

MERCURY'S LULLABY

QUICKSILVER NOIR

A lullaby invokes. The floor arrives. The century breaks. Mercury returns.

v39 MUSICAL MASTER / v40 MERCURY SKY PRODUCTION MASTER

HG ATELIER / MERCURIAL ROSETTE CODEX / FINAL RECONCILIATION

The Finished Record

V39 COMPOSES IT / V40 ILLUMINATES IT

AUTHORITY CHAIN

v39 = all musical notes, phrasing, timing, harmony, tempo and form

v40 = note-identical production pass plus three sparse Mercury Sky cues

THIS BOOK DOES NOT COMPOSE BETWEEN THEM. IT REPORTS THE FINISHED MASTER.

State	Bars	Time	Recorded identity
Invocation	0-1	0:00-0:06.67	F# pre-bent release to E, twice
Dark-E head	2-9	0:06.67-0:33.33	Eight-bar lullaby over chord-color blooms
Bird / Bond	10	0:33.33-0:36.67	Bird compresses; one threshold turn
Century Break	11	0:36.67-0:40.00	Bond ring triggers BLING, floor and Bed-v4 call
Arena	12-43	0:40.00-2:26.67	Lowrider chassis; blues, run, waves, crystals, cascades
Mercurial Return	44-51	2:26.67-2:53.33	Head returns; machine and E1 floor vanish
Last Step	52	2:53.33-decay	A -> G -> D; both House turns denied

SAME SONG / EARLIER AND HARDER BREAK / CONTINUOUS QUICKSILVER GUITAR / FINAL DENIAL

How To Read The Master

STANDARD TUNING / 4-4 / 72 BPM / NO HISTORICAL OVERLAYS

NOTATION

PB	strike already bent
R	release
B	bend
/	slide up
\	slide down
H	natural harmonic
~	vibrato / sustain
X	muted or absent string

NON-NEGOTIABLES

- 4/4 at 72 BPM. No 6/8 repair.
- E1 owns the floor; no C-A-D-G bass parade.
- B1-A1-E1 is a physical fall, not root following.
- Short shards are punctuation or silent archive.
- The v39 run replaces every slow tapping instruction.
- Mercury Sky cues are production, not extra guitar notes.
- No Cells track occurs in the v39/v40 master.

MASTER EVENT MAP

0:00	pre-bent F# -> E x2	1:04.58	Grounded
0:06.67	head	1:24.58	Sky 2
0:33.33	Bird / Sky 1 at 0:33.68	1:30.83	Glass
0:35.24	Bond	1:33.33	crystals
0:36.67	Century Break trigger	2:00.00	cascades
0:40.00	Arena	2:23.96	Sky 3
0:44.38	blues-vocal statement	2:26.67	Mercurial Return
0:54.17	v39 Quicksilver run	2:53.33	A -> G -> D

PITCHES AND EVENT PLACEMENT ARE LOCKED / FINGERINGS MAY MOVE ONLY WITHOUT CHANGING SOUND

Invocation And Lullaby

THE FIRST HEARD PITCH IS ALREADY BENT / THE HEAD STAYS INNOCENT

BARS 0-1 / F# PRE-BENT -> E RELEASE / TWICE

```

e|-----|
B|-----|
G|--9(pb11) r9~~~~~9(pb11) r9~~~~~|
D|-----|
A|-----|
E|-----|
  
```

Strike the E at G-string fret 9 while the bend is already at F#. Release slowly. No pick attack at E.

BARS 2-9 / FINAL HEAD PHRASING

BAR 2		BAR 3		BAR 4		BAR 5	
e	-----0--0---	---	7--7---	---	5--5--7~~~~	---	5--3--0~~~~
B	-----	-----	-----	-----			
G	-----	-----	-----	-----			
D	-----	-----	-----	-----			
A	-----	-----	-----	-----			
E	-----	-----	-----	-----			
E E		B B		A A B		A G E	

BAR 6		BAR 7		BAR 8		BAR 9	
e	-----0--0---	-----	---	5--5--7~~~~	---	5--3--	-----
B	-----	---	3--3---	-----	---	3~~~~	-----
G	-----	-----	-----	-----			
D	-----	-----	-----	-----			
A	-----	-----	-----	-----			
E	-----	-----	-----	-----			
E E		D D		A A B		A G D	

Two attacks are one gesture. The first breath-touches the note; the second owns it. Never double the BLING pair.

ONE CHORD RECEIVES BLING BLING / NEVER BLING BLING, BLING BLING

The Chordal Sidekick

MOVING COLOR ABOVE E GRAVITY / NEVER ANOTHER BASS PLAYER

Bar	Color	Exact v39 pitch stack	Behavior
1	Em9	E3 B3 D4 F#4 G4 B4	B crowns
2	Cmaj9#11/E	E3 G3 B3 C4 D4 F#4	inner shimmer
3	D13/E	E3 F#3 B3 C4 D4 A4	A waits
4	G6add9/E	E3 G3 B3 D4 E4 A4	Em11 air
5	Em9	E3 B3 D4 F#4 G4 B4	answer
6	Am11/E	E3 A3 B3 C4 D4 G4	denser
7	D/E	E3 F#3 B3 C4 D4 A4	suspended
8	Em11	E3 G3 B3 D4 G4 A4	terminal-D memory

PERFORMANCE LAW

Each bar is one breath-shaped chordal bloom. Pick low-to-high or swell; do not strike block-chord quarter notes. The lowest written sidekick pitch is E3, safely above the E1 floor. The chord names describe color, not bass motion. In the Arena, answer stabs occur only where the Bed-v4 chassis already authorizes them.

MIDI / KEYBOARD REGISTER

E3 and above only / slow expression bloom / no persistent E2

GUITAR OPTION

Use partial upper structures in the shown pitch classes. Do not reintroduce literal C-A-D-G roots.

THE SIDEKICK SUPPLIES THE SILK / THE SUB SUPPLIES THE GRAVITY / GUITAR I SUPPLIES THE DANGER

The Door And The Floor

BIRD COMPRESSES / BOND TURNS / THE LOWRIDER ANSWERS IMMEDIATELY

BAR 10 / BIRD FLIGHT

call -> response -> compression

```
e|-----10-----12-|
B|-----|
G|-----9---7-----|
D|-----|
A|-----5---7---5-----|
E|-5---8-----8---5-----|
```

PITCH A2 C3 D3 E3 D3 C3 A2 D5 E4 D4 E5

Internal clock is compact. Let the last E5 point at the threshold rather than becoming a separate flourish.

BOND / ONE CONCEALED TURN

LIVE GRIP

v39 CONDENSED PITCH ROLES

e|--0--

E2 B2 D#3 F#3 G3 E4

B|--7--

slow low-to-high accumulation

G|--8--

one statement only

D|--9--

A|--10-

E|--0--

Em(maj9) / 0-10-9-8-7-0

TRIGGER LAW

The final Bond ring ends 73 ticks before the next barline. That barline triggers the Break.

BAR 11 / TURNAROUND -> HERE IT IS

GUITAR I E4----- E4----- (one BLING BLING pair)

BASS B1 slide -> kick -> A1 slide -> snare fracture -> E1 landing

SUB E1 blooms at the trigger and owns the cellar until the Return

BOND RINGS / THE NEXT BARLINE OPENS THE FLOOR / THERE IS NO WAITING ROOM

The Approved Machine

B1 -> KICK -> A1 -> SNARE FRACTURE -> E1 / THEN THE ANSWER

PHYSICAL LOW-E-STRING FALL / ONE EXPRESSIVE GESTURE

G|-----|

D|-----|

A|-----|

E|--/7~~~~~--\5~~~~~--\0~~~~~|

B1

A1

E1

The true sub remains E1. It ducks slightly beneath B1 and A1, then merges with the open-E landing.

Bar	Role	Kick offsets	Snare / ghost offsets	Hat offsets
1	CALL / B-KICK-A-SNARE-E	720,1820	S:1320 G:1200,1450	120,360,600,1080,1560
2	ANSWER / SUSPENDED STAB-MACHINE REPLY	360,930,1620	S:240,1180 G:720,1500	120,480,600,840,1080,1320,1680,1800
3	CONNECTOR / GEARS ENGAGE	0,520,1040,1700	S:640,1450 G:900	120,240,480,720,840,1080,1320,1440,1680,1800
4	TURN / MACHINE BREATH	240,860,1560	S:520,1320 G:1730	0,360,600,960,1200,1440,1800
5	CALL RETURN / B-KICK-A-SNARE-E	720,1820	S:1320 G:1200,1450	120,360,600,1080,1560
6	ANSWER RETURN / SUSPENDED STAB-MACHINE REPLY	360,930,1620	S:240,1180 G:720,1500	120,480,600,840,1080,1320,1680,1800
7	CONNECTOR RETURN / GEARS TIGHTEN	0,480,1100,1660	S:610,1510 G:900	120,240,480,600,840,1080,1200,1440,1680,1800
8	FINAL TURN / DENY THE LOOP	280,840,1740	S:540,1320 G:1010,1560	0,120,360,600,720,1080,1200,1440,1680

EXTEND BY RECALL, OMISSION, DELAY, FRACTURE AND HOLES / NEVER BY GENERIC LOOPING

Guitar I Rides The Lowrider

BOLD DECLARATION -> QUICKSILVER ACCELERATION -> AUTHORED ENGINES -> RETURN

Arena bars	Master bars	Time	Guitar I event	Bed behavior
1	12	0:40.00	canonical launch	first answer after Break call
2-4	13-15	0:43.33	blues-vocal E minor pentatonic; Bb glint	chassis stays authoritative
5-7	16-18	0:53.33	v39 concise intervallic run	accelerates toward Grounded
8	19	1:03.33	short punctuation -> Grounded A	arrangement window opens
9-15	20-26	1:06.67	four Falling Silver waves	Bed-v4 recalls and mutates
16	27	1:30.00	short punctuation -> Glass B	second arrangement window
17-24	28-35	1:33.33	eight 2-1-2-1-2 crystal passes	same rhythm identity
25-29	36-40	2:00.00	five architectural cascades	call-and-response variations
31	42	2:20.00	final authored crest	machine leaves air
33	44	2:26.67	Mercurial Return	machine and E1 floor vanish

LEAD PRIORITY

Pentatonic conviction first. Then mutation, displacement, slide, bend, wave and cascade.

The five-note shards never become the main solo language.

THE GUITAR RIDES THE BED / THE BED DOES NOT APOLOGIZE WHENEVER THE GUITAR SPEAKS

Blue Mercury

E MINOR PENTATONIC SPEAKS PLAINLY BEFORE THE CRYSTAL ROTATES

BARS 13-15 / BLUES-VOCAL STATEMENT

six events / wide breath

```
e|-----|
B|-----11(Bb)-10-8b10r8-----|
G|-9--12b14r12-----9~~~|
D|-----|
A|-----|
E|-----|
```

PITCH E4 G4 Bb4 A4 G4 E4

The Bb is a color, not a new scale. Bends do not snap to grid: they arrive, hover, release and leave room for the chassis.

THE LAUNCH INTO v39

After the blues sentence, one beat of air remains. At 0:54.17 the concise v39 run begins. Its eight passes preserve a 2-1-2-1-2 physical law while entry position, register, contour and attack spacing rotate. The intervals accelerate from 112 to 48 ticks; no tapping controller is used.

TRAJECTORY

voice -> one beat of air -> rotating passes -> acceleration -> Grounded window

Do not resurrect the earlier slow tapping corridor. The following two pages are the complete replacement.

PENTATONIC TRUTH FIRST / INTERVALLIC MERCURY SECOND / NO TECHNIQUE DEMO

Quicksilver Run I

EXACT PITCHES FROM V39 / STANDARD-TUNING PERFORMANCE FINGERING

PASS 1 / 112-TICK ATTACK SPACING

```
e|-----|
B|-----3--5--|
G|-----2-----|
D|-----2--5-----|
A|-----2-----|
E|-3--5-----|
```

PITCH G2 A2 B2 E3 G3 A3 D4 E4

PASS 2 / 100-TICK ATTACK SPACING

```
e|-----|
B|-----8--10-|
G|-----7-----|
D|-----5--9-----|
A|-----7-----|
E|-7--10-----|
```

PITCH B2 D3 E3 G3 B3 D4 G4 A4

PASS 3 / 88-TICK ATTACK SPACING

```
e|-----5--7--|
B|-----5-----|
G|-----4--7-----|
D|-----5-----|
A|-5--7-----|
E|-----|
```

PITCH D3 E3 G3 B3 D4 E4 A4 B4

PASS 4 / 78-TICK ATTACK SPACING

```
e|-----10-12-|
B|-----10-----|
G|-----9--12-----|
D|-----9-----|
A|-10-12-----|
E|-----|
```

PITCH G3 A3 B3 E4 G4 A4 D5 E5

SLIDES JOIN POSITIONS / PICKED AND LEGATO ATTACKS ALTERNATE / THE FINAL E6 CRESTS, THEN RELEASES

Quicksilver Run II

EXACT PITCHES FROM V39 / STANDARD-TUNING PERFORMANCE FINGERING

PASS 5 / 68-TICK ATTACK SPACING

```
e|-----15--17-|
B|-----15-----|
G|-----12--16-----|
D|-----14-----|
A|-14--17-----|
E|-----|
```

PITCH B3 D4 E4 G4 B4 D5 G5 A5

PASS 6 / 60-TICK ATTACK SPACING

```
e|-17-15-----|
B|-----17-----|
G|-----19--16-----|
D|-----17-----|
A|-----19--17-|
E|-----|
```

PITCH A5 G5 E5 D5 B4 G4 E4 D4

PASS 7 / 54-TICK ATTACK SPACING

```
e|-----12--19-|
B|-----20-----|
G|-----19--16-----|
D|-----17-----|
A|-19--24-----|
E|-----|
```

PITCH E4 A4 G4 D5 B4 G5 E5 B5

PASS 8 / 48-TICK ATTACK SPACING

```
e|-----17--15--24-|
B|-----17--15-----|
G|-----14-----|
D|-17--21-----|
A|-----|
E|-----|
```

PITCH G4 B4 A4 E5 D5 A5 G5 E6

SLIDES JOIN POSITIONS / PICKED AND LEGATO ATTACKS ALTERNATE / THE FINAL E6 CRESTS, THEN RELEASES

Waveforms

FOUR AUTHORED STATEMENTS / EACH RISES, TURNS AND FALLS

WAVE 1 / MASTER BAR 20 / 1:06.67

e|-----10--7-----5-----|
B|-----8--10--12-----8-----5-----|
G|-----7--9-----7-----|
D|-5--7--9-----9--7--|
A|-----|
E|-----|

PITCH G3 A3 B3 D4 E4 G4 A4 B4 D5 B4 G4 A4 E4 D4 B3 A3

WAVE 2 / MASTER BAR 22 / 1:13.33

e|-----10-----|
B|-----8--10--12-----12-----10-----|
G|-----7--9-----12-----9--7-----|
D|-----7--9-----9--7--|
A|-10-----|
E|-----|

PITCH G3 A3 B3 D4 E4 G4 A4 B4 D5 B4 G4 A4 E4 D4 B3 A3

WAVE 3 / MASTER BAR 24 / 1:20.00

e|-----8--10--12--15--12-----10-----|
B|-----10-----13-----10-----|
G|-----12-----12-----|
D|-10--12--14-----14--12-|
A|-----|
E|-----|

PITCH C4 D4 E4 G4 A4 C5 D5 E5 G5 E5 C5 D5 A4 G4 E4 D4

WAVE 4 / MASTER BAR 26 / 1:26.67

e|-----15-----|
B|-----13--15--17-----17-----15-----|
G|-----12--14-----17-----14--12-----|
D|-----12--14-----14--12-|
A|-15-----|
E|-----|

PITCH C4 D4 E4 G4 A4 C5 D5 E5 G5 E5 C5 D5 A4 G4 E4 D4

A DESCENT IS COMPOSED / NEVER MERELY THE ASCENT PLAYED BACKWARD

Crystal Rotations I

FIXED HAND LAW / LIQUID PITCH ORDER, ENTRY, ACCENT AND DIRECTION

CRYSTAL 1 / MASTER BAR 28 / ROTATION 1

```
e|-----10-----12--10-|
B|-----12--10-----12-----|
G|-----9-----12-----|
D|----9--7-----12-----|
A|-10-----|
E|-----|
```

PITCH G3 B3 A3 E4 D4 G4 B4 A4 D5 B4 E5 D5

CRYSTAL 2 / MASTER BAR 29 / ROTATION 2

```
e|-----8-----10-----13-|
B|-----10--8-----10-----13----|
G|-----10-----|
D|-----12--10-----|
A|-12--10-----|
E|-----|
```

PITCH A3 G3 D4 C4 F4 A4 G4 C5 A4 D5 C5 F5

CRYSTAL 3 / MASTER BAR 30 / ROTATION 3

```
e|-----10-----12-----15----|
B|-----12--10-----12-----15----17-|
G|-----12-----|
D|-----14--12-----|
A|-12-----|
E|-----|
```

PITCH A3 E4 D4 G4 B4 A4 D5 B4 E5 D5 G5 E5

CRYSTAL 4 / MASTER BAR 31 / ROTATION 4

```
e|-----13-----15-|
B|-----10-----13-----15--13-----15----|
G|-----10-----12-----14-----|
D|-12--10-----|
A|-----|
E|-----|
```

PITCH D4 C4 F4 A4 G4 C5 A4 D5 C5 F5 D5 G5

SAME ATOMS / NEW FACET / NO SCALE-SHAPED ARRIVAL

Crystal Rotations II

FIXED HAND LAW / LIQUID PITCH ORDER, ENTRY, ACCENT AND DIRECTION

CRYSTAL 5 / MASTER BAR 32 / ROTATION 5

e|-----10-----12-----15-----17--15-|
B|-----12--10-----12-----15-----17-----|
G|----12-----|
D|-12-----|
A|-----|
E|-----|

PITCH D4 G4 B4 A4 D5 B4 E5 D5 G5 E5 A5 G5

CRYSTAL 6 / MASTER BAR 33 / ROTATION 1

e|-----|
B|-----13-----15--13-|
G|-----14--12-----14-----|
D|-----15-----|
A|----12-----17--15-----|
E|-13-----15-----|

PITCH F3 A3 G3 D4 C4 F4 A4 G4 C5 A4 D5 C5

CRYSTAL 7 / MASTER BAR 34 / ROTATION 2

e|-----15-|
B|-----12-----15-----17--15-----|
G|-----12-----14-----16-----|
D|-----14--12-----|
A|-14--12-----|
E|-----|

PITCH B3 A3 E4 D4 G4 B4 A4 D5 B4 E5 D5 G5

CRYSTAL 8 / MASTER BAR 35 / ROTATION 3

e|-----|
B|-----18-----|
G|-----14-----17-----19--17-----19-|
D|-----15-----17-----19-----|
A|----17--15-----|
E|-15-----|

PITCH G3 D4 C4 F4 A4 G4 C5 A4 D5 C5 F5 D5

SAME ATOMS / NEW FACET / NO SCALE-SHAPED ARRIVAL

Cascades I

SHORT ATTACK SPACING / LONG PHYSICAL CONTOUR

CASCADE 1 / MASTER BAR 36

e| -15-----19--16--14-----|
B| ----17-----15--17-----15-----12-----|
G| ----16-----14-----12--14-----12-----|
D| ----14-----12-----|
A| -----|
E| -----|

PITCH G5 E5 B5 G#5 F#5 D5 E5 B4 D5 A4 B4 G4 A4 E4 G4 D4

CASCADE 2 / MASTER BAR 37

e| -13-----17-----|
B| ----15-----19--17-----15-----13-----|
G| ----17-----14-----12--14-----|
D| ----15--17-----15-----|
A| ----17-----15-----|
E| -----|

PITCH F5 D5 A5 F#5 E5 C5 D5 A4 C5 G4 A4 F4 G4 D4 F4 C4

CASCADE 3 / MASTER BAR 38

e| -----15-----|
B| -16-----17--15-----|
G| ----17-----15--17-----15-----|
D| ----17-----15--17-----15-----13-----|
A| -----18-----15-----13-----|
E| -----|

PITCH D#5 C5 G5 E5 D5 Bb4 C5 G4 Bb4 F4 G4 D#4 F4 C4 D#4 Bb3

THE LINE IS FAST BECAUSE THE CONTOUR INSISTS / NOT BECAUSE THE PLAYER DEMONSTRATES SPEED

Cascades II / Crest

SHORT ATTACK SPACING / LONG PHYSICAL CONTOUR

CASCADE 4 / MASTER BAR 39

```
e| -15-----19----- |
B| -17-----21--19-----17-----15----- |
G| -----19-----16-----14--16----- |
D| -----17--19-----17----- |
A| -----19-----17- |
E| ----- |
```

PITCH G5 E5 B5 G#5 F#5 D5 E5 B4 D5 A4 B4 G4 A4 E4 G4 D4

CASCADE 5 / MASTER BAR 40

```
e| -----17----- |
B| -18-----19--17----- |
G| -----19-----17--19-----17----- |
D| -----19-----17--19-----17-----15----- |
A| -----20-----17-----15- |
E| ----- |
```

PITCH F5 D5 A5 F#5 E5 C5 D5 A4 C5 G4 A4 F4 G4 D4 F4 C4

FINAL CREST / MASTER BAR 42 / ONE BAR OF AIR FOLLOWS

```
e| -----15----- |
B| -----15-----17--15- |
G| -14-----16----- |
D| ----16--17----- |
A| ----- |
E| ----- |
```

PITCH A4 F#4 G4 B4 D5 G5 E5 D5

THE LINE IS FAST BECAUSE THE CONTOUR INSISTS / NOT BECAUSE THE PLAYER DEMONSTRATES SPEED

Two Chordal Minds

SAME HARMONY / DISPLACED REGISTERS / SPARSE OFF-BEAT ANSWERS

Arena bar	Master bar	Lower at +300	Upper at +940	Lower answer +1580
3	14	E3 B3 D4	F#4 C5 A5	B3 D4
10	21	E3 B3 D4	G4 C5 F#5	B3 D4
19	30	E3 B3 D4	F#4 C5 A5	B3 D4
27	38	E3 B3 D4	F#4 C5 A5	B3 D4
30	41	E3 B3 D4	A4 C5 G5	B3 D4

ATTACK PLACEMENT

LOWER . . x x . .

UPPER x

BED-v4 continues unchanged beneath both voices

The dialogue never creates a new progression. It splits the approved Wakeman color into two players who notice one another across the room. Use different registers and shallow stereo opposition. Leave holes for Guitar I and the lowrider fingerprint.

CONVERSATION, NOT COMPING / SOPHISTICATION, NOT MAXIMALISM

Two Expected Doors

USED ONCE EACH / AUDIBLE BECAUSE THE ROOM BRIEFLY CLEARS

GROUNDING A / MASTER BAR 19 + 720 TICKS / 1:04.58

```
e|-----|
B|-----|
G|-----0-----|
D|-----7-----|
A|-----0-----|
E|--7-----|
```

B A A G

shape: 7-0-7-0-x-x

Drop hats and other lead material before the first B. Let the object make one complete statement.

GLASS B / MASTER BAR 27 + 480 TICKS / 1:30.83

```
e|-----H5~~~~~|
B|-----7-----|
G|-----0~~~~~|
D|-----7-----|
A|-----|
E|-----|
```

A G F# E*

shape: x-x-7-0-7-H5 / open G rings

The chassis returns after the window. Neither object is allowed on the final Mercurial Return.

TEACH THE EAR A RETURN TWICE / THEN DENY BOTH DOORS AT THE END

The Lullaby Survives

MACHINE OFF / E1 FLOOR GONE / SAME HEAD HEARD AFTER THE RUPTURE

BARS 44-51 / HEAD RETURNS

Use the exact eight-bar head from page 4. The Bed-v4 drums, bass-player fall and E1 tectonic floor vanish at the Return boundary. Guitar II resumes the same eight dark-E chord colors as one-breath swells. The accumulated history changes the meaning; the melody is not reharmonized.

GROUNDING A: DENIED

GLASS B: DENIED

NO EXTRA BOND

Percussion returns at reduced scale; the head remains foreground. No Arena residue is allowed to explain it.

BAR 52 / LAST STEP

MELODY

e|--5-----3-----|
B|-----3~~~~~|
G|-----|
D|-----|
A|-----|
E|-----|
A G D

FINAL COLOR / x-12-12-14-15-0

e|--0~~~~| B|--15--| G|--14--| D|--12--| A|--12--| E|--x--|

PITCH FIELD: A3 D4 A4 D5 E4 / nothing follows

E IS THE GRAVITY / D IS THE CROWN / NO CONVENTIONAL TONIC CADENCE IS REQUIRED

Authored Shards Kept, Not Claimed

THE V39 OPTIONAL TRACK IS VOLUME ZERO / THESE ARE NOT THE MASTER SOLO

v39 retains thirteen source attacks on a track explicitly named OPTIONAL FIVE-NOTE SHARDS - SILENT VOCABULARY. They remain available for study or future live punctuation. They do not occur as full cells in the finished master and must never be printed as compulsory solo text.

SOURCE CELL 22 / 4 NOTES

e|-----|
B|-----8---10-|
G|-7---9-----|
D|-----|
A|-----|
E|-----|

PITCH D4 E4 G4 A4

SOURCE CELL 24 / 5 NOTES

e|-----15--17--19-|
B|-15--17-----|
G|-----|
D|-----|
A|-----|
E|-----|

PITCH D5 E5 G5 A5 B5

SOURCE CELL 26 / 4 NOTES

e|-----|
B|-----8---10-|
G|-7---9-----|
D|-----|
A|-----|
E|-----|

PITCH D4 E4 G4 A4

Brief derived punctuations already embedded near Grounded and Glass remain part of v39; the complete cells above stay silent.

ARCHIVE IS MEMORY / PERFORMANCE IS CHOICE / THE MASTER IS NOT A LICK CATALOG

Who Owns What

ELEVEN MIDI TRACKS / TEN MUSICAL TRACKS / ONE CONDUCTOR

Track role	Final duty	Hard boundary
Guitar I-A	pre-bend, head, BLING, Return, Last Step	no added fills
Guitar II / Wakeman	dark-E blooms and Bed-v4 answer colors	never enters the cellar
Guitar I-B	Bird/Bond, launch, blues, v39 run, waves, crystals, cascades	short shards not primary
Optional shards	silent archive only	volume zero
Invocation percussion	head and Return breath	not the Arena chassis
Sub	continuous E1 from Break to Return	no root following
Bass player	sparse physical B1-A1-E1 falls	no melodic bass line
Bed-v4 drums	authored lowrider call and response	no generic half-time reset
Dialogue A/B	five sparse antiphonal chord events	no continuous comping

CELLS STATUS

No Cells track exists in v39 or v40. Earlier Chamber Memory instructions are historical, not active.

Do not recreate Cells as a pad, arpeggiator, countertheme or invisible safety net.

ONE CELLAR / ONE LEAD AUTHORITY / ONE CHORDAL MEMORY / ONE AUTHORED MACHINE

Three Crossings

PRODUCTION CUES ONLY / ALL TEN V39 MUSICAL TRACKS REMAIN BYTE-IDENTICAL

SKY 1

0:33.68

Bird + 200 ticks

reversed harmonic ingress

far left -> right

FX CUE - NOT GUITAR TAB - DO NOT ADD A PITCHED PERFORMANCE EVENT

SKY 2

1:24.58

Arena bar 14 + 720

distant glass transmission

high orbit / sparse ping-pong tail

FX CUE - NOT GUITAR TAB - DO NOT ADD A PITCHED PERFORMANCE EVENT

SKY 3

2:23.96

one bar before Return + 360

silver flyover

larger stereo crossing into Return

FX CUE - NOT GUITAR TAB - DO NOT ADD A PITCHED PERFORMANCE EVENT

MERCURY SKY LAW

No continuous pads. No arpeggiator. No spaceship library. Leave substantial stretches empty. If an event makes the song busier, generic or less sexy, remove it rather than compensating with more production.

SCARCITY MAKES THE SKY MAGICAL / V40 DOES NOT REWRITE V39

What The Book Now Claims

EVERY CANONICAL INSTRUCTION POINTS AT THE FINISHED RECORD

Object	Final treatment	Authority
F# pre-bent -> E x2	opening fingerprint printed before head	v39 bars 0-1
Head	final 8-bar 4/4 phrasing; one BLING pair per gesture	v39 bars 2-9 / 44-51
Century Break	Bond ring triggers immediate Bed-v4 call and E1 floor	v39 bar 11
Low end	B1-A1-E1 physical falls above continuous E1	v39 bass + sub
Arena drums	approved Bed-v4 fingerprint and controlled variants	v39 drum track
Lead trajectory	blues-vocal -> v39 run -> waves -> crystals -> cascades	v39 Guitar I-B
Chordal dialogue	dark-E blooms plus five sparse antiphonal answers	v39 sidekick + voices
House turns	Grounded and Glass exposed once; final Return denies both	v39 authored events
Mercury Sky	three production-only cues	v40 conductor + mix

MASTER CHECK

v40 musical tracks are note-identical to v39. Production annotations never enter the tablature staff.

The book contains no active Cells, 6/8, root parade, tapping corridor, old bass scheme or alternate form.

AN EXPLANATION MAY DISAPPEAR / AN AUTHORED MASTER EVENT MAY NOT

What Is No Longer The Song

REMOVED FROM ACTIVE INSTRUCTION / RETAINED ONLY IN HISTORICAL FILES

Superseded item	Why it was removed from this master book
Compound 6/8 Mercury Gait	The approved recording is 4/4 at 72 BPM.
Cmaj7-Am7-D7-G6 bass parade	It produced the bright, nursery-like harmonic gravity the final E floor corrected.
Ab7#5 schedule	Not present in v39's final harmonic event map.
D1/A1 sub-state progression	The true sub remains E1; only the separate bass-player fall moves B1-A1-E1.
Melodic mid-bass / repeated low-E teeth	They competed with the song and the tectonic floor.
Slow tapping corridor	Replaced completely by v39's concise accelerating intervallic run.
Short shards as primary solo	They are now punctuation or silent optional vocabulary.
Cells / Chamber Memory part	No Cells track exists in the final v39/v40 master.
Wrong Mirror / Batten route / live expansion	Outside this recorded master; not printed as performed form.
Continuous celestial layer	v40 uses exactly three sparse production crossings.

THIS EDITION IS A PERFORMANCE DOCUMENT, NOT A MUSEUM OF EVERY REVISION.

V39 IS THE MUSIC / V40 IS THE SKY / THE BOOK NOW TELLS ONE TRUTH