

Aasai Neelavey

(means "Lovely Moon" in Tamil)

David Claman

c. 4.5 minutes

Score

$\text{♩} = 140$

Alto Sax. *f* *ff* *mp*

Guitar *f*

A. Sx. *mf* *p* *mf* grounded

$\text{♩} = 180$

Gtr. *mf*

A. Sx. *poco* *poco*

Gtr. *poco* *poco*

A. Sx. *poco* *poco*

Gtr. *l.v.* *poco*

A. Sx. 14

Gtr. 14

A. Sx. 18 *a tempo*

f *poco* *mf*

Gtr. 18 *a tempo*

f *poco* *mf* *l.v.*

A. Sx. 22

f

Gtr. 22

l.v.

A. Sx. 28

mp *mf* *mp*

Gtr. 28

f *mf* *l.v.*

The musical score is arranged in two columns: A. Sx. (Alto Saxophone) on the left and Gtr. (Guitar) on the right. The score is divided into systems, with measures 34, 37, 41, and 44 marking the beginning of new sections. The key signature is three sharps (F#, C#, G#). The time signature changes from 5/4 to 6/4, then to 5/4, and finally to 3/4 and 5/4.

System 1 (Measures 34-36):
A. Sx. starts at measure 34 with a melody in 5/4 time, marked *mf*. The dynamics transition to *poco* by measure 36.
Gtr. provides accompaniment in 5/4 time, also marked *mf*, transitioning to *poco* by measure 36.

System 2 (Measures 37-40):
A. Sx. continues the melody, marked *mf* from measure 37 to 39, then *poco* from measure 40. The time signature changes to 6/4 at measure 40.
Gtr. accompaniment is marked *mf* from measure 37 to 39, then *l.v.* (lento) from measure 40. The time signature changes to 6/4 at measure 40.

System 3 (Measures 41-43):
A. Sx. starts at measure 41 in 6/4 time, marked *poco*. The time signature changes to 5/4 at measure 42, where the dynamics change to *mf*. It returns to *poco* by measure 43.
Gtr. accompaniment is marked *poco* from measure 41 to 42, then *mf* from measure 43. The time signature changes to 5/4 at measure 43, where the dynamics change to *poco*.

System 4 (Measures 44-46):
A. Sx. starts at measure 44 in 3/4 time, marked *poco*. The time signature changes to 5/4 at measure 45.
Gtr. accompaniment is marked *mf* from measure 44 to 45, then *poco* from measure 46. The time signature changes to 5/4 at measure 46.

48 *quasi-recitative*

A. Sx. *mp p poco poco p poco*

Gtr. *p poco p*

52 *chek harmonys*

A. Sx. *p pp p*

Gtr. *pp*

55 *a tempo sweetly*

A. Sx. *mp poco mp*

Gtr. *a tempo mp poco*

60 *more insistent*

A. Sx. *mf*

Gtr. *mp mf*

harp-like strums here

64 *becoming calmer*

A. Sx. *f* *mf*

Gtr. *poco* *mf*

68

A. Sx. *mp* *poco* *poco*

Gtr. *mp* *p* *pp*

71

A. Sx. *mf* *poco*

Gtr. *mf* *poco*

74

A. Sx. *poco* *poco*

Gtr. *poco* *l.v.*

A. Sx. 78 *poco*

Gtr. 78 *poco*

A. Sx. 81 *a tempo* *f* *poco*

Gtr. 81 *a tempo* *f* *poco*

A. Sx. 85 *mf*

Gtr. 85 *mf* *l.v.*

A. Sx. 90 *f* *mf*

Gtr. 90 *f* *mf* *l.v.*

A. Sx. 96 *sotto voce*
poco *p* *poco*

Gtr. 96 *check here* *solo* *mf*

A. Sx. 100 *poco* *sim.*

Gtr. 100

A. Sx. 103

Gtr. 103

A. Sx. 106 *quasi-recitative* *pp*

Gtr. 106 *quasi-recitative* *mp*

110
A. Sx.

Gtr.

113
A. Sx.

Gtr.

A. Sx. *a tempo sweetly*

Gtr. *a tempo*

A. Sx.

Gtr.

125

A. Sx. *mf* *mp*

Gtr. *mf* *mp*

129

A. Sx. *mf* *poco*

Gtr. *mf*

132

A. Sx. *poco*

Gtr. *poco* *poco*

136

A. Sx. *poco* *poco*

Gtr. *l.v.* *poco*

139

A. Sx. *f* *a tempo* *poco*

Gtr. *f* *a tempo*

143

A. Sx. *mf*

Gtr. *poco* *mf* *l.v.* *l.v.*

147

A. Sx. *f*

Gtr. *l.v.* *f*

153

A. Sx. *> mf* *poco*

Gtr. *mf* *l.v.* *lengthen arp*

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159

A. Sx.

Gtr.

Guitar pattern base on before sortof

164

A. Sx.

Gtr.

168

A. Sx.

Gtr.