

# 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.robertlunncomposer.com](http://www.robertlunncomposer.com).

# The Red Guitar Suite

## I. Perpetual Vibrations

Robert Lunn (2012)

Guitar

$\text{♩} = 100$

*f*

IV V

6

11 *m i m a m i*

16 IV V X IX

21 V

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26

IV V VII

31

VIII IX

36

41

46

50

54

1 4 1 4

58

*rit.*

*8va* -----

*a tempo*

*p*

63

IV V VII VIII

*f* *p* *f*

68

IX V

*ff*

73

②

4 2 1 1 4 2 1 4 2 0 4

78

*m i m a m i*

1 0 1 2 1 2 3 2 1



83

IV V X IX

2 3 1 1 1 1 4 1 4 4 2

83 84 85 86 87

Detailed description: This staff contains measures 83 through 87. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth-note patterns. Measure 83 has a fingering of 2, 3, 1. Measure 84 has a fingering of 1, 1, 1, 4. Measure 85 has a fingering of 1, 4. Measure 86 has a fingering of 1, 4. Measure 87 has a fingering of 4, 2. Chord symbols IV, V, X, and IX are placed above the staff. Pedal points are indicated by a bar line with a dot below the staff in measures 83, 84, 86, and 87.

88

V

2 1 3 1 0 2 1

88 89 90 91 92

Detailed description: This staff contains measures 88 through 92. It features a treble clef and a key signature of one sharp (F#). The melody continues with eighth-note patterns. Measure 88 has a fingering of 2, 1, 3, 1. Measure 89 has a fingering of 0, 2, 1. Measure 90 has a fingering of 1. Measure 91 has a fingering of 1. Measure 92 has a fingering of 1. Chord symbol V is placed above the staff. Pedal points are indicated by a bar line with a dot below the staff in measures 88, 89, 90, and 91.

93

IV V VII

2 1 3 1 0 2 1

93 94 95 96 97

Detailed description: This staff contains measures 93 through 97. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth-note patterns. Measure 93 has a fingering of 2, 1, 3, 1. Measure 94 has a fingering of 0, 2, 1. Measure 95 has a fingering of 1. Measure 96 has a fingering of 1. Measure 97 has a fingering of 1. Chord symbols IV, V, and VII are placed above the staff. Pedal points are indicated by a bar line with a dot below the staff in measures 93, 94, 95, 96, and 97.

98

VIII IX

1 3 2 4 1 4 1 4 1 4

98 99 100 101 102

*ff*

Detailed description: This staff contains measures 98 through 102. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth-note patterns. Measure 98 has a fingering of 1, 3, 2. Measure 99 has a fingering of 4, 1, 4. Measure 100 has a fingering of 1, 4. Measure 101 has a fingering of 1, 4. Measure 102 has a fingering of 4. Chord symbols VIII and IX are placed above the staff. A dynamic marking of *ff* (fortissimo) is present below the staff. Pedal points are indicated by a bar line with a dot below the staff in measures 98, 99, 100, 101, and 102.

103

*8va*

1 1

103 104 105 106 107

Detailed description: This staff contains measures 103 through 107. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth-note patterns. Measure 103 has a fingering of 1, 1. Measure 104 has a fingering of 1, 1. Measure 105 has a fingering of 1. Measure 106 has a fingering of 1. Measure 107 has a fingering of 1. A dynamic marking of *8va* (octave) is present above the staff. Pedal points are indicated by a bar line with a dot below the staff in measures 103, 104, 105, 106, and 107.

## II. Lucidity

Robert Lunn (2012)

Guitar

$\text{♩} = 100$

5

CIII

9

13

17

XII

CX

CVIII

21

CX

CVIII

*f*

*ff*

*p*

*ponticello*

*dolce*

*f*

*f*

25 *rit.* *a tempo* *f*

29 *ff*

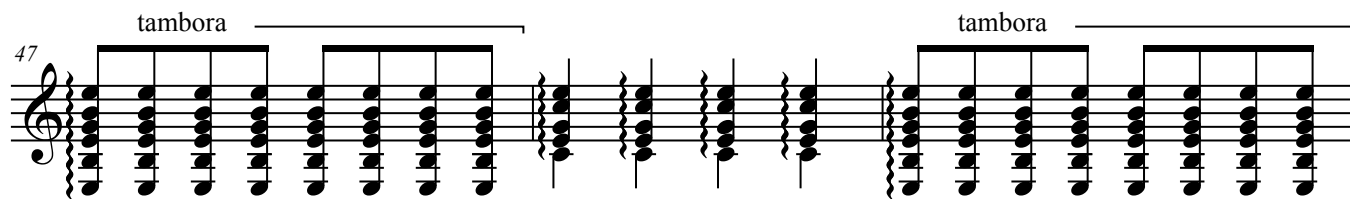
33 *rit.* *a tempo* *dolce* *p* *ponticello* *f*

37 *f*

40

43 *ff* (rasg)

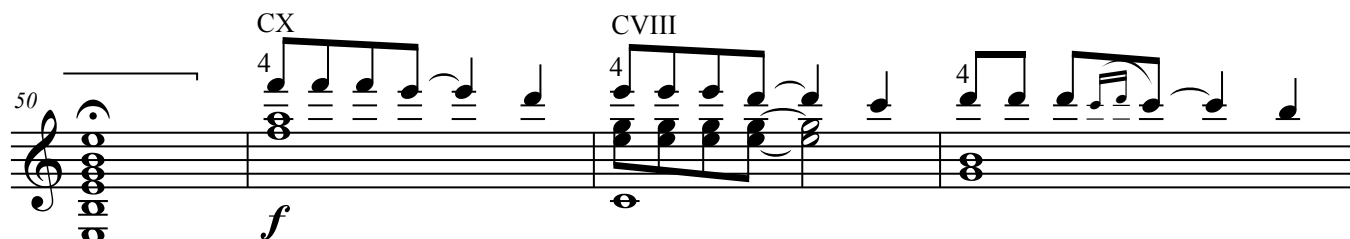
47 *tambora*



50 *allegro* *f*

CX 4

CVIII 4

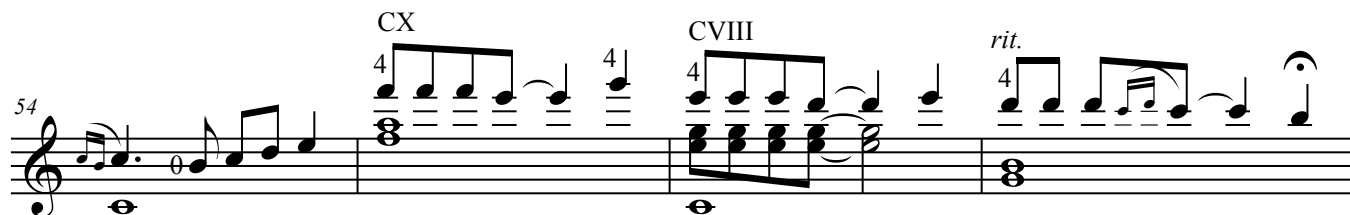


54


CX 4

CVIII 4

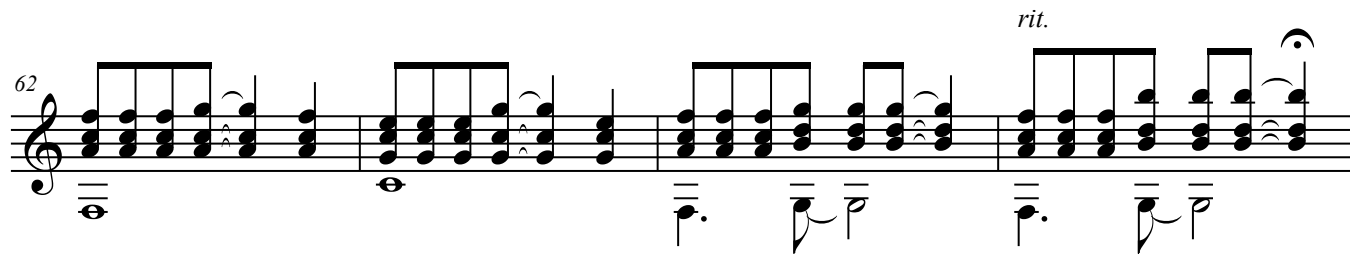
*rit.*



58 *a tempo* *p*

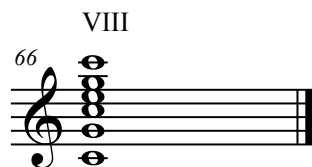


62 *rit.*



VIII

66



### III. Dance of the Dragonfly

Robert Lunn (2012)

Guitar

$\text{♩} = 76$  *freely*

(over the soundhole) *8va*

4

7

10

13

16

*f*

*p*

*p*

XII

*8va*

*trill*

Dance of the Dragonfly

19  $\text{♩} = 126$  CV

23

27

31

35

39

43

47

2 3 0 2

51

55

accel. p 3

59

ff a tempo

63

rit. a tempo

67

trill 2 1 1

71

2 3 0 1





## IV. Melancholy

Robert Lunn (2012)

Guitar

$\text{♩} = 69$

*a m i*

*i m*

*p*

5

II

9

VII

*f*

13

Harm XII

Harm VII

Harm V

*p*

17

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21 *8va* *8va* *8va*

25 *f*

VII  
29

33 *p* *8va*

37 *f* *rit.*

41 *a tempo* II

45

49 *pp* VII

53 *f*

57  $\frac{1}{2}$  CIX Harm XII VII *ff*

61 *f*

65 *p*

69

73

77

*p.*

81

II

*p.*

85

VII

*f*

*p.*

89

Harm XII

Harm VII

Harm V

8va

*p.*

93

8va

*p.*

97

8va

*p.*

## V. Folk Dance

5th String=G  
6th String=D

Robert Lunn (2013)

Guitar

$\text{♩} = 96$   
XII

*f*

V  
*8va*

7

13

19

VII XII

25

XII VII V  
*8va* *8va* *8va* *8va*

The score is written for guitar in treble clef, key of D major (one sharp), and 2/4 time. It consists of five systems of music. The first system starts with a tempo marking of quarter note = 96 and a dynamic marking of *f*. The second system begins at measure 7 and includes a *8va* marking. The third system begins at measure 13. The fourth system begins at measure 19. The fifth system begins at measure 25 and features several *8va* markings with dashed lines indicating octave shifts. Fingering numbers (1, 2, 3, 4) are placed above notes throughout the piece. Fret numbers (XII, VII, V) are placed above notes to indicate specific fret positions. The piece concludes with a final chord in the fifth system.

31 *8va* 1 3 3 3

37 1 3 1 VII

43 VII V *8va* V VII *8va*

49 XII *8va* *8va*

55 *rit.* 1/2CIII *p*

61 *Slower, freely* VII

67 *trm* 4 1

75 *f* 4 1 1 4

81 2 4 *trm* *p*

87 *trm*

93 *f* *trm* 1

99 *p* *f* *a tempo*

105

XII VII V 8va

111

3 3

117

VII

123

XII VII V 8va

129

8va 8va 8va

135

1 3 3 3 1 3 1



141

4 VII 4 VII VII

147

8va V VII XII 8va

153

8va 8va 8va 8va 1

159

XII XII VII VII V

164

164

# VI. Fantasia

Robert Lunn (2012)

Guitar

$\text{♩} = 144$  E C E Tambora

5 *p i m a*

8

11 *a m i p a m i*

13

16

18

Musical staff 18: Treble clef, 4/4 time signature. Measures 18-20 contain eighth-note patterns. Measure 21 has a whole rest. Measure 22 has a whole note with a slur.

20

Musical staff 20: Treble clef, 4/4 time signature. Measures 20-21 contain eighth-note patterns. Measure 22 has a 3/4 time signature and eighth-note patterns.

22

Musical staff 22: Treble clef, 4/4 time signature. Measures 22-24 contain eighth-note patterns with fingering numbers 1 and 3.

25

Musical staff 25: Treble clef, 4/4 time signature. Measures 25-27 contain eighth-note patterns with fingering numbers 1 and 3.

28

Musical staff 28: Treble clef, 4/4 time signature. Measures 28-30 contain eighth-note patterns with fingering numbers 1, 3, and 4. Measure 31 has a 3/4 time signature and eighth-note patterns.

31

Musical staff 31: Treble clef, 4/4 time signature. Measures 31-32 contain eighth-note patterns. Measure 33 has a 3/4 time signature and a whole note with a sharp sign. Measure 34 has a 4/4 time signature and chords labeled E and C.

34

Musical staff 34: Treble clef, 4/4 time signature. Measures 34-36 contain chords labeled E and C.

37 **Tambora**  $\text{♩} = 60$

41

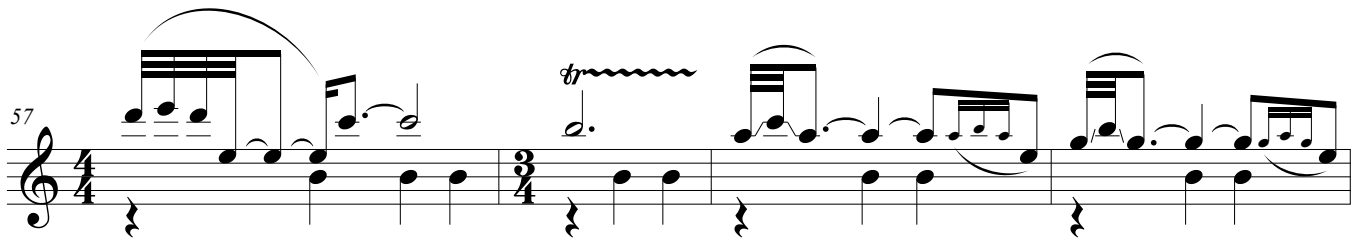
45

47

50

53 *accel.* *a tempo* *f* *p*

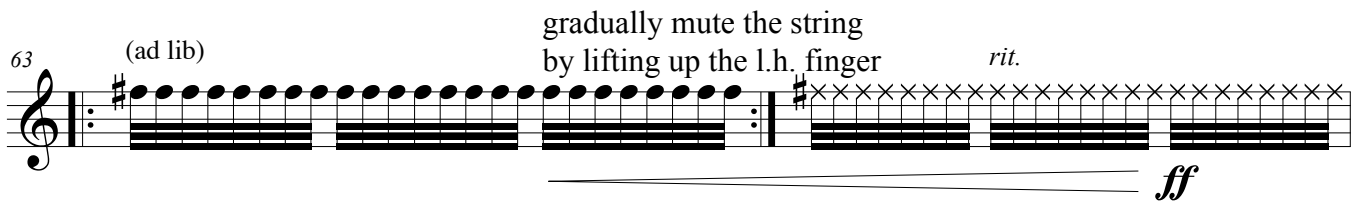
57



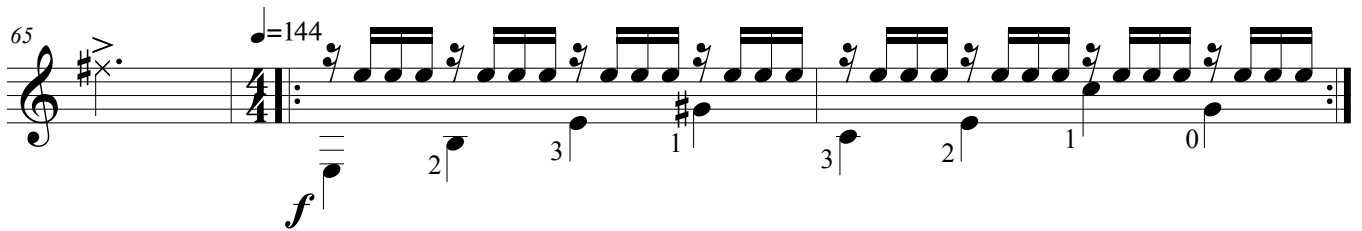
61



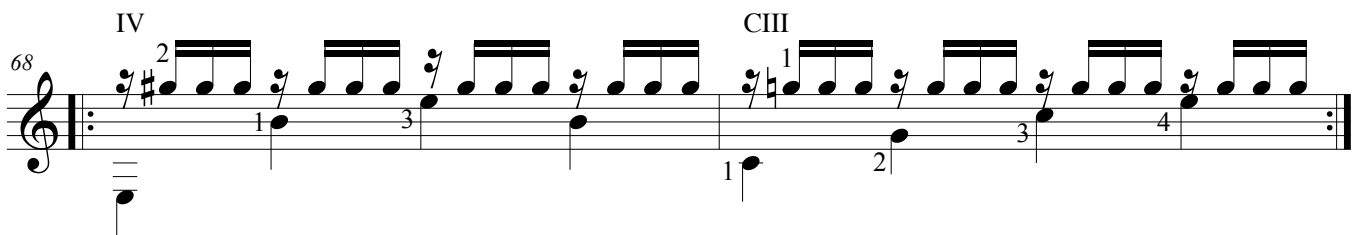
63 (ad lib) gradually mute the string by lifting up the l.h. finger rit. ff



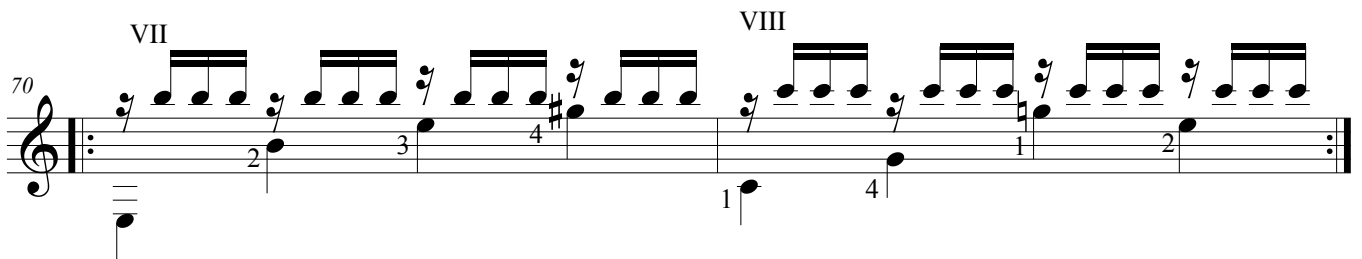
65 =144 f



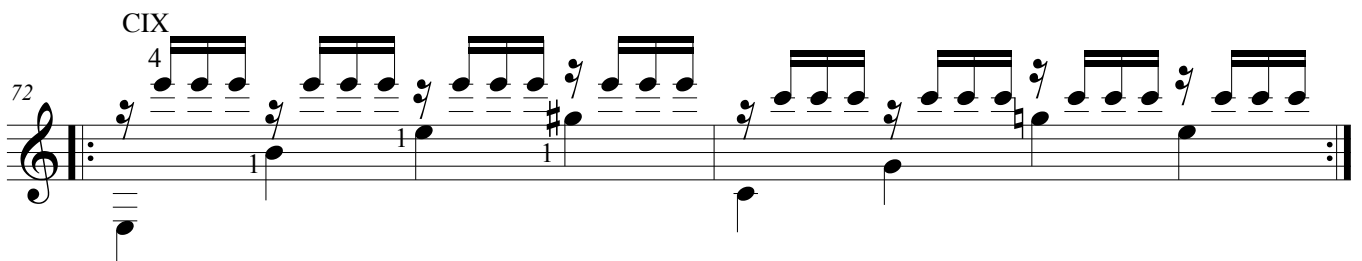
68 IV CIII



70 VII VIII



72 CIX



74 VII

77 E C D E IV III

*ff*

80 V VII VIII

82 X VII CIX VIII

84 X CIX

87

## VII. Ray of Light

Robert Lunn (2012)

Freely

Guitar

*ff*

$\text{♩} = 100$

*pp*

*p*

*pp*

*f*

CIII

CV

21

*ff*

25 **CVIII**

29 **CIV**

33 **CVIII**

37 **1/2CXI** *rit.*

39 **CIII** **CIV**  $\text{♩} = 168$

41 **CI** **CIII**



43

CIV

44

CVI

CIII

46

48

CIV

49

CVI

CVIII

51

53

54

CVI

56

CVIII

57

58

59

CVIII

60

61

1/2CXI

63

64

CXI

♩ = 92

66

*f*

CIII

68

CIV

CVI

70

Musical staff 70: Treble clef, key signature of two flats. Measures 1-4 contain chords with a thick horizontal line above them. Measures 5-8 contain a melodic line with eighth notes and a flat sign.

CIII

72

Musical staff 72: Treble clef, key signature of two flats. Measures 1-4 contain chords with a thick horizontal line above them. Measures 5-8 contain a melodic line with eighth notes and a flat sign.

CIV

CVI

74

Musical staff 74: Treble clef, key signature of two flats. Measures 1-4 contain chords with a thick horizontal line above them. Measures 5-8 contain chords with a thick horizontal line above them. Bass line has notes with flats.

76

Musical staff 76: Treble clef, key signature of two flats. Measures 1-4 contain chords with a thick horizontal line above them. Measures 5-8 contain chords with a thick horizontal line above them. Bass line has notes with flats.

CVIII

CIII

78

Musical staff 78: Treble clef, key signature of two flats. Measures 1-4 contain chords with a thick horizontal line above them. Measures 5-8 contain chords with a thick horizontal line above them. Bass line has notes with flats.

80

Musical staff 80: Treble clef, key signature of two flats. Measures 1-4 contain chords with a thick horizontal line above them. Measures 5-8 contain chords with a thick horizontal line above them. Bass line has notes with flats.

82

4

$\bullet = 168$

84

*p*

85

86

87

*rit.*

88

CIII

## VIII. Quicksilver

Score

Robert Lunn (2012)

♩. = 88

Guitar 1

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

The score consists of four systems of music for two guitars. The first system (measures 1-4) features Guitar 1 with a treble clef and a key signature of one sharp (F#), playing chords with dynamics *p* and fingerings 1-2, 1-3, 1-2, 1-3, 1-2, 1-3. Guitar 2 has a treble clef, a capo at XII, and plays a descending line with dynamics *p* and a circled 5. The second system (measures 5-8) shows Gtr. 1 with chords and dynamics *m*, and Gtr. 2 with a bass line and dynamics *p* and *f*. The third system (measures 9-12) features Gtr. 1 with a circled 4 and dynamics *f*, and Gtr. 2 with a bass line, dynamics *ff* and *f*, and a circled 1. The fourth system (measures 13-16) shows Gtr. 1 with chords and dynamics *p* and fingerings 1-2, 1-3, 1-2, 1-3, 1-2, 1-3.

Gtr. 1

Gtr. 2

17

1 3 1 3 1 3

*f*

Gtr. 1

Gtr. 2

21

3 0 1 4 3 1 4 3

*ff*

Am

Dm

2

Gtr. 1

Gtr. 2

25

XII

1 4 3 1 4 3 1 4 1

2 2

Am

E7

Am

Dm

2

Gtr. 1

Gtr. 2

29

1 4 1 2 2

2 2

Am

E7

Am

Dm

Gtr. 1

Gtr. 2

33

2

2

Am

E7

Am

*p*

Gtr. 1

Gtr. 2

37

1 3

1 3

1 2

1 3

0

2

0

*p*

Gtr. 1

Gtr. 2

41

1 3

1 3

1 2

1 3

1

3

Gtr. 1

Gtr. 2

45



Gtr. 1

49 *f* *ff* 3 1 4 4 3

Gtr. 2

Am Dm

Gtr. 1

53 XII 1 4 4 3 2 2

Gtr. 2

Am E7 Am Dm

Gtr. 1

57 1 4 1 2 2

Gtr. 2

Am E7 Am Dm

Gtr. 1

61 2 2 0 VII E7

Gtr. 2



Quicksilver

43

Gtr. 1

Gtr. 2

81

Am D F Am C E7

Gtr. 1

Gtr. 2

85

*f*

Gtr. 1

89

1 4

Gtr. 1

93

0 1 4

8va

XII VII

1

Gtr. 1

97

(8va)

V

1 2 3 1 3

*p*

101 1 3

Gtr. 1

Gtr. 2

*p*

105

Gtr. 1

Gtr. 2

109

Gtr. 1

Gtr. 2

*f* *ff*

113

Gtr. 1

Gtr. 2

*f*

Am Dm Am

XII

117

Gtr. 1

Gtr. 2

E7 Am Dm Am E7

121

Gtr. 1

Gtr. 2

Am Dm Am E7

125

Gtr. 1

Gtr. 2

VII IX

129

Gtr. 1

Gtr. 2

*ff* *ff*

## VIII. Quicksilver

## Guitar 1

Robert Lunn (2012)

$\text{♩} = 88$

*p*

7 *f* VII

13 *p*

19 *ff* ②

25 XII ② 2 2 2 2 ②

31 *p*

37 ② 1 2

43







## VIII. Quicksilver

Guitar 2

Robert Lunn (2012)

$\text{♩} = 88$

XII

*p*

7 *m* *i* *Am* *V* *8va* *f*

13 *f* *ff*

23 *f* *Dm* *Am* *E7*

27 *Am* *Dm* *Am* *E7* *Am*

31 *Dm* *Am* *E7*

34 *Am* *3* *p* *0* *4* *1* *3*

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42 *ff*

48 *ff*

53 *ff*

57 *ff*

61 *ff*

64 *ff*

70

76

82

4 2 1 2

88

**14**

*p*

107

*f*

113

Am Dm Am E7

*f*

118

Am Dm Am E7 Am

122

Dm Am E7

VII

126

*ff*

# IX. La Primavera

Robert Lunn (2012)

Guitar

$\text{♩} = 88$

XII

XII

VH

XII

XII

VH

V

2

4

3

3

2

*p*

7

XII

2

0

1

4

10

4

13

V

1

2

0

4

0

3

V

17

4

2

*f*

0

1

3

0

1

3

21

CV

CIII

CV

4

0

1

2

2

0

1

3

1

*ff*

24 *rit.* *a tempo*

3 *p*

28 VII XII VII

32 XII XII XII

36 V V

41 2 1 0

43 4 2

45

47

49

51

53

55



69 *rit.* *a tempo* XII (2) *pp*

72

77 *ppp*

82 *p*



# X. The Headless Horseman

Robert Lunn (2012)

Guitar

$\text{♩} = 92$

*f*

*p i m a*

5

7

9

11

CI

CIV

CIII

CII

CI

CI

CIV

CIII

CIV

CV

*ff*

The image shows a guitar score for the piece 'The Headless Horseman' by Robert Lunn. It is written in 3/4 time with a tempo of 92 beats per minute. The score is in a single system with five staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. It features a series of accented eighth notes and a triplet. The subsequent staves contain complex rhythmic patterns, including sixteenth-note runs and triplets, with various fingering numbers (1, 2, 3) and dynamic markings like *ff*. Roman numerals (CI, CIV, CIII, CII, CV) are placed above the staves to indicate specific fret positions. The piece concludes with a *ff* dynamic marking.

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

CV

13

CVIII CVII CVI

14

CV CV

15

CVIII CVII CVI

17

CV CIV CIII

18

19 CII CI

20 *f*

21 CI CI

23 CIV CIII CII

24 CI

25 CVI VII rasguado *ff*

CVI rasguado

26

This block contains the musical notation for measure 26. It is labeled 'CVI' and 'rasguado'. The notation is on a single treble clef staff. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The first part of the measure consists of a series of eighth notes: B-flat, B-flat, B-flat, B-flat, E-flat, E-flat, E-flat, E-flat. This is followed by a series of eighth notes: G, G, G, G, A, A, A, A. The final part of the measure is a 'rasguado' chord, represented by a vertical line with a dot above it, indicating a strummed chord.

CIX CVIII CVII

27

This block contains the musical notation for measure 27. It is labeled 'CIX', 'CVIII', and 'CVII'. The notation is on a single treble clef staff. It begins with a key signature of one sharp (F-sharp) and a common time signature. The first part of the measure consists of a series of eighth notes: F-sharp, G, A, B, C, D, E, F. This is followed by a series of eighth notes: G, G, G, G, A, A, A, A. The final part of the measure is a 'rasguado' chord, represented by a vertical line with a dot above it, indicating a strummed chord.

CVI rasguado

28

This block contains the musical notation for measure 28. It is labeled 'CVI' and 'rasguado'. The notation is on a single treble clef staff. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The first part of the measure consists of a series of eighth notes: B-flat, B-flat, B-flat, B-flat, E-flat, E-flat, E-flat, E-flat. This is followed by a series of eighth notes: G, G, G, G, A, A, A, A. The final part of the measure is a 'rasguado' chord, represented by a vertical line with a dot above it, indicating a strummed chord.

CVI rasguado

29

This block contains the musical notation for measure 29. It is labeled 'CVI' and 'rasguado'. The notation is on a single treble clef staff. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The first part of the measure consists of a series of eighth notes: B-flat, B-flat, B-flat, B-flat, E-flat, E-flat, E-flat, E-flat. This is followed by a series of eighth notes: G, G, G, G, A, A, A, A. The final part of the measure is a 'rasguado' chord, represented by a vertical line with a dot above it, indicating a strummed chord.

CIX X rasguado

30

This block contains the musical notation for measure 30. It is labeled 'CIX' and 'X rasguado'. The notation is on a single treble clef staff. It begins with a key signature of one sharp (F-sharp) and a common time signature. The first part of the measure consists of a series of eighth notes: F-sharp, G, A, B, C, D, E, F. This is followed by a series of eighth notes: G, G, G, G, A, A, A, A. The final part of the measure is a 'rasguado' chord, represented by a vertical line with a dot above it, indicating a strummed chord. The measure ends with a 4/4 time signature.

CIX rasguado

31

This block contains the musical notation for measure 31. It is labeled 'CIX' and 'rasguado'. The notation is on a single treble clef staff. It begins with a key signature of one sharp (F-sharp) and a 4/4 time signature. The first part of the measure consists of a series of eighth notes: F-sharp, G, A, B, C, D, E, F. This is followed by a series of eighth notes: G, G, G, G, A, A, A, A. The final part of the measure is a 'rasguado' chord, represented by a vertical line with a dot above it, indicating a strummed chord. The measure ends with a 3/4 time signature.

32 Golpe Tambora

*p*

34

36

38 l.v.

Tambora l.v.

41

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

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

43 *Tambora* 1.v.

45 \*\*\*

*ff*

47 *Tambora*

*p*

49 *Golpe*

51 *Tambora* *Golpe* *Tambora*

\*\*\* 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 your moved so.

53 *V*  
rasgado

*ff*

56 *VI* *VII* *VI* *VII*

58 *rit.*

*a tempo*  
rasgado

60 *fff* 6 6 6 Golpe

62 *f* XI X IX VIII VII VI

63

V IV III II I

64

CI

65

CI

66

67

CI

68

CI



69

Musical notation for measures 69-70. Measure 69 features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth notes, with a triplet of eighth notes in the first half of the measure. The bass line consists of quarter notes. Measure 70 continues the melody with eighth notes and a triplet of eighth notes in the first half of the measure. The bass line continues with quarter notes.

70

Musical notation for measures 70-71. Measure 70 continues the melody with eighth notes and a triplet of eighth notes in the first half of the measure. The bass line continues with quarter notes. Measure 71 continues the melody with eighth notes and a triplet of eighth notes in the first half of the measure. The bass line continues with quarter notes.

71

Musical notation for measures 71-72. Measure 71 continues the melody with eighth notes and a triplet of eighth notes in the first half of the measure. The bass line continues with quarter notes. Measure 72 continues the melody with eighth notes and a triplet of eighth notes in the first half of the measure. The bass line continues with quarter notes.

72

Musical notation for measures 72-73. Measure 72 continues the melody with eighth notes and a triplet of eighth notes in the first half of the measure. The bass line continues with quarter notes. Measure 73 continues the melody with eighth notes and a triplet of eighth notes in the first half of the measure. The bass line continues with quarter notes.

*rit.*  
73

Musical notation for measures 73-74. Measure 73 continues the melody with eighth notes and a triplet of eighth notes in the first half of the measure. The bass line continues with quarter notes. Measure 74 continues the melody with eighth notes and a triplet of eighth notes in the first half of the measure. The bass line continues with quarter notes. A fermata is placed over the final note of measure 74.

*a tempo*  
74

Musical notation for measure 74. The measure begins with a treble clef and a key signature of one sharp (F#). The melody consists of a single eighth note. The bass line consists of a single quarter note. The measure ends with a double bar line.

# XI. Drawing Near

Robert Lunn (2012)

Guitar 1

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

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Drawing Near

XIX

13

Gtr. 1

Gtr. 2

CII

CII

*f*

*f*

17

Gtr. 1

Gtr. 2

XII

(6)

*p*

21

Gtr. 1

Gtr. 2

*p*

VII

25

Gtr. 1

Gtr. 2

V

Drawing Near

29

Gtr. 1

Gtr. 2

XIX

*f*

*f* (6)

33

Gtr. 1

Gtr. 2

*ff*

VII

37

Gtr. 1

Gtr. 2

*f*

(slightly muted)

*f*

*p*

VII

41

Gtr. 1

Gtr. 2

*f*

(3)

(2) (1)

Gtr. 1

Gtr. 2

45

V

4

3

*p*

*f*

(4)

V

*p*

*f*

(1)

Gtr. 1

Gtr. 2

49

2

4

2

2

*f*

3

1

0

2

0

4

(3)

Gtr. 1

Gtr. 2

53

VII

2

4

2

*f*

4

2

1

3

1

2

1

4

*f*

(3)

(2)

Gtr. 1

Gtr. 2

57

V

4

4

2

1

4

2

0

*f*

(4)

(5)

61

Gtr. 1

Gtr. 2

*p*

65

Gtr. 1

Gtr. 2

*f*

69

Gtr. 1

Gtr. 2

VII

73

Gtr. 1

Gtr. 2

Drawing Near

71

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Drawing Near

Gtr. 1

Gtr. 2

93 3. 3. 1. 4. 3. 1. 3. 4. 1. 3. 2. 4. 4.

XII

Gtr. 1

Gtr. 2

97 1. 1. 2. 4. XIX 3. 1. 2. 2. f

Gtr. 1

Gtr. 2

101 3. 1. 1. 3. 3. 1. 3. ff VII ff

Gtr. 1

Gtr. 2

105 ff ff







89

Musical staff 89-94: Treble clef, key signature of one sharp (F#). Measures 89-94 contain a melodic line with various fingerings (1, 2, 3, 4) and slurs. Measure 94 ends with a fermata.

95

Musical staff 95-100: Treble clef, key signature of one sharp (F#). Measures 95-100 continue the melodic line. Measure 100 features a fermata and a section marked 'XIX'. Measures 101-102 show a bass line with a forte (*f*) dynamic.

101

Musical staff 101-104: Treble clef, key signature of one sharp (F#). Measures 101-104 feature a complex texture with multiple voices and a forte (*ff*) dynamic. Measure 104 ends with a fermata.

105

Musical staff 105-106: Treble clef, key signature of one sharp (F#). Measures 105-106 feature a sustained chord with a forte (*ff*) dynamic. Measure 106 ends with a fermata.

# XI. Drawing Near

Guitar 2

Robert Lunn (2012)

*i m i a i m i*

2 *p*

5

10

CII

15

CII XII

20

*p*

25

30

*f* (6)

34 *ff* VII

39 (slightly muted) *f* *p* *f*

45 V *p* *f*

51 *f*

57 *f*

62

68

75



## XII. Ebb and Flow

Robert Lunn (2012)

Guitar

$\text{♩} = 92$  *Freely*

*f*

1

1 4 3

1 2 2

5

1 3 4

1 2 4

3 4

*tr*

3 l.h. r.h.

9

3

0 1 4

0 1 3 3

0 1 4

13

1 4 3

1 2 2

17

1 2 4

1 1 1 3

1 2 1 3

1 3

21

*tr*

25

0 1 4

0 1 3 3

0 1 4

♩=120

29 2

33

XII

37 *p i m* CI

CIII

41

45

CV

49

53





85

Musical staff 85: Treble clef, six measures of eighth-note chords. A 7th fret marker is placed above each measure. A slur covers the final two measures.

89

Musical staff 89: Treble clef, six measures of eighth-note chords. Fret numbers 1 and 4 are above the first two notes of the first measure. A 0 fret marker is below the first note. A slur covers the first four measures.

93

Musical staff 93: Treble clef, two measures of eighth-note chords with a slur. A 'CV' marking is above a vertical wavy line on the staff.



21 *rit.* *a tempo* CVII  
\*\*

25 CV  
*i p i*

28 XII CVII

33 *accel.* *a tempo* XII

38 *8va* XIX XII 5

40 *8va* 5 *ff* *p<sup>o</sup>* (slightly muted)

## XIV. La Guitarra

Robert Lunn (2013)

Guitar

$\text{♩} = 144$

rasg. l.v.

4 1 0 4 1 0

*f* *ff* *ff* *f*

4 4 1 0

7 *accel.* *a tempo*

12  $\text{♩} = 132$

3 1 1 1 3

*f*

16 *ff* *f*

20 V VII 1/2 CV

4 3 0

*f*

23 *ff*

26  $\frac{1}{2}$  CV

29  $\frac{3}{1}$  *ff* *1.v.* *accel.* *a tempo*  $\frac{4}{4}$

32 VII

35

38 *f* 2 1 3

41 4 2 3 4

44

4

2 0 1

47

4

3 2 0

50

4

1 3 2

53

4

3 2 1

56

1/2 CV

4

1 3

58

1

3 2

60

4

1

CVIII 1/2 CX

62

64

66

(over the soundhole) rit.

68

(8va)

71

XII

*p*

accel.

76

*ff*

♩ = 132



80

3 1 1 1 3

*ff* *f*

84

3 V VII

*ff*

88

1/2 CV

4 3 1 1

*f* *ff*

92

1/2 CV

4 3 0 1 1

*f*

95

3 1.v. *accel.* *a tempo*

*ff*

98

4 4

*ff*

101

104

106

*accel.* *a tempo*

111