B^bmaj7 C(sus4)

Cm⁶/G XII */* B^bmaj7 XII C(sus4)

Cm⁶/G */* B^bmaj7 C(sus4)

w/ ctrb.

w/ guit.2

62 **F** open */* **on cue** */* sul tasto

same as E, shorter */* */* */*

pp */* */* */*

w/ guit.2 */* */* */*

w/ ctrb. */* */* */*

same as intro, shorter */* */* */*

pp */* */* */*

w/ vl. */* */* */*

w/ ctrb. */* */* */*

65 */* */* */*

w/ guit.2 */* */* */*

w/ vl. */* */* */*

w/ guit.1 */* */* */*

8 Ebmaj7(add9)

Chord labels: Ebmaj7(add9), Ebmaj7(b9), Ebmaj7(add9)

71 Em7(add9) Bb7(#9)

Chord labels: Em7(add9), Bb7(#9)

Performance instructions: w/ guit.2, w/ vl., arco

75 **G** open background, freely, B7(#9) slowly morphs into Dbm

Chord labels: Dbm, Eb7(b9), A7

Performance instructions: morph one chord into the other, w/ guit.2 mp, w/ guit.1, pizz.

79 *mp* D \flat m Eb7(b9) A⁷ D \flat m Eb7(b9) A⁷ 9

D \flat m Eb7(b9) A⁷ D \flat m Eb7(b9) A⁷

D \flat m Eb7(b9) A⁷ D \flat m Eb7(b9) A⁷

D \flat m Eb7(b9) A⁷ D \flat m Eb7(b9) A⁷

D \flat m Eb7(b9) A⁷ D \flat m Eb7(b9) A⁷

83 *p* A^{maj7} *f* B \flat 7(#9)

A^{maj7} *f* B \flat 7(#9)

A^{maj7} B \flat 7(#9)

A^{maj7} *f* B \flat 7(#9)

arco B \flat 7(#9)

w/ g.2

single note

w/ vl.

87

p

10 CODA

90

Musical score for measures 90-91. The score consists of four staves. The first staff is a single melodic line with a long slur over measures 90 and 91. The second and third staves are piano accompaniment, with measure 90 in 5/4 time and measure 91 in 4/4 time. The fourth staff is a bass line, mostly silent in measure 90 and active in measure 91.

92

Musical score for measures 92-93. The score consists of four staves. The first staff is a single melodic line with a long slur over measures 92 and 93. The second and third staves are piano accompaniment, with measure 92 in 4/4 time and measure 93 in 4/4 time. The fourth staff is a bass line, with the instruction "pizz." (pizzicato) written below it. Additional annotations include "w/ vl." (with violin) above the third staff and "w/ guit. 1." (with guitar 1) above the fourth staff.

94

Musical score for measures 94-95. The score consists of four staves. The first staff is a single melodic line with a long slur over measures 94 and 95. The second and third staves are piano accompaniment, with measure 94 in 4/4 time and measure 95 in 4/4 time. The fourth staff is a bass line.

sul ponte

96

The musical score consists of four staves, all in 4/4 time. The first staff is in treble clef, and the other three are in bass clef. The music is marked *fff* (fortissimo). The first two measures of each staff contain triplets of eighth notes, with a fermata over the final note of the second triplet. The third measure of each staff contains a single eighth note followed by a quarter rest. The final measure of each staff contains a triplet of eighth notes, with a fermata over the final note. The piece concludes with a double bar line.