

# Maharal's Incantation

Nikki Franklin

♩ = 60

**A**

Electric Guitar

Piano *Violinist working inside the piano*  
Hold Silently

Accordion

Inside Piano (Violinist)  
VIOLINIST:  
use metal drum brush across held bass strings (L-R, not lengthways)

Violin

Double Bass  
use harmonics, percussion on body and other techniques to create ethereal soundworld

8

E. Gtr.

Pno.

Acc.

Pno./Vln

Vln.

Db.

Clean tone

15 **B** at bridge

E. Gtr. *p* ord. *P* 3

Pno. *p* 6 *Ped.* \*

Acc. *p* *mp* 3 *p*

Pno./Vln. use tail end of brushes (hard end)

Vln. return to violin

Db. *p* 3 *mp* *p*



20 at bridge ord.

E. Gtr. *mf*

Pno. *mf* 3 *mp* 6

Acc. *mp* 6

Vln. VIOLIN *p* 6

Db. 3 6

C

25

E. Gtr. *mf* *f*

Pno. *mf* *mp* *mf*

Acc. *mf* *p*

Vln. *mf* *mp* *mf* *f*

Db. *mf* *port.* *f*



30

E. Gtr.

Pno. *mf* *mp* *pp*

Acc.

Vln. *mf* *mp* *pp*

Db. *mf*

35

E. Gtr. *p* *mp* *mf*

Pno.

Acc. *pp* *p*

Vln. *mp* *mf* *mp*

Db. *mp*



39

E. Gtr. *mp* *mf* *f* *p* *gliss.*

Pno. *mf* *f* *p* 6 7

Acc. *mp* *mf* *f* *f* *p*

Vln. *mf* *f* *p* *port.*

Db. *mf* *f* *p* *port.*

44 **D** ♩ = 70

E. Gtr. *f*

Pno. *mp* *f*

Acc. *light - legato*

Vln. *sul pont* *f* *ord.*

Db. *f*



46 *Clean*

E. Gtr. *p* *leggiero* *mp*

Pno. *p* *mp*

Acc. *mp*

Vln. *sul pont* *p* *leggiero* *mp*

Db. *p* *no vib.* *mp*

49 Overdriven

E. Gtr. *mf* *f*

Pno. *mf* *f*

Acc. *mf* *f*

Vln. *mf* *f* *port.*

Db. *mf* *f*



52

E. Gtr. *mf* *f*

Pno. *mf* *f*

Acc. *mf* *f*

Vln. *mf* *f* *gliss.*

Db. *mf* *f*

55

E. Gtr. *pp*

Pno. *f* *mp*

Acc. *pp* *mp*

Vln. *pp*

Db. *mp*



59

E. Gtr.

Pno. *f*

Acc. *mf* *f*

Vln.

Db. *f* *ff*  
molto cresc.

senza vib

**E**63 *Molto agitato*

Score for measures 63-66, marked *Molto agitato*. The score includes parts for E. Gtr., Pno., Acc., Vln., and Db. The E. Gtr. part features a series of chords with a *ff* dynamic. The Pno. part has a complex texture with triplets and a *f* dynamic. The Acc. part has a sixteenth-note figure with a *ff* dynamic. The Vln. part has a series of chords with a *ff* dynamic. The Db. part has a series of chords with a *ff* dynamic and a *port.* marking.



Score for measures 67-70. The score includes parts for E. Gtr., Pno., Acc., Vln., and Db. The E. Gtr. part has a series of chords with a *f* dynamic. The Pno. part has a complex texture with sixteenth-note figures and a *f* dynamic. The Acc. part has a series of chords with a *f* dynamic. The Vln. part has a series of chords with a *f* dynamic. The Db. part has a series of chords with a *f* dynamic and a *stacc.* marking.



71 **F**

E. Gtr. *mf*

Pno. *mf*

Acc. *mf*

Vln. *mf* *mp*

Db. *f* *mf*



75

E. Gtr. *mf* *mp* *tr*

Pno.

Acc. *mf*

Vln. *mf* *mp*

Db. *mp*

**G**

79

E. Gtr.

Pno. *insistent, non legato*  
*mf* *ff*  
 5 3 5

Acc. *f*  
 5

Vln. *f*  
 5

Db. *mf* *f*

**H**

82

E. Gtr. *Clean*

Pno. *p* *pp*  
 5

Acc. *p* *p*

Vln. *p* *pp* *sul pont*

Db. *p*

86

E. Gtr. *pp* *pp* *p* Take Brushes

Pno. *p* *mp* *p*

Acc. *mp*

Vln. *p* *pp*

Db.



89

E. Gtr. *mp* *p* *mp* molto rit

brush freely across piano strings -  
creating a 'trance-state' - use the pedal to control the sound

Pno. *Ped.*

Acc. *mp* *mf* 5 5

Vln. *p* *mp* *p* *mp* molto rit

Db. molto rit

93 a tempo Overdriven

E. Gtr. *p* *mp* *mf* *ff*

Pno.

Acc. *a tempo* *sub. pp* *p* *mf* *ff*

Vln. *a tempo* *p* *mp* *mf* *ff* *molto vib.*

Db.



97

E. Gtr. open repeat

Pno. work with the accordionist open repeat decrease rhythm. Work with accordionist

Acc. non specific notes or clusters - work with the pianist open repeat clusters non specific note decreasing rhythm - rolling the hand - work with the pianist

Pno./Vln. open repeat

Vln. open repeat

Db. open repeat

99 **I**

E. Gtr. *now work on high strings only.*

Pno. *p*

Acc. *p mp mf*

Vln.

Db.

103

E. Gtr.

Pno.

Acc. *f* *gliss.* *3*

Vln.

Db.

106

E. Gtr. *Overdriven mp*

Pno.

Acc. *mp* *5*

Vln. *mp*

Db.

110

E. Gtr.

Pno.

Acc.

Vln.

Db.

*p*

stop playing, but allow pedal to sustain the remaining sound

*Ped.*

\*

6



114 **J** ♩ = ca. 90

E. Gtr.

Pno.

Acc.

Vln.

Db.

*ff*

ord.

*ff*

*gliss*

*f*

*ff*

6

6

6

118

E. Gtr.

Pno.

Acc.

Vln.

Db.



123 **K**

E. Gtr.

Pno.

Acc.

Vln.

Db.

*ff*

*f*

*mf dolce*

*ff*

*f*

*mf dolce*

*ff*

*f*

*mf dolce*

*ff*

*f*

*mf dolce*

126

E. Gtr.

Pno.

Acc.

Vln.

Db.

*ff*

*ff*

*f*

S.B.

*ff*

*port.*

*ff*

*ff*

*molto vib*



133

E. Gtr.

Pno.

Acc.

Vln.

Db.

**L**

*Wild*

*Wild*

*Wild*

*Wild*

*Wild*

3

3

3



137

E. Gtr.

Pno.

Acc.

Vln.

Db.



141

E. Gtr.

Pno.

Acc.

Vln.

Db.

L.H.

145

E. Gtr. Pno. Acc. Vln. Db.

5 3 fff 3 fff 5 3 fff 6 3 fff

Detailed description: This system of music covers measures 145 and 146. It features five staves: Electric Guitar (E. Gtr.), Piano (Pno.), Accordion (Acc.), Violin (Vln.), and Double Bass (Db.). The key signature has one flat (B-flat) and the time signature is 3/4. Measure 145 contains a quintuplet (5) in the E. Gtr. and Pno. parts, and a triplet (3) in the Acc. and Db. parts. Measure 146 contains a triplet (3) in the E. Gtr. and Pno. parts, a sextuplet (6) in the Vln. part, and a triplet (3) in the Db. part. The dynamic marking *fff* is present in measures 145 and 146.



147

E. Gtr. Pno. Acc. Vln. Db.

5 5 5 5

Detailed description: This system of music covers measures 147 and 148. It features five staves: Electric Guitar (E. Gtr.), Piano (Pno.), Accordion (Acc.), Violin (Vln.), and Double Bass (Db.). The key signature has two sharps (F# and C#) and the time signature is 2/4. Measure 147 contains a quintuplet (5) in the E. Gtr. part, and quintuplets (5) in the Pno., Acc., Vln., and Db. parts. Measure 148 contains a quintuplet (5) in the Pno., Acc., Vln., and Db. parts. The dynamic marking *fff* is present in measures 147 and 148. The Acc. part includes the instruction "S.B." in measure 147.