

Jon D. Nelson

Eight Impromptus

Working review edition

Eight Impromptus

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Programme note

Conceived as an exposé of Jon D. Nelson’s sound world, these eight impromptus trace contrasting states of attention and feeling. Hearing Dawn evokes intellectual awakening and nature perceived through sound. Quiet Company turns toward peaceful solitary recollection, touched by fleeting grief before renewed light. Swept Along follows the experience of being overwhelmed by a vivid personality or current, then embracing the ride. Piece by Piece explores focused puzzle-solving and the small breakthroughs of incremental discovery. Transfiguration moves from dramatic darkness toward a hopeful, transcendent resolution. Eastern Melody, Welfare Check and Overtone Clock broaden the palette with percussion.

Edition information

Jon D. Nelson · Eight Impromptus

Working review r7 · 23 October 2026

Music is provisional; titles are composer selected.

Nos. 6–8: with percussion; instrumental allocation remains under review.

No. 7 retains its full-length r9 pitch inventory, not a complete ensemble score.

Its r53 two-page opening is a separate supplement, not repeated here.

Original source credits and notices remain visible.

Impromptu No. 1

Hearing Dawn

Source revision 74.268–92.160 s within preserved whole-score context

Jon D. Nelson

Four earlier trills, four wide tremolos, explicit changing contours and an independent lower voice.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score includes measure numbers 4, 7, 10, and 13 at the beginning of their respective systems. The notation is complex, featuring many beamed notes, ties, and dynamic markings. The score is a working draft, as indicated by the text at the bottom.

Rhythms and final C5-only reading are proposals. Extra upper keys, releases and inherited meter remain unresolved.

1 / 3 · 126 working-score draft · no listening or native verification

Impromptu No. 1

Hearing Dawn

Source revision 74.268–92.160 s within preserved whole-score context

Jon D. Nelson

Four earlier trills, four wide tremolos, explicit changing contours and an independent lower voice.

The image displays a musical score for a piano piece, specifically measures 15 through 23. The score is written for two staves, treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical elements such as trills, tremolos, and changing contours. Measure 15 starts with a trill in the treble staff. Measure 17 features a wide tremolo in the treble staff. Measure 19 shows a trill in the treble staff. Measure 21 has a trill in the treble staff. Measure 23 begins with a trill in the treble staff. The score is marked with measure numbers 15, 17, 19, 21, and 23. There are also measure numbers 8 and 16 visible in the lower right section of the score.

Rhythms and final C5-only reading are proposals. Extra upper keys, releases and inherited meter remain unresolved.

2 / 3 · r26 working-score draft · no listening or native verification

Impromptu No. 1

Hearing Dawn

Source revision 74.268–92.160 s within preserved whole-score context

Jon D. Nelson

Four earlier trills, four wide tremolos, explicit changing contours and an independent lower voice.

Wide alternations and accompaniment — proportional proposal

Rhythms and final C5-only reading are proposals. Extra upper keys, releases and inherited meter remain unresolved.

3 / 3 · r26 working-score draft · no listening or native verification

Impromptu No. 2

Quiet Company

Source 1.778–136.363 s · final arrival scaffold; bass pitches unresolved

Jon D. Nelson

Cut time, quarter ≈ 50 . Held melody and source-ordered flourishes; unmeasured ending remains a proposal.

Piano

4

6

8

10

Final D5 is a cue hypothesis. Bass sonority remains unspecified; free carrier values do not prescribe playback.

1 / 3 · r33 working-score draft · no listening or native verification

Impromptu No. 2

Quiet Company

Source 1.778–136.363 s · final arrival scaffold; bass pitches unresolved

Jon D. Nelson

Cut time, quarter ≈ 50. Held melody and source-ordered flourishes; unmeasured ending remains a proposal.

The musical score is written for piano in cut time. It consists of five systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat). The score begins at measure 12 with a treble clef staff containing a half note G4 and a bass clef staff with a complex chordal structure. Measure 13 shows a continuation of the melody in the treble and a more active bass line. Measure 14 features a treble staff with a half note G4 and a bass staff with a half note F3. Measure 15 shows a treble staff with a half note G4 and a bass staff with a half note F3. Measure 16 features a treble staff with a half note G4 and a bass staff with a half note F3. Measure 17 shows a treble staff with a half note G4 and a bass staff with a half note F3. Measure 18 features a treble staff with a half note G4 and a bass staff with a half note F3. The score ends with a final D5 in the treble staff, which is noted as a hypothesis.

Final D5 is a cue hypothesis. Bass sonority remains unspecified; free carrier values do not prescribe playback.

2 / 3 · r33 working-score draft · no listening or native verification

Impromptu No. 2

Quiet Company

Source 1.778–136.363 s · final arrival scaffold; bass pitches unresolved

Jon D. Nelson

Cut time, quarter ≈ 50. Held melody and source-ordered flourishes; unmeasured ending remains a proposal.

Senza misura — held melody and contour turn

Ascending flourishes — unmeasured proposal

Final arrival (pitch review)

Bass sonority unresolved

Final D5 is a cue hypothesis. Bass sonority remains unspecified; free carrier values do not prescribe playback.

3 / 3 · r33 working-score draft · no listening or native verification

Impromptu No. 3

Swept Along

Source 0.939–69.747 s · continuous draft; musical decisions remain provisional
Meter remains provisional. The recording fades before a final cadence can be established.

Jon D. Nelson

~ 158 (comparison)

Piano candidates

Freely shaped contour (editorial)

Quarter pulse resumes (proposal)

Descending bass; hold final arrival

Poco rit. — final hold (editorial)

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

1 / 5 · r37 full-source-review draft · no listening or native verification

Impromptu No. 3

Swept Along

Source 0.939–69.747 s · continuous draft; musical decisions remain provisional
Meter remains provisional. The recording fades before a final cadence can be established.

Jon D. Nelson

Broad sustained layers (editorial)

Freely shaped inner line

Yield into the bass gesture *Moving bass; simpler pulse proposal*

Longer opening notes, then quickening

Broaden at the apex (editorial)

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

2 / 5 · r37 full-source-review draft · no listening or native verification

Impromptu No. 3

Swept Along

Source 0.939–69.747 s · continuous draft; musical decisions remain provisional
Meter remains provisional. The recording fades before a final cadence can be established.

Jon D. Nelson

Sustained upper layer; yielding contour *Bass pickup (octave provisional)*

Broad steps, then quickening 8

Broadened apex, then flowing descent (8)

Continuous ascent; close attacks retained 8

Descent yielding to the bass (8)

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

3 / 5 · r37 full-source-review draft · no listening or native verification

Impromptu No. 3

Swept Along

Source 0.939–69.747 s · continuous draft; musical decisions remain provisional
Meter remains provisional. The recording fades before a final cadence can be established.

Jon D. Nelson

Low cue pitches are alternatives; broaden the arrival

The first system shows a piano introduction. The right hand has a half note G#4, a half note A#4, and a half note B#4. The left hand has a half note G#2, a half note A#2, and a half note B#2. A long arrival note is marked with a red line and a red arrow pointing to the right.

Returning harmonic phrase (meter provisional)

The second system shows a returning harmonic phrase. The right hand has a half note G#4, a half note A#4, and a half note B#4. The left hand has a half note G#2, a half note A#2, and a half note B#2. The phrase is marked with a red line and a red arrow pointing to the right.

Related phrase; retain the long arrival

The third system shows a related phrase. The right hand has a half note G#4, a half note A#4, and a half note B#4. The left hand has a half note G#2, a half note A#2, and a half note B#2. A long arrival note is marked with a red line and a red arrow pointing to the right.

Sustain into the new bass cycle

The fourth system shows a sustain into a new bass cycle. The right hand has a half note G#4, a half note A#4, and a half note B#4. The left hand has a half note G#2, a half note A#2, and a half note B#2. The phrase is marked with a red line and a red arrow pointing to the right.

Six-eighth cycles; 3/4 grouping proposed, 6/8 unresolved

The fifth system shows six-eighth cycles. The right hand has a half note G#4, a half note A#4, and a half note B#4. The left hand has a half note G#2, a half note A#2, and a half note B#2. The phrase is marked with a red line and a red arrow pointing to the right.

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

4 / 5 · r37 full-source-review draft · no listening or native verification

Impromptu No. 3

Swept Along

Source 0.939–69.747 s · continuous draft; musical decisions remain provisional
Meter remains provisional. The recording fades before a final cadence can be established.

Jon D. Nelson

Related cycle quickens; preserve the held arrival *Yield into the final repeating figure*

Hold bass *Three-note cells; changing third tone*

Recording fades; final cadence not established

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

5 / 5 · r37 full-source-review draft · no listening or native verification

Impromptu No. 4

Piece by Piece

Continuous source coverage 1.249–185.088 s; musical interpretation remains provisional

Jon D. Nelson

Working score: independent melody, inner and bass voices; free gestures and unresolved meter are labeled.

♩ = 164 (comparison)
Opening

Piano

1 5 9 13 17

Dashed divisions guide reading; they do not certify meter. Free-gesture carrier values do not reproduce source playback.

1 / 7 · r24 working-score draft · no listening or native verification

Impromptu No. 4

Piece by Piece

Continuous source coverage 1.249–185.088 s; musical interpretation remains provisional

Jon D. Nelson

Working score: independent melody, inner and bass voices; free gestures and unresolved meter are labeled.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time. The score is divided into measures by vertical dashed lines. The first system starts at measure 21, the second at 25, the third at 29, the fourth at 33, and the fifth at 37. The music features complex rhythmic patterns, including triplets and sixteenth notes, and a variety of chordal textures. The notation includes many accidentals (flats and naturals) and dynamic markings.

Dashed divisions guide reading; they do not certify meter. Free-gesture carrier values do not reproduce source playback.

2 / 7 · r24 working-score draft · no listening or native verification

Impromptu No. 4

Piece by Piece

Continuous source coverage 1.249–185.088 s; musical interpretation remains provisional

Jon D. Nelson

Working score: independent melody, inner and bass voices; free gestures and unresolved meter are labeled.

41

45

49

53

Chord transition

56

Repeated-chord middle

Dashed divisions guide reading; they do not certify meter. Free-gesture carrier values do not reproduce source playback.

3 / 7 · r24 working-score draft · no listening or native verification

Impromptu No. 4

Piece by Piece

Continuous source coverage 1.249–185.088 s; musical interpretation remains provisional

Jon D. Nelson

Working score: independent melody, inner and bass voices; free gestures and unresolved meter are labeled.

60

64

67

70

Rubato connection

73

Dashed divisions guide reading; they do not certify meter. Free-gesture carrier values do not reproduce source playback.

4 / 7 · r24 working-score draft · no listening or native verification

Impromptu No. 4

Piece by Piece

Continuous source coverage 1.249–185.088 s; musical interpretation remains provisional

Jon D. Nelson

Working score: independent melody, inner and bass voices; free gestures and unresolved meter are labeled.

76

79

82

Compound-beat proposal

85

(8)

88

(8)

Dashed divisions guide reading; they do not certify meter. Free-gesture carrier values do not reproduce source playback.

5 / 7 · r24 working-score draft · no listening or native verification

Impromptu No. 4

Piece by Piece

Continuous source coverage 1.249–185.088 s; musical interpretation remains provisional

Jon D. Nelson

Working score: independent melody, inner and bass voices; free gestures and unresolved meter are labeled.

Held chord gestures — free rhythm proposal

Recurring pulse — meter unresolved

Dashed divisions guide reading; they do not certify meter. Free-gesture carrier values do not reproduce source playback.

6 / 7 · r24 working-score draft · no listening or native verification

Impromptu No. 4

Piece by Piece

Continuous source coverage 1.249–185.088 s; musical interpretation remains provisional

Jon D. Nelson

Working score: independent melody, inner and bass voices; free gestures and unresolved meter are labeled.

106

Contour transition — free rhythm proposal

Final ascending flourishes — unmeasured proposal

8

8

8

Dashed divisions guide reading; they do not certify meter. Free-gesture carrier values do not reproduce source playback.

7 / 7 · r24 working-score draft · no listening or native verification

Impromptu No. 5

Transfiguration

Source 0.645–235.500 s · continuous working score; musical interpretation provisional

Jon D. Nelson

Counts and meter are provisional; sustained layers are separated from moving inner parts.

≈ 60 (comparison)
Slow opening; repeated A remains uncertain

Piano candidates

Upper melody sustained above the moving bass

Melody and inner approach (provisional) *Yield through the descending line*

Sustained melody; moving bass *Seven-eighth span proposed; bar grouping unresolved*

Repeated bass; broaden the final arrival *Chordal pulse, then a held arrival*

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

1 / 9 · r43 full-source review draft · no listening or native verification

Impromptu No. 5

Transfiguration

Source 0.645–235.500 s · continuous working score; musical interpretation provisional

Jon D. Nelson

Counts and meter are provisional; sustained layers are separated from moving inner parts.

Resume the melody *Moving inner line under sustained tones*

Quicker bass motion

Two broad harmonic arrivals

Eighths then sixteenths (proposal) *Held upper line; short inner turn*

Four-quarter phrase proposal

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

2 / 9 · r43 full-source review draft · no listening or native verification

Impromptu No. 5

Transfiguration

Source 0.645–235.500 s · continuous working score; musical interpretation provisional

Jon D. Nelson

Rit.; seven-eighth reading, longer count also possible *Resume eighth motion*

E4 component sustained; reattacks uncertain

Yield through the harmonic sequence

Eighth-note bass motion; gradual slowing

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

3 / 9 · r43 full-source review draft · no listening or native verification

Impromptu No. 5

Transfiguration

Source 0.645–235.500 s · continuous working score; musical interpretation provisional

Jon D. Nelson

Counts and meter are provisional; sustained layers are separated from moving inner parts.

Singing melody above the bass pattern *Brief changing contour; keep the upper line* *Sustain upper A-flat; inner reattacks provisional*

Broaden toward the arrival *Related bass pulse; upper notes sustained*

Continue the harmonic sequence *Yield through the rising bass*

Molto rit. *Proposed 4/4: eight-eighth bass cycles; 2/2 also possible*

47

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

4 / 9 · r43 full-source review draft · no listening or native verification

Impromptu No. 5

Transfiguration

Source 0.645–235.500 s · continuous working score; musical interpretation provisional

Jon D. Nelson

Counts and meter are provisional; sustained layers are separated from moving inner parts.

49

Broaden; hold the arrival

52

Resume the bass motion

Brief bass neighbours uncertain

55

58

Rit. toward the cadence

Hold; prepare the new figure

60

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

5 / 9 · r43 full-source review draft · no listening or native verification

Impromptu No. 5

Transfiguration

Source 0.645–235.500 s · continuous working score; musical interpretation provisional

Jon D. Nelson

Counts and meter are provisional; sustained layers are separated from moving inner parts.

Two five-note cells, then four-note motion (grouping proposed)

62

65

67

69

Broaden; upper voicing remains uncertain

71

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

6 / 9 · r43 full-source review draft · no listening or native verification

Impromptu No. 5

Transfiguration

Source 0.645–235.500 s · continuous working score; musical interpretation provisional

Jon D. Nelson

Counts and meter are provisional; sustained layers are separated from moving inner parts.

Freely rising; counted grouping provisional *Returning phrase; sustained bass beneath the turn*

Related turn; arrival spread in performance *Same turning contour in a new register*

Ordered pickup; counted grouping remains provisional *Held upper tone, then the familiar turn*

Bass pickup, then sustain *Lower accompaniment sustained; keep the melodic turn*

Bass pickup; broadly through the response *Freely through the rising approach*

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

7 / 9 · r43 full-source review draft · no listening or native verification

Impromptu No. 5

Transfiguration

Source 0.645–235.500 s · continuous working score; musical interpretation provisional

Jon D. Nelson

Counts and meter are provisional; sustained layers are separated from moving inner parts.

Held melody over the returning bass cycle *Turning melody; lower companions provisional*

Sustain the arrival; accelerate the final approach *Upper line above the moving accompaniment*

Freely; retain the changing contour *Held arrival; prepare the freely moving arch* *Continuous rise and fall; companions provisional*

8 New bass; rising answer *Upper register uncertain; keep the source contour*

8 Alternating changing tones; gradually quicken *Broaden the figure; sustain the arrival*

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

8 / 9 · r43 full-source review draft · no listening or native verification

Impromptu No. 5

Transfiguration

Source 0.645–235.500 s · continuous working score; musical interpretation provisional

Jon D. Nelson

Counts and meter are provisional; sustained layers are separated from moving inner parts.

Descending answer; lower pickup begins the arches

(8)

Related arch; preserve the distinct steps

(8)

Broaden the apex

Broaden the apex

(8)

Broaden the apex

Broaden the apex

(8)

Rit.; hold the last apex

Let the final sonority decay; upper cue optional

(8)

Cue pitches, durations and hand roles need review. Source-aligned comparison clocks do not establish intended meter.

9 / 9 · r43 full-source review draft · no listening or native verification

Impromptu No. 6

Eastern Melody

Entire recording assessed · instrumental allocation and musical review remain incomplete
Trills, tremolo, grace readings and releases are proposals. Unassigned components remain in the ledger.

Jon D. Nelson

Freely; opening counts provisional

$\text{♩} = 72$ (comparison)

Piano

Percussion candidate

The image shows a musical score for two parts: Piano and Percussion candidate. The Piano part is written on a grand staff (treble and bass clefs). The Percussion candidate part is written on a single staff with a double bar line. The score is divided into two measures by a vertical dashed line. Above the first measure, the text 'Freely; opening counts provisional' is written. Above the second measure, the text ' $\text{♩} = 72$ (comparison)' is written. The Piano part in the first measure has a treble clef with notes G4, A4, Bb4, and a half note C5. The bass clef has a whole note chord of Bb3 and C4, with a circled 'e' below it. The Percussion candidate part in the first measure has a double bar line. In the second measure, the Piano part has a treble clef with notes Bb4, A4, G4, and a half note F4. The bass clef has a whole note chord of Bb3 and C4, with a circled 'e' below it. The Percussion candidate part in the second measure has a double bar line. The time signature is 4/4, indicated by a '4' over a '4' in the Percussion candidate staff.

3

Pno.

Perc.?

The musical score for 'The Little Boat' is presented in three systems. The first system is marked with a '6' above the treble clef. The piano part (Pno.) consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The percussion part (Perc.?) is shown on a single staff with a double bar line at the beginning and three eighth-note strikes. The second system continues the piano melody and accompaniment. The third system concludes the piece with a final piano chord and two eighth-note strikes on the percussion staff.

9

Pno.

Perc.?

12

Pno.

Perc.?

Percussion x notes: selected source-supported transient family. Blank spans remain untranscribed.

1 / 3 · r48 full-length review · musical review pending; no listening or native verification

Impromptu No. 6

Eastern Melody

Entire recording assessed · instrumental allocation and musical review remain incomplete
Trills, tremolo, grace readings and releases are proposals. Unassigned components remain in the ledger.

Jon D. Nelson

15

Pno.

Perc.?

18

Pno.

Perc.?

20

Pno.

Perc.?

22

Pno.

Perc.?

24

Pno.

Perc.?

Percussion x notes: selected source-supported transient family. Blank spans remain untranscribed.

2 / 3 · r48 full-length review · musical review pending; no listening or native verification

Impromptu No. 6

Eastern Melody

Entire recording assessed · instrumental allocation and musical review remain incomplete
Trills, tremolo, grace readings and releases are proposals. Unassigned components remain in the ledger.

Jon D. Nelson

27

Pno.

Perc.?

30

Pno.

Perc.?

34

Pno.

Perc.?

37

Pno.

Perc.?

40

Pno.

Perc.?

lib.

l.v.; release free

Percussion x notes: selected source-supported transient family. Blank spans remain untranscribed.

3 / 3 · r48 full-length review · musical review pending; no listening or native verification

Impromptu No. 7

Welfare Check

Full-length pitch inventory · instrument allocation incomplete

Jon D. Nelson

Composer-confirmed forces: piano and percussion, with recorder. Separate opening studies remain partial.

♩ = 197 (comparison) ♩ = 172 (comparison) ♩ = 197 (comparison)

5

9

13

17

Impromptu No. 7

Welfare Check

Full-length pitch inventory · instrument allocation incomplete

Jon D. Nelson

Composer-confirmed forces: piano and percussion, with recorder. Separate opening studies remain partial.

21

25

29

32

35

Impromptu No. 7

Welfare Check

Full-length pitch inventory · instrument allocation incomplete

Jon D. Nelson

Composer-confirmed forces: piano and percussion, with recorder. Separate opening studies remain partial.

The image displays a musical score for a piano piece, specifically measures 38 through 50. The score is written for a grand staff, consisting of a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into five systems, each containing two staves. The first system starts at measure 38, the second at 41, the third at 44, the fourth at 47, and the fifth at 50. The music features complex rhythmic patterns and a variety of note values, including eighth and sixteenth notes. There are several instances of beamed notes and slurs, indicating rapid passages and phrasing. The score is marked as 'WORKING MATERIAL' and includes a note about the instrument allocation being incomplete.

Impromptu No. 7

Welfare Check

Full-length pitch inventory · instrument allocation incomplete

Jon D. Nelson

Composer-confirmed forces: piano and percussion, with recorder. Separate opening studies remain partial.

53

57

59

60

61

Impromptu No. 7

Welfare Check

Full-length pitch inventory · instrument allocation incomplete

Jon D. Nelson

Composer-confirmed forces: piano and percussion, with recorder. Separate opening studies remain partial.

63

65

67

69

72

Impromptu No. 7

Welfare Check

Full-length pitch inventory · instrument allocation incomplete

Jon D. Nelson

Composer-confirmed forces: piano and percussion, with recorder. Separate opening studies remain partial.

74

76

80

82

83

Impromptu No. 7

Welfare Check

Full-length pitch inventory · instrument allocation incomplete

Jon D. Nelson

Composer-confirmed forces: piano and percussion, with recorder. Separate opening studies remain partial.

85

89

93

97

101

Impromptu No. 8

Overtone Clock

Source 1.425–211.541 s; opening uses an unmeasured pulse guide
Meter, cue components, releases and instrument assignments remain provisional.

Jon D. Nelson

Freely (editorial) ♩ = 90 (comparison)

Pitched material (piano candidate)

Resonant percussion candidates

Perc.?

Perc.?

Perc.?

Perc.?

Percussion: x = high ringing family; diamond = lower resonant family. Parentheses mark uncertain attacks.

1 / 8 · r32 full-coverage working draft · musical review pending; no listening or native verification

Impromptu No. 8

Overtone Clock

Source 1.425–211.541 s; opening uses an unmeasured pulse guide

Jon D. Nelson

Meter, cue components, releases and instrument assignments remain provisional.

Perc.?

Perc.?

Perc.?

Perc.?

Perc.?

Percussion: x = high ringing family; diamond = lower resonant family. Parentheses mark uncertain attacks.

2 / 8 · r32 full-coverage working draft · musical review pending; no listening or native verification

Impromptu No. 8

Overtone Clock

Source 1.425–211.541 s; opening uses an unmeasured pulse guide
Meter, cue components, releases and instrument assignments remain provisional.

Jon D. Nelson

37 $\bullet = 89$ (comparison)

Perc.?

39

Perc.?

41

Perc.?

43

Perc.?

45

Perc.?

Percussion: x = high ringing family; diamond = lower resonant family. Parentheses mark uncertain attacks.

3 / 8 · r32 full-coverage working draft · musical review pending; no listening or native verification

Impromptu No. 8

Overtone Clock

Source 1.425–211.541 s; opening uses an unmeasured pulse guide

Jon D. Nelson

Meter, cue components, releases and instrument assignments remain provisional.

47

Perc.?

49

Perc.?

50

Perc.?

51

Perc.?

53

Perc.?

Percussion: x = high ringing family; diamond = lower resonant family. Parentheses mark uncertain attacks.

4 / 8 · r32 full-coverage working draft · musical review pending; no listening or native verification

Impromptu No. 8

Overtone Clock

Source 1.425–211.541 s; opening uses an unmeasured pulse guide

Jon D. Nelson

Meter, cue components, releases and instrument assignments remain provisional.

54

Perc.?

55

Perc.?

56

Perc.?

57

Perc.?

Freely (editorial)

Perc.?

Percussion: x = high ringing family; diamond = lower resonant family. Parentheses mark uncertain attacks.

5 / 8 · r32 full-coverage working draft · musical review pending; no listening or native verification

Impromptu No. 8

Overtone Clock

Source 1.425–211.541 s; opening uses an unmeasured pulse guide

Jon D. Nelson

Meter, cue components, releases and instrument assignments remain provisional.

Perc.?

Perc.?

Freely (editorial)

Perc.?

Perc.?

Perc.?

Percussion: x = high ringing family; diamond = lower resonant family. Parentheses mark uncertain attacks.

6 / 8 · r32 full-coverage working draft · musical review pending; no listening or native verification

Impromptu No. 8

Overtone Clock

Source 1.425–211.541 s; opening uses an unmeasured pulse guide

Jon D. Nelson

Meter, cue components, releases and instrument assignments remain provisional.

8

Perc.?

(8)

Perc.?

15

Perc.?

(15)

Perc.?

(15)

Perc.?

Percussion: x = high ringing family; diamond = lower resonant family. Parentheses mark uncertain attacks.

7 / 8 · r32 full-coverage working draft · musical review pending; no listening or native verification

Impromptu No. 8

Overtone Clock

Source 1.425–211.541 s; opening uses an unmeasured pulse guide

Jon D. Nelson

Meter, cue components, releases and instrument assignments remain provisional.

(15)

Perc.?

(15)

Perc.?

♩ = 75 (comparison)

Perc.?

76

Perc.?

Freely (editorial)

79

Perc.?

Percussion: x = high ringing family; diamond = lower resonant family. Parentheses mark uncertain attacks.

8 / 8 · r32 full-coverage working draft · musical review pending; no listening or native verification