

# Nighttime Disturbances

Composed by Danny Green  
July 7, 2010

**A**

4 3 2

**B**

9

13

**C**

17

20

**D**

23

27

**E**

31

35

To Coda  $\text{\textcircled{C}}$

**F**

39

**G**

58

**H** Open - Solo Section

61

B $\flat$ 6% D% E $\flat$ 6% D6%

On Cue  
D.S. al Coda

**I**  $\text{\textcircled{C}}$

rit. . . . .

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**A**

4 2

**B**

9

13

**C**

17

20

**D** 

23

27

**E**

31

35

tr

To Coda  $\text{\textcircled{C}}$

**F**

39 7 10

**G**

58

**H** Open - Solo Section

On Cue  
D.S. al Coda

61

C% E% F% E%

**I**  $\text{\textcircled{C}}$

rit. . . . .

Piano

# Nighttime Disturbances

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**A**

5

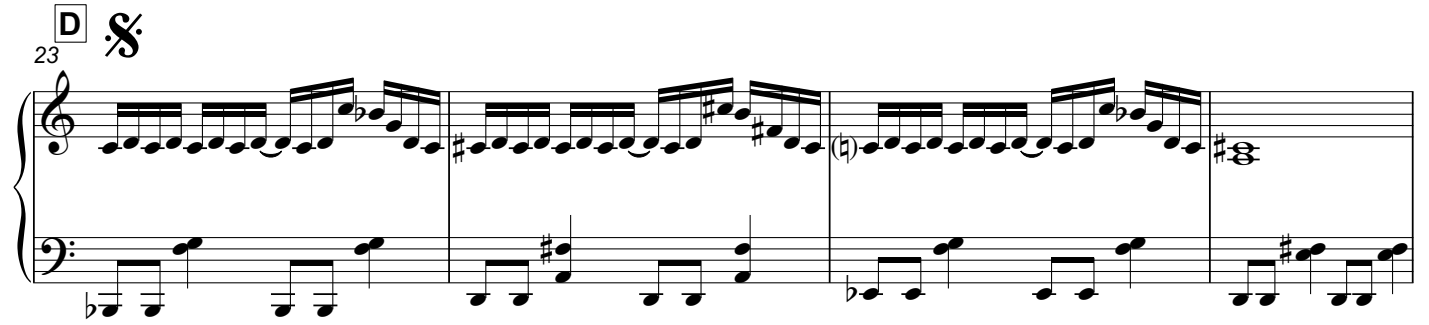
**B**

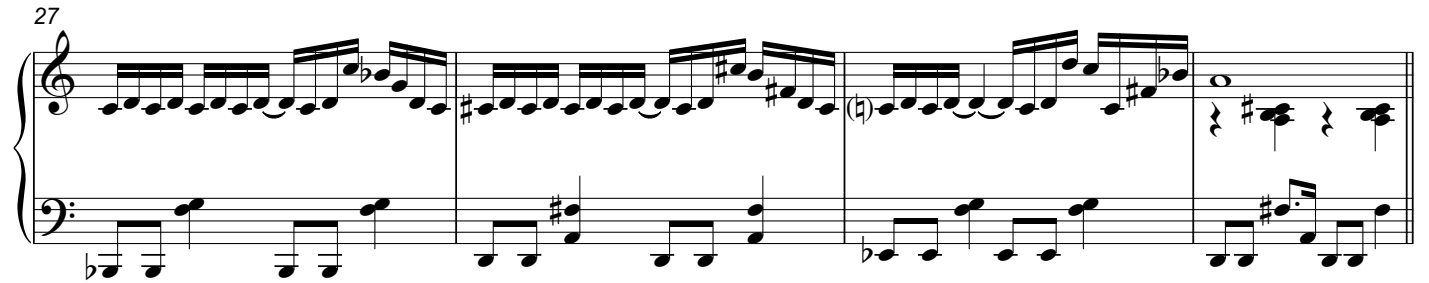
13

**C**

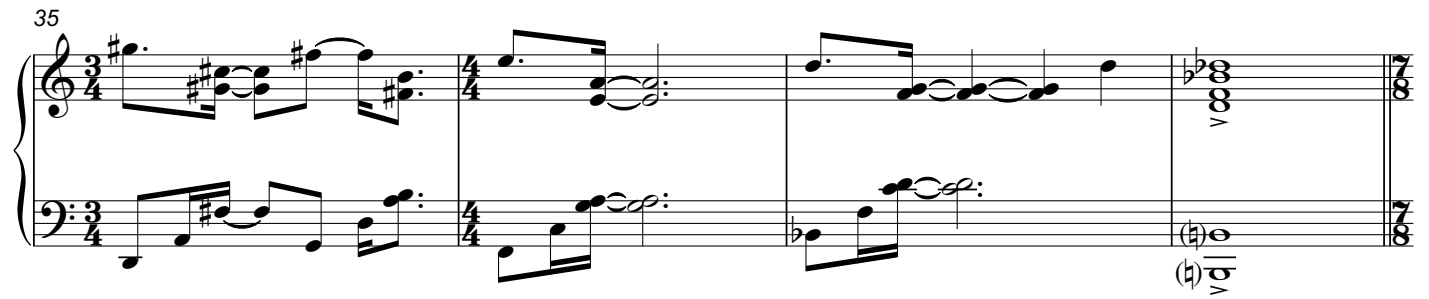
17

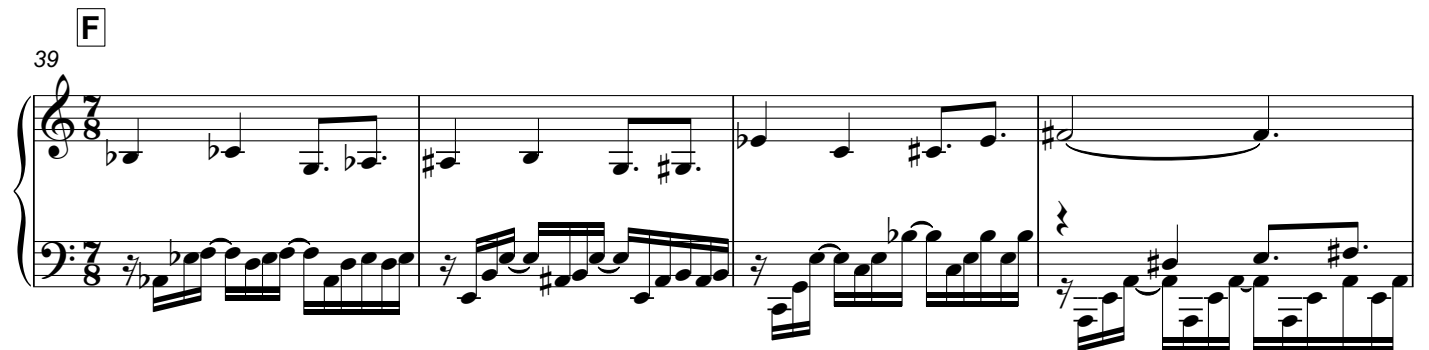
20

**D** 

27 

**E** 31 

35 

**F** 39 

43

Musical notation for measures 43-45. The piece is in 4/4 time. Measure 43 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The bass line features a steady eighth-note accompaniment. Measure 44 continues the accompaniment with some chordal changes. Measure 45 concludes the system with a final chord and a repeat sign.

46

Musical notation for measures 46-48. Measure 46 begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody in the treble clef is more active, featuring eighth-note patterns. Measure 47 shows a change in the bass line's accompaniment. Measure 48 ends with a repeat sign.

49

Musical notation for measures 49-51. Measure 49 continues the eighth-note accompaniment in the bass. Measure 50 features a melodic phrase in the treble. Measure 51 concludes with a repeat sign.

52

Musical notation for measures 52-54. Measure 52 has a treble clef, a key signature of two sharps, and a 4/4 time signature. Measure 53 includes a fermata over a chord. Measure 54 ends with a repeat sign.

55

Musical notation for measures 55-57. Measure 55 continues the eighth-note accompaniment. Measure 56 features a melodic line in the treble. Measure 57 concludes with a repeat sign. The system ends with a double bar line, a key signature change to one flat (F), and a dynamic marking of *ff* (fortissimo).

To Coda ◉

**G**

58

**H** Open - Solo Section

**On Cue**  
**D.S. al Coda**

61

Bb%	D%	Eb%	D%
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**I**  $\Theta$

rit. . . . .





**F**

39 arco

Musical staff for measures 39-46. The staff is in bass clef with a 7/8 time signature. It contains a melodic line with eighth and quarter notes.

47

Musical staff for measures 47-52. The staff is in bass clef with a 7/8 time signature. It contains a melodic line with quarter and eighth notes.

53

Musical staff for measures 53-57. The staff is in bass clef with a 4/4 time signature. It contains a melodic line with quarter notes. The word "To Coda" is written above the staff, and "pizz." and "ff" are written below the staff.

**G**

58 B% D% Eb% A% Bb% C% D% A%

Musical staff for measures 58-62. The staff is in bass clef with a 4/4 time signature. It contains a rhythmic pattern of slashes. The time signature changes to 2/4 and then back to 4/4.

**H**

**Open - Solo Section**

63 Bb% D% Eb% D% **On Cue**  
**D.S. al Coda**

Musical staff for measures 63-67. The staff is in bass clef with a 4/4 time signature. It contains a rhythmic pattern of slashes.

**I**

Bmi Bb% Bmi Bb7 Bmi Bb% Bmi Bb7

Musical staff for measures 68-71. The staff is in bass clef with a 3/4 time signature. It contains a rhythmic pattern of slashes. Accents (>) are placed above the notes in measures 69 and 71.

rit. . . . DMaj7(#5)

Musical staff for measures 72-75. The staff is in bass clef with a 3/4 time signature. It contains a melodic line with quarter notes. The time signature changes to 4/4. The word "rit." is written above the staff, and "DMaj7(#5)" is written above the final note.