



Step Outside

electric guitar solo and effects

for Andrea Simon and Thomas Potts

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Step Outside
For Andrea & Tom

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1. $\approx 7''$ $\approx 4''$ $\approx 5''$ $\approx 4''$

electric guitar

6 5

! ↓

depress. 0 Bend. db

PP reverb -dis. → +dis

mf

subito -dis. → +dis

2.

subito -reverb -dis

$\downarrow \approx 30$ Slow, free w/ pick

3. mp (-reverb) → PP reverb (-dis.) → +dis.

4. mp sub. -dis. → +dis.

5. ③ accel. Harm. Gliss. 5 → mp sub. -dis. → +dis.

6. ④ ③ ① mp less dis.

6. rall. trem.

4 3 2

3 mf PP (reverb.) less dis. → faster reverb → +dis

Bend

mf

4

f -dis.

w/ fingers

mp, cresc.

f

m f

3

==

ossia:

Poco

w/ pick

w/ fingers

ff

mf

3

SFZ

distant, out of time
wading - drifting

≈ 5.5"

≈ 11"

7.

1. >

6 - ->

Bend.

P

faster Reverb.
-dis.

(P) mp

-dis. → +dis.

as if approaching,
a clear jazz tone

≈ 4"

8.

(4) 7P

mp
-reverb
-dis.

PP

pp

mf

f

pi & f

without pause

1 2 3 2 1 3 4 5 w/ Pick (Whammy)

poco dis. Fast Reverb

-reverb → Slow reverb
-dis. → Poco dis.

-dis. → +dis.

9.

rhythmic-but free

rapid w/ fingers

6 5 4

mp

Sotto voce

poco dis.

sub. +reverb (fast)

P

+reverb

slow the reverb

morendo

2:3

2 4 4

-reverb
-dis.

-dis. → +dis.

Handwritten musical score for a piece, featuring three systems of notation with various performance instructions and dynamics.

System 1 (Top):

- Tempo markings: *Slower*, *a tempo*.
- Performance instructions: *più p* → *pp*, *-reverb* (indicated by an arrow), *poco dis.*, *sub. fast + reverb*, *slow reverb*.
- Dynamics: *pp*, *p*, *mp*.
- Handwritten notes: *5* *poco ss* *3*.

System 2 (Middle):

- Performance instructions: *slow reverb*, *fast reverb* (indicated by an arrow).
- Dynamics: *mf*, *p*.
- Handwritten notes: *poco a poco cresc.*, *(slow reverb)* → *fast reverb*.

System 3 (Bottom):

- Performance instructions: *slow the reverb*, *slow reverb*, *poco dis.* → *+ dis.* (indicated by an arrow).
- Dynamics: *più p*.

The score includes various musical notations such as notes, rests, and slurs, along with circled numbers (e.g., 6, 3, 5, 2, 4, 7) and other markings like *3* and *4* indicating specific measures or groups of notes.

~2" ^ , 2 3 4 2 4 5 ~2" ^ , 2 3 4 2 5 3 5 6 ^

w/pick, very expressive & free

rall.

sfzf

fast
reverb
+ d.s.

slow
reverb
poco
dis

w/fingers

rall.

mp > pp

Handwritten musical notation on a single staff, likely for a guitar. The notation includes various notes, rests, and dynamic markings. Above the staff, there are circled numbers 5, 5, 4, 4, 2, 3, 4, 5, 3, 4, 3, 2, and a triangle symbol. Below the staff, there are dynamic markings: *mp*, *mp*, *sub. f*, *mp*, *sfz*, *ff*, and *sub. mp*. There are also performance instructions: *sub. fast reverb*, *(less dis.)*, *tds.*, *sub. -dis*, *slow reverb*, *(slow reverb) (-dis.)*, and *fast+reverb. poco dis.*. A *Bend 1b.* instruction is present above a note.

Handwritten musical notation on two staves. The top staff has a long note with a slur and a circled number 8. The bottom staff has notes with circled numbers 1, 2, 3, 4, and a triangle symbol. Dynamic markings include *mp*, *pp*, *sub. f*, *sub. fast reverb (poco dis.)*, *sfz*, *piu ff*, and *ff*. Performance instructions include *(fast+reverb)*, *slow reverb*, *rall.*, and *tds.*. A *Bend 1b.* instruction is present above a note.

Handwritten musical notation on two staves. The top staff has notes with circled numbers 5, 5, 5, 5, and 7. The bottom staff has notes with circled numbers 5, 7, 7, 7, and 7. Dynamic markings include *mp*, *fast+reverb*, *sub. ppp*, *slow reverb.*, *mp*, and *very slow reverb*.

11.

①

②

③

④

⑤

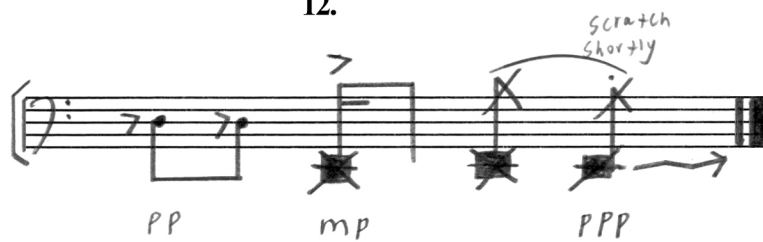
⑥

p \longrightarrow *mp* *p* \longrightarrow *mp* *meno p* \longrightarrow *mp* *mp*

(whammy) *meno* *without pause* *cantabile* *long*

(+dis.) \longrightarrow -dis.

12.



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Notes:

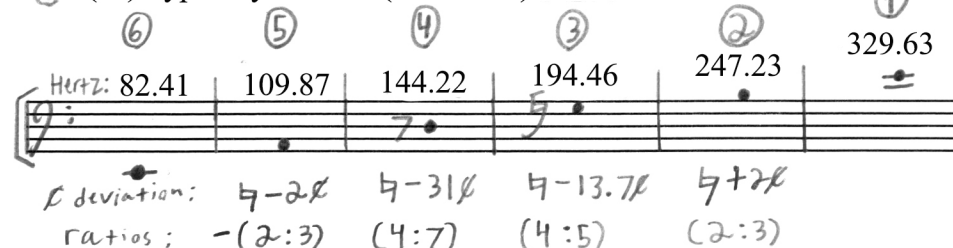
1. Finger the harmonics on the indicated strings and tremolo between the two notes. Gradually depress the strings. Once the strings are depressed, glis. up by adding tension to the strings with the left hand until they are tight enough to release as a left hand piz.
2. Mute the E string at the harmonic node of the 7th partial (tritone).
3. Add tension to a fingered F with the left hand to achieve quarter tone.
4. Gradually speed up the tremolo, but rubato.
5. Begin by fingering the indicated harmonic on the G string and gradually glis. (with harmonic pressure) off the string.
6. Tremolo between the given pitches. Bend the G# and achieve the left hand piz. in a similar manner to the opening gesture.
7. Freely move between the indicated harmonic in a fuzzy, indistinct way.
- 8 & 9. Using the right hand's fingernail, create an even scratching noise on the open string(s) directly above the pick-ups.
10. Tremolo as before. Grab the gracenotes by adding them to the tremolo for just one swoop (let ring).
11. Each clef indicates an individual string.
12. Tap pickups with the open E string to create a rhythm.

Tuning:

These tunings can be achieved in a number of ways. The most consistent and easiest is to use a tuning drone at the given hertz. Alternatively, one may tune in relation to the harmonics of the low E string as follows.

- ① (high E): the typical E tuning, fourth partial of low E.
- ② (b): the tuning of the low E's third partial, a pure fifth from E.
- ③ (g): the tuning of the low E's fifth partial displaced an octave down, a pure third from e.
- ④ (d): the tuning of the low E's seventh partial displaced an octave down, a pure (septimal) seventh.
- ⑤ (a): tuned up from a typically tuned A by the inverted interval of a typically tuned B from the retuned B. i.e. this is tuned up by the intervverted interval difference between a 12 TET fifth and a pure fifth (plus 2 cents).

⑥ (e): typically tuned E (82.4 hertz)



General Tuning Notes:

Uncommon accidentals can only be achieved only on the retuned strings that are indicated in the scordatura. Pure fifths and inverted fifths are not indicated using accidentals and are only specified using string numbers. String numbers are provided in surplus to make the uncommon accidentals less confused.

(g) pure third accidentals: \sharp \sharp

(d) pure seventh accidentals: \flat \sharp