

# The Red Guitar Suite

*for classical guitar*

Robert Lunn  
(2012-2013)

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## **about *The Red Guitar Suite***

During the winter of 2000 I received an unexpected gift: a 1972 Ramirez 1a Concert Classical Guitar. In the 1970s my uncle, a guitar enthusiast, decided that he would learn how to play; a friend of his was going to Spain and my uncle gave him money to buy a guitar. Years went by and my uncle no longer had the time to play like he once did, so the guitar stayed in a closet for almost two decades until I received it in 2000. Needless to say, I was very excited (still excited) to have this guitar. This suite of pieces was inspired by this guitar. I began the suite in January 2012 and completed the last piece in January of 2013.

## **Performance Notes**

**General:** In performance movements may be omitted and rearranged to create a shorter suite of pieces.

**Perpetual Vibrations:** The tempo marking gives the performer a general idea of the speed of the piece. Can be played faster. On the recording I played it as fast as possible while still keeping it clean.

**Lucidity:** The form of *Lucidity* is ABA with the B section starting at measure 34 and ending at measure 50. The A sections are stable. Subtle changes in timbre (ponticello, dolce, etc.) and dynamics can be used to create variety in adjacent phrases. The B section should be played in a more dramatic fashion by using more extreme timbral and dynamic changes. In addition, rubato can be used freely throughout this section.

**Dance of the Dragonfly:** The introduction (mm. 1-20) should be played in an improvisatory fashion by freely making use of timbral and dynamic changes, pauses, and the use of rubato. The rest of the piece is meant to be light and airy.

**Melancholy:** It is important to bring out the melody in the A section (mm. 1-40, 81-end). If *p* is given as the dynamic marking I will play the melody at *p* and the accompanying figures at *pp*. Use rest stroke for the melody whenever possible. Roll some of the chords in B section (mm. 42-72) to create variety.

**Folk Dance:** This piece was inspired by *Villanesca* by Enrique Granados. Play the harmonic figures (ex. mm. 25-31) closer to the bridge to create a clearer sound. For the parallel minor section, I had in mind some of the recordings I have of Segovia playing where he would bend phrases using rubato.

**Fantasia:** This piece came from an improvisation I did one evening in April 2012. The next day I was set to perform for a local high school music class and I wanted a piece that used some non-traditional techniques and was flashy. The strumming patterns notated in the score are meant to give a basic feel. The performer is encouraged to embellish the strumming throughout the piece. In measure 64, as the left hand finger is

being lifted to mute the string, make sure to move the left hand finger over the fret wire. Otherwise, the muted note will be flat.

**Ray of Light:** My initial idea for this piece was to compose a flashy piece similar to the *Caprice's* by Paganini. It quickly went into another direction. The difficulty of this piece is that the majority of it is in E-flat major. This causes the need for bar chords, which can drain the left hand of energy.

**Quicksilver:** This is the first of two duets. It is important that in the strumming sections (ex. mm. 23-33) that the strumming does not overpower the melody. As in the *Fantasia* movement, the strum pattern is meant to give the basic feel. The performer is encouraged to embellish the strumming throughout the piece.

**La Primavera:** The harmonics will sound clearer if the performer plucks the string closer to the bridge. In measures 26-33, make sure to bring out the melody (half notes) over the accompanying figures.

**The Headless Horseman:** The harmonics throughout the piece represent the sound of a bell tolling. The performer should hit the harmonic node with such force that it sounds the harmonic and produces a lot of noise. The right hand, in measures 45-46, should begin slowly before accelerating (*accelerando*) to the peak, and then decelerating (*ritardando*) as the pitches descend. The overall feel of these two measures is meant to be sinister.

**Drawing Near:** Like *Quicksilver*, it is important that the melodic line is heard over the accompanying figures. From measures 40-74, the two guitars are equal, therefore should be played more or less at the same dynamic level.

**Ebb and Flow:** The electronic part is optional. *Ebb and Flow* was first written as a solo guitar piece and I often play it that way in concert. If you would like the electronic part please contact me at [rob@robertlunncomposer.com](mailto:rob@robertlunncomposer.com).

**Clouds:** This is a short, impressionistic piece, that makes extended use of natural and artificial harmonics. The difficulty lies in creating the harp-like effect. For example, in measure 3, the performer bars the fifth fret with the first finger. The right hand index finger lightly touches the harmonic node twelve frets higher beginning on the first string. The right hand ring finger nail touches the first string. From this starting point, the right hand sweeps across the strings, from the first string to the sixth string. There are two things to watch for as the right hand sweeps across the strings. First, as the right hand index finger moves from string to string, it is important that the index finger stays twelve frets higher than the left hand. Second, the right hand index finger (the finger that is actually activating the string), should pluck the string slightly ahead of the right hand index finger.

**La Guitarra:** This piece should be played with a lot of energy. As in a few of the previous pieces, the strum pattern is meant to give a general idea of the feel and doesn't need to be followed exactly. The note played in measures 69-71 is over the soundhole. To get a clearer sound push down on the string with the left hand nail.

**The Red Guitar:** The score for this piece is unavailable. For the recording I overdubbed a lot of different guitar parts, used a slide, and used some processing (ex. backwards guitar).

## Biography

Robert Lunn received his Doctorate of Musical Arts from Ohio State University in June of 2010. He is the winner of the 2008 Ruth Friscoe Award for his *Sonata for Guitar*, and was a three time recipient of the Donald and Marilyn Harris Scholarship at Ohio State. Dr. Lunn was also awarded the Graduate Teaching Award in Music Theory while teaching at Ohio State. He received a Bachelor of Arts from Hope College and a Masters in Music Theory and Composition from Pennsylvania State University.

Dr. Lunn's Composition teachers include Marc Ainger, Paul Barsom, Will Gay Bottje, Russell Floyd, Donald Harris, Jan Radzynski and Thomas Wells. Recent compositions by Dr. Lunn include *Greenwood* for solo Classical Guitar, *Sunkiss* for Electric Guitar and Max/MSP, *Shimmering Harmonics* for Percussion Trio, *Concerto for Guitar and Orchestra* and *The Lazy Virtuoso for Imaginary Piano*.

From the fall of 2000 to the spring of 2007 he was on the faculty at Hope College and Lake Michigan College teaching guitar, composition and music theory. Dr. Lunn studied guitar with Larry Malfroid at Hope College and participated in a master class with Christopher Parkening in Montana during the summer of 1997. He is currently at Lake Michigan College teaching Theory and Aural Skills. To learn more about Dr. Lunn, please visit his website at [www.robertlunnc.com](http://www.robertlunnc.com).

# The Red Guitar Suite

## I. Perpetual Vibrations

Robert Lunn (2012)

Guitar       $\text{♩} = 100$

1      2      3      4      5

IV      V

6

(2)

11      m i m a m i

16      IV      V      X      IX

21      V      V

26                          IV                          V                          VII

VIII                          IX                          >                          f

ff

36

41

46

50

54

*rit.*

*a tempo*

IV V VII VIII

*f* *p* *f*

IX V

*ff*

73

*m i m a m i*

78

83

IV      V      X      IX

88

V      VII

93

IV      V      VII

98

VIII      IX      >

103

8va - - - -

## II. Lucidity

Robert Lunn (2012)

Guitar  $\text{♩} = 100$

**CIII**

**ff**

**ponticello** ————— **f**

**dolce** ————— **f**

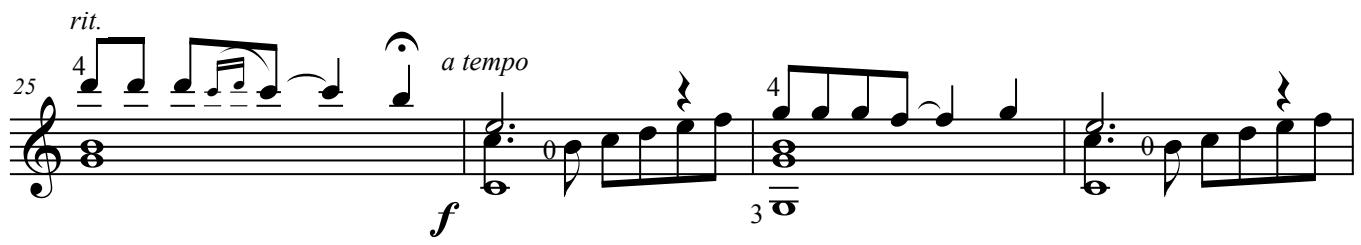
**CX**

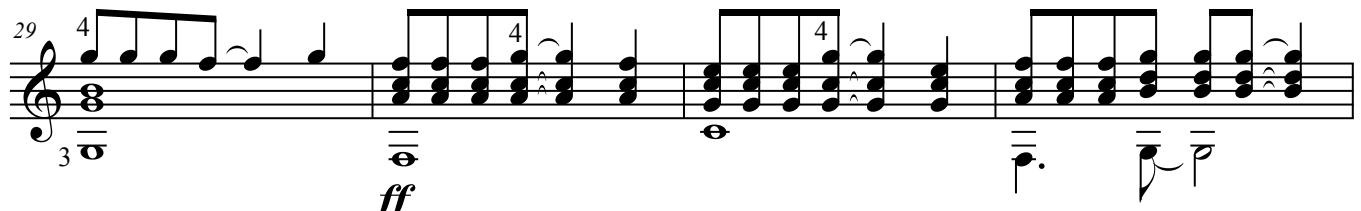
**CVIII**

**CX**

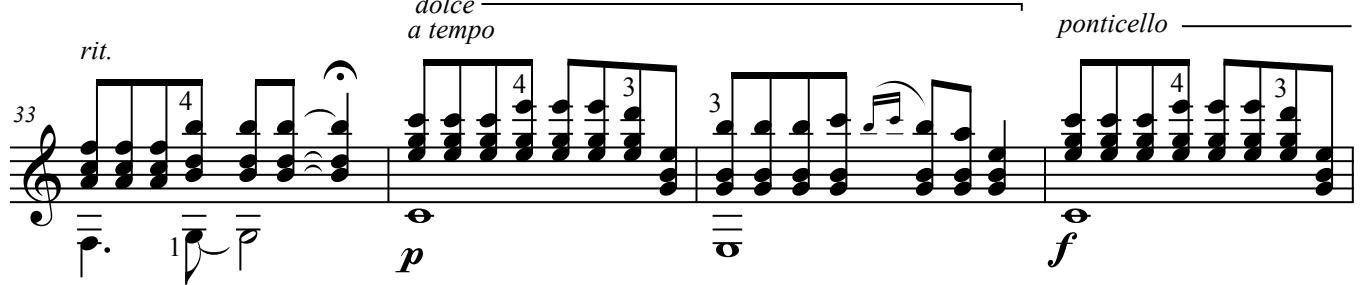
**CVIII**

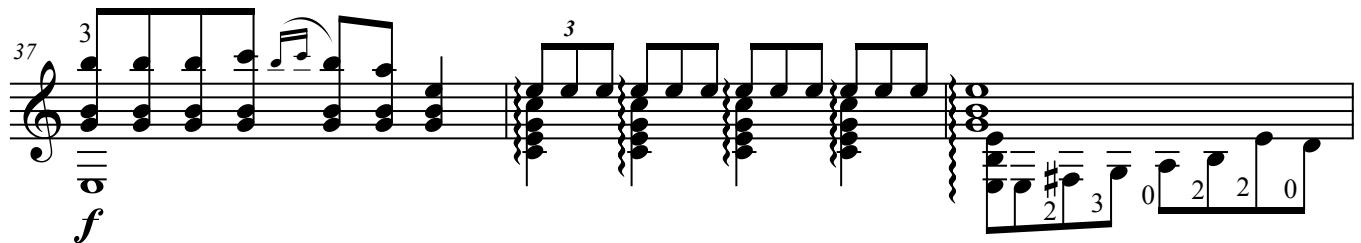
*rit.*

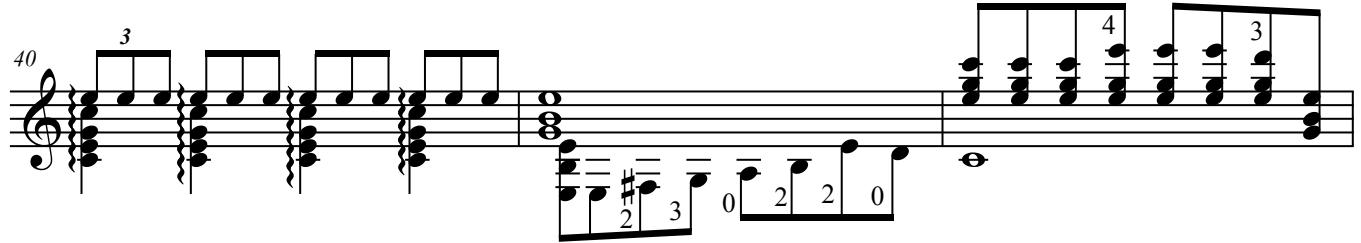
25 

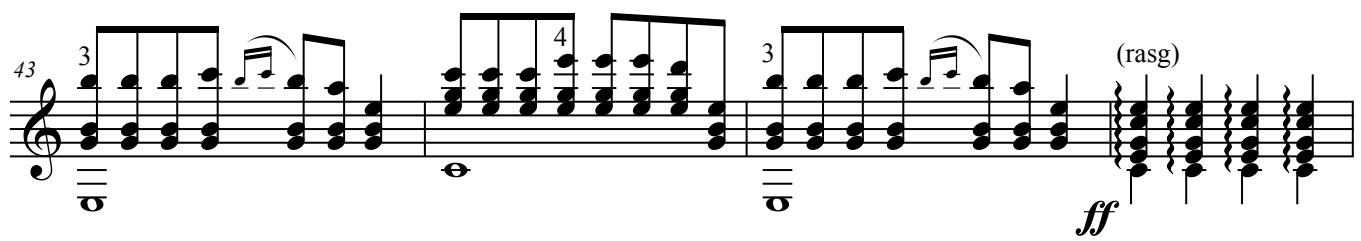
29 

*dolce* *a tempo*

33 

37 

40 

43 

(rasg)

tambora

47

50 CX CVIII

*f*

54 CX CVIII *rit.*

58 *a tempo* *p*

62 *rit.*

VIII

66

### III. Dance of the Dragonfly

Robert Lunn (2012)

(over the soundhole)

Guitar

*f*

*8va-----*

*p.*

XII

10

13

16

## Dance of the Dragonfly

14

19                          CV  


47      2 | 3 | 0 | 2 |

51

55      accel.

59      a tempo

63      rit.      a tempo

67

71

## Dance of the Dragonfly

16

The sheet music consists of six staves of musical notation, likely for a wind instrument like oboe or flute. The key signature is A major (three sharps). The time signature varies between common time and 6/8.

- Staff 1:** Measures 75-80. Dynamics: V, X. Fingerings: 1, 3, 4; 0. Articulations: accents on eighth notes.
- Staff 2:** Measures 81-86. Dynamics: 2. Fingerings: 3, 1. Articulations: accents on eighth notes.
- Staff 3:** Measures 87-92. Dynamics: 4. Fingerings: 2, 3; 3, 2. Articulations: accents on eighth notes.
- Staff 4:** Measures 93-98. Dynamics: V. Fingerings: 3, 1; 2, 1. Articulations: accents on eighth notes. Performance instruction: *p i 6m a*.
- Staff 5:** Measures 99-104. Dynamics: V. Fingerings: 3, 1; 2, 1. Articulations: accents on eighth notes. Performance instruction: *p i 6m a*.
- Staff 6:** Measures 105-108. Dynamics: V. Fingerings: 3, 1; 2, 1. Articulations: accents on eighth notes. Performance instruction: *p i 6m a*.

## IV. Melancholy

Robert Lunn (2012)

Guitar

=69

*i m a m i*

Guitar

p

II

0

f

VII

Harm XII      Harm VII      Harm V

8va---

13

p

17

21

25

VII

29

33

37

*a tempo*

41

45

49

*pp*

VII

53

*f*

1/2 CIX

Harm XII

VII

*ff*

61

*p*

65

69

*f*

73

$\text{♪} = \text{♪}$

$6/8$

77

81

II

85

VII

*f*

89

Harm XII

Harm VII

Harm V

*p*

93

97

*8va--*

*8va---*

*8va-----*

*8va-----*

*8va-----*

*8va-----*

## V. Folk Dance

5th String=G  
6th String=D

Robert Lunn (2013)

Guitar

**Measure 1:** Bass note, 16th-note pairs (XII).

**Measure 2:** 16th-note pairs.

**Measure 3:** 16th-note pairs.

**Measure 4:** 16th-note pairs (XII).

**Measure 5:** 16th-note pairs.

**Measure 6:** 16th-note pairs (V).

**Measure 7:** 16th-note pairs.

**Measure 8:** 16th-note pairs (V).

**Measure 9:** 16th-note pairs.

**Measure 10:** 16th-note pairs (V).

**Measure 11:** 16th-note pairs.

**Measure 12:** 16th-note pairs (VII).

**Measure 13:** 16th-note pairs.

**Measure 14:** 16th-note pairs (VII).

**Measure 15:** 16th-note pairs.

**Measure 16:** 16th-note pairs (VII).

**Measure 17:** 16th-note pairs.

**Measure 18:** 16th-note pairs (VII).

**Measure 19:** 16th-note pairs.

**Measure 20:** 16th-note pairs (VII).

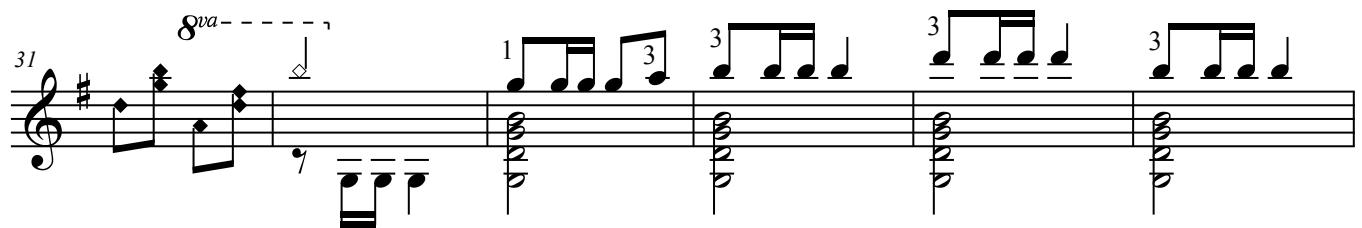
**Measure 21:** 16th-note pairs.

**Measure 22:** 16th-note pairs (VII).

**Measure 23:** 16th-note pairs.

**Measure 24:** 16th-note pairs (VII).

**Measure 25:** 16th-note pairs.



Musical score for Folk Dance, page 22, measures 37-42. The key signature changes to A major (two sharps). Measure 37 begins with a sixteenth-note group. Measures 38-42 continue the rhythmic pattern established in the previous measures.

Musical score for Folk Dance, page 22, measures 43-48. The key signature changes to E major (three sharps). Measure 43 features a sixteenth-note group labeled VII. Measures 44-48 continue the pattern with a mix of sixteenth-note groups and eighth-note pairs.

Musical score for Folk Dance, page 22, measures 49-54. The key signature changes to D major (one sharp). Measure 49 begins with a sixteenth-note group labeled XII. Measures 50-54 continue the pattern with a mix of sixteenth-note groups and eighth-note pairs.

Musical score for Folk Dance, page 22, measures 55-60. The key signature changes to C major (no sharps or flats). Measure 55 begins with a sixteenth-note group labeled XII. Measures 56-60 continue the pattern with a mix of sixteenth-note groups and eighth-note pairs. The dynamic is marked *p*.

Musical score for Folk Dance, page 22, measures 61-66. The key signature changes to B-flat major (one flat). Measure 61 begins with a sixteenth-note group labeled VII. Measures 62-66 continue the pattern with a mix of sixteenth-note groups and eighth-note pairs. The tempo is marked "Slower, freely".

Musical score for "Folk Dance" (page 23). The score consists of five staves of music, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines.

- Measure 67:** The first measure starts with a dotted half note followed by a quarter note. The second measure begins with a eighth note followed by a sixteenth-note pattern. The third measure features a eighth note followed by a sixteenth-note pattern. The fourth measure has a eighth note followed by a sixteenth-note pattern. The fifth measure has a eighth note followed by a sixteenth-note pattern. The sixth measure has a eighth note followed by a sixteenth-note pattern. The seventh measure has a eighth note followed by a sixteenth-note pattern.
- Measure 75:** The first measure starts with a eighth note followed by a sixteenth-note pattern. The second measure begins with a eighth note followed by a sixteenth-note pattern. The third measure features a eighth note followed by a sixteenth-note pattern. The fourth measure has a eighth note followed by a sixteenth-note pattern. The fifth measure has a eighth note followed by a sixteenth-note pattern. The dynamic *f* (fortissimo) is indicated at the beginning of the fourth measure.
- Measure 81:** The first measure starts with a eighth note followed by a sixteenth-note pattern. The second measure begins with a eighth note followed by a sixteenth-note pattern. The third measure features a eighth note followed by a sixteenth-note pattern. The fourth measure has a eighth note followed by a sixteenth-note pattern. The fifth measure has a eighth note followed by a sixteenth-note pattern. The dynamic *p* (pianissimo) is indicated at the beginning of the fifth measure.
- Measure 87:** The first measure starts with a eighth note followed by a sixteenth-note pattern. The second measure begins with a eighth note followed by a sixteenth-note pattern. The third measure features a eighth note followed by a sixteenth-note pattern. The fourth measure has a eighth note followed by a sixteenth-note pattern. The fifth measure has a eighth note followed by a sixteenth-note pattern.
- Measure 93:** The first measure starts with a eighth note followed by a sixteenth-note pattern. The second measure begins with a eighth note followed by a sixteenth-note pattern. The third measure features a eighth note followed by a sixteenth-note pattern. The fourth measure has a eighth note followed by a sixteenth-note pattern. The dynamic *f* (fortissimo) is indicated at the beginning of the fourth measure.
- Measure 99:** The first measure starts with a eighth note followed by a sixteenth-note pattern. The second measure begins with a eighth note followed by a sixteenth-note pattern. The third measure features a eighth note followed by a sixteenth-note pattern. The fourth measure has a eighth note followed by a sixteenth-note pattern. The dynamic *p* (pianissimo) is indicated at the beginning of the fourth measure. The dynamic *a tempo* is indicated at the end of the measure.

The musical score consists of five staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The score is divided into measures by vertical bar lines.

- Staff 1:** Measure 105 starts with a dynamic of **XII**. It continues with measures of **VII** and **V**, with a dynamic of **8va** (octave up).
- Staff 2:** Measure 111 starts with a dynamic of **III**. It includes a measure with a **3** over a bracket, followed by a measure with a **3** over a bracket.
- Staff 3:** Measure 117 starts with a dynamic of **VII**.
- Staff 4:** Measure 123 starts with a dynamic of **XII**. It continues with measures of **XII**, **VII**, and **V**, with a dynamic of **8va**.
- Staff 5:** Measure 129 starts with a dynamic of **8va**.
- Staff 6:** Measure 135 starts with a dynamic of **1** over a bracket, followed by measures of **3**, **3**, **1**, **3**, and **1**.

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies throughout the piece.

- Staff 1 (Measures 141-146):** Features eighth-note patterns. Measure 141 starts with a sixteenth-note grace followed by eighth notes. Measures 142-146 show eighth-note pairs. Measure 146 ends with a fermata over the first note of the next measure.
- Staff 2 (Measures 147-152):** Starts with eighth-note pairs. Measures 147-150 show eighth-note pairs. Measures 151-152 show eighth-note pairs. Measure 152 ends with a fermata over the first note of the next measure.
- Staff 3 (Measures 153-158):** Starts with eighth-note pairs. Measures 153-156 show eighth-note pairs. Measures 157-158 show eighth-note pairs. Measure 158 ends with a fermata over the first note of the next measure.
- Staff 4 (Measures 159-164):** Starts with eighth-note pairs. Measures 159-162 show eighth-note pairs. Measures 163-164 show eighth-note pairs. Measure 164 ends with a fermata over the first note of the next measure.

Dynamics and markings include:  
- Measure 141: Slurs on the first two eighth notes.  
- Measure 146: Fermata over the first note.  
- Measure 147: *8va* (octave up) over the first two eighth-note pairs.  
- Measure 150: *8va* (octave up) over the first two eighth-note pairs.  
- Measure 153: *8va* (octave up) over the first two eighth-note pairs.  
- Measure 156: *8va* (octave up) over the first two eighth-note pairs.  
- Measure 159: *XII* (pedal point) under the first note.  
- Measure 162: *VII* (pedal point) under the first note.  
- Measure 164: *V* (pedal point) under the first note.

# VI. Fantasia

Robert Lunn (2012)

Guitar

$\text{♩} = 144$

E C E Tambora

**ff**

5 *p i m a* (3) (3)

8

11 *a m i p a m i* (4) 3

13 2 2 1 3

16 3 4

18

20

22

25

28

31

34

The sheet music consists of six staves of musical notation for a single instrument. The key signature is common C. Measure 18 starts with a treble clef and a 4/4 time signature. Measures 19-21 show eighth-note patterns. Measure 22 begins with a 3/4 time signature. Measures 25-27 show sixteenth-note patterns with various dynamics and measure numbers (1, 3, 1, 1, #, #). Staff 28 is divided into two sections: section 1 (measures 28-30) and section 2 (measures 31-34). Section 1 includes a circled '3' and a dynamic instruction 'p.'. Section 2 includes a dynamic 'ff' and labels 'E' and 'C' above the notes. Measures 31-34 show eighth-note chords.

## Fantasia

28

Tambora

37

38

39

40

$\text{tempo} = 60$

41

42

43

44

45

46

47

48

49

50

51

accel.

$f$

*a tempo*

$p$

57

gradually mute the string  
by lifting up the l.h. finger      *rit.*

61

63 (ad lib)

65

68 IV

70 VII

72 CIX

VII

74

E C D E IV III V VII VIII

ff

80

X VII CIX VIII

82

X CIX

84

87

## VII. Ray of Light

Robert Lunn (2012)

Guitar      Freely

*ff*

*pp*

*pp*

*f*

*ff*

CVIII

25      1      4      0      4      4      1      1

29      1      2      1      2      1      1

CIV

29      1      2      1      2      1      1

CVIII

33      1      2      1      2      1      2      3      4

1/2CXI

37      1      2      1      2      1      2      3      4

$\text{♩} = 168$

CIII

39      1      2      3      4      1      2      3      4

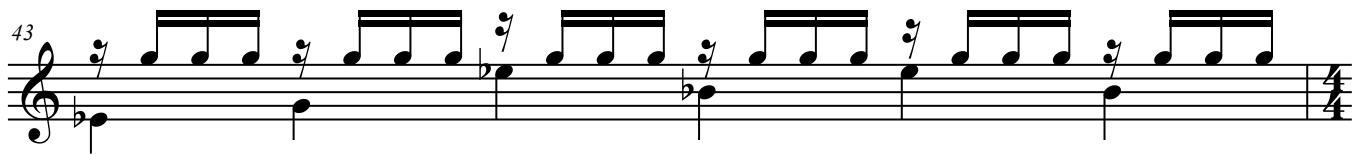
40      1      2      3      4      1      2      3      4

CI

CIII

41      1      2      3      4      1      2      3      4

42      1      2      3      4      1      2      3      4



CIV

Musical score page 33, measure 44. The music continues in common time. The key signature changes to no sharps or flats. The melody is marked 'CIV' above the staff. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

CVI CIII

Musical score page 33, measure 46. The music is in common time. The key signature changes to one flat. The melody is marked 'CVI' above the staff and 'CIII' above the staff. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

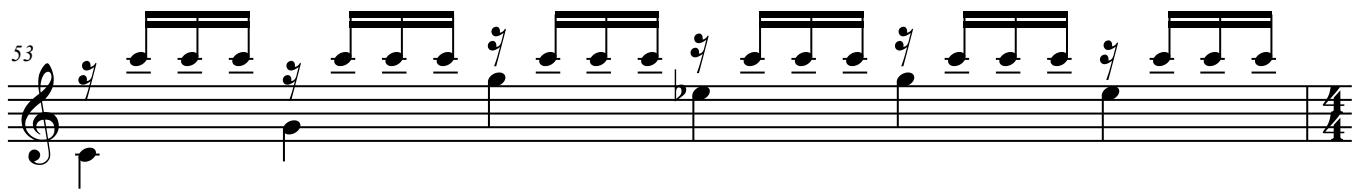


CIV

Musical score page 33, measure 49. The music continues in common time. The key signature changes to no sharps or flats. The melody is marked 'CIV' above the staff. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

CVI CVIII

Musical score page 33, measure 51. The music is in common time. The key signature changes to one flat. The melody is marked 'CVI' above the staff and 'CVIII' above the staff. Measure numbers 1, 2, 3, and 4 are indicated below the staff.



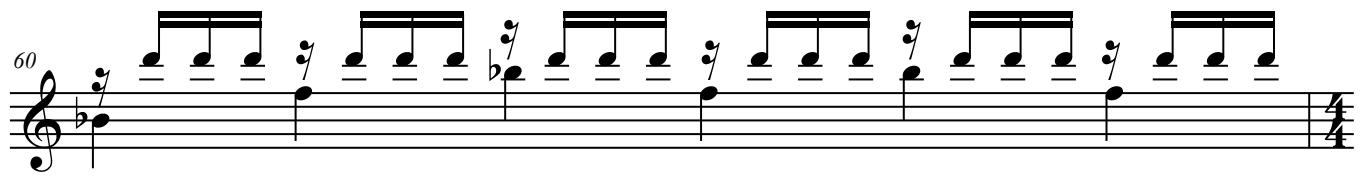
Continuation of the musical score. Measure 54 continues with eighth-note patterns and a key signature of one flat. The section "CVI" is indicated above the staff. Measure 55 begins with a treble clef, common time, and a forte dynamic. The key signature changes to one flat. The measure contains eighth-note patterns with vertical stems.

Continuation of the musical score. Measure 56 begins with a treble clef, common time, and a forte dynamic. The key signature changes to one flat. The measure contains eighth-note patterns with vertical stems. Measure 57 begins with a treble clef, common time, and a forte dynamic. The key signature changes to one flat. The measure contains eighth-note patterns with vertical stems.

Continuation of the musical score. Measure 57 continues with eighth-note patterns and a key signature of one flat. Measure 58 begins with a treble clef, common time, and a forte dynamic. The key signature changes to one flat. The measure contains eighth-note patterns with vertical stems.

Continuation of the musical score. Measure 58 continues with eighth-note patterns and a key signature of one flat. Measure 59 begins with a treble clef, common time, and a forte dynamic. The key signature changes to one flat. The measure contains eighth-note patterns with vertical stems, followed by a repeat sign and a section labeled "CVIII".

Continuation of the musical score. Measure 59 continues with eighth-note patterns and a key signature of one flat. Measure 60 begins with a treble clef, common time, and a forte dynamic. The key signature changes to one flat. The measure contains eighth-note patterns with vertical stems, followed by a repeat sign and a section labeled "CVIII".



1/2CXI

Musical score page 35, measure 62. The key signature changes to 1/2 CXI. The measure consists of six groups of eighth-note pairs.

Musical score page 35, measure 63. The key signature is one flat. The measure consists of six groups of eighth-note pairs.

CXI

Musical score page 35, measure 64. The key signature is one flat. The measure consists of six groups of eighth-note pairs, followed by a bass note with a 1/2 CXI harmonic below it.

$\text{♩} = 92$

*f*

Musical score page 35, measures 66-67. The key signature is one flat. Measure 66 shows a sequence of eighth-note pairs with dynamic markings 4, 3, 1, 4, 2, 4. Measure 67 begins with a bass note and continues with a series of eighth-note pairs.

CIII

CIV

CVI

Musical score page 35, measures 68-69. The key signature is one flat. Measure 68 shows a sequence of eighth-note pairs. Measures 69-70 show chords: CIV (two bass notes), CVI (two bass notes), and a final bass note.

Musical score for measures 70-71. The score consists of two staves. The left staff has a treble clef, a key signature of one flat, and a common time signature. It features a continuous eighth-note bass line. The right staff has a bass clef, a key signature of one flat, and a common time signature. It contains eighth-note patterns with grace notes.

Musical score for measures 72-73. The left staff continues the eighth-note bass line from measure 70. The right staff continues the eighth-note patterns with grace notes from measure 70.

Musical score for measures 74-75. The left staff is labeled "CIV" above the staff. The right staff is labeled "CVI" above the staff. Both staves show eighth-note patterns with grace notes.

Musical score for measures 76-77. The left staff shows eighth-note patterns with grace notes. The right staff shows eighth-note patterns with grace notes.

Musical score for measures 78-79. The left staff is labeled "CVIII" above the staff. The right staff is labeled "CIII" above the staff. Both staves show eighth-note patterns with grace notes.

Musical score for measures 80-81. The left staff shows eighth-note patterns with grace notes. The right staff shows eighth-note patterns with grace notes.

Musical score for "Ray of Light" (page 37) featuring six staves of music:

- Staff 1 (Measures 82-83):** Treble clef, 2/4 time, key signature of one flat. Measures 82 and 83 show eighth-note chords. Measure 82 has a bass dynamic of  $b\bar{\rho}$ . Measure 83 has a bass dynamic of  $b\bar{\rho}$ .
- Staff 2 (Measures 84-85):** Treble clef, 2/4 time, key signature of one flat. Measure 84 starts with a dynamic of  $p$ . Measures 84 and 85 show eighth-note chords.
- Staff 3 (Measures 85-86):** Treble clef, 2/4 time, key signature of one flat. Measures 85 and 86 show eighth-note chords.
- Staff 4 (Measures 86-87):** Treble clef, 2/4 time, key signature of one flat. Measures 86 and 87 show eighth-note chords. A dynamic of *rit.* (ritardando) is indicated above the staff.
- Staff 5 (Measures 88-89):** Treble clef, 2/4 time, key signature of one flat. Measures 88 and 89 show eighth-note chords. Measure 88 has a bass dynamic of  $b\bar{\rho}$ . Measure 89 has a bass dynamic of  $b\bar{\rho}$ . The section is labeled "CIII".

## VIII. Quicksilver

Score

Robert Lunn (2012)

**1.**

Guitar 1:  $\text{♩.} = 88$ , dynamic **p**. Fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 3.

Guitar 2: Measures 1-11, dynamic **p**, circled 5. Measure 12: XII, 0. Measure 13: 5.

**2.**

Gtr. 1: Measures 1-11, dynamic **p**. Measure 12: **m**. Measure 13: **f**.

Gtr. 2: Measures 1-11, dynamic **p**, 1, 3. Measures 12-13, dynamic **f**.

**3.**

Gtr. 1: Measures 1-11, dynamic **f**. Measure 12: **V**, 8va, 1.

Gtr. 2: Measures 1-11, dynamic **ff**. Measures 12-13, dynamic **f**.

**4.**

Gtr. 1: Measures 1-11, dynamic **p**. Measure 12: 1, 2, 3, 1, 2, 3, 1, 2, 3.

17      1      1      1  
Gtr. 1      3<sup>1</sup>      3<sup>1</sup>      3<sup>1</sup>  
Gtr. 2      -      -      0      1      3<sup>#</sup>

ff

21      3      0      1      4      3      1      4      3  
Gtr. 1      -      -      1      4      3      1      4      3  
Gtr. 2      Am      ff      Dm      (2)

ff

25      1      XII      1      4      3      1      4      3      1      4      1  
Gtr. 1      1      XII      1      4      3      1      4      3      1      4      1  
Gtr. 2      Am      E7      Am      Dm

29      1      4      1      2      2 (2)      2      2      1      4      1  
Gtr. 1      2      2 (2)      2      2      1      4      1  
Gtr. 2      Am      E7      Am      Dm

33

Gtr. 1

2 2 2

Gtr. 2

Am E7 Am

1 1 1 1 1 1

**p**

This musical score consists of two staves. The top staff, labeled 'Gtr. 1', shows a treble clef and six horizontal lines. It contains six pairs of vertical stems with dots, each pair connected by a horizontal bar. The first two pairs are labeled '2' below them. The third pair is connected by a curved line above it. The fourth pair is connected by a horizontal bar below it. The fifth pair is connected by a curved line above it. The sixth pair is connected by a horizontal bar below it. The bottom staff, labeled 'Gtr. 2', shows a treble clef and six horizontal lines. It contains six pairs of vertical stems with dots, each pair connected by a horizontal bar. The first two pairs are labeled 'Am' below them. The third pair is connected by a curved line above it. The fourth pair is connected by a horizontal bar below it. The fifth pair is connected by a curved line above it. The sixth pair is connected by a horizontal bar below it. A dynamic marking '**p**' is placed at the end of the score.

37

Gtr. 1

1 1 1 1 1 1

Gtr. 2

0 4 0

**p**

This musical score consists of two staves. The top staff, labeled 'Gtr. 1', shows a treble clef and six horizontal lines. It contains six pairs of vertical stems with dots, each pair connected by a horizontal bar. The first two pairs are labeled '1' above them. The third pair is connected by a horizontal bar below it. The fourth pair is connected by a horizontal bar above it. The fifth pair is connected by a horizontal bar below it. The sixth pair is connected by a horizontal bar above it. The bottom staff, labeled 'Gtr. 2', shows a treble clef and six horizontal lines. It contains six pairs of vertical stems with dots, each pair connected by a horizontal bar. The first two pairs are connected by a horizontal bar below them. The third pair is labeled '0' above it. The fourth pair is labeled '2' below it. The fifth pair is labeled '0' above it. The sixth pair is labeled '4' above it. A dynamic marking '**p**' is placed at the end of the score.

41

Gtr. 1

1 1 1 1 1 1

Gtr. 2

1 tr 0 0 0

This musical score consists of two staves. The top staff, labeled 'Gtr. 1', shows a treble clef and six horizontal lines. It contains six pairs of vertical stems with dots, each pair connected by a horizontal bar. The first two pairs are labeled '1' above them. The third pair is connected by a horizontal bar below it. The fourth pair is connected by a horizontal bar above it. The fifth pair is connected by a horizontal bar below it. The sixth pair is connected by a horizontal bar above it. The bottom staff, labeled 'Gtr. 2', shows a treble clef and six horizontal lines. It contains six pairs of vertical stems with dots, each pair connected by a horizontal bar. The first pair is labeled '1' above it. The second pair has a wavy line under it. The third pair is labeled '0' above it. The fourth pair is labeled '0' above it. The fifth pair is labeled '0' above it. The sixth pair is labeled '0' above it.

45

Gtr. 1

# # # # # #

Gtr. 2

tr 0 0 0

This musical score consists of two staves. The top staff, labeled 'Gtr. 1', shows a treble clef and six horizontal lines. It contains six pairs of vertical stems with dots, each pair connected by a horizontal bar. The first two pairs have a wavy line under them. The third pair is labeled '#' above it. The fourth pair is labeled '#' above it. The fifth pair is labeled '#' above it. The sixth pair is labeled '#' above it. The bottom staff, labeled 'Gtr. 2', shows a treble clef and six horizontal lines. It contains six pairs of vertical stems with dots, each pair connected by a horizontal bar. The first pair has a wavy line under it. The second pair is labeled '0' above it. The third pair is labeled '0' above it. The fourth pair is labeled '0' above it. The fifth pair is labeled '0' above it. The sixth pair is labeled '0' above it.

49

Gtr. 1

*f*

Gtr. 2

ff

Am Dm

53 XII

Gtr. 1

1 4 3 2 2 2

Gtr. 2

Am E7 Am Dm

57

Gtr. 1

1 4 3 2 2 2

Gtr. 2

Am E7 Am Dm

61

Gtr. 1

0 2 2

Gtr. 2

Am E7 VII E7

65

Gtr. 1 Am D F Am

Gtr. 2 V 1 3 4 4 2 1 1 4

*p.* *f.* *p.* *p.* *p.* *p.* *p.*

*p.* *ff*

Am D F Am

69

Gtr. 1 C E7 Am D F Am

Gtr. 2 1 1 3 4 4 2 1 1 4

*p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

C E7 Am D F Am

73

E7

Gtr. 1

Gtr. 2 4 2 1 4

E7

77

Gtr. 1 Am D F Am C E7

Gtr. 2 0 0 2 4 0 0 4 0 4

(5)

Am D F Am C E7

Am D F Am C E7

81

Gtr. 1

Gtr. 2

85

Gtr. 1

Gtr. 2

89

Gtr. 1

93

Gtr. 1

(8<sup>va</sup>)

97

Gtr. 1

101

Gtr. 1

Gtr. 2

105

Gtr. 1

Gtr. 2

109

Gtr. 1

Gtr. 2

113

Gtr. 1

Gtr. 2

Am

Dm

XII

117

Gtr. 1

E7 Am Dm Am E7

Gtr. 2

121

Gtr. 1

Am Dm Am E7

Gtr. 2

125

Gtr. 1

VII

Gtr. 2

IX

129

Gtr. 1

ff

Gtr. 2

ff

# VIII. Quicksilver

Guitar 1

$\text{♩} = 88$

Robert Lunn (2012)

The sheet music consists of ten staves of musical notation for a six-string guitar. The notation includes various fingerings (e.g., 1, 2, 3, 4) and dynamic markings such as *p*, *f*, and *ff*. The first staff starts with a treble clef and a common time signature. The second staff begins with a treble clef and a key signature of one sharp. The third staff starts with a treble clef and a common time signature. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff starts with a treble clef and a common time signature. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff starts with a treble clef and a common time signature. The eighth staff begins with a treble clef and a key signature of one sharp. The ninth staff starts with a treble clef and a common time signature. The tenth staff starts with a treble clef and a common time signature.

49                      3                      1 4              XII              1 4              4 3  
ff                      0                      4 3              (2)              1                      (2)  
55                      2                      1 4              1                      2 (2)              2                      2  
61                      2                      0                      E7                      Am  
D                      F                      Am                      C                      E7                      Am  
67                      D                      F                      Am                      C                      E7                      Am  
71                      D                      F                      Am                      E7                      Am                      D                      F  
75                      Am                      C                      E7                      Am                      D                      F  
79                      Am                      C                      E7                      Am                      D                      F  
83                      Am                      C                      E7

87

*f*

*8va* - - - - -

91 VII XII (1)

(*8va*) - - - - ,

V 97 *p*

103

109 *f* *ff*

115 XII (2) (2) 2 2 (2)

121

IX 127 *ff*

Detailed description: The image contains six staves of musical notation for a single instrument. Staff 1 (measures 87-90) starts with a dynamic *f* and includes a portamento instruction (*8va*). Staff 2 (measures 91-94) features a descending scale pattern with fingerings 0, 1, 4, 2, 3, and 1, followed by a cadence with fingerings VII, XII, and (1). Staff 3 (measures 97-100) consists of eighth-note patterns with fingerings 1, 2, 3, and 1. Staff 4 (measures 103-106) shows a series of eighth-note chords. Staff 5 (measures 109-112) begins with a dynamic *f* and reaches a crescendo with *ff*. Staff 6 (measures 115-118) includes fingerings 1, 4, 3, 1, 4, 3, 1, and 1, with a dynamic *XII*. Staff 7 (measures 121-124) features eighth-note patterns with fingerings 1, 4, 2, 2, 1, 2, 2, and 1. Staff 8 (measures 127-130) concludes with a dynamic *ff*.

# VIII. Quicksilver

Guitar 2

$\text{♩} = 88$

Robert Lunn (2012)

XII —————— 0 ——————  
 5

m m Am V  
 p 1 3 f ff f

13 6 Am  
 0 f 1 3 ff

23 Dm Am E7  
 f

27 Am Dm Am E7 Am  
 f

31 Am Dm Am E7  
 f

34 Am 3 0 4 1  
 p

Musical score for Quicksilver, page 50, featuring six staves of music:

- Staff 1 (Measures 42-47):** Treble clef. Measure 42: Wavy line above staff. Measure 43: Dotted half note. Measure 44: Dotted half note. Measure 45: Dotted half note. Measure 46: Dotted half note. Measure 47: Dotted half note.
- Staff 2 (Measures 48-52):** Treble clef. Measure 48: Chords Am, Dm. Measure 49: Chords Am, Dm. Measure 50: Chords Am, Dm. Measure 51: Chords Am, Dm.
- Staff 3 (Measures 53-57):** Treble clef. Measure 53: Chords Am, E7, Am, Dm. Measure 54: Chords Am, E7, Am, Dm.
- Staff 4 (Measures 58-62):** Treble clef. Measure 58: Chords Am, E7, Am, Dm. Measure 59: Chords Am, E7, Am, Dm. Measure 60: Chords Am, E7, Am, VII.
- Staff 5 (Measures 63-67):** Treble clef. Measure 63: Chords Am, E7, Am, Dm. Measure 64: Chords Am, E7, Am, Dm. Measure 65: Chords Am, E7, Am, Dm. Measure 66: Chords Am, E7, Am, Dm.
- Staff 6 (Measures 68-72):** Treble clef. Measure 67: ff. Measure 68: Chords Am, E7, Am, Dm. Measure 69: Chords Am, E7, Am, Dm. Measure 70: Chords Am, E7, Am, Dm.
- Staff 7 (Measures 73-77):** Treble clef. Measure 71: Chords Am, E7, Am, Dm. Measure 72: Chords Am, E7, Am, Dm. Measure 73: Chords Am, E7, Am, Dm. Measure 74: Chords Am, E7, Am, Dm.

Fingerings and dynamics are indicated throughout the score, including a circled '5' at the end of the 76th measure.

82

14      0      4      1      3      0

*p*

107      1      1      3      0      1      3

*f*

113      Am      Dm      Am      E7

*f*

118      Am      Dm      Am      E7      Am

122      Dm      Am      E7

VII

126      ff

# IX. La Primavera

Guitar

**Robert Lunn (2012)**

**1** = 88

**XII**

**V**

**13**

**17**

**f**

**CV**

**CIII**

**21**

**ff**

24 *rit.* *a tempo*

28

29 30 31

32 XII XII XII

33 34 35

36 XII XII XII

37 38 39

40

41 2 1 0

42 4 2

43



47

49

III 3 4 V 3 2 0 0 0 0 III 0 II 0

**ff**

51

I 0 II 0 III 0 V 3 2 0 0 0 0 III 0 II 0

53

I 0 II 0 III 0 CV 3

55

CVII 4 VIII 3 1 2 4

Sheet music for La Primavera, page 55, featuring six staves of musical notation for a right-hand technique, likely harpsichord or keyboard. The music is in common time and consists of six measures per staff.

**Staff 1:** Measure 57 starts with a 1/16th-note pattern (labeled 4) followed by a 1/16th-note pattern (labeled XII). Measures 58 and 59 show a transition with patterns labeled VII, VIII, IX, X, and XII. Measures 60 and 61 continue with patterns labeled VII, VIII, IX, and X.

**Staff 2:** Measures 62 and 63 show a transition with patterns labeled VII, VIII, IX, and X.

**Staff 3:** Measures 64 and 65 show a transition with patterns labeled VII, VIII, IX, and X. A dynamic **f** (fortissimo) is indicated at the beginning of measure 65.

**Staff 4:** Measures 66 and 67 show a transition with patterns labeled VII, VIII, IX, and X. A dynamic **p** (pianissimo) is indicated at the beginning of measure 67.

The musical score consists of five staves of music for a marimba or xylophone. The first staff (measures 69-71) starts with a ritardando (rit.) and includes dynamic markings *a tempo*, *pp*, XII, and circled ②. The second staff (measures 72-74) shows a rhythmic pattern of eighth and sixteenth notes. The third staff (measures 77-79) continues this pattern. The fourth staff (measures 82-84) is a rest. The fifth staff (measures 87-89) is also a rest.

69 *rit.*

72

77

82 *p*

87

*a tempo*

*pp*

XII

②

*ppp*

# X. The Headless Horseman

Robert Lunn (2012)

Guitar  $\text{♩} = 92$

*p i m a*

5

Cl

7

CI CIV CIII CII

9

CI

11

CIV CIII CIV CV

*ff*

CV

13

A musical score for a single staff. The measure begins with a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '3'. The measure ends with a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '4'.

CVIII

CVII

CVI

14

A musical score for three staves. The first staff (CVIII) has a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '3'. The second staff (CVII) has a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '4'. The third staff (CVI) has a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '2'.

CV

15

A musical score for three staves. The first staff (CV) has a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '3'. The second staff (CV) has a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '4'. The third staff (CV) has a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '2'.

CVIII

CVII

CVI

17

A musical score for three staves. The first staff (CVIII) has a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '3'. The second staff (CVII) has a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '4'. The third staff (CVI) has a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '2'.

CV

CIV

CIII

18

A musical score for three staves. The first staff (CV) has a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '3'. The second staff (CIV) has a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '4'. The third staff (CIII) has a quarter note followed by a eighth note. The next two eighth notes are grouped together with a brace and labeled '2'.

CII

19

20

*f*

CI

21

CIV

23

CIII

CII

24

CI

CVI

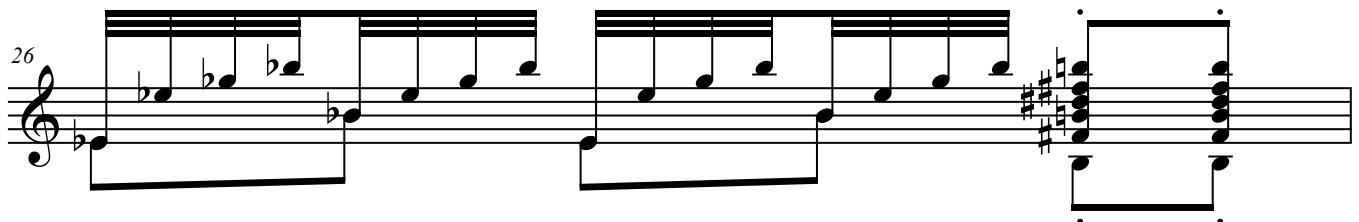
25

VII  
rasgado

*ff*

The musical score consists of six staves of music for three voices. The voices are labeled CII, CI, and CIV. The music is divided into measures numbered 19 through 25. Measure 19 starts with a forte dynamic (f) and features three staves of music. Measure 20 follows, also with three staves. Measure 21 continues with three staves. Measures 23 and 24 each have two staves. Measure 25 concludes with a dynamic instruction *ff* and a performance technique labeled VII rasgado.

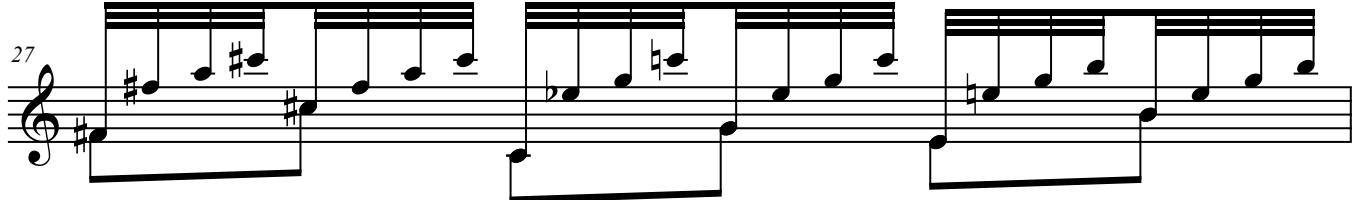
CVI



CIX

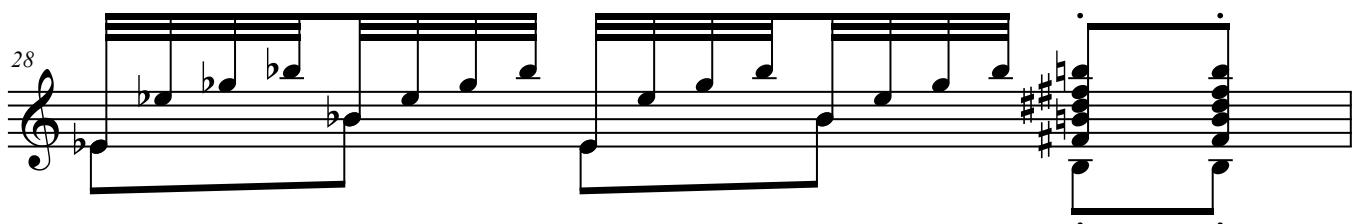
CVIII

CVII



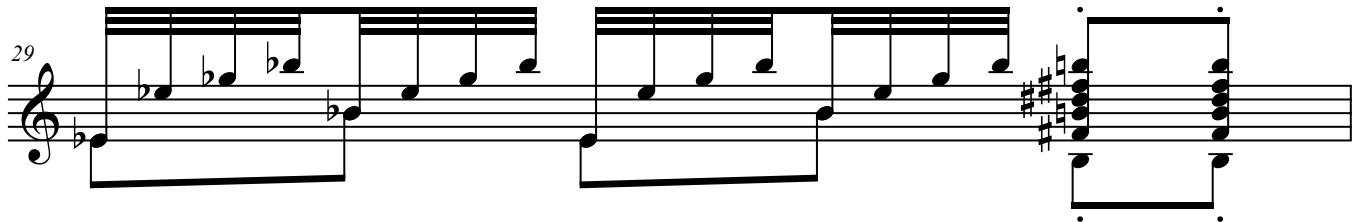
CVI

rasguado

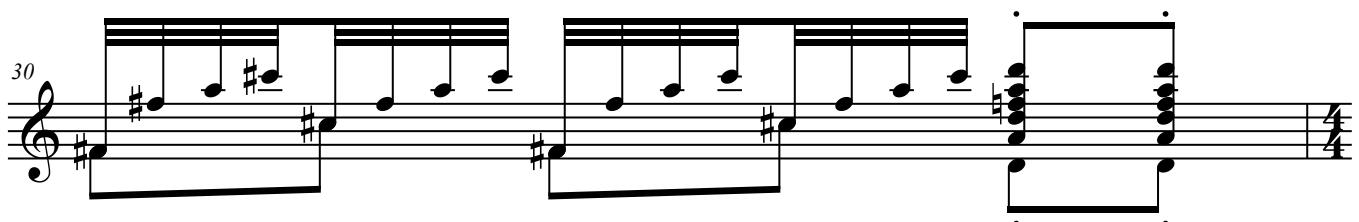


CVI

rasguado

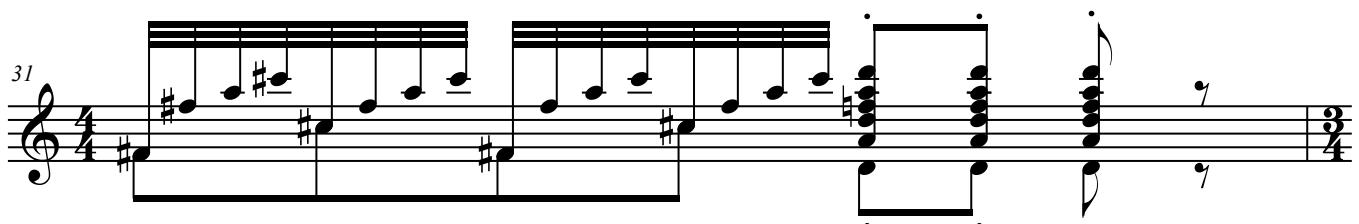


CIX

X  
rasguado

CIX

rasguado



32 Golpe Tambora *p*

34 Tambora

36

38 l.v.

41 Tambora l.v.

\* Hit the 6th string, 12th fret, with a right hand finger.

\*\* Hit the 6th string, 19th fret, with a right hand finger.

Tambora

43

45 \*\*\*

ff

1.v.

Tambora

47

p

Golpe

49

Golpe

Tambora Golpe Tambora

51

\*\*\* Right hand tremolo, mute the first 3 strings with the left hand. Work your way up the fingerboard until the left hand is over the soundhole. Measures 45-46 should take 7 or more seconds. Longer if you moved so.

53 V rasgado *ff*

56 VI VII VI VII

58 rit.

*a tempo*  
rasgado 6 6 6 6 > Golpe

*fff*

XI X IX VIII VII VI

*f*

V                  IV                  III                  II                  I

63

64

CI

1                  2                  3

65

CI

1                  2                  3

66

1                  2                  3

67

CI

1                  2                  3

68

CI

1                  2                  3

Musical score for 'The Headless Horseman' featuring six staves of music. The score consists of six staves, each with a treble clef and a key signature of one sharp. The measures are numbered 69 through 74. Measure 69 contains three groups of six eighth notes each, with the first note of each group being a sharp. Measures 70, 71, and 72 each contain three groups of six eighth notes, with the first note of each group being a sharp. Measure 73 begins with a dynamic marking 'rit.' followed by three groups of six eighth notes, with the first note of each group being a sharp. The score concludes at measure 74 with a repeat sign and a forte dynamic 'f.'

# XI. Drawing Near

Robert Lunn (2012)

Guitar 1

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

## Drawing Near

67

XIX

Gtr. 1

13      4  
Gtr. 2      CII

Gtr. 1

17 XII

Gtr. 2

21 VII

Gtr. 1

25 V

Gtr. 2

## Drawing Near

68

29 Gtr. 1

XIX

Gtr. 2

33 Gtr. 1

Gtr. 2

37 Gtr. 1

Gtr. 2

41 Gtr. 1

Gtr. 2

Detailed description: The musical score consists of four staves, two for each guitar. Measure 29 starts with a treble clef, key signature of one sharp, and a forte dynamic (f). Gtr. 1 has sixteenth-note patterns with fingerings 1, 2, 4 over three strings. Gtr. 2 has eighth-note patterns with fingerings 3, 2, 1. Measure 30 begins with a bass clef, key signature of one sharp, and a forte dynamic (f). Gtr. 1 has eighth-note patterns with fingerings 3, 2, 1. Gtr. 2 has eighth-note patterns with fingerings 3, 2, 1. Measure 31 continues with eighth-note patterns for both guitars. Measures 32-33 show Gtr. 1 playing sixteenth-note patterns with fingerings 1, 2, 3, 2, 1, 3 over three strings. Gtr. 2 plays eighth-note patterns with fingerings 1, 2, 3, 2, 1, 3. Measures 34-35 show Gtr. 1 playing sixteenth-note patterns with fingerings 1, 2, 3, 2, 1, 3 over three strings. Gtr. 2 plays eighth-note patterns with fingerings 1, 2, 3, 2, 1, 3. Measures 36-37 show Gtr. 1 playing sustained notes with a dynamic ff. Gtr. 2 plays eighth-note patterns with fingerings 1, 2, 3, 2, 1, 3. Measures 38-39 show Gtr. 1 playing sustained notes with a dynamic ff. Gtr. 2 plays eighth-note patterns with fingerings 1, 2, 3, 2, 1, 3. Measures 40-41 show Gtr. 1 playing sustained notes with a dynamic ff. Gtr. 2 plays eighth-note patterns with fingerings 1, 2, 3, 2, 1, 3.

## Drawing Near

69

45

Gtr. 1

V

*p*

*f*

(4)

Gtr. 2

V

*p*

*f*

(1)

49

Gtr. 1

2

4

*f*

Gtr. 2

3

*f*

4

VII

Gtr. 1

2

4

*f*

(3)

Gtr. 2

0

*f*

4

(2)

57

Gtr. 1

0

4

*f*

(4)

Gtr. 2

1

2

2

4

5

*f*

## Drawing Near

70

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

## Drawing Near

77

Gtr. 1

Gtr. 2

3/8

71

81

Gtr. 1

Gtr. 2

-

85

Gtr. 1

Gtr. 2

a m i p      a i p i

89

Gtr. 1

Gtr. 2

p i p i      p m i a      CII

Gtr. 1

93 3. 3. 1 4 3 1 3 4. 1. 3. 4. 4.

XII

Gtr. 2

97 1. 1 2 4 XIX

Gtr. 1

Gtr. 2

101 3 1 3 1 3 ff VII

Gtr. 1

Gtr. 2

105 ff ff

Gtr. 1

Gtr. 2

ff

# XI. Drawing Near

Guitar 1

Robert Lunn (2012)

The sheet music for "XI. Drawing Near" for Guitar 1 is composed of eight staves of musical notation. The key signature is one sharp (F#), and the time signature varies between common time and 12/8.

- Staff 1:** Dynamics include  $p$  and  $V$ . Fingerings: 4, 1, 3, 2.
- Staff 2:** Dynamics include  $V$  and  $f$ . Fingerings: 4, 1, 3, 2.
- Staff 3:** Dynamics include  $p$ . Fingerings: 4, 1, 3, 2.
- Staff 4:** Dynamics include  $V$ ,  $VII$ , and  $XIX$ . Fingerings: 4, 1, 3, 2.
- Staff 5:** Dynamics include  $f$ . Fingerings: 1, 2, 3, 4.
- Staff 6:** Dynamics include  $f$ . Fingerings: 3, 1, 2, 3.
- Staff 7:** Dynamics include  $ff$  and  $f$ . Fingerings: 3, 1, 2, 3.
- Staff 8:** Dynamics include  $f$ ,  $V$ , and  $p$ . Fingerings: 2, 3, 4.

Performance instructions include slurs, grace notes, and a circled number 3 at the end of the eighth staff.

46

VII

52

V

59

64

VII

69

74

79

XII

VII

84

Musical score for "Drawing Near" (page 75). The score consists of four staves of music.

- Staff 1 (Measures 89-94):** Treble clef. The first measure starts with a dotted half note (4). Subsequent measures show various patterns of eighth and sixteenth notes with fingerings (1, 3, 4) and grace notes. Measure 94 ends with a fermata over the first note of the next measure.
- Staff 2 (Measures 95-99):** Treble clef. Continues the melodic line with eighth and sixteenth-note patterns. Measure 99 ends with a fermata over the first note of the next measure.
- Staff 3 (Measures 100-104):** Treble clef. Shows eighth-note patterns with fingerings (1, 3, 2, 4) and grace notes. Measure 104 ends with a fermata over the first note of the next measure.
- Staff 4 (Measures 105-109):** Treble clef. Measures 105-108 show sustained notes (G, A, B, C) with grace notes. Measure 109 concludes with a final cadence.

Performance instructions include dynamic markings *f* and *ff*, and a crescendo line.

# XI. Drawing Near

Guitar 2

Robert Lunn (2012)

1      *i m i*      *a i m i*

5

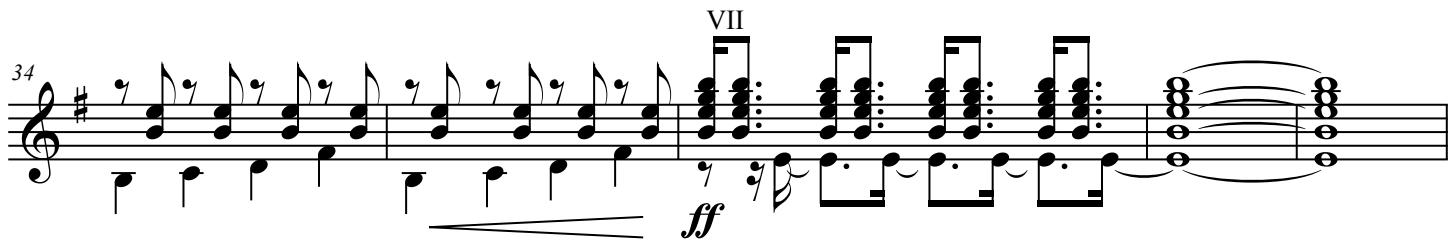
10      CII

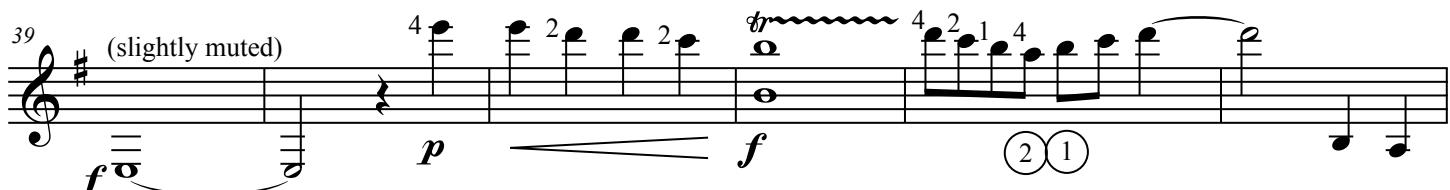
15      XII

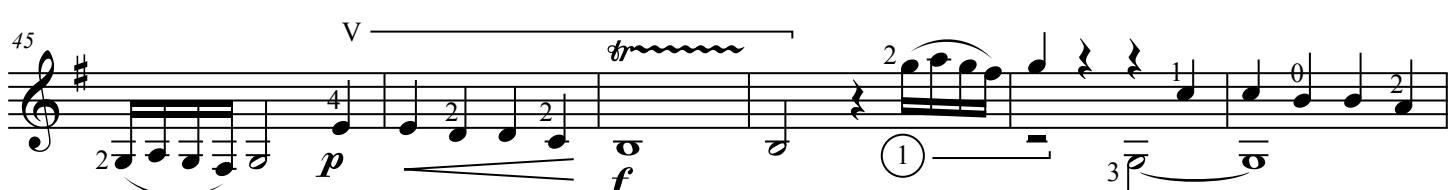
20      p

25

30      f(6)

34 VII  


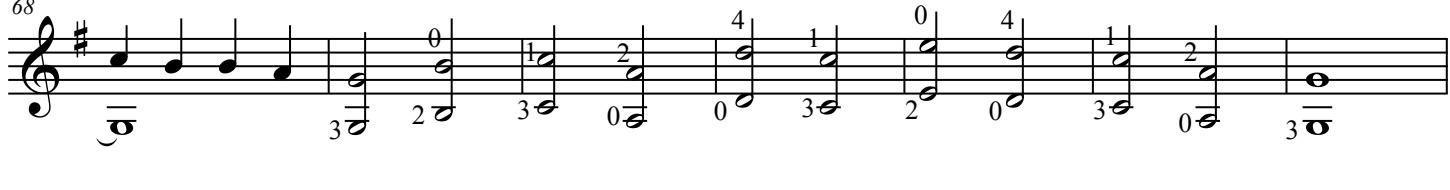
39 (slightly muted)  


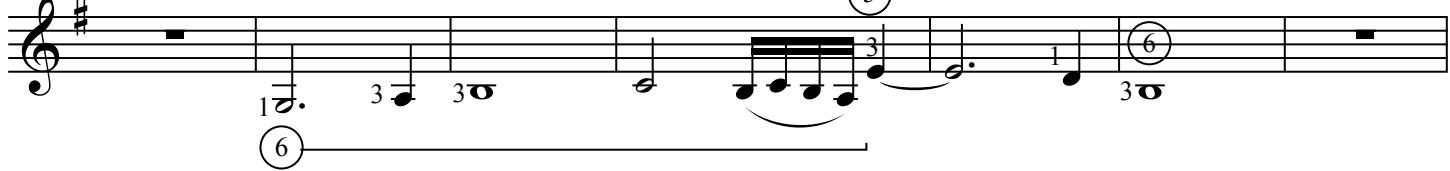
45 V  


51  


57  


62  


68  


75  


82

*a i p i*

*p i p i*   *p m i a*

XII—

*CII*

*a m i p*

93

98

102

*VII*

*ff*

*ff*

## XII. Ebb and Flow

Robert Lunn (2012)

Guitar  $\text{♩} = 92$  *Freely*

**1** Begin electronic part 1 (optional)  
**2** Begin electronic part 2 (optional)

## Ebb and Flow

80

**29**  $\text{♩} = 120$

**33**

**37** XII      *p*      *i*      *m*      *a*      CI      CIII

**41**

**45**

**49** CV

**53**

57

XII

CV

ff

CV

CIII

CV

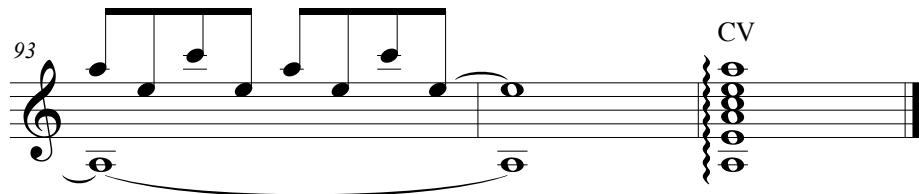
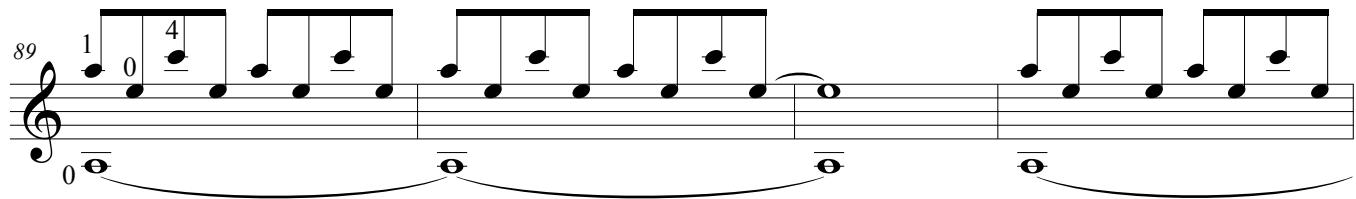
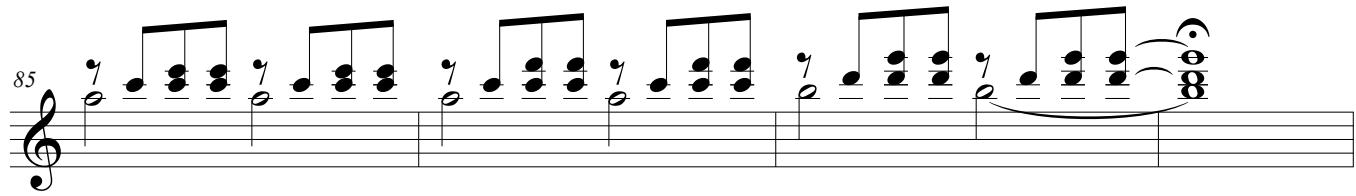
VIII XII

CXIII CXV XII

CXIII CXV

## Ebb and Flow

82



# XIII. Clouds

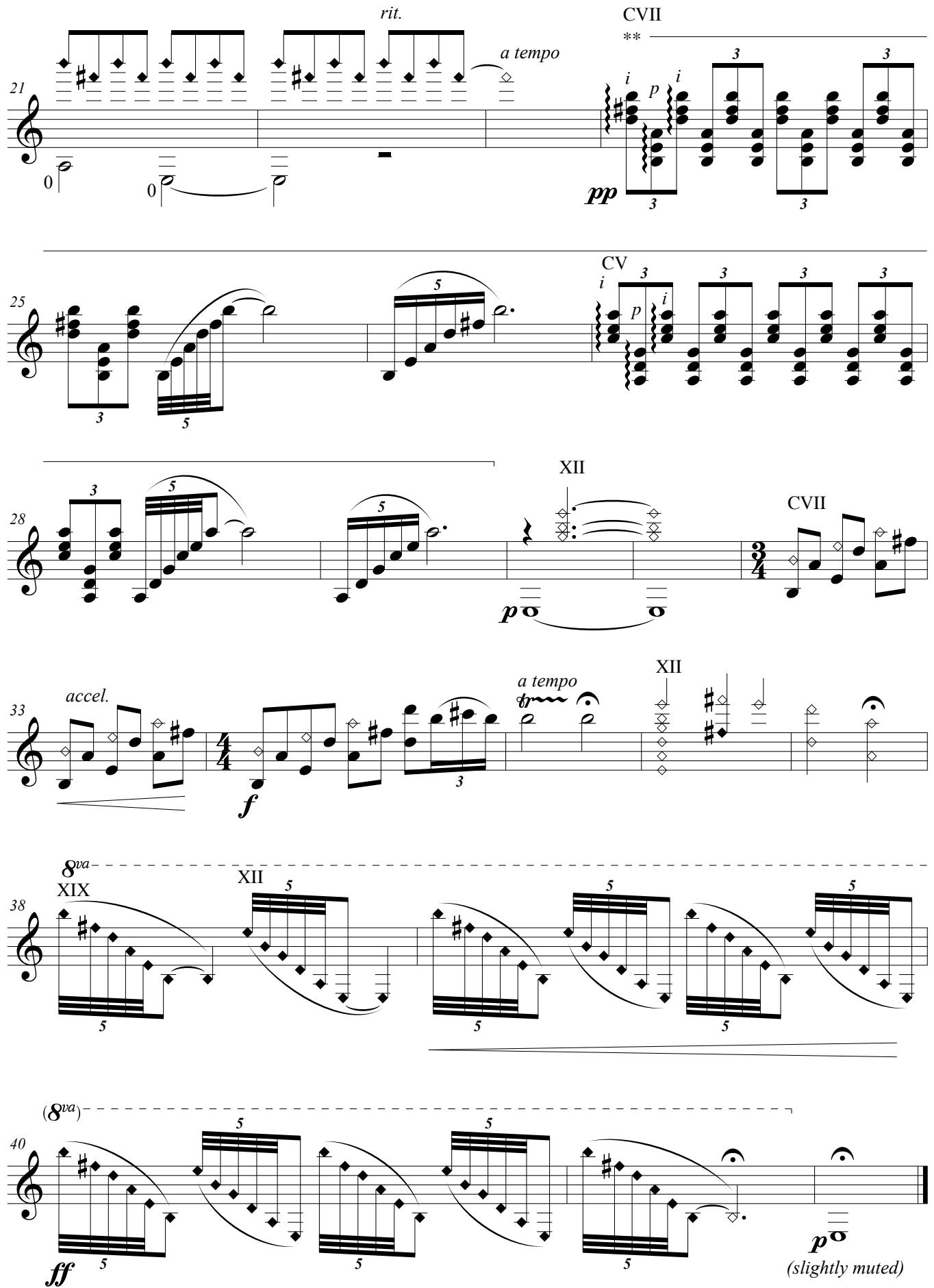
Robert Lunn (2012)

Guitar      L.V. throughout  
=66 CVII

The musical score for 'Clouds' is a single staff for guitar. It begins with a tempo of =66, dynamic f, and key signature CVII. The first section (measures 1-4) includes markings L.V. throughout, CVII, and a circled 2. The second section (measures 5-8) includes CIV, rit., a little quieter, and a circled 1. The third section (measures 9-12) includes 8va, \*5, and a circled 5. The fourth section (measures 12-16) includes CX, XII, p, and a circled 1. The fifth section (measures 17-20) includes a tempo, f, and a circled 1. The score concludes with XIX, (1)(2), and (6).

\* Artificial harmonics, bar an octave lower.

\*\* Pluck the strings on the left side of the left hand. Pitches given are not the sounded pitches.

21 

CVII \*\*

25 CV

28 XII

33 XII

38 XIX XII 5

(8<sup>va</sup>) - 5

40 ff 5

## XIV. La Guitarra

Robert Lunn (2013)

Guitar

*d=144*

*rasg.*      l.v.      4 1 0 4 1 0      ff      f      ff      f      ff      4 4 1 0

*7 accel.*      *a tempo*      tr

*12*      *d=132*      4 1 3      3 1 1 1      3 1 1 1      3 1 1 1

*16*      ff      s      -      -      -      -

*20*      V      VII      1/2 CV      4. 3 0

*ff*      ff      ff

*23*      0 1 1 1      ff

1/2 CV

26

*f*

29 3 l.v. accel. a tempo

*ff*

VII

32

35

38

41

Detailed description: The image contains six staves of musical notation for guitar. Staff 1 (measures 26-27) shows rhythmic patterns with grace notes and dynamic *f*. Staff 2 (measures 28-30) includes a bass line with dynamic *ff*, followed by measures with dynamics *l.v.*, *accel.*, and *a tempo*. Staff 3 (measures 31-33) features a bass line with a key signature change to VII. Staff 4 (measures 34-36) continues the bass line. Staff 5 (measures 37-39) shows a melodic line with grace notes and a bass line. Staff 6 (measures 40-42) concludes the section with a melodic line and a bass line.

The sheet music consists of six staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef and a common time signature. Fingerings are indicated above the notes, and dynamic markings like accents and slurs are present. The music includes various rhythmic patterns, such as sixteenth-note groups and eighth-note pairs.

44

47

50

53

56

58

60

1/2 CV

CVIII

1/2 CX

62      1 2 3 0

64      4 1

66      2 rit.

(over the soundhole)

*8va* - - -

(*8va*) - - -

68 *p*

*XII*

*rit.*

*accel.*

*f*

*ff*

*132*

*3*

80

V VII

84

ff

88 1/2 CV

f

ff

92 1/2 CV

f

95 3

ff

l.v. accel.

a tempo

98

