

# BENEATH AN EVENING SKY

Ralph Towner

**System 1:** Chord: C#m7(9) | Chord: Amaj+4(9) | *(Tacet 1st time)*  
pizz.  
Fingerings: 2# ⑥, 4# ④, 0 ⑤

**System 2:** Chord: C#m7(9) | Chord: Amaj+4(9)

**System 3:** Chord: C#m7(9) | Chord: Amaj+4(9)

**System 4:** Chord: C#m7(9) | Chord: Amaj+4(9)

**System 5:** Chord: Em/F# | Chord: Em/B | Chord: Bm(<sup>11</sup>/<sub>9</sub>)

Fingerings: 1# ④, 1 ④, 1 ⑤, 0 ②, 3# ④



# Beneath An Evening Sky

## Solo Chord Changes & Scale Accidentals

C#m7(9)      Scale accidentals      Amaj+4(9)      Scale accidentals

(E major scale)

The first line of notation shows two measures. The first measure contains the chord C#m7(9) with fingerings 0, 1, 2, 4, 3, 6. The second measure contains the chord Amaj+4(9) with fingerings 1, 4, 0, 3, 5. Scale accidentals for the E major scale (F# and C#) are shown in parentheses above the staff.

Em/F#      Em/B      Bm(11/9)

The second line of notation shows three measures. The first measure contains the chord Em/F# with fingerings 4, 1, 1. The second measure contains the chord Em/B with fingerings 4, 1. The third measure contains the chord Bm(11/9) with fingerings 0, 2, 4, 3, 1. Scale accidentals for F# and C# are shown in parentheses above the staff.

Bm(11/9)/A      G#7(+13 +9)      Ab maj7(+13 +9)

The third line of notation shows three measures. The first measure contains the chord Bm(11/9)/A with fingerings 0, 2, 4, 3, 0. The second measure contains the chord G#7(+13 +9) with fingerings 3, 2, 1. The third measure contains the chord Ab maj7(+13 +9) with fingerings 3, 2, 1. Scale accidentals for F# and C# are shown in parentheses above the staff. A melodic line is written above the staff in the third measure.

# ALONG THE WAY

"Along the Way" can be played as a solo or as duet. The rhythmic undercurrent, or subdivision, used in this piece is three eighth notes (triplets) to the beat, rather than four sixteenth notes to the quarter-note beat. Hence the alternative 9/8 time signature.

This is a similar subdivision to that used in a jazz time feeling. A notated dotted eighth with a sixteenth is played rhythmically more closely to a quarter note grouped with a sixteenth an eighth note.

This tune offers another form of polyrhythm: four complete beats played in the same elapsed time as the three metronome beats of the 3/4 measure, or four-against-three. Practice this by playing four evenly spaced notes to the measure against the three beats of the metronome and mark the first beat of each measure with an open string bass note.

## ALONG THE WAY

Ralph Towner

Guitar

VI VI IV

III II

*a m i m*  
*i p p p* etc.

\*(Harmonics)

*a a a a a*  
XIV XII XIV XII XIV To Coda

rit.-----

Freely *a tempo*

IX VII XI

D.C. al Coda

pizz. (5, 6)

Ending only *a tempo*

IX VII XII

pizz. (5, 6)

\*These harmonics are played by touching the fret one octave above the note in parenthesis with the *i* finger while plucking simultaneously with the *a* finger. The greater the distance between the *i* and *a* finger, the more solidly the harmonic sounds. (The little finger can also be used to pluck the harmonics for a greater spread from the *i* finger.)

# Along The Way

## Solo Chord Changes & Scale Accidentals

**F#/A**      **A7sus4**      **E7-9/A**      **Amaj7+4**  
**A7/F#**      **E7(13)/F#**      **F#m**  
**F#maj9/A#**      **Bbmaj(-9)**      **Bbmaj(-9)/Eb**      **Ebm**      **G#maj-9/C#**      **C#m**  
 VI-----      VI-----      VI-----      IV-----  
**Bbmaj/C#**      **A# diminished scale**      **Amaj/C#**      **Bmaj(+4)/C#**  
 III      II  
**Db7(+9)**      **Ab7(-9)**  
**Gmaj(9)**      **Amaj(11)/F#**  
**Fmaj7(+5)**      **Amaj(11)/E**  
**Fmaj7+4/E**      (No accidentals)

# Along The Way

## Melodic Exercise

♩ = 152

F<sup>♯</sup>/A

A7sus4

E7-9/A

Amaj7+4

A7/F<sup>♯</sup>

E7(13)/F<sup>♯</sup>

F<sup>♯</sup>m

F<sup>♯</sup>maj9/A<sup>♯</sup>

B<sup>b</sup>maj(-9)

B<sup>b</sup>maj(-9)/E<sup>b</sup> E<sup>b</sup>m

G<sup>♯</sup>maj-9/C<sup>♯</sup> C<sup>♯</sup>m

B<sup>b</sup> maj/C<sup>♯</sup>

Amaj/C<sup>♯</sup>

Bmaj(+4)/C<sup>♯</sup>

D<sup>b</sup>7(+9)  
(+5)

A<sup>b</sup>7(C<sup>9</sup>)  
(+5)

Gmaj(C<sup>9</sup>)  
(+4)

Amaj(C<sup>11</sup>)  
(+9)/F<sup>♯</sup>

Fmaj7(+5)  
(+4)

Amaj(C<sup>11</sup>)  
(+9)/E

To Coda  
ritard

Fmaj7+4/E

D.C. al Coda

Ending only

*a tempo*