The Red Guitar Suite

for classical guitar

Robert Lunn

(2012-2013)

Table of Contents

About *The Red Guitar Suite*..... 3
Performance Notes..... 3
Biography..... 5
Perpetual Vibrations..... 6
Lucidity..... 12
Dance of the Dragonfly..... 16
Melancholy..... 22
Folk Dance..... 27
Fantasia..... 34
Ray of Light..... 42
Quicksilver..... 50
La Primavera..... 67
The Headless Horseman..... 74
Drawing Near..... 86
Ebb and Flow..... 101
Clouds..... 106
La Guitarra..... 110

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.

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 patten 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.

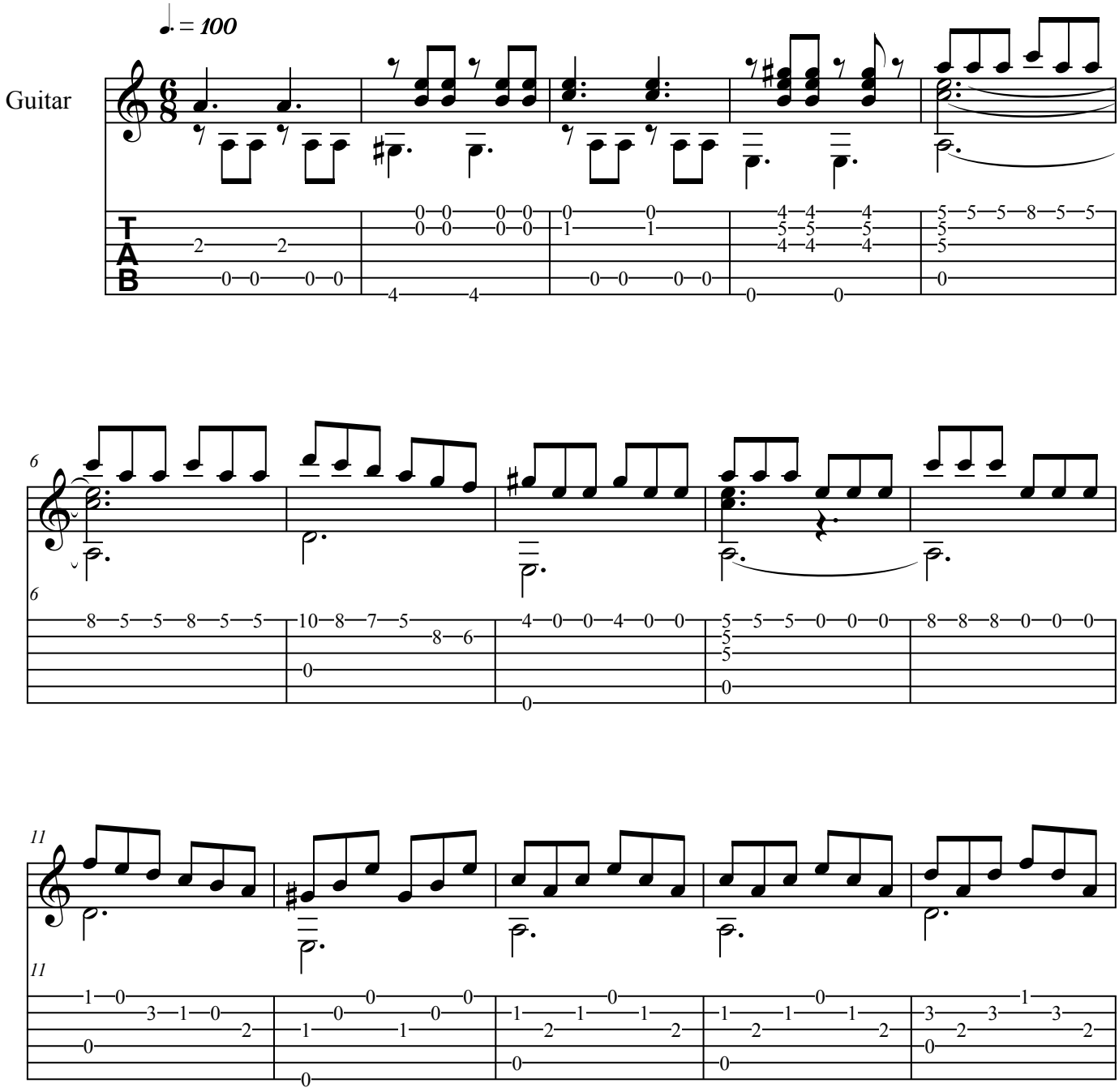
Dr. Lunn's Composition teachers include Marc Ainger, Paul Barsom, Will Gay Bottje, Russell Floyd, Donald Harris, Jan Radzynski and Thomas Wells. Recent compositions by Dr. Lunn include *Greenwood* for solo Classical Guitar, *Sunkiss* for Electric Guitar and Max/MSP, *Shimmering Harmonics* for Percussion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

The Red Guitar Suite

I. Perpetual Vibrations

Robert Lunn (2012)



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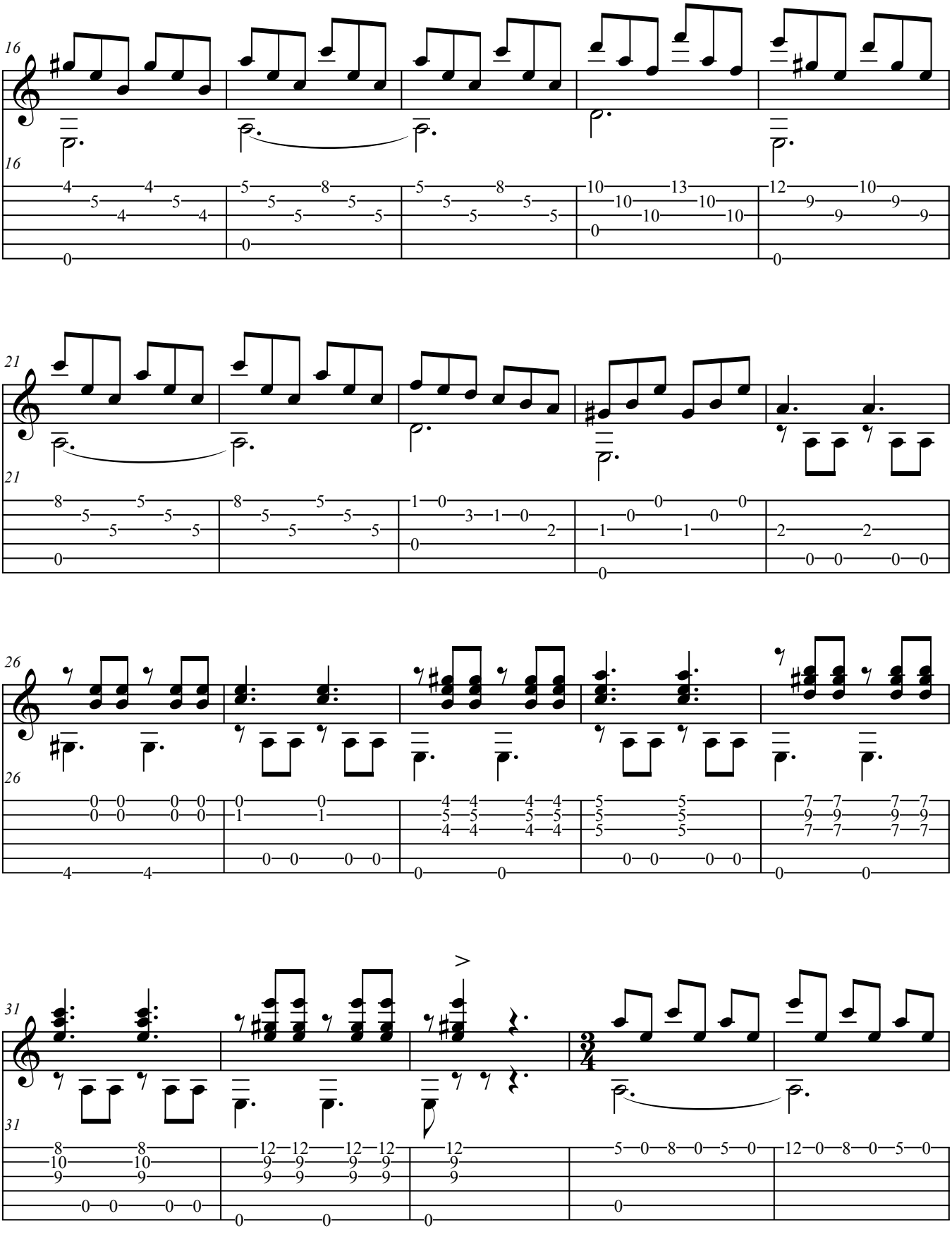
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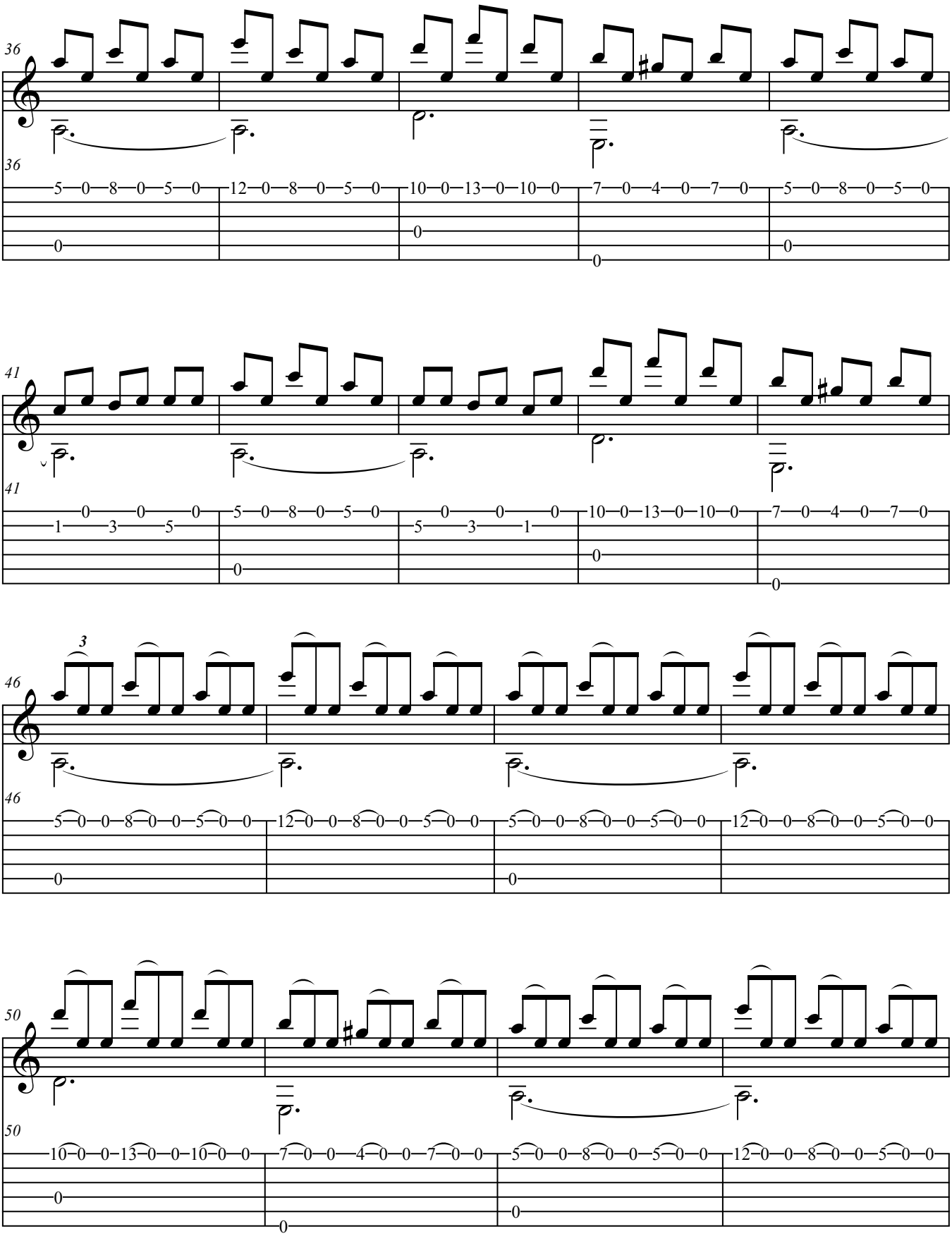
26
26
31
31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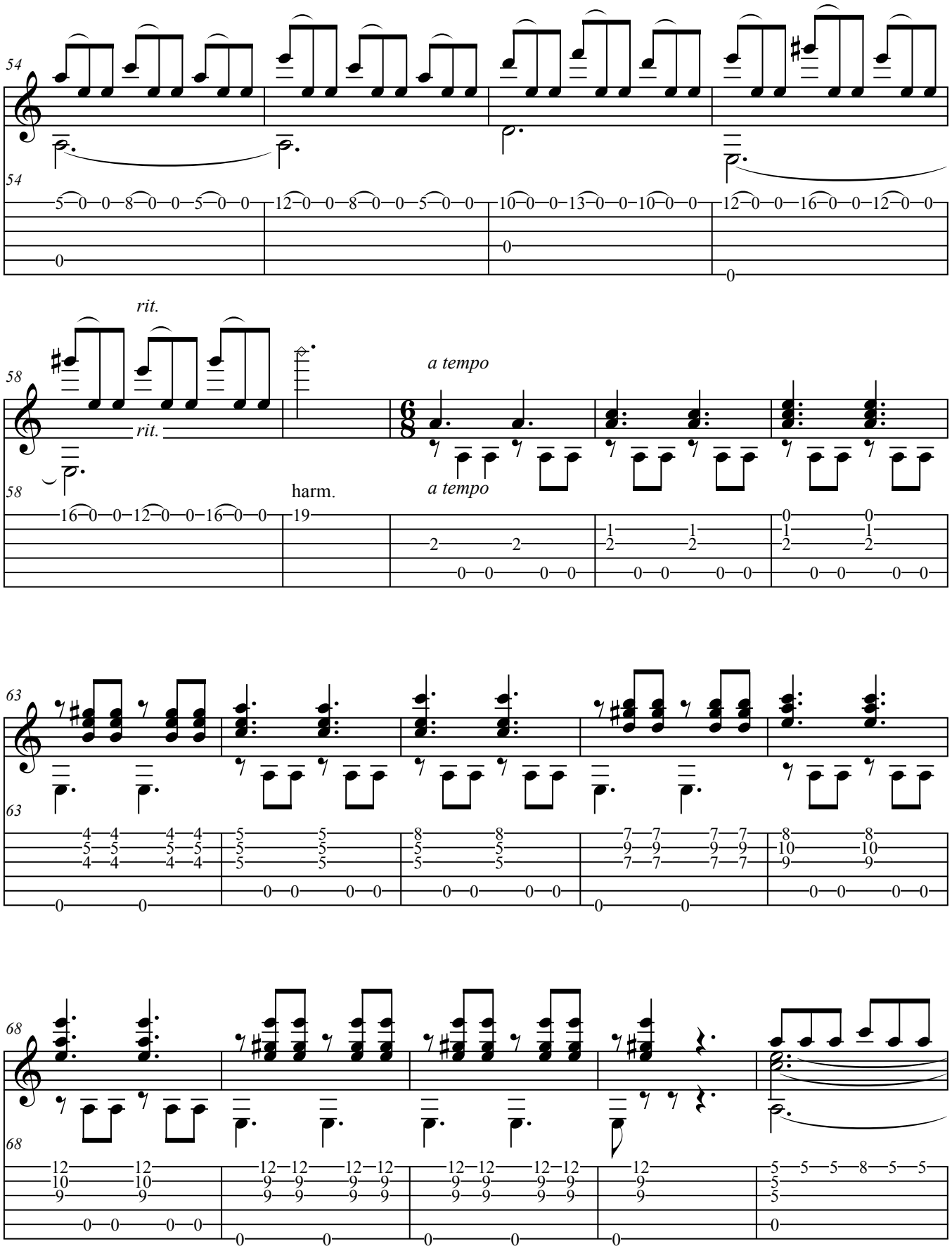
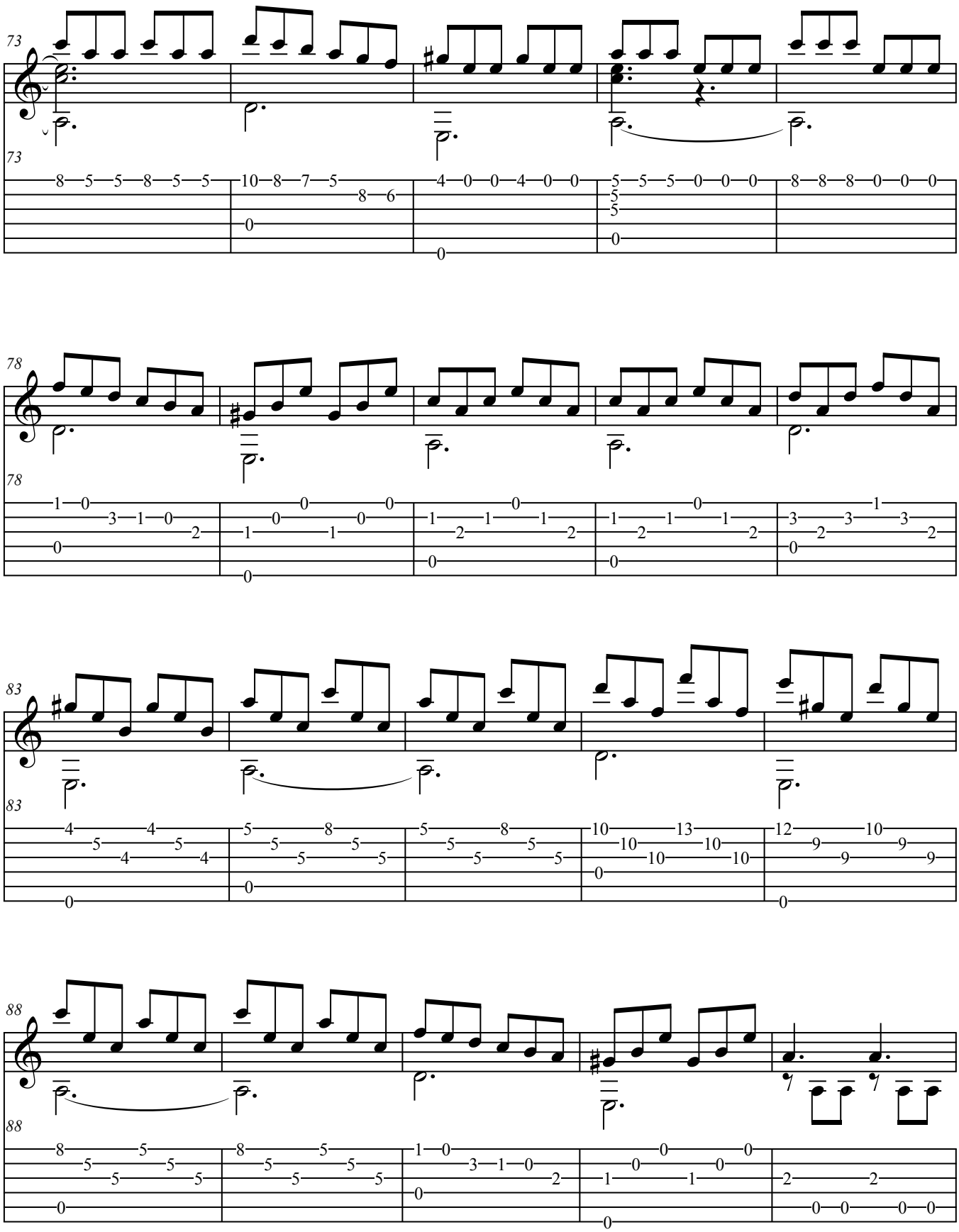
5 0 8 0 5 0 12 0 8 0 5 0 10 0 13 0 10 0 7 0 4 0 7 0 5 0 8 0 5 0
41
1 3 5 5 3 1
46
3
5 0 0 8 0 0 5 0 0 12 0 0 8 0 0 5 0 0 5 0 0 8 0 0 5 0 0 12 0 0 8 0 0 5 0 0
50
10 0 0 13 0 0 10 0 0 7 0 0 4 0 0 7 0 0 5 0 0 8 0 0 5 0 0 12 0 0 8 0 0 5 0 0


54
54
rit.
58
rit.
58
harm.
a tempo
a tempo
63
63
68
68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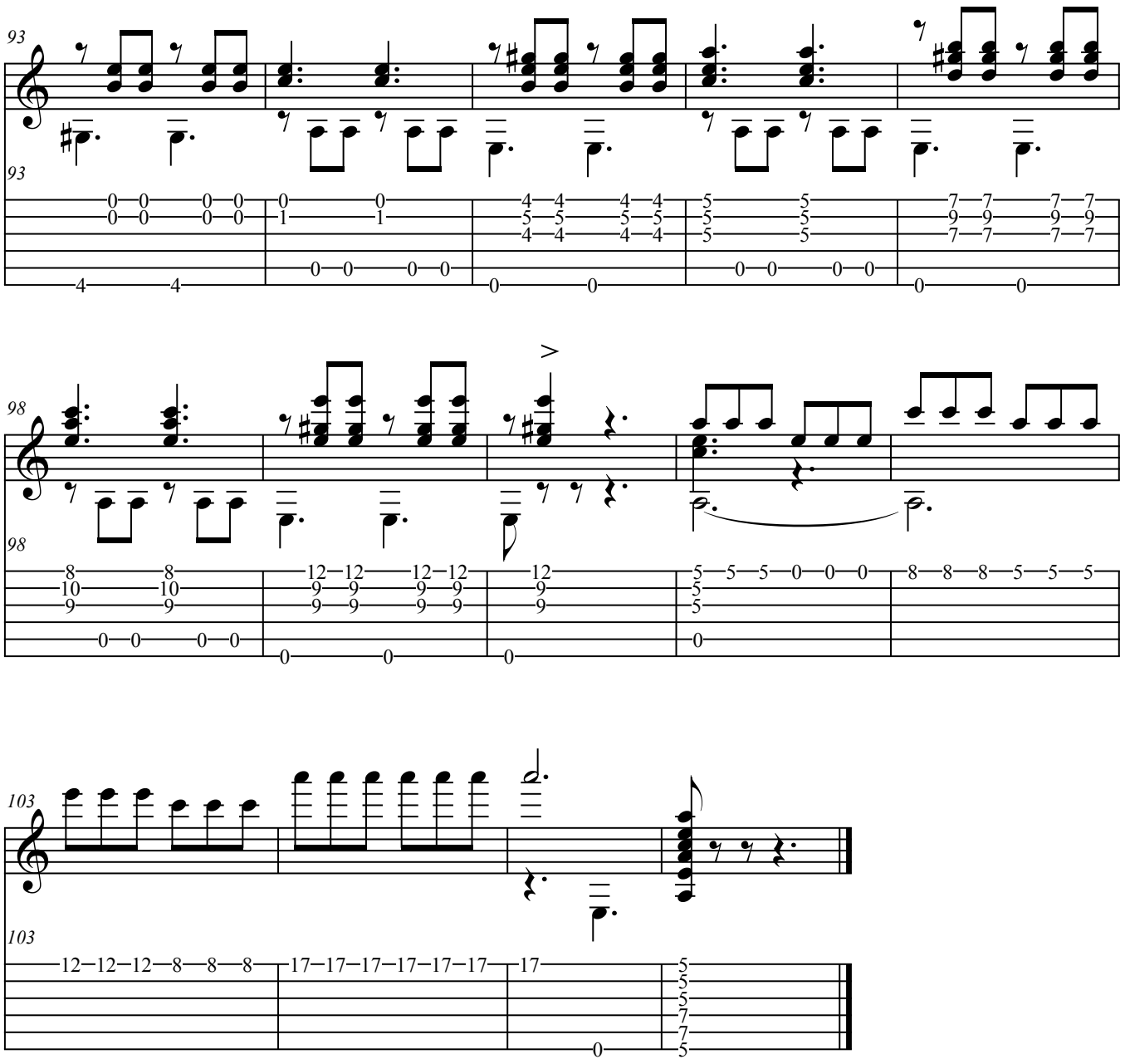
73
78
78
83
83
88
88


93
93
98
98
103
103

II. Lucidity

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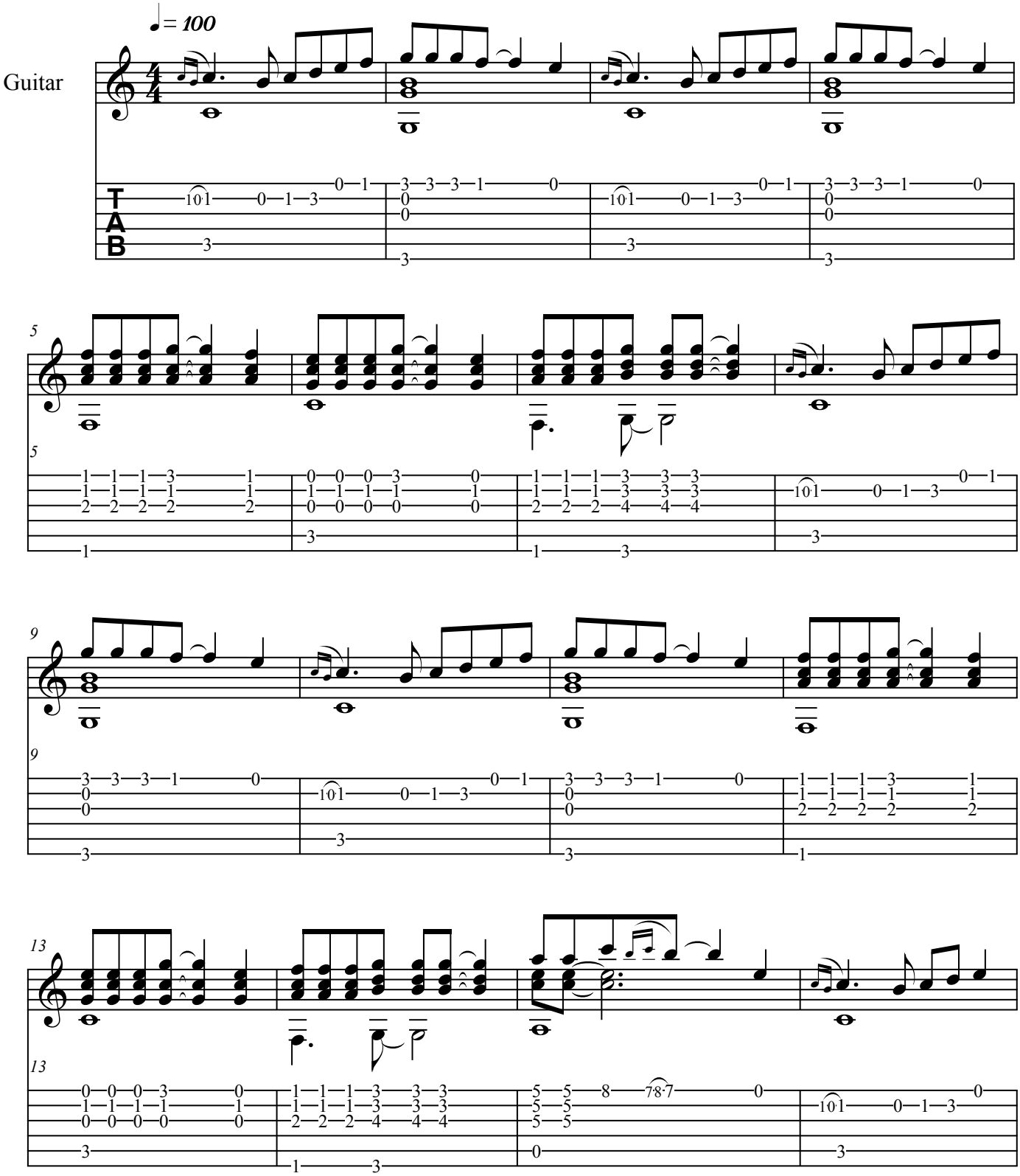

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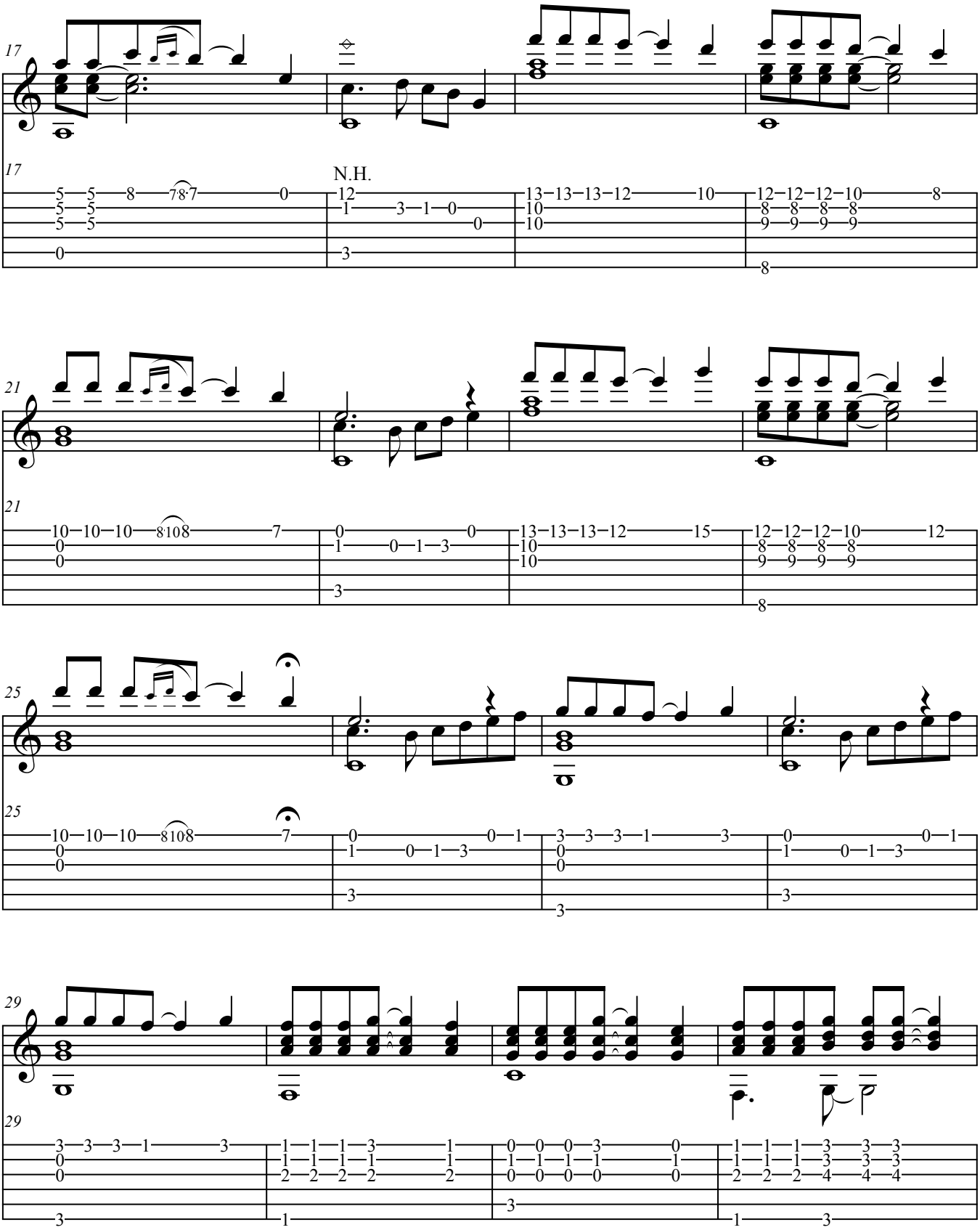
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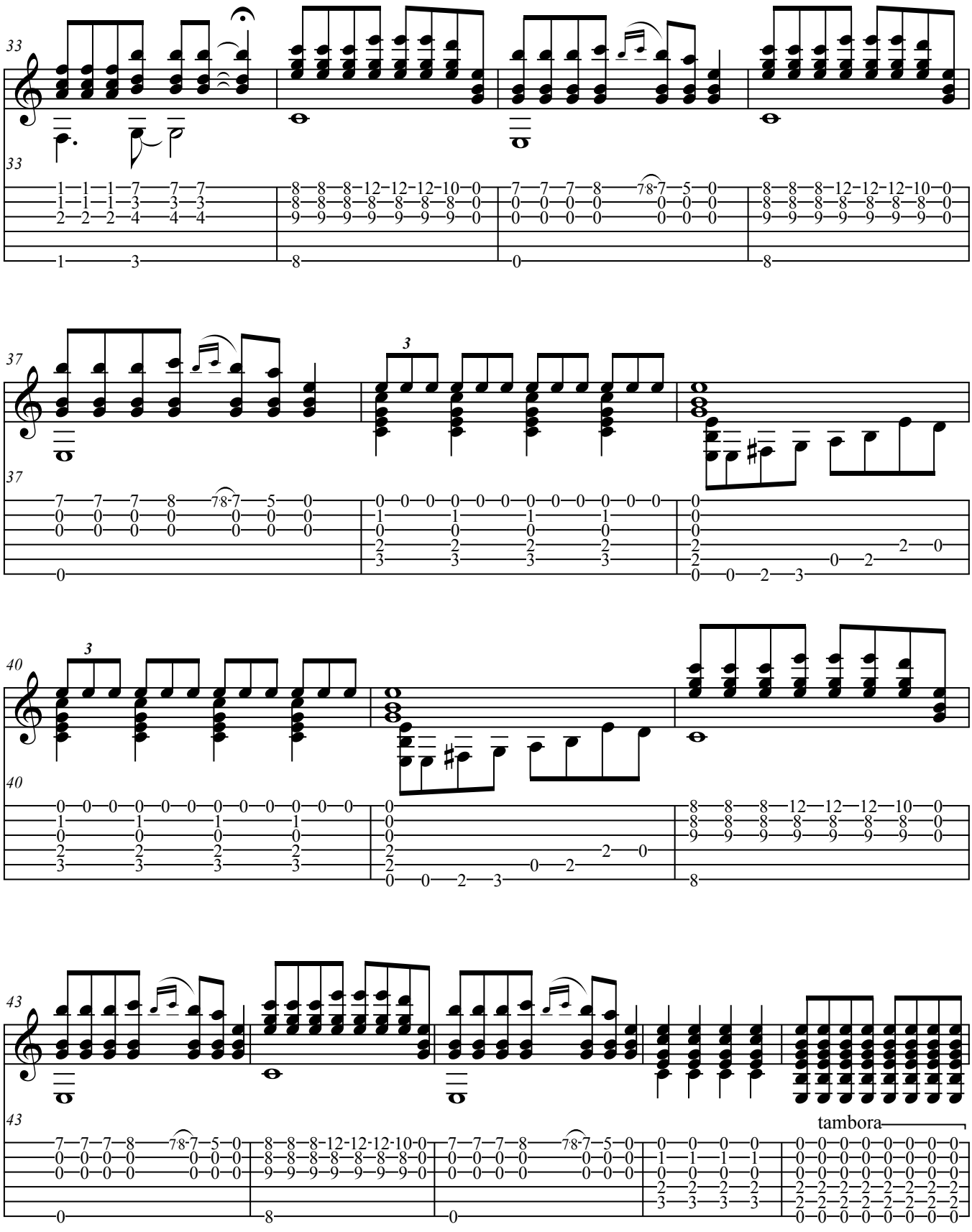
N.H.
21
25
29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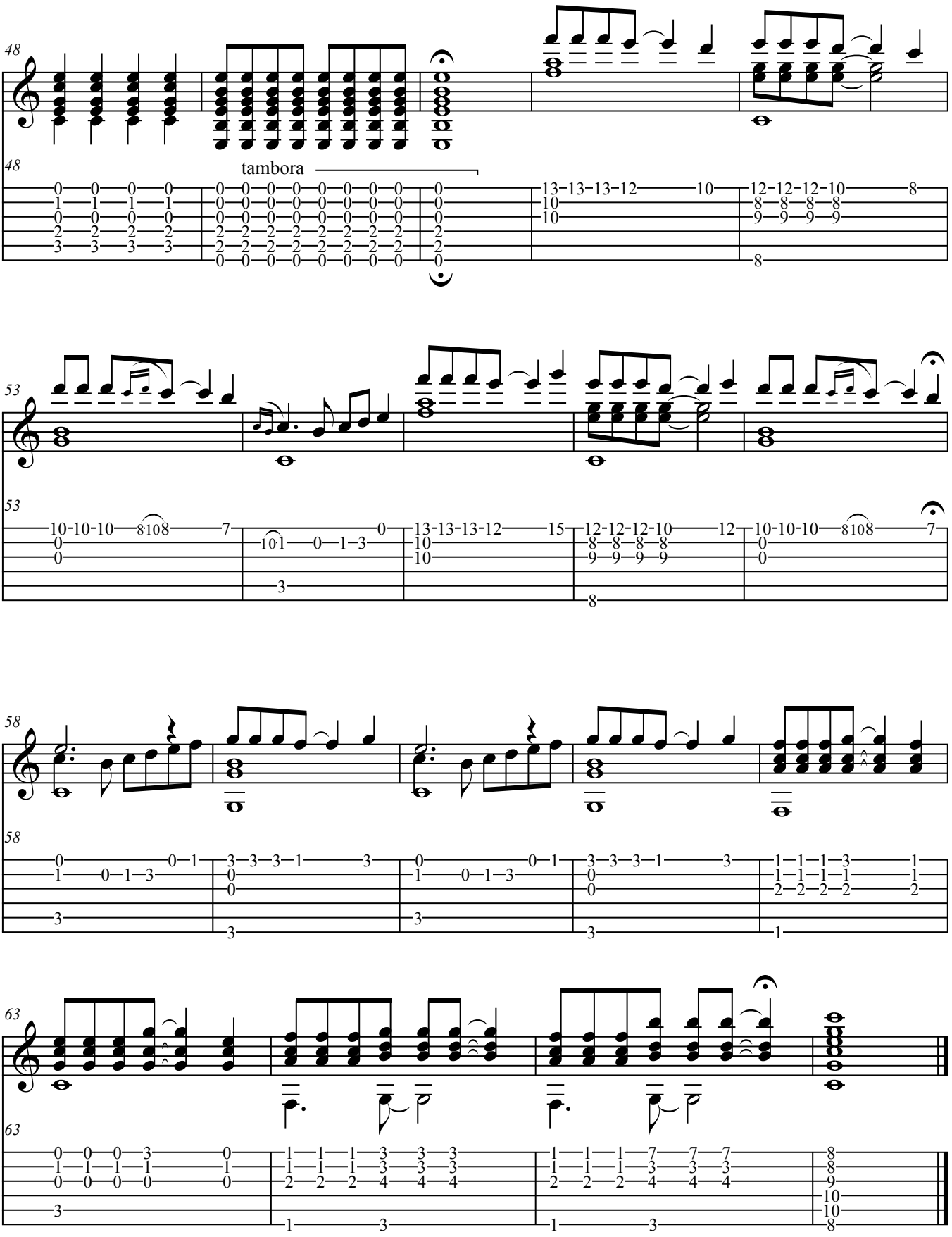
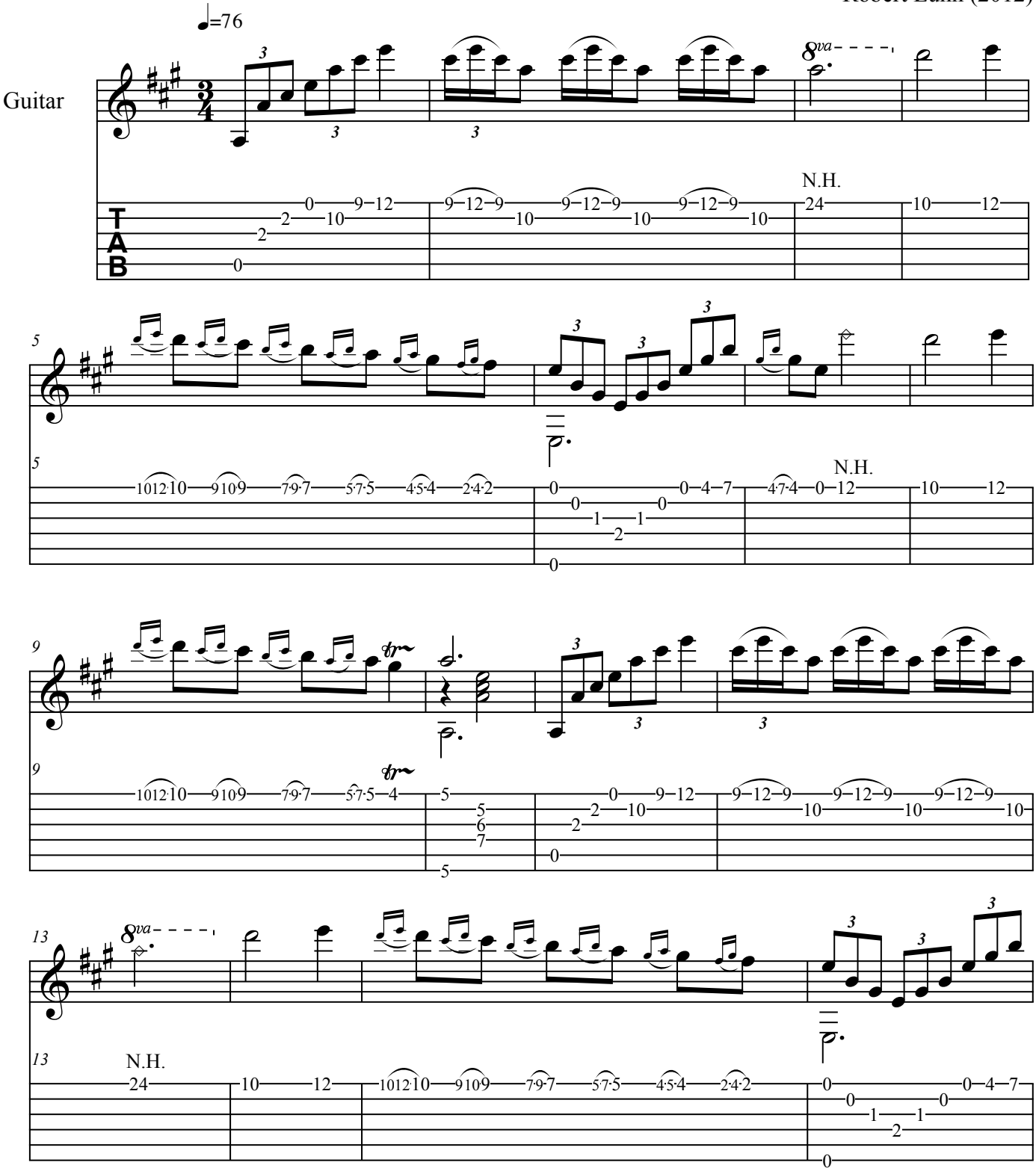
37
3
40
3
43
tambora


48
tambora
53
58
63

III. Dance of the Dragonfly

Robert Lunn (2012)



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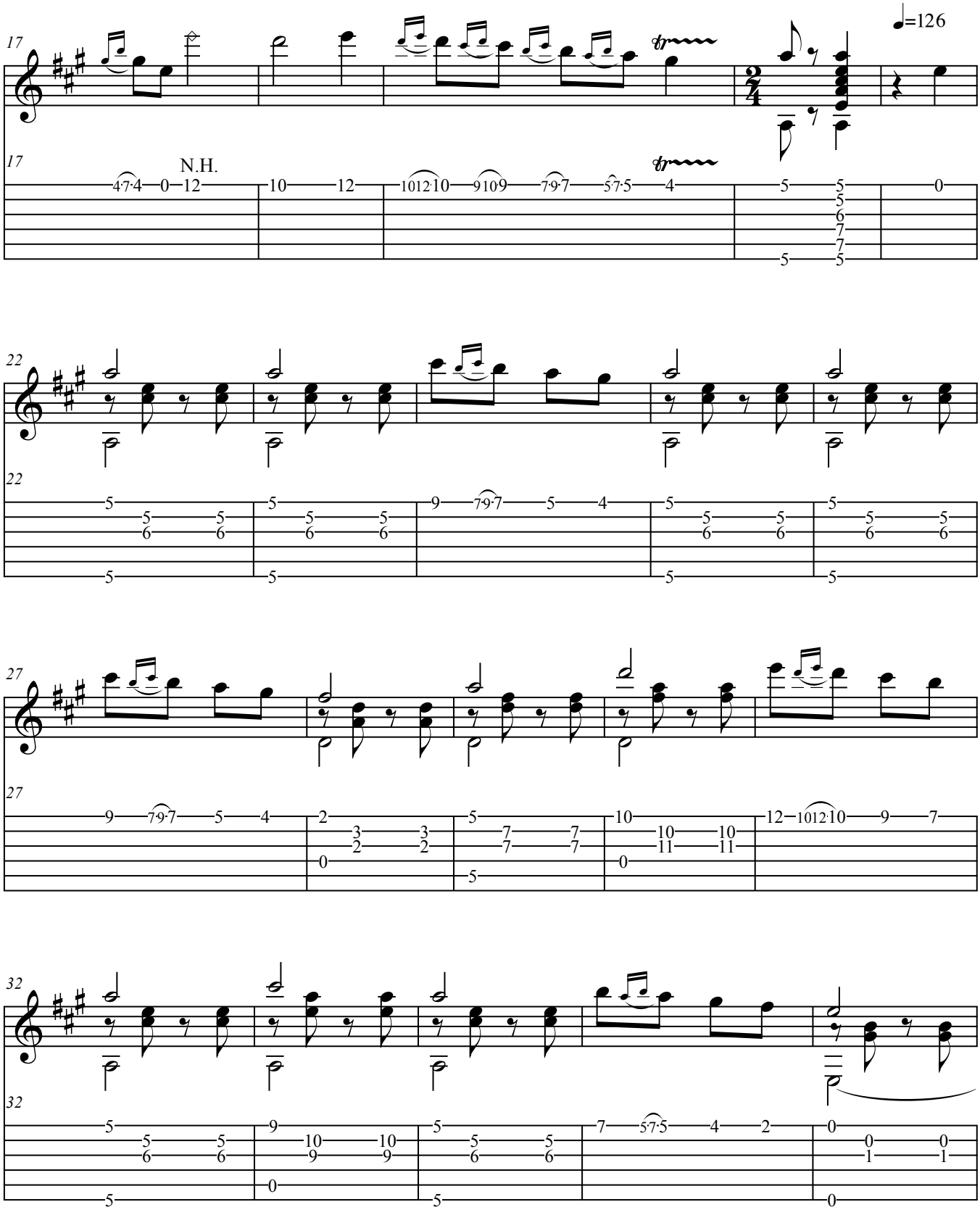
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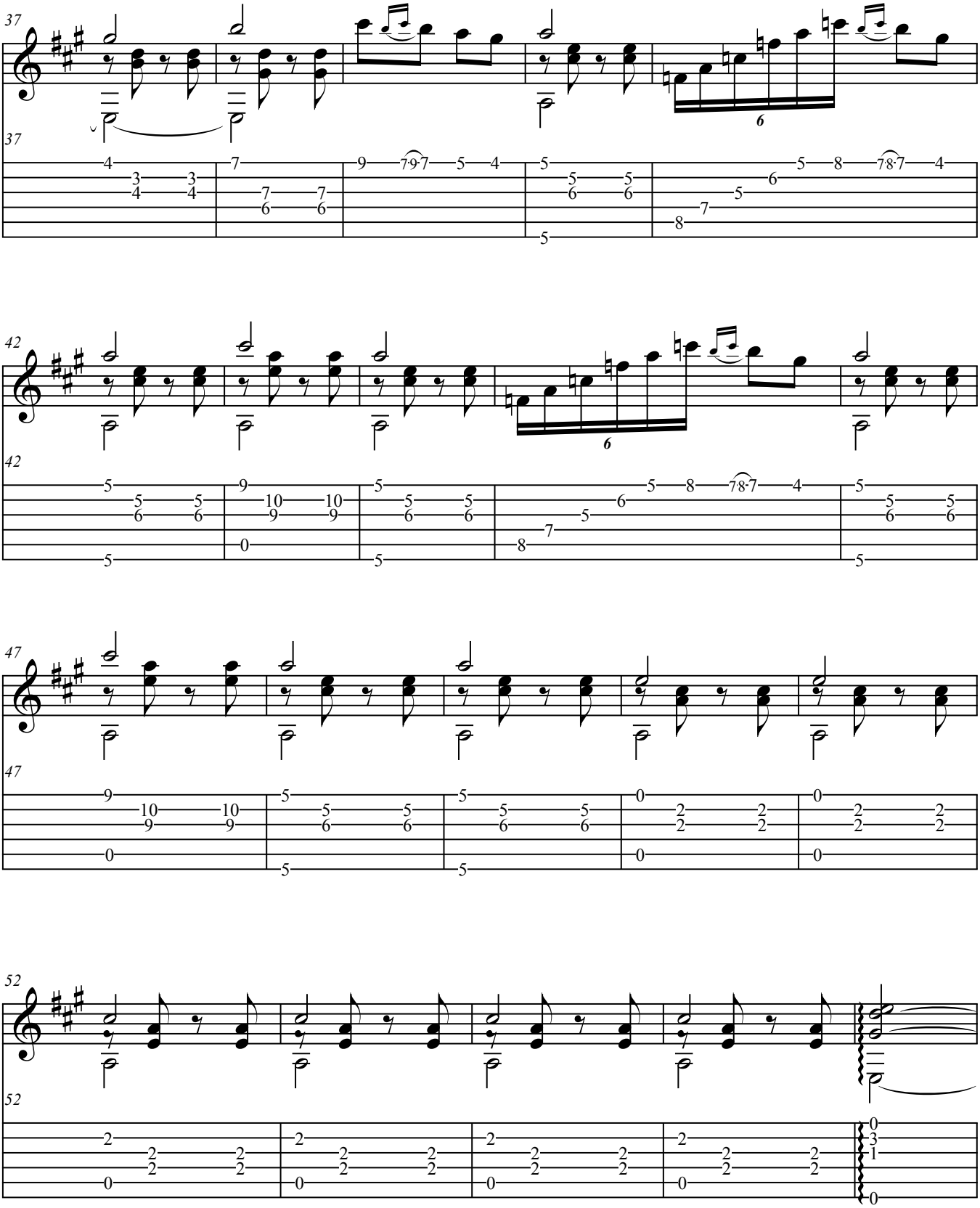
♩=126
N.H.
22
27
32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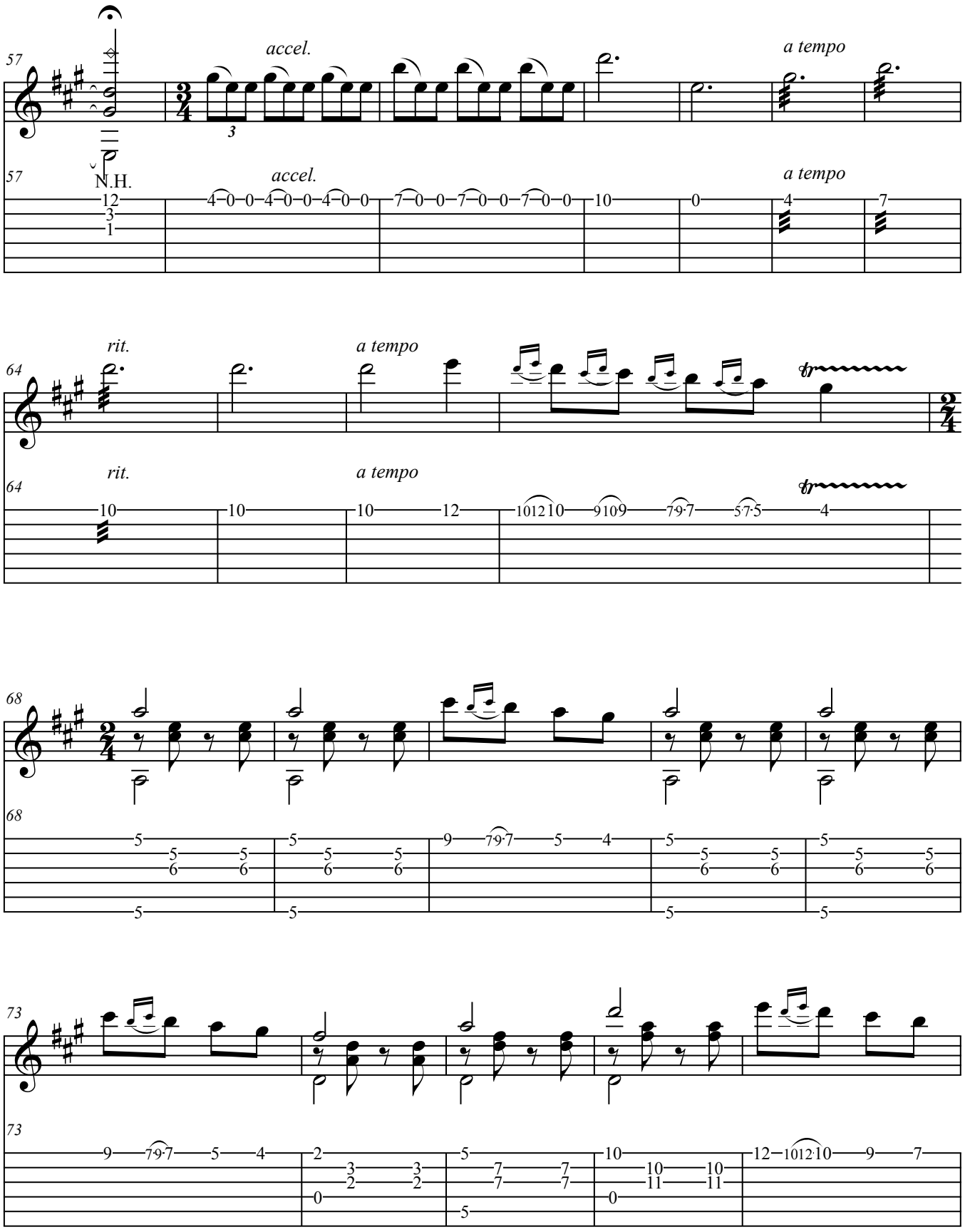
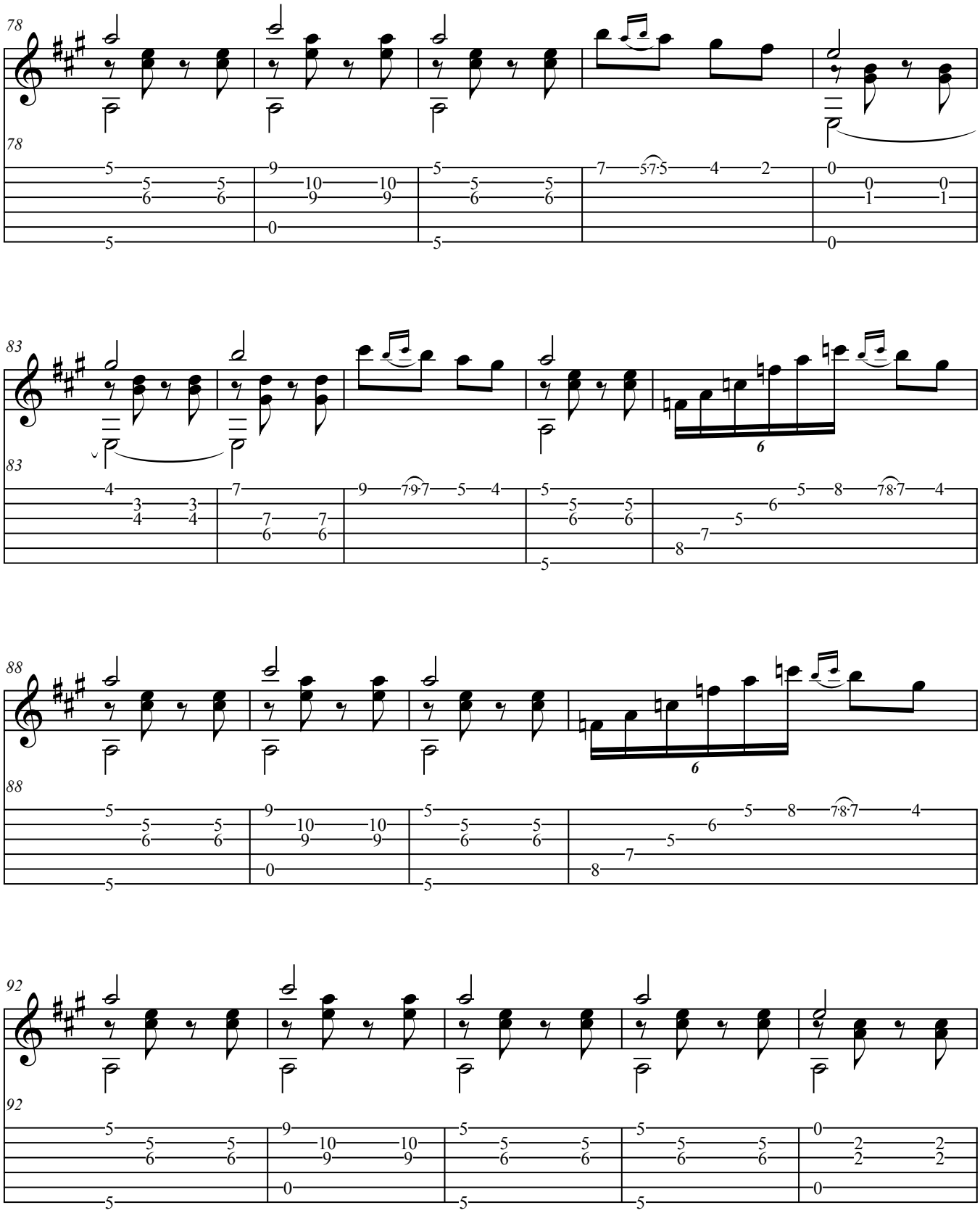

57
accel.
a tempo
N.H.
57
accel.
a tempo
64
rit.
a tempo
tr
64
rit.
a tempo
tr
68
68
73
73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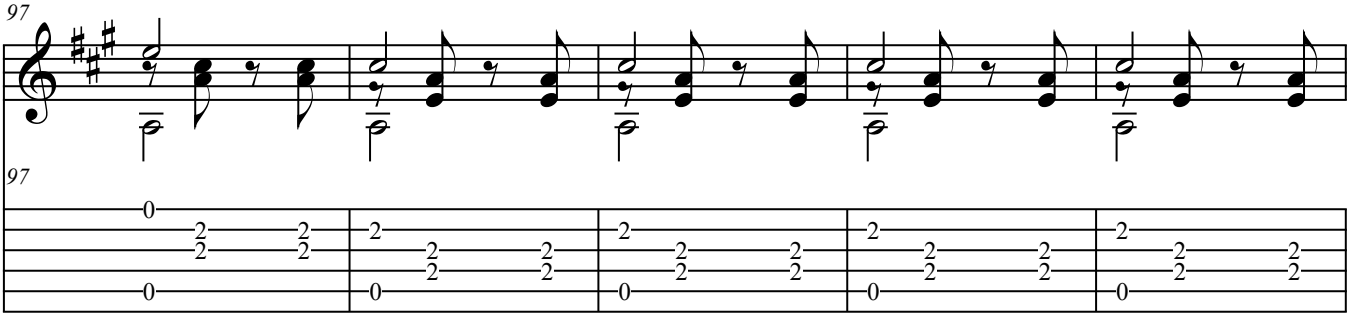
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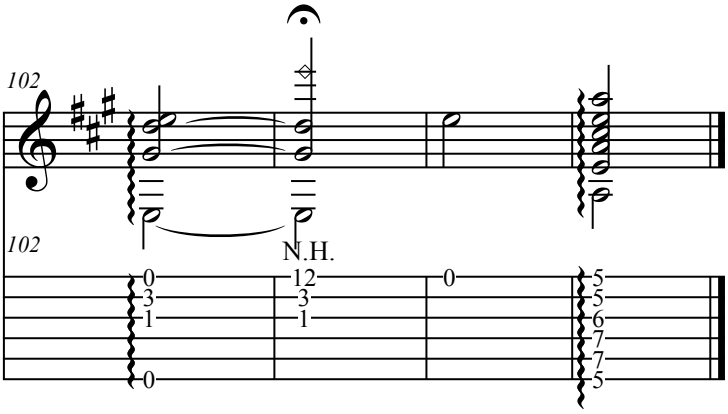
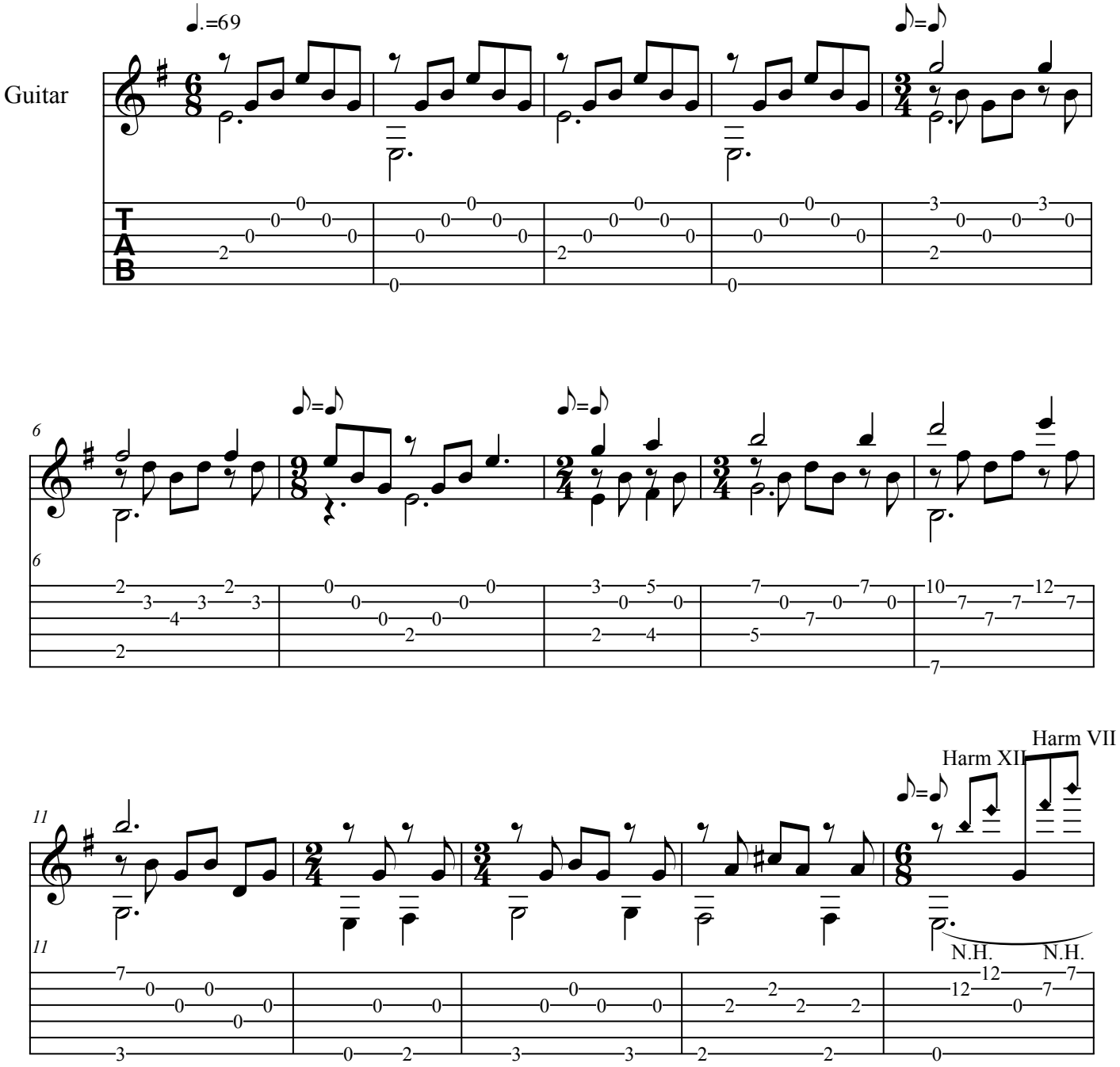

102
102
N.H.

IV. Melancholy

Robert Lunn (2012)



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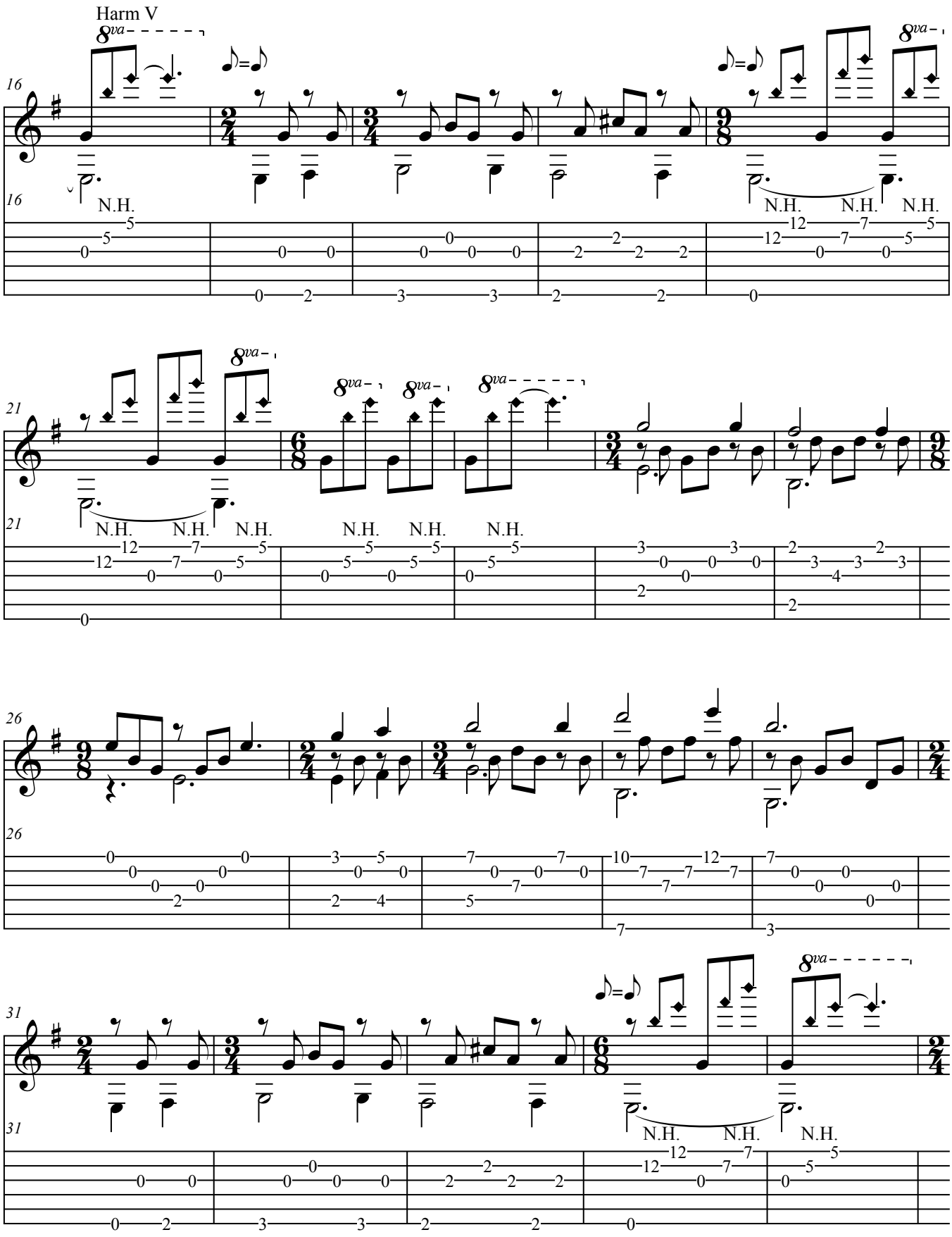
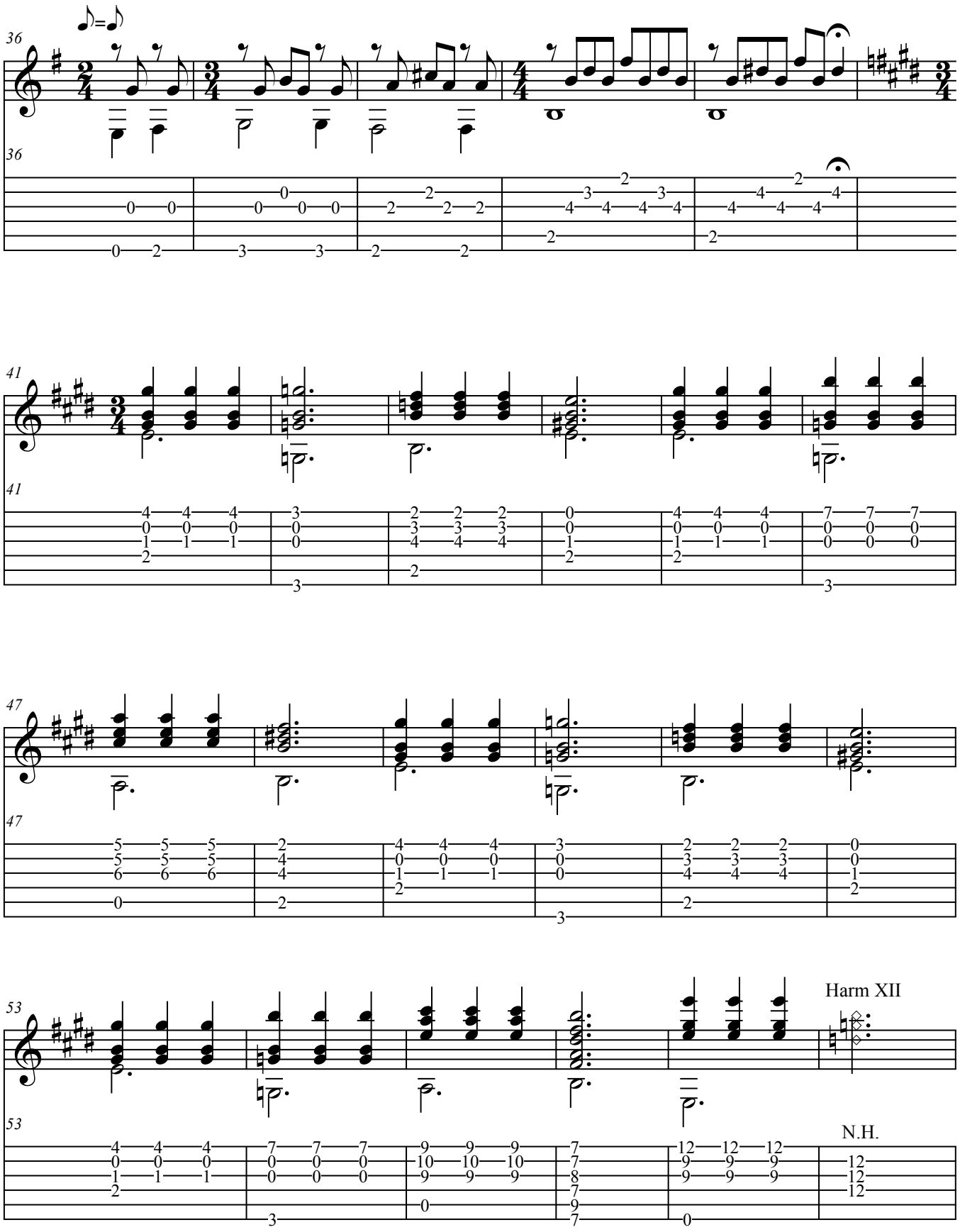

Harm V
16
N.H.
21
N.H.
26
31
N.H.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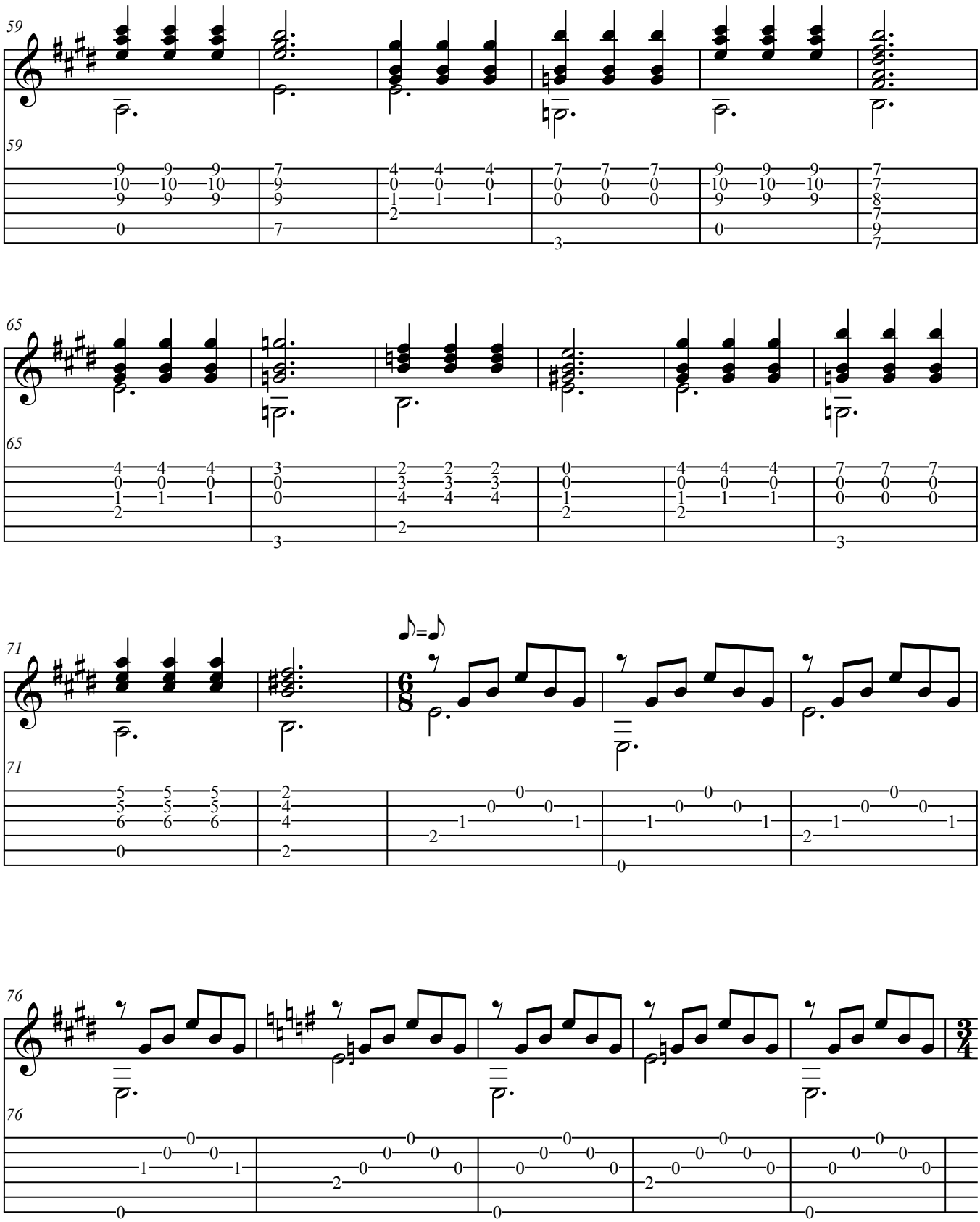
53
Harm XII
N.H.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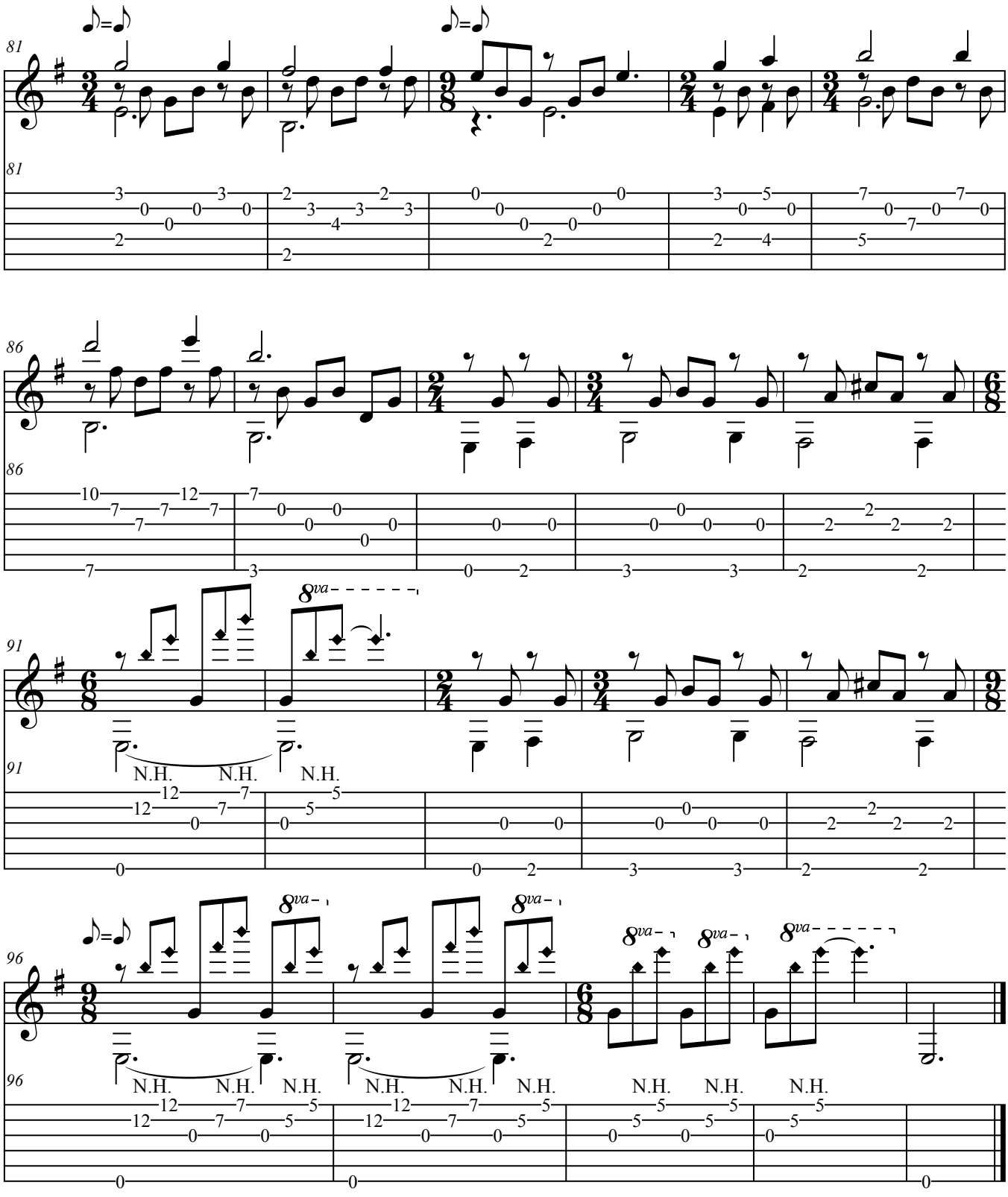
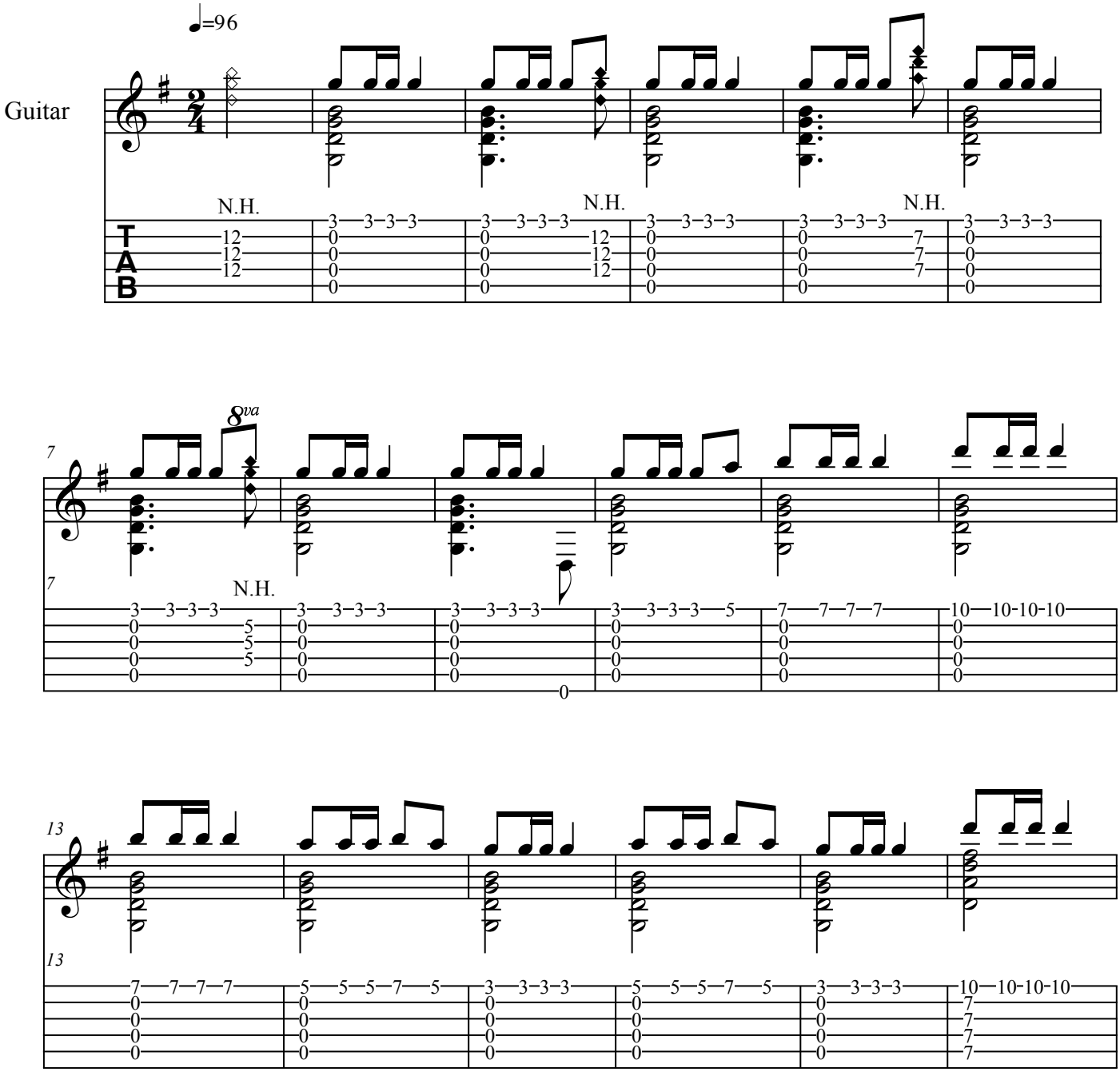

81
86
91
96
8va
N.H.

V. Folk Dance

5th String=G
6th String=D

Robert Lunn (2013)



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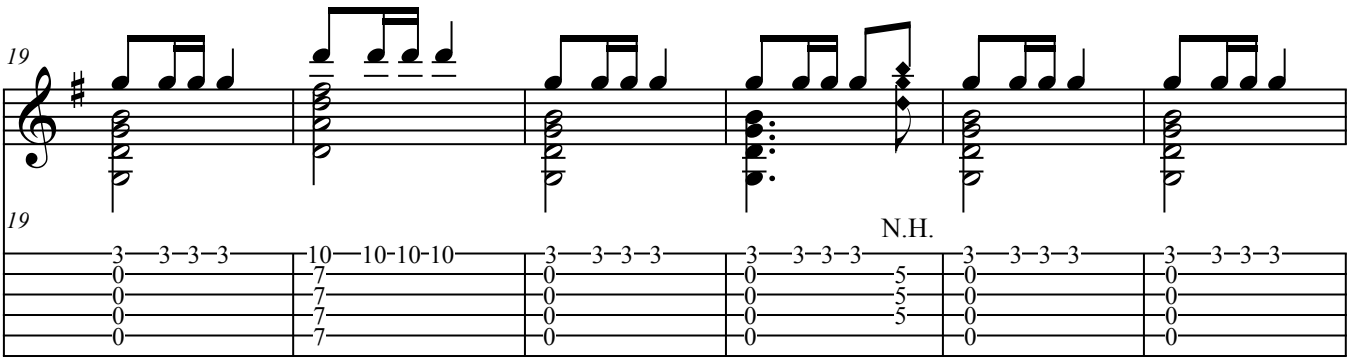
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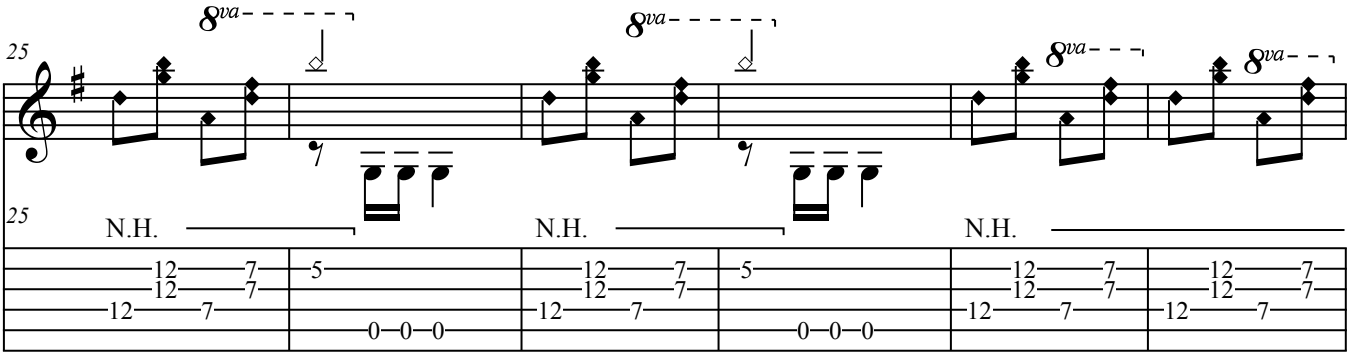
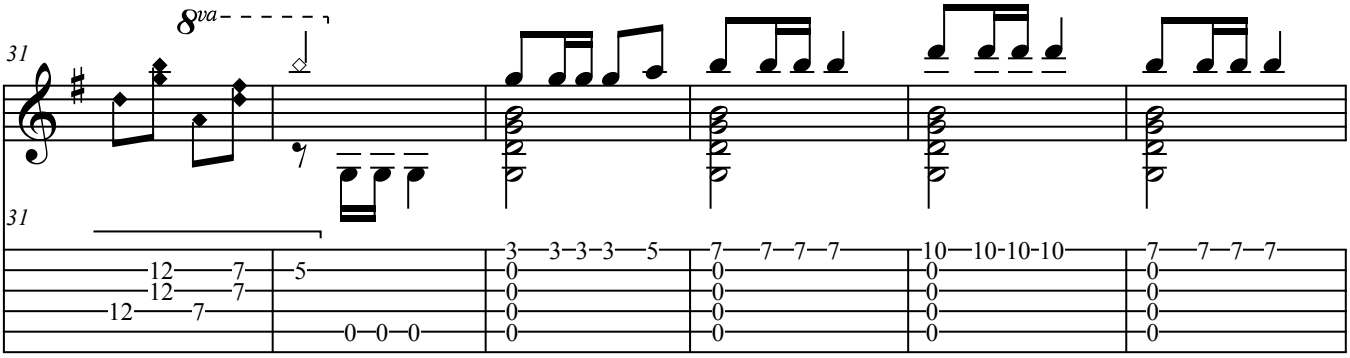
N.H.


25
8va
N.H.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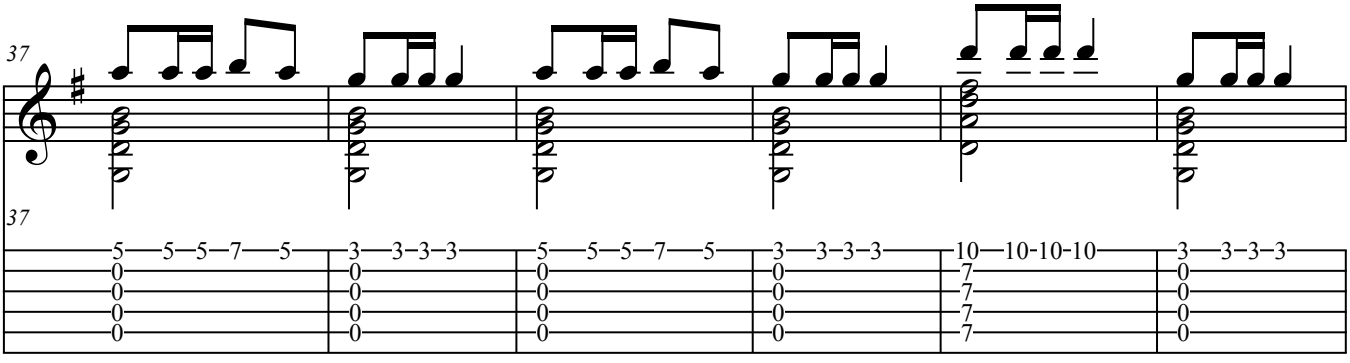
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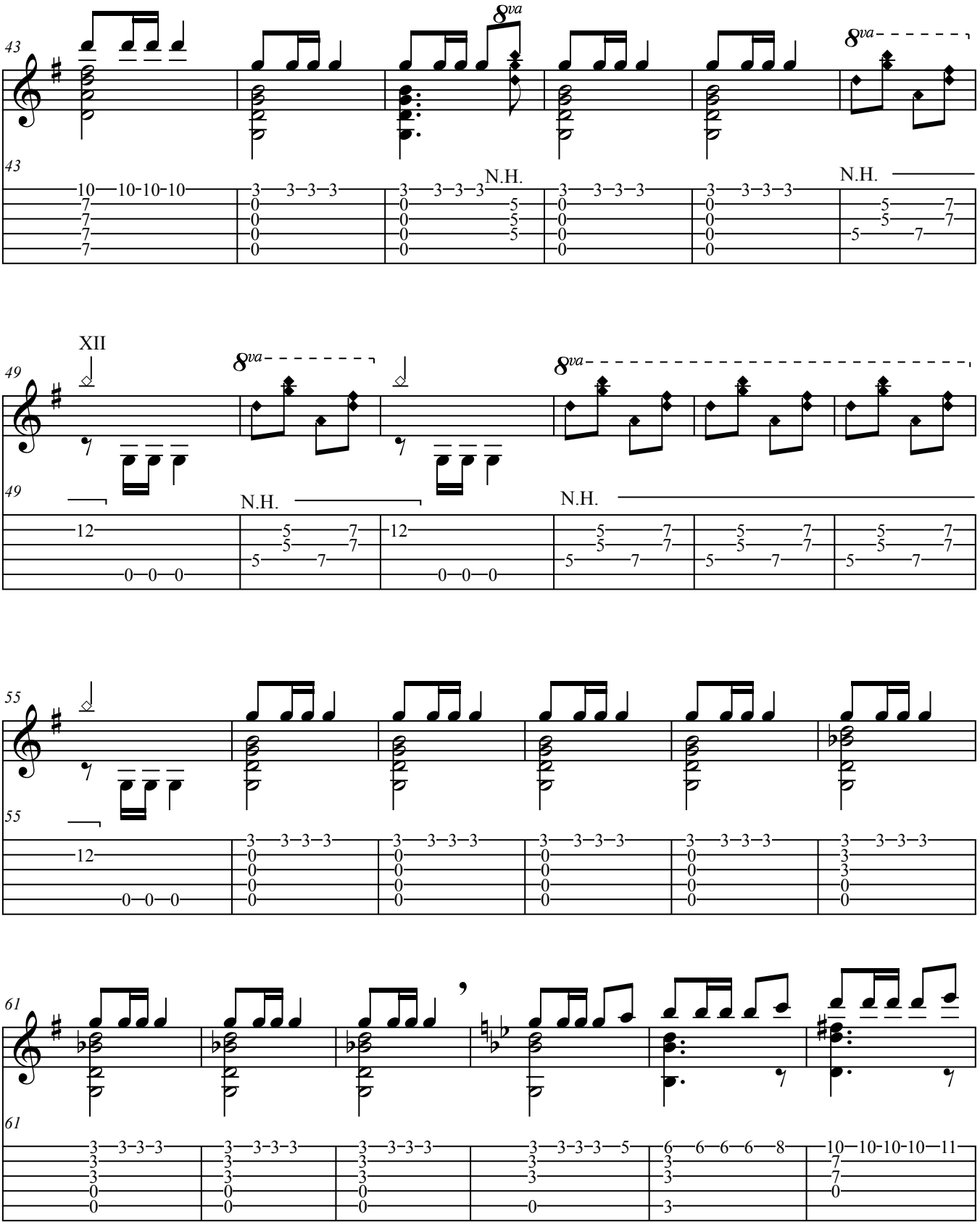
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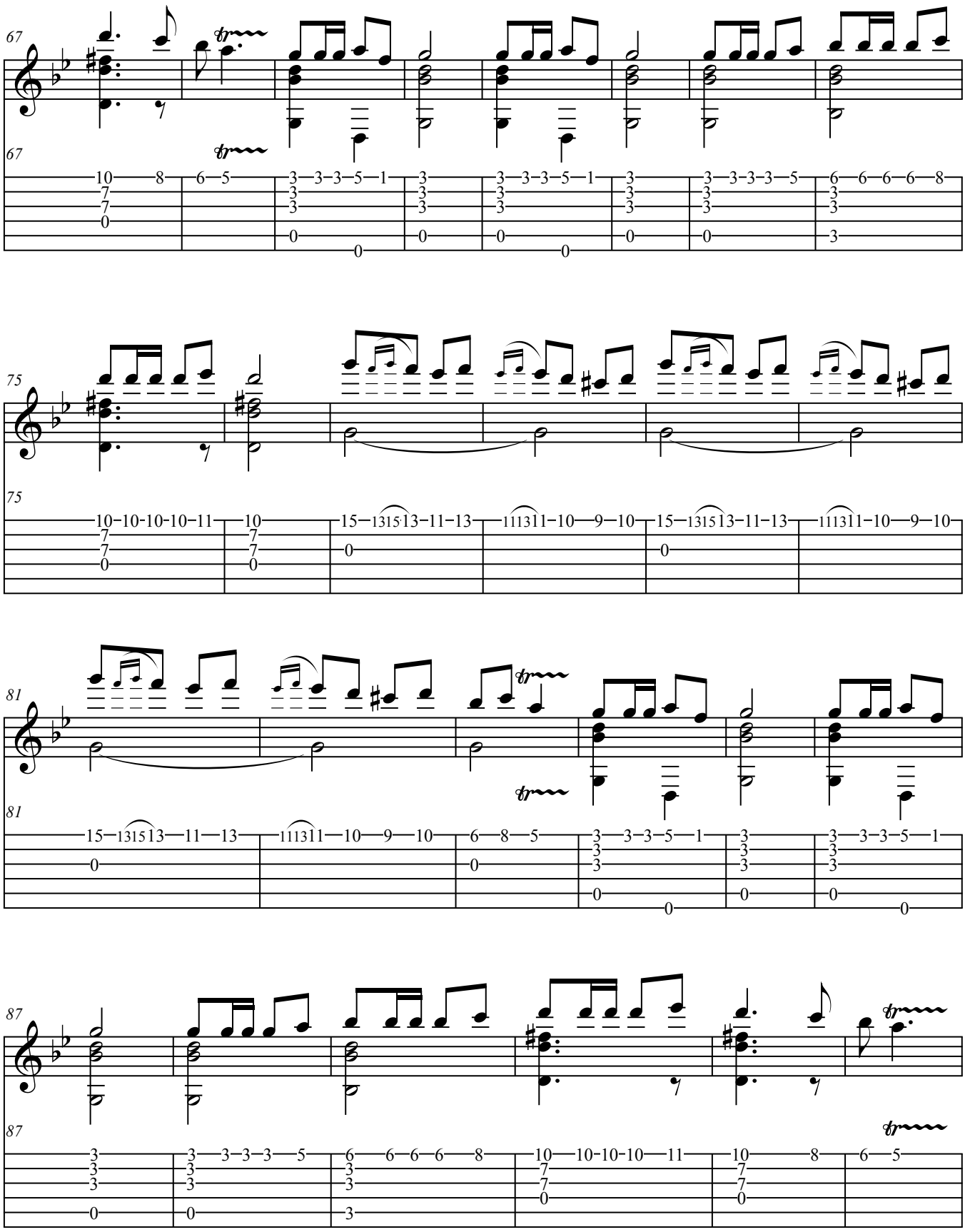
8va
N.H.
49
XII
8va
N.H.
55
61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81
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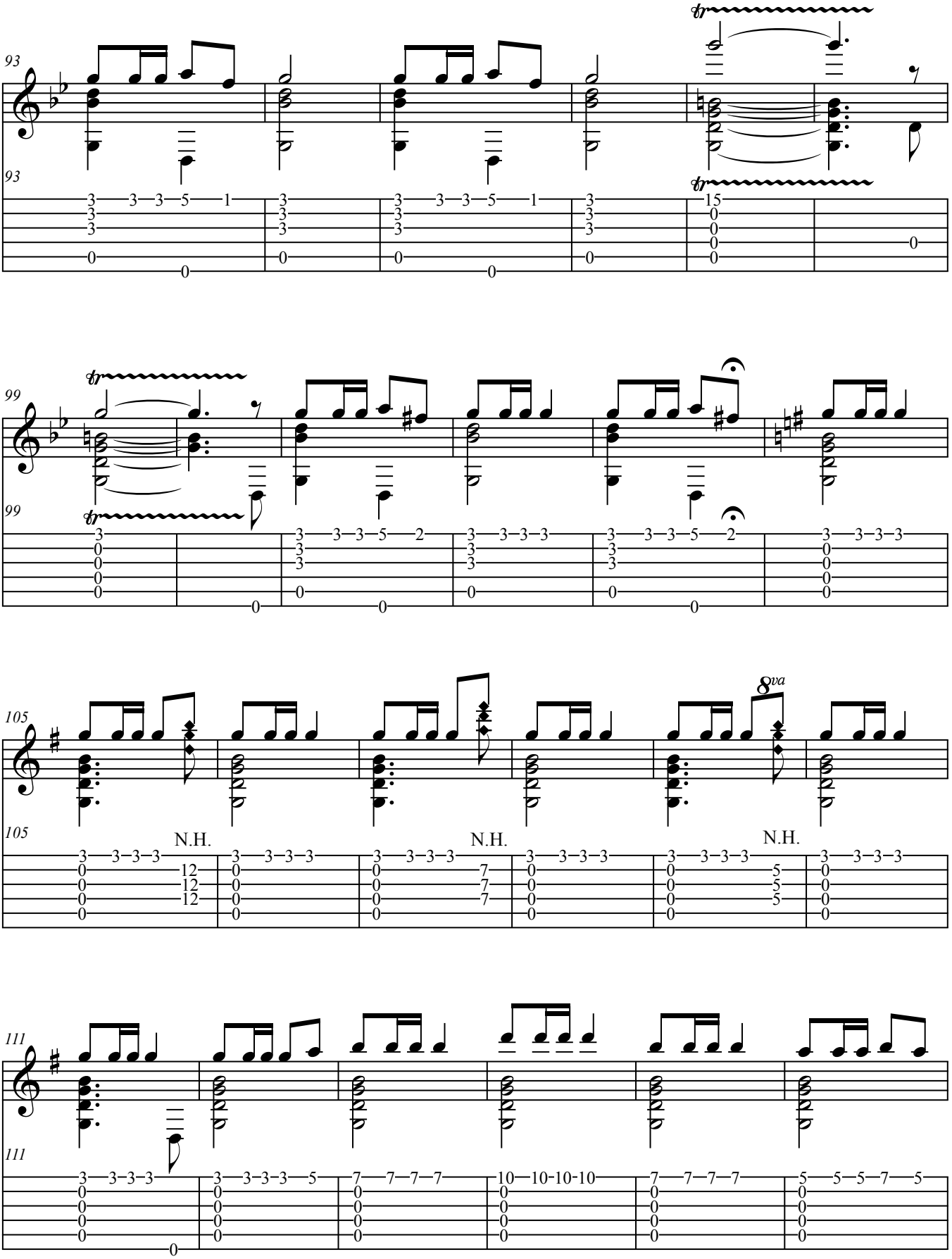
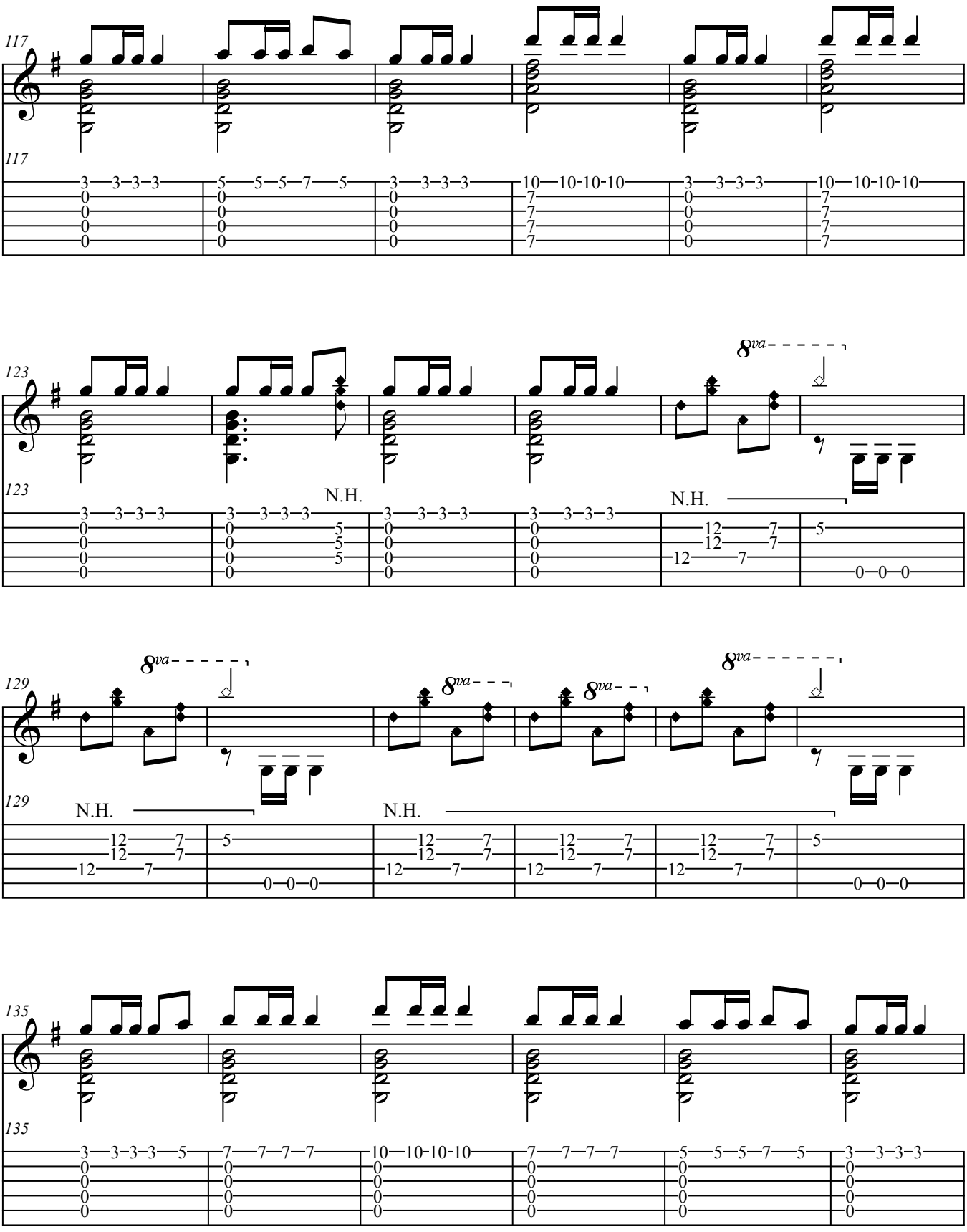

93
93
99
99
105
105
8va
N.H.
N.H.
N.H.
111
111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N.H.
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N.H.
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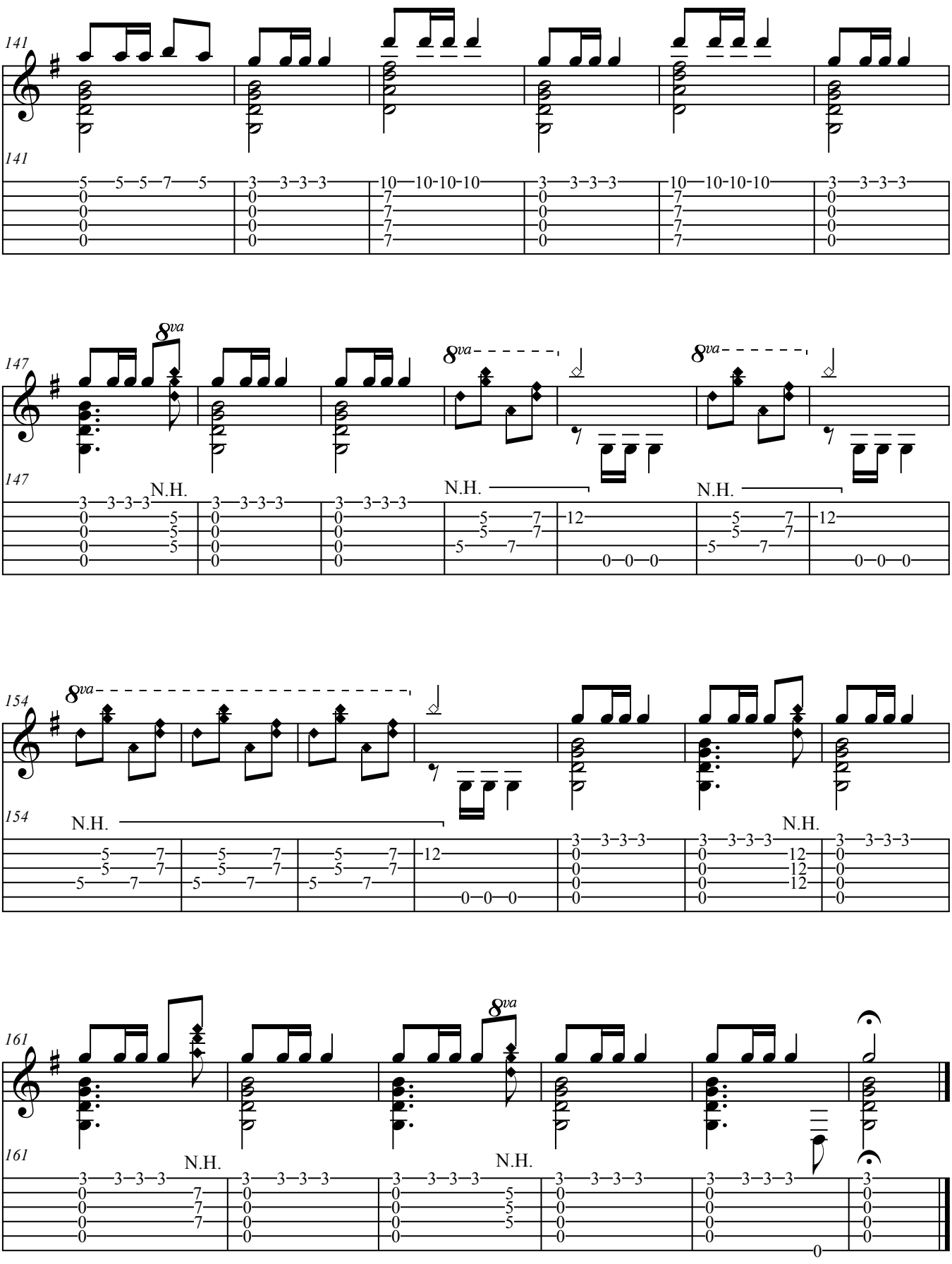
135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8va
N.H.
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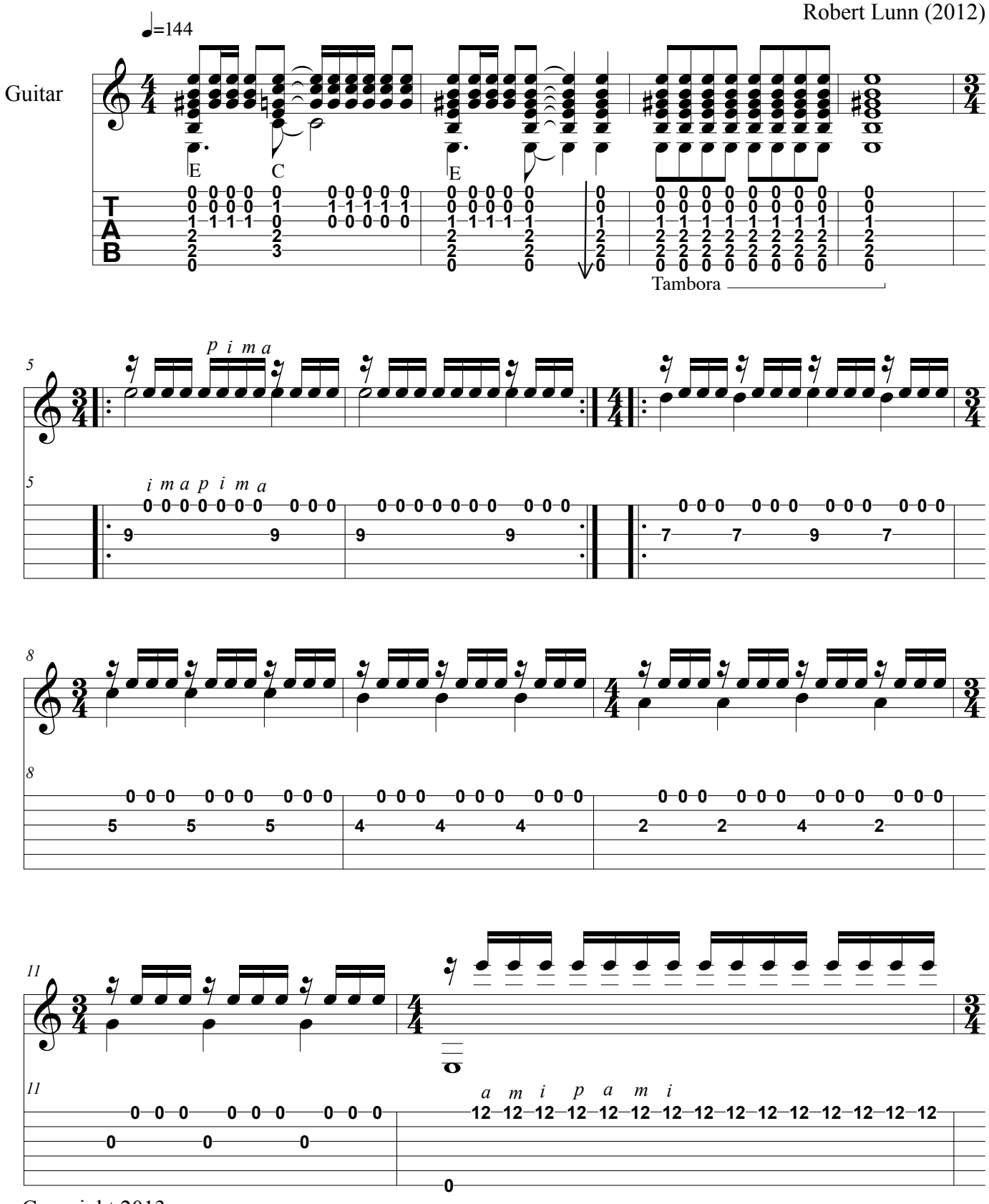
154
161
161

VI. Fantasia

Robert Lunn (2012)



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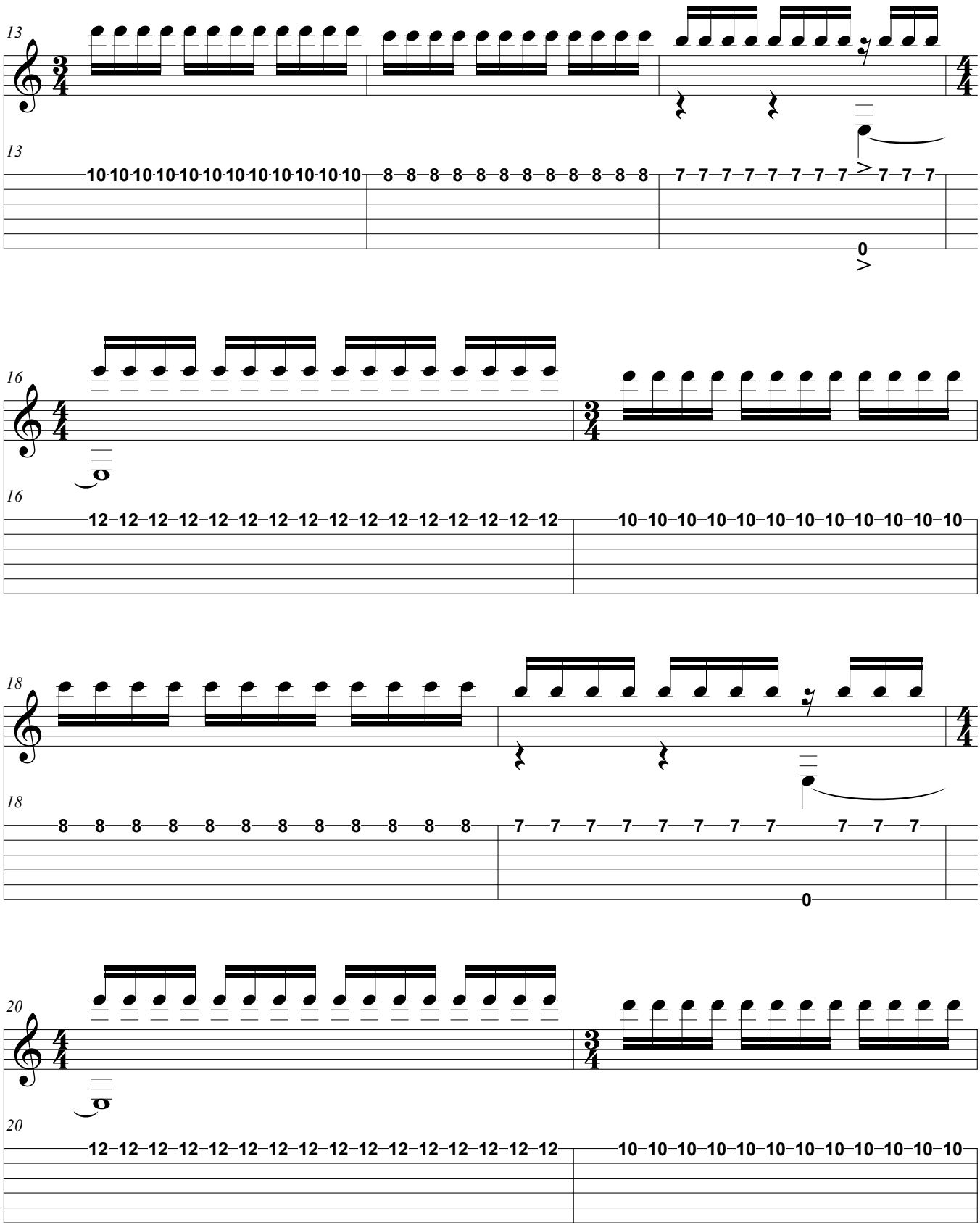
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13
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16
16
12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 10 10 10 10 10 10
18
18
8 8 8 8 8 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7 7 0
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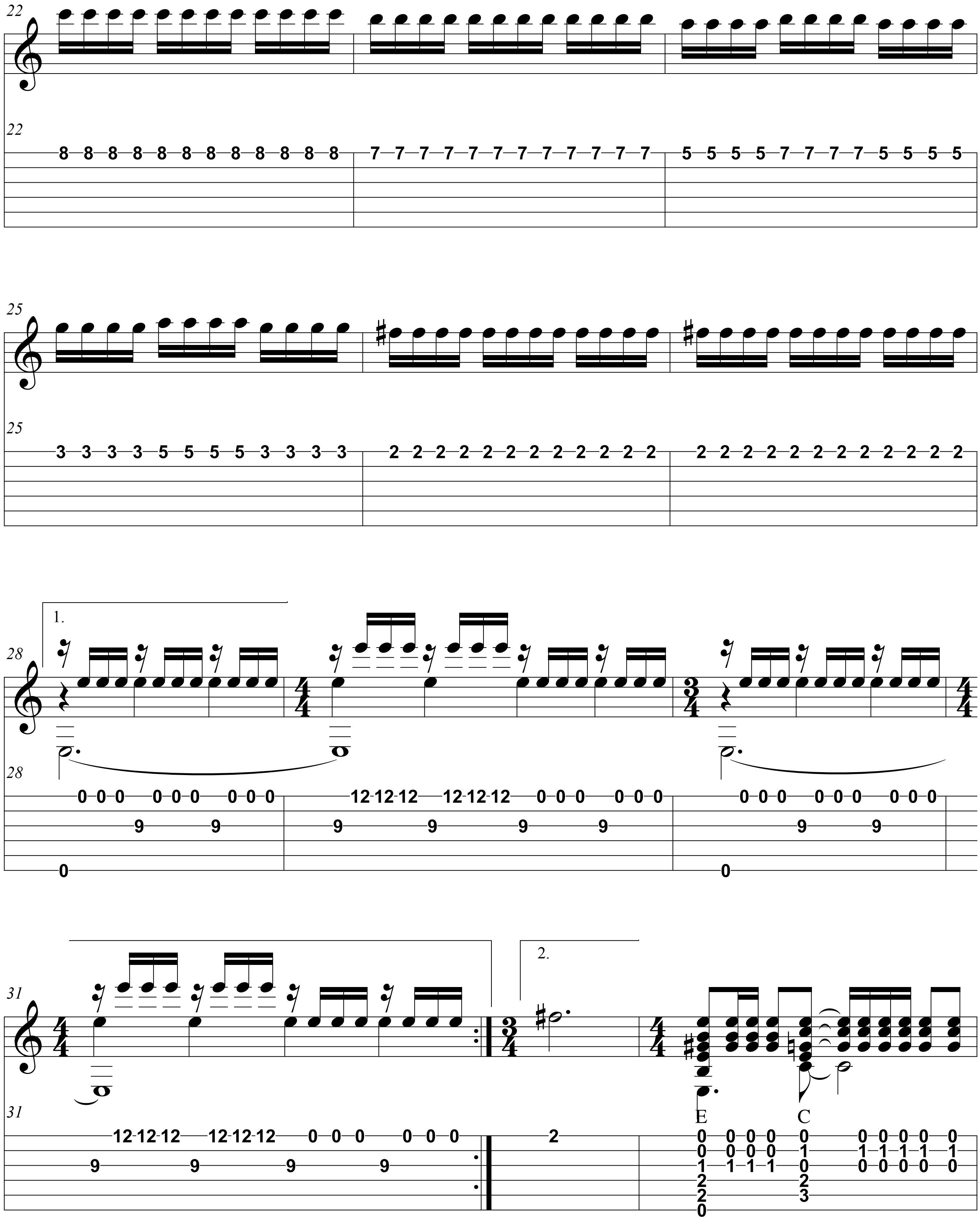
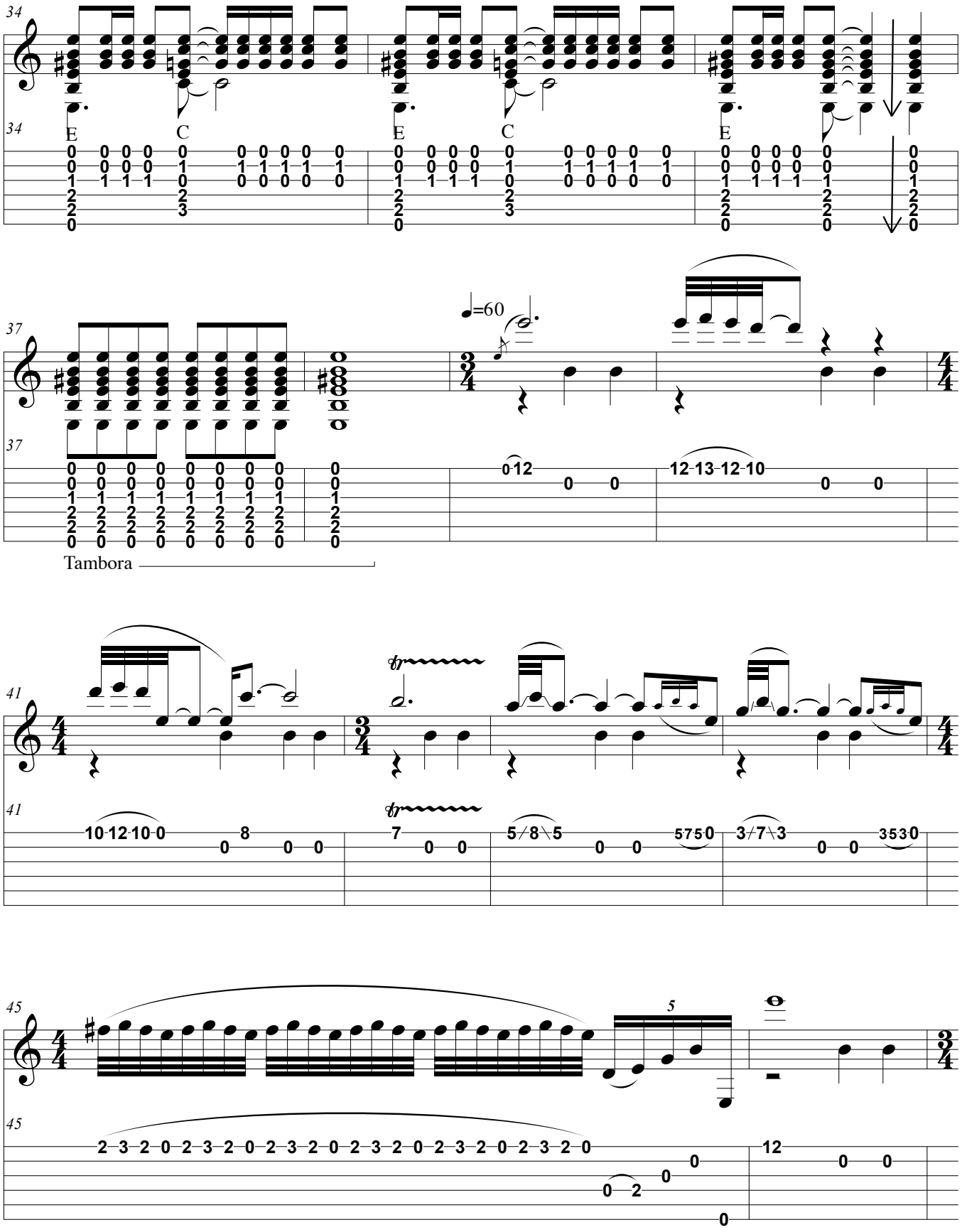
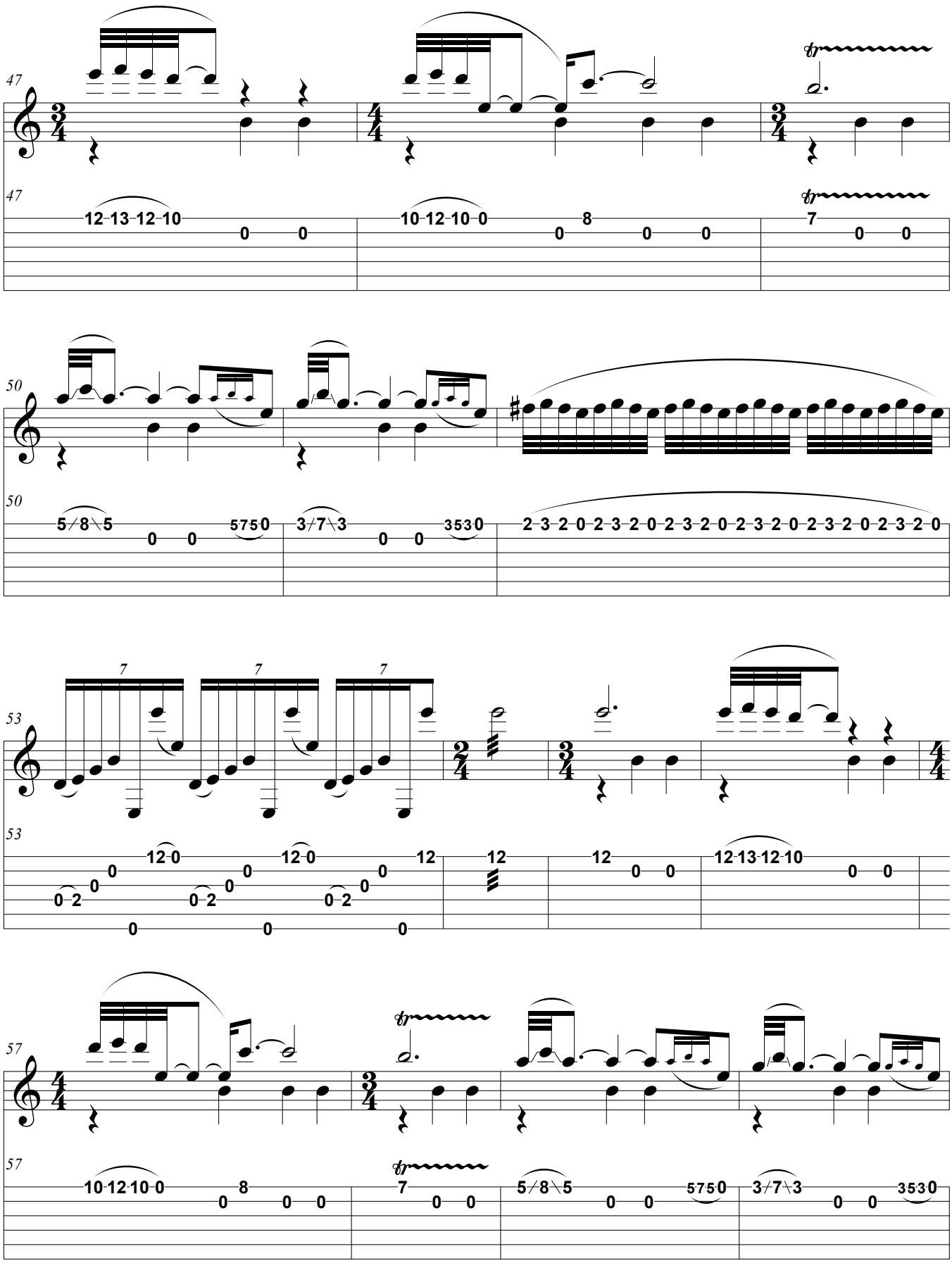
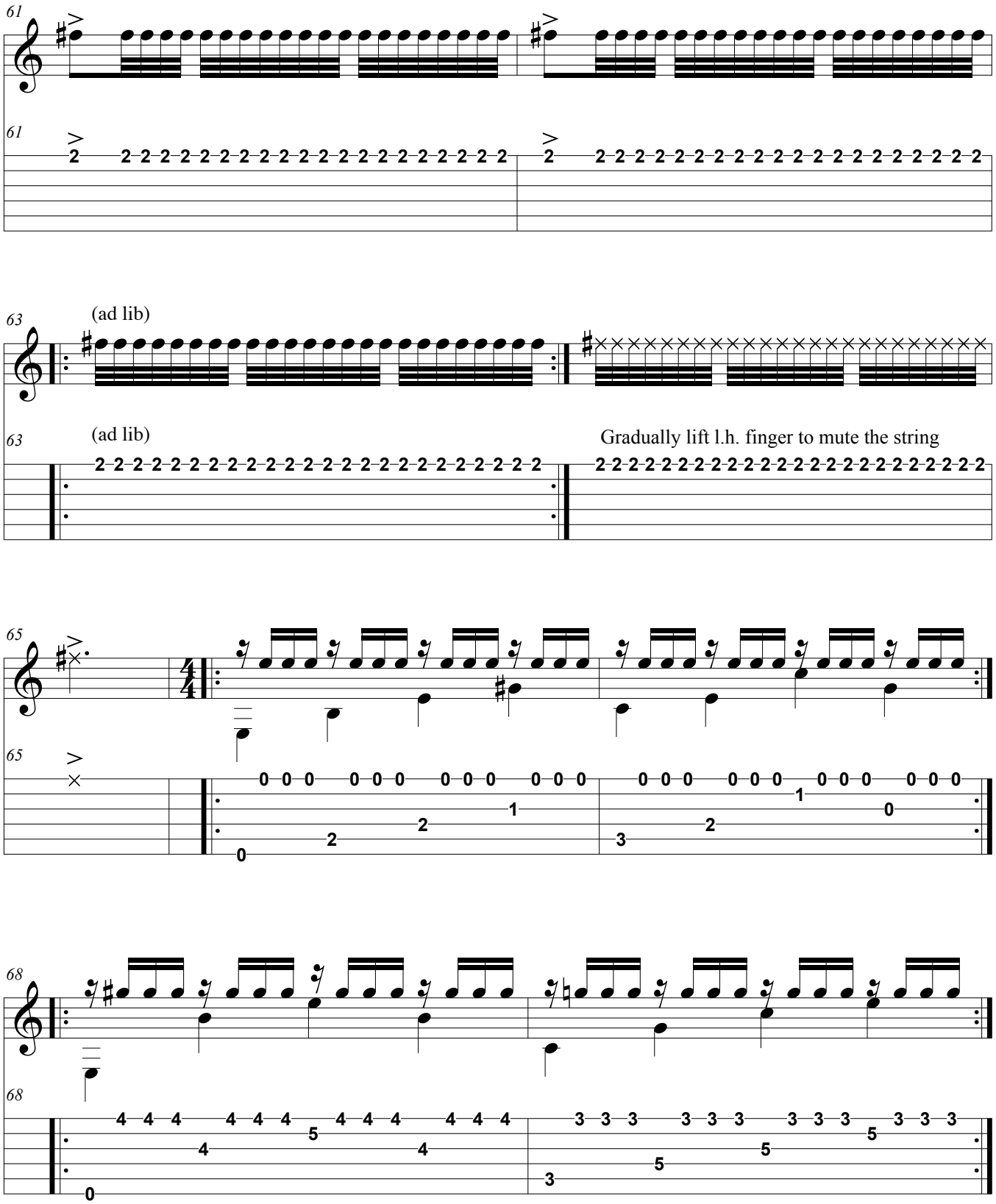
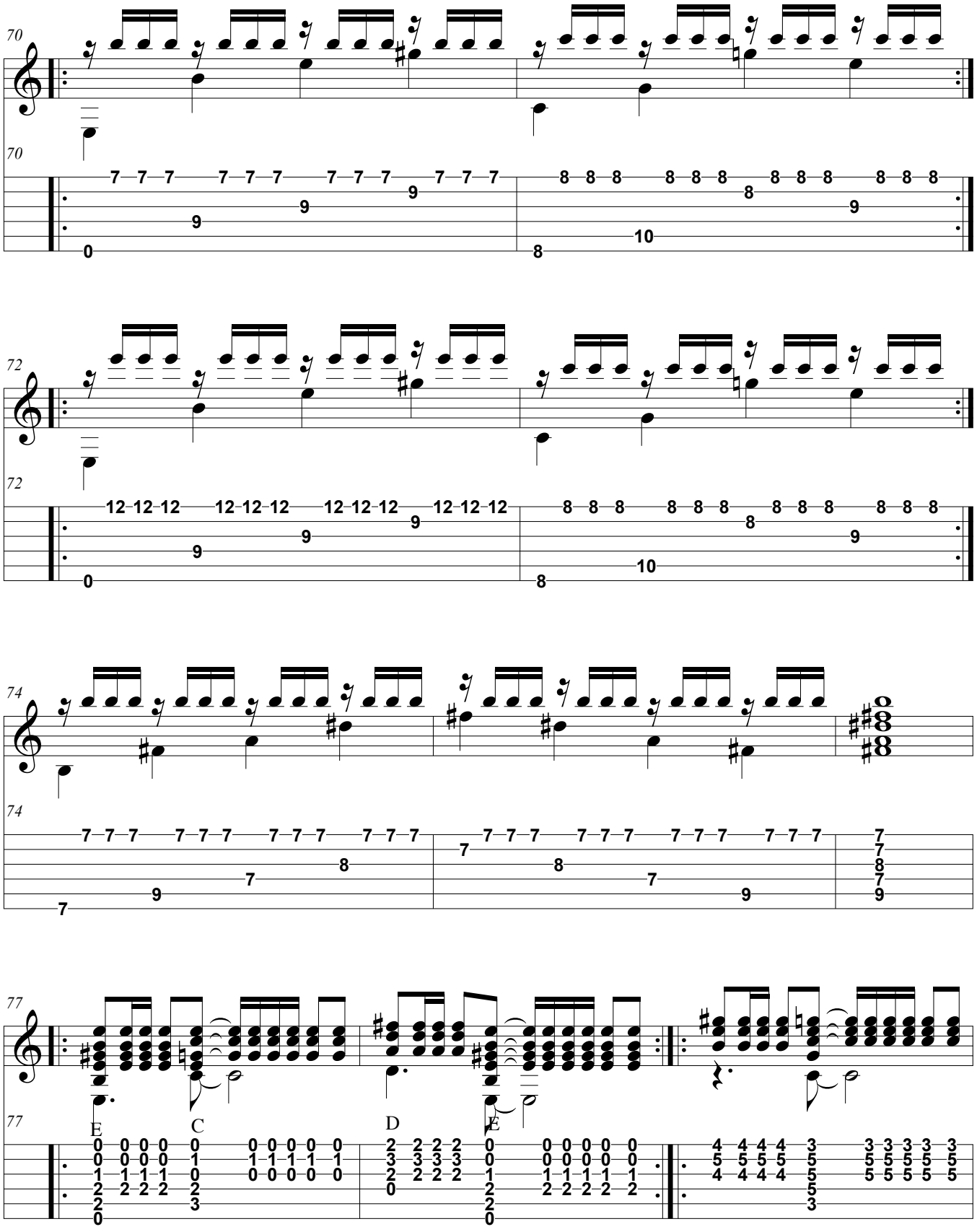
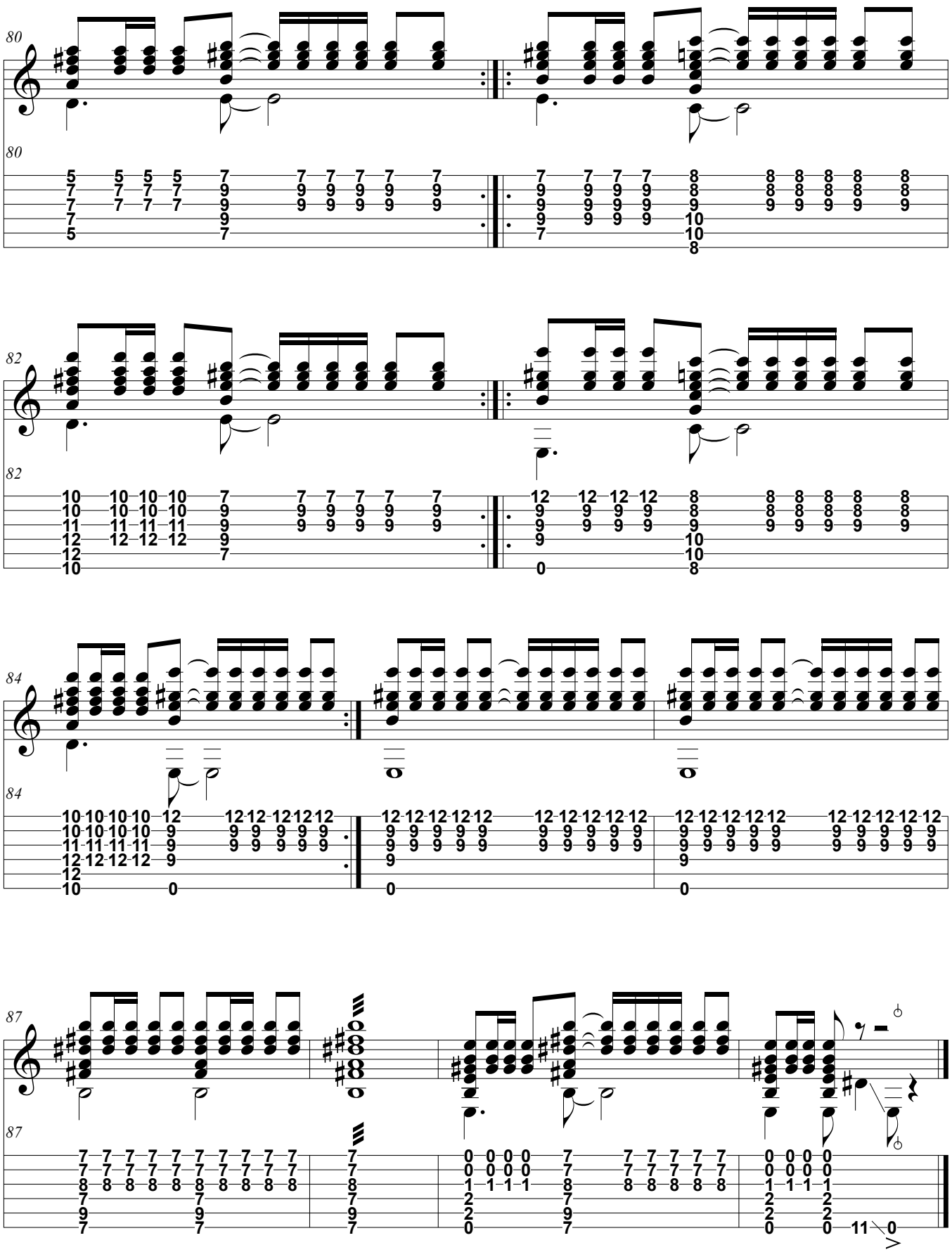

1.
2.
E
C


34
E
C
E
C
E
37
♩=60
Tambora
41
45
5


47
12 13 12 10 0 0
10 12 10 0 0 8 0 0
tr
7 0 0
50
5/8\5 0 0 5750
3/7\3 0 0 3530
2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0
53
7 7 7
12 0 0 2 0 12 0 0 2 0 12 0 0 2 0 12 12 12 0 0 12 13 12 10 0 0
57
10 12 10 0 0 8 0 0
tr
7 0 0
5/8\5 0 0 5750
3/7\3 0 0 3530

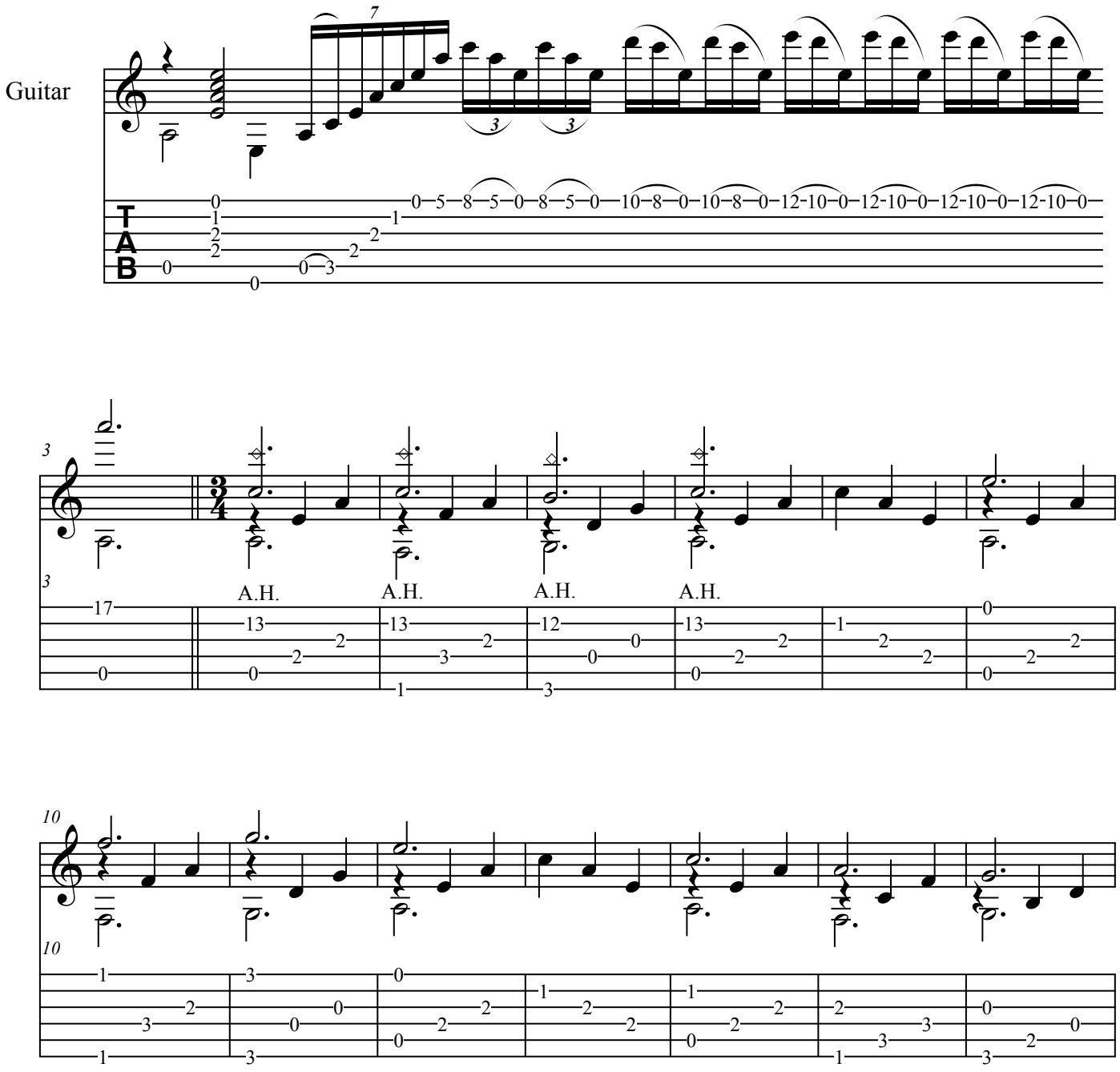

61
61
63
(ad lib)
63
(ad lib)
Gradually lift l.h. finger to mute the string
65
65
68
68


70
70
72
72
74
74
77
77
E
C
D
E


80
82
84
87

VII. Ray of Light

Robert Lunn (2012)



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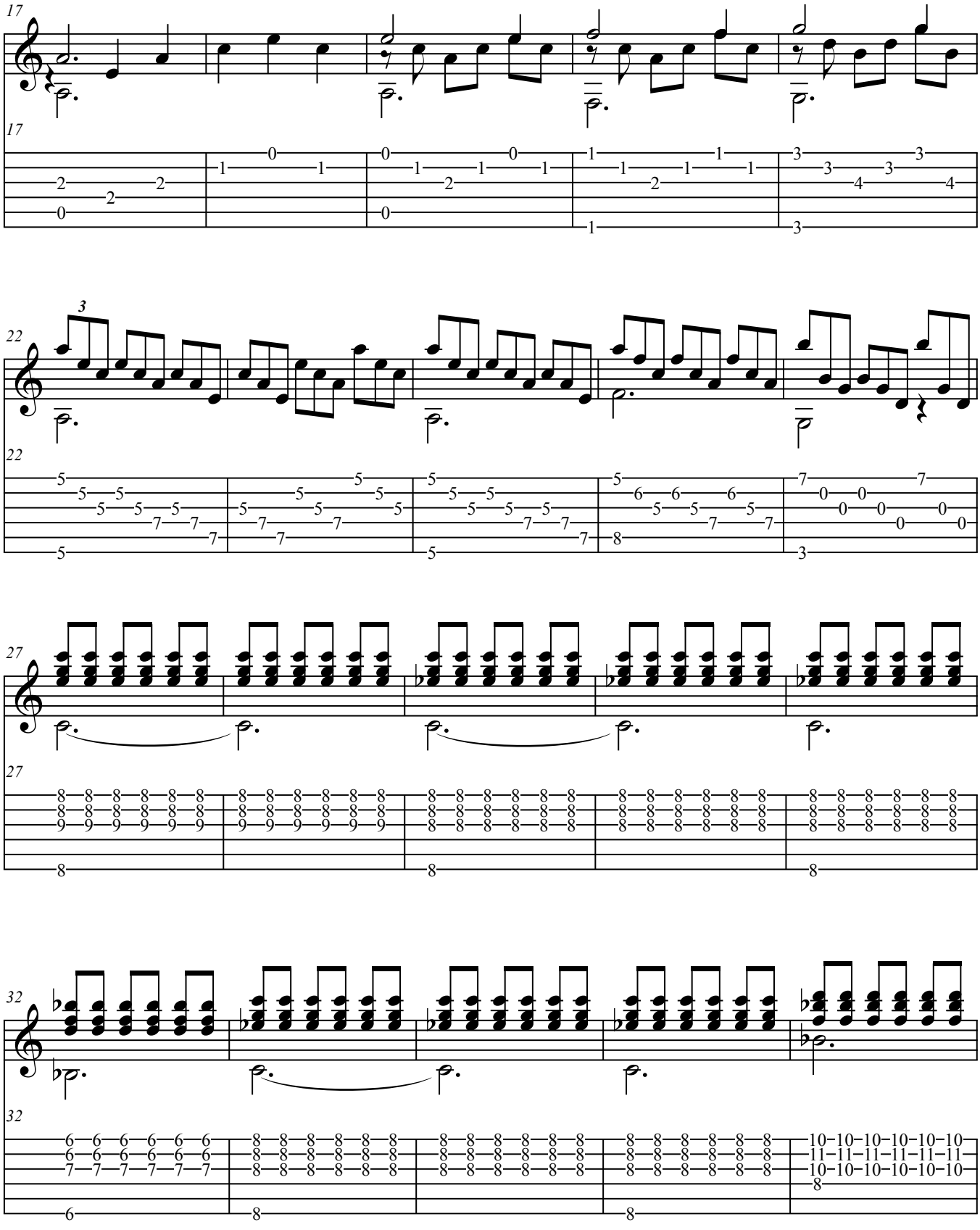

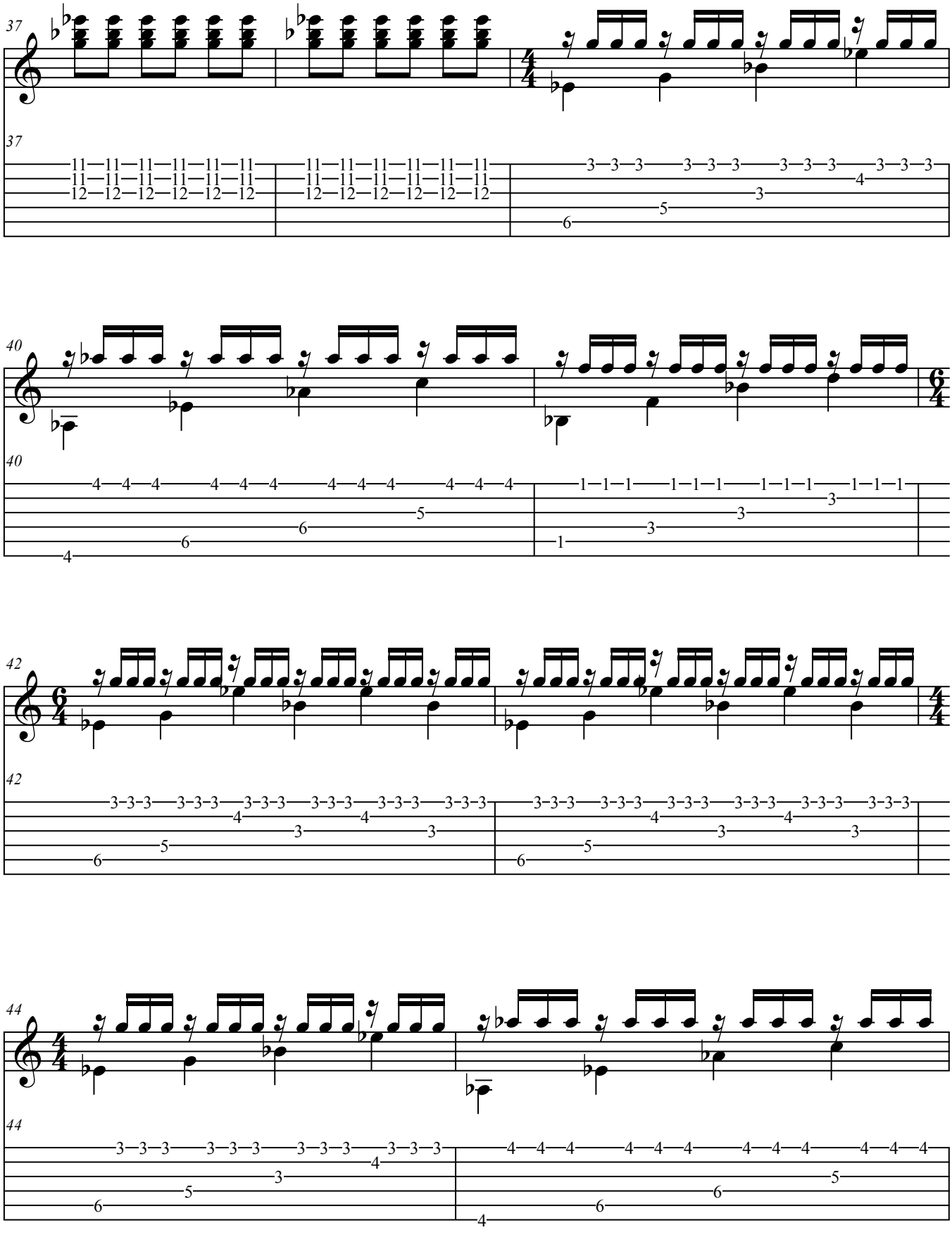
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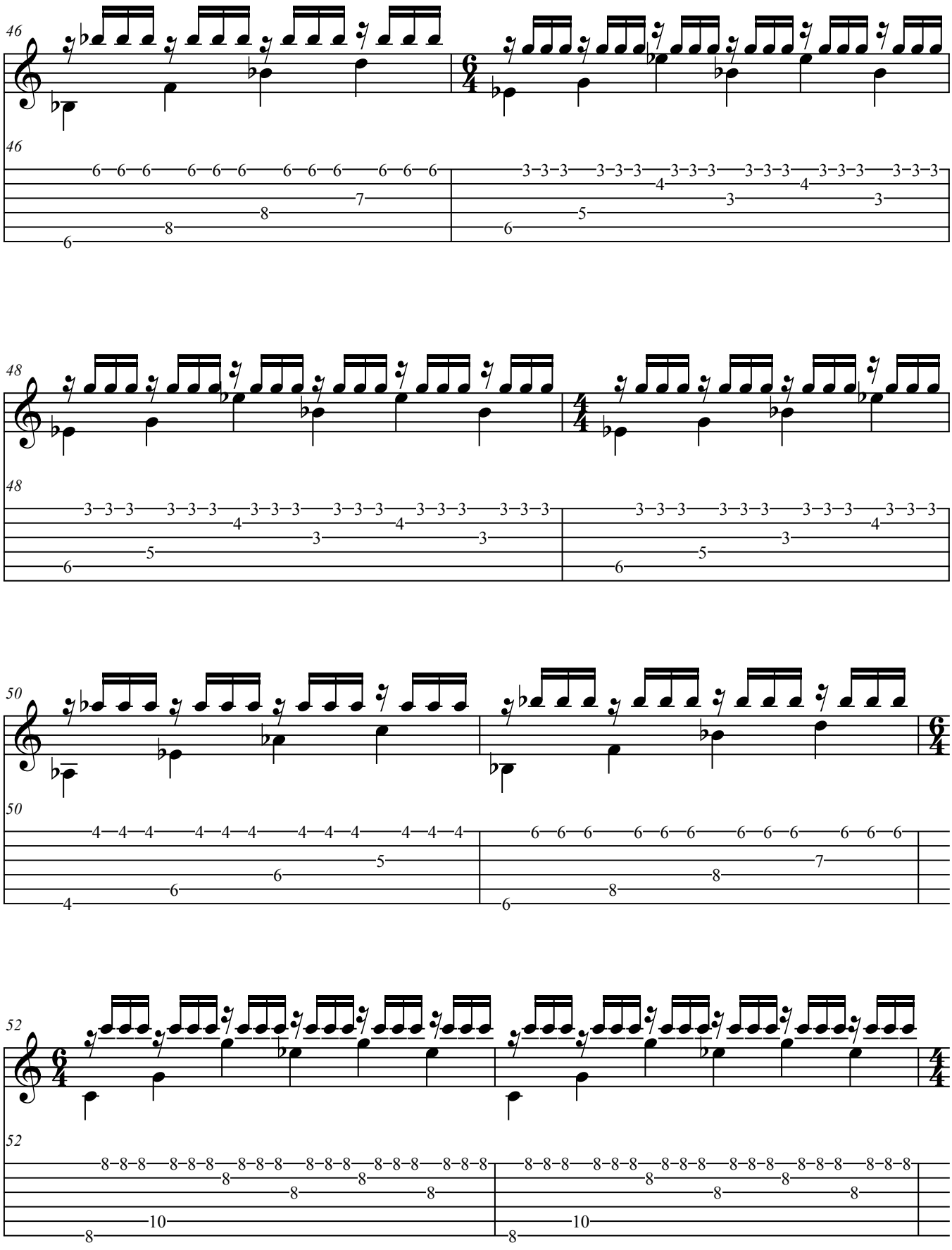
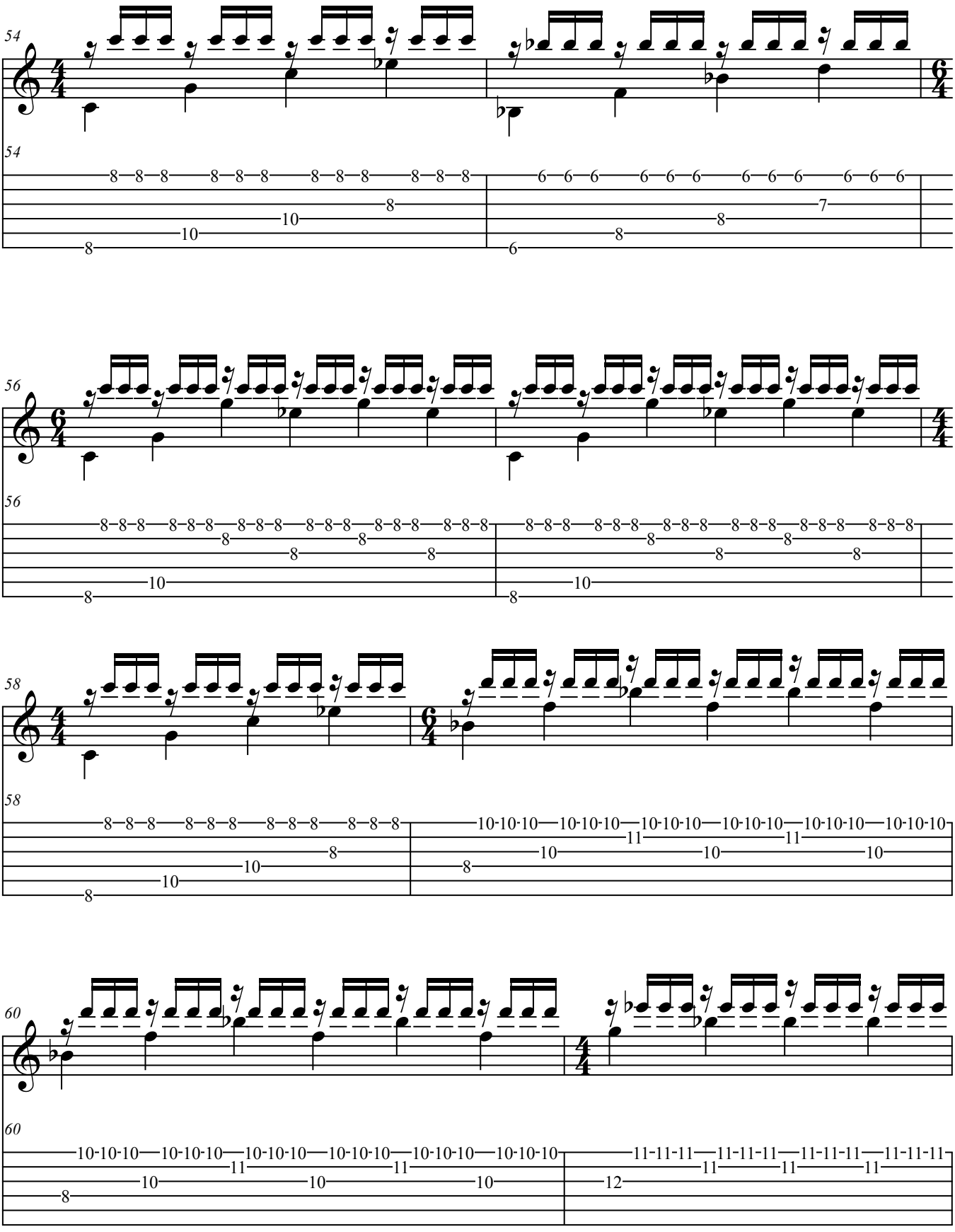
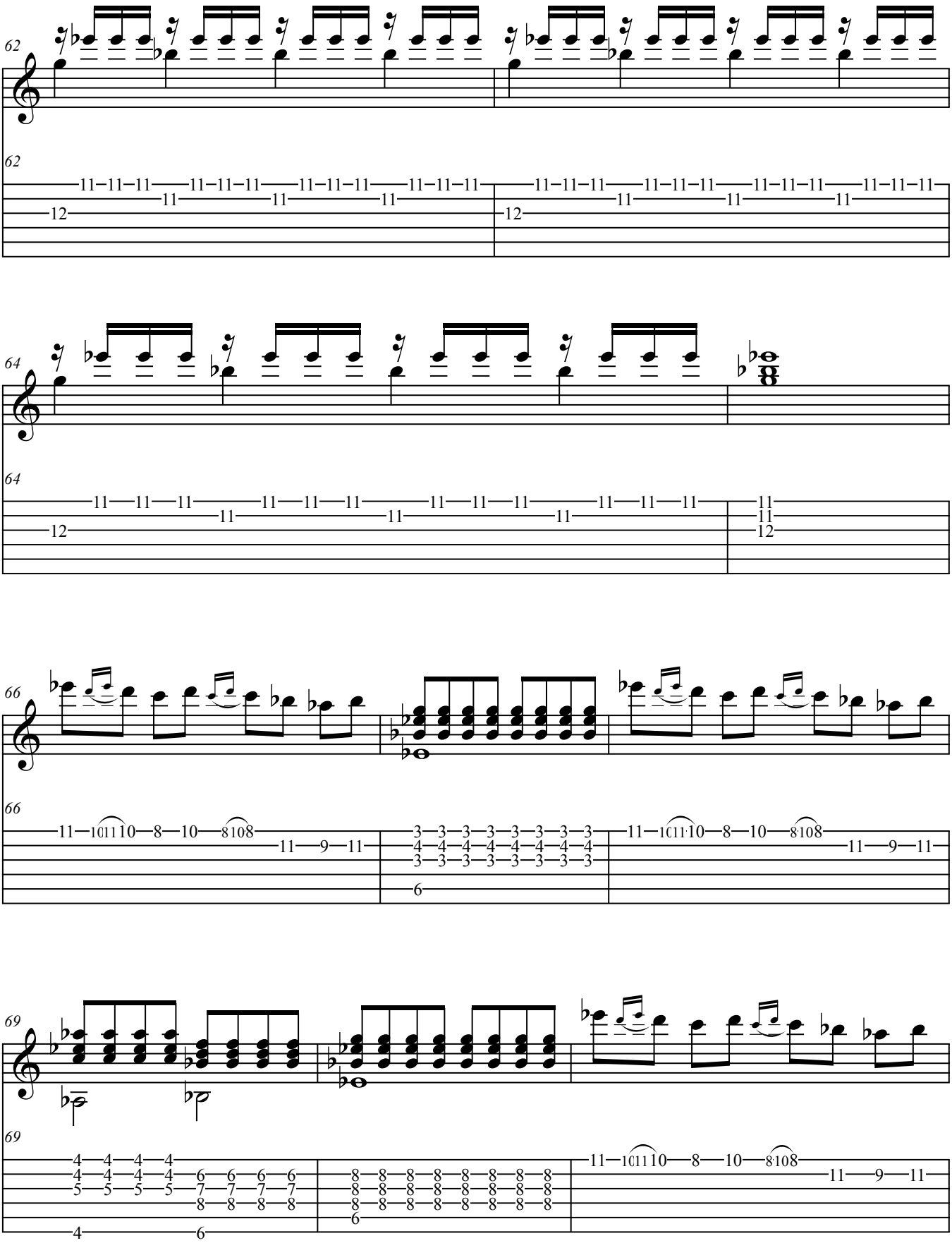
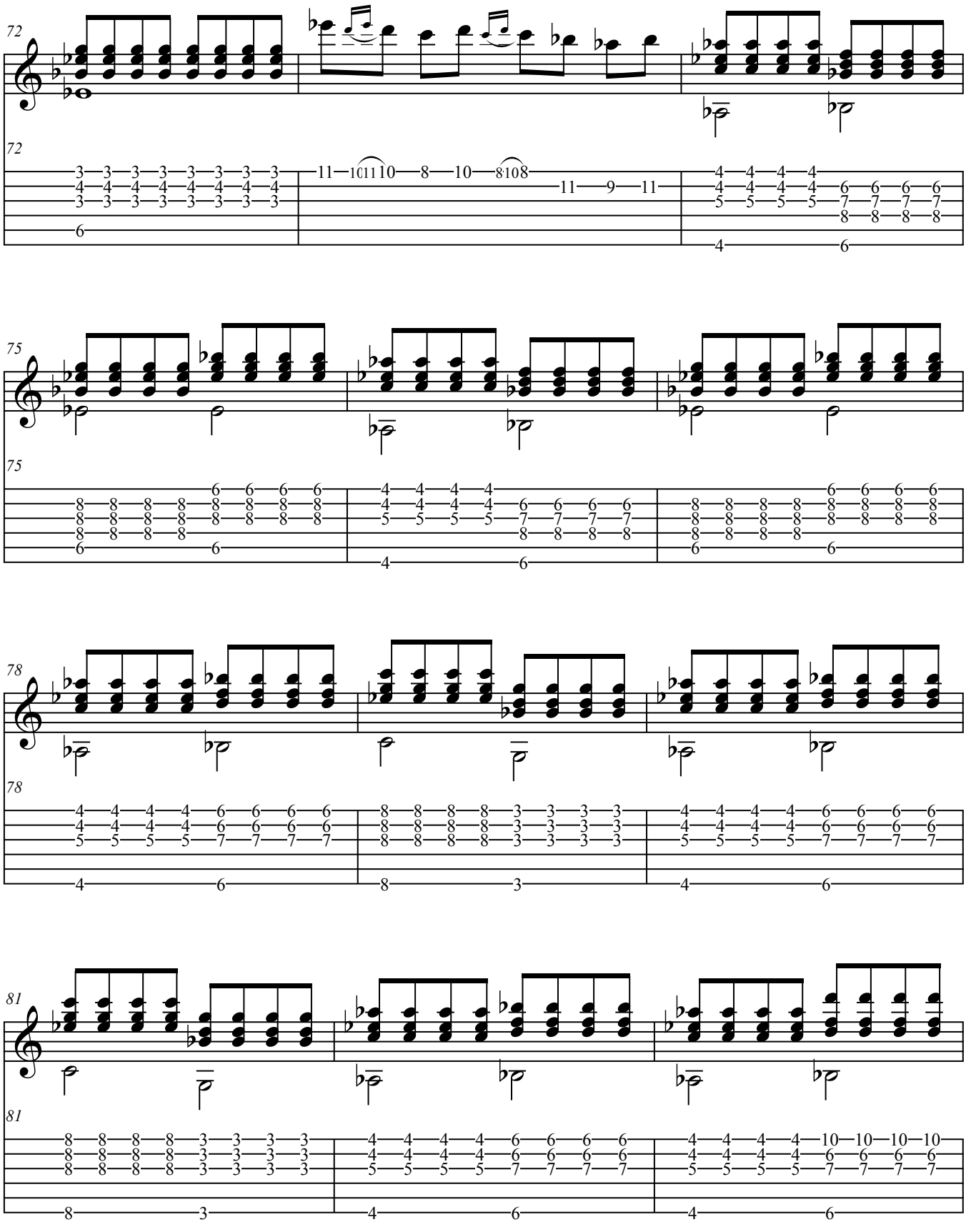
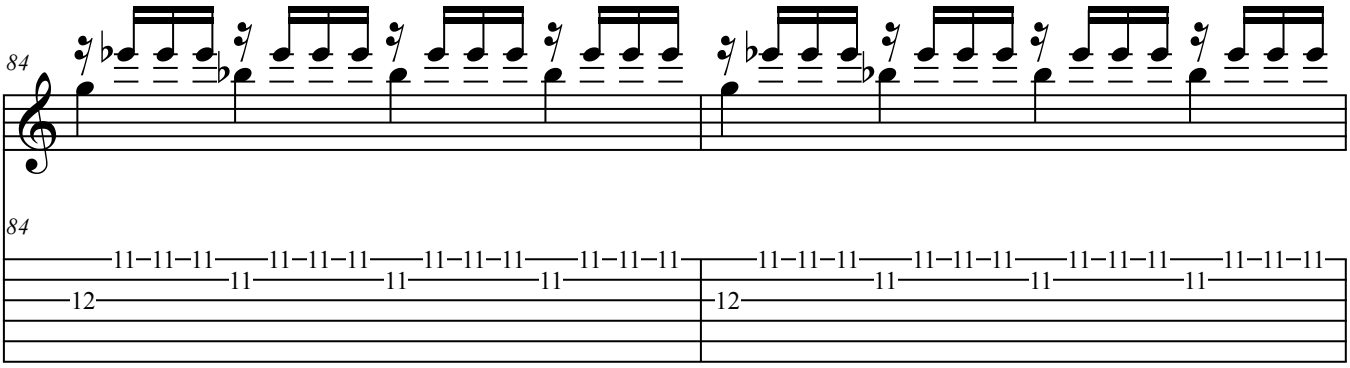
37
40
40
42
42
44
44

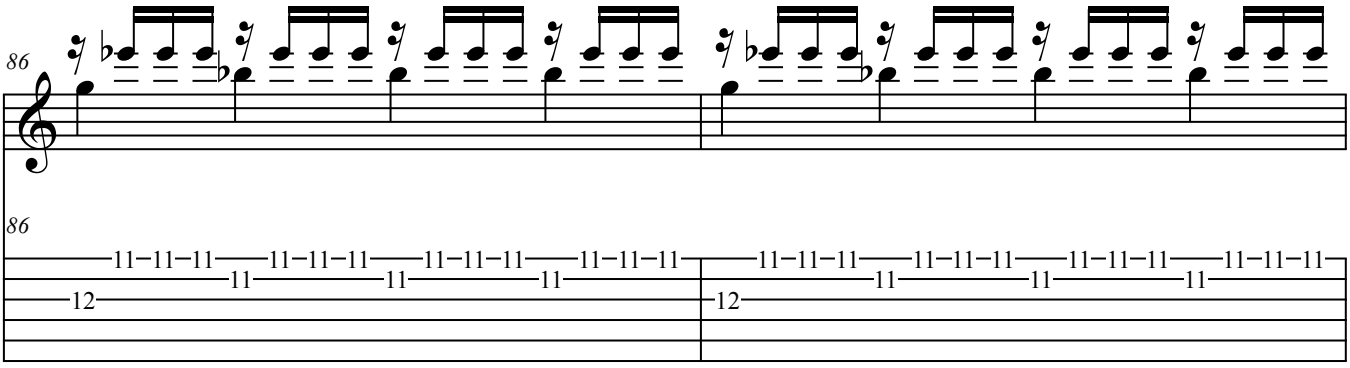

46
48
50
52

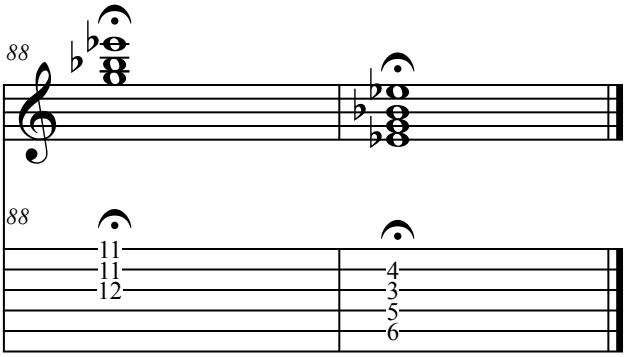

54
56
58
60


62
64
66
69


72
72
75
75
78
78
81
81


84
84
11–11–11 11–11–11 11–11–11 11–11–11 11–11–11 11–11–11 11–11–11 11–11–11
11 11 11 11 11 11 11 11
12 12

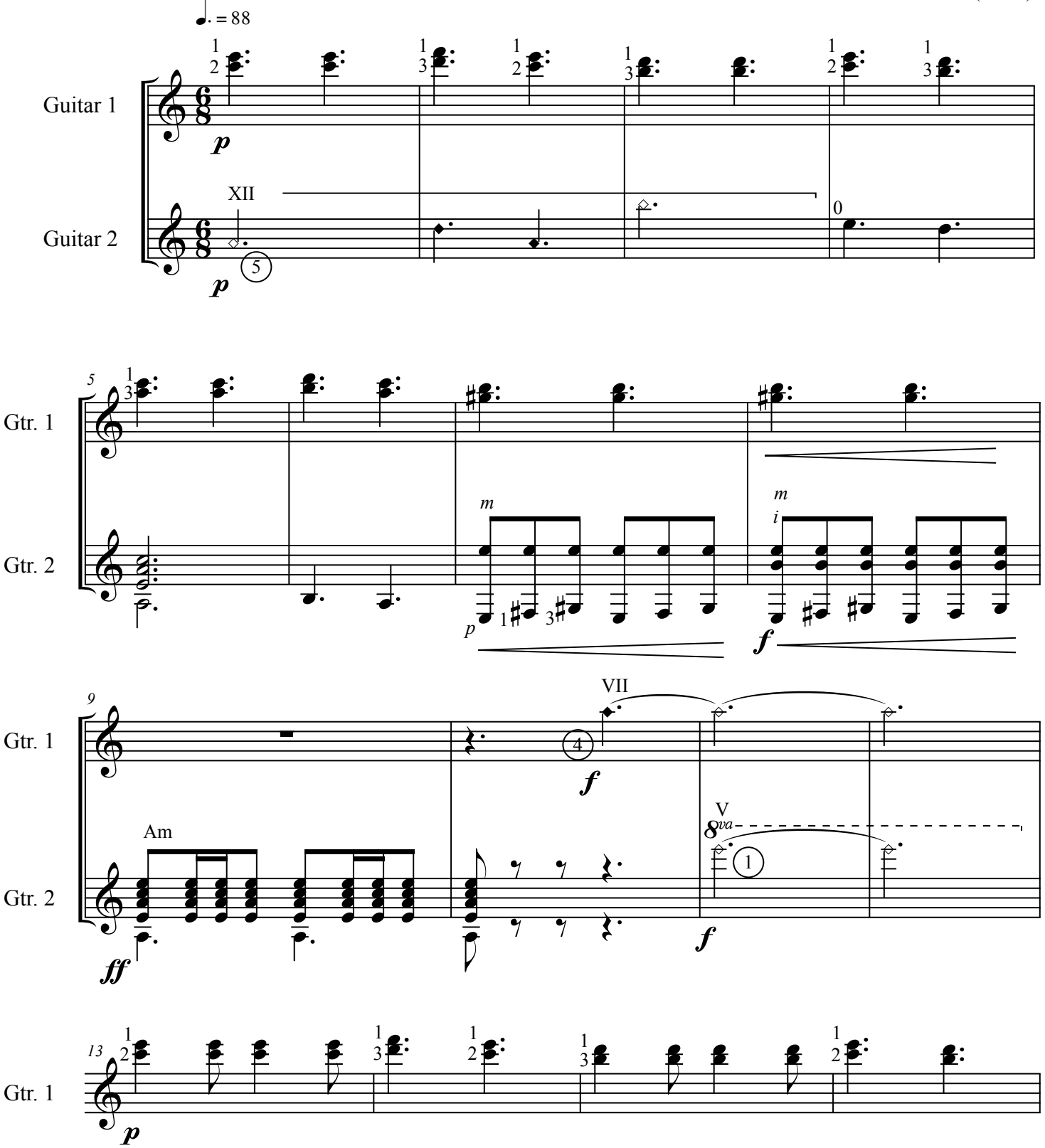

86
86
11–11–11 11–11–11 11–11–11 11–11–11 11–11–11 11–11–11 11–11–11 11–11–11
11 11 11 11 11 11 11 11
12 12


88
88
11
11
12
4
3
5
6

XIII. Quicksilver

Score

Robert Lunn (2012)



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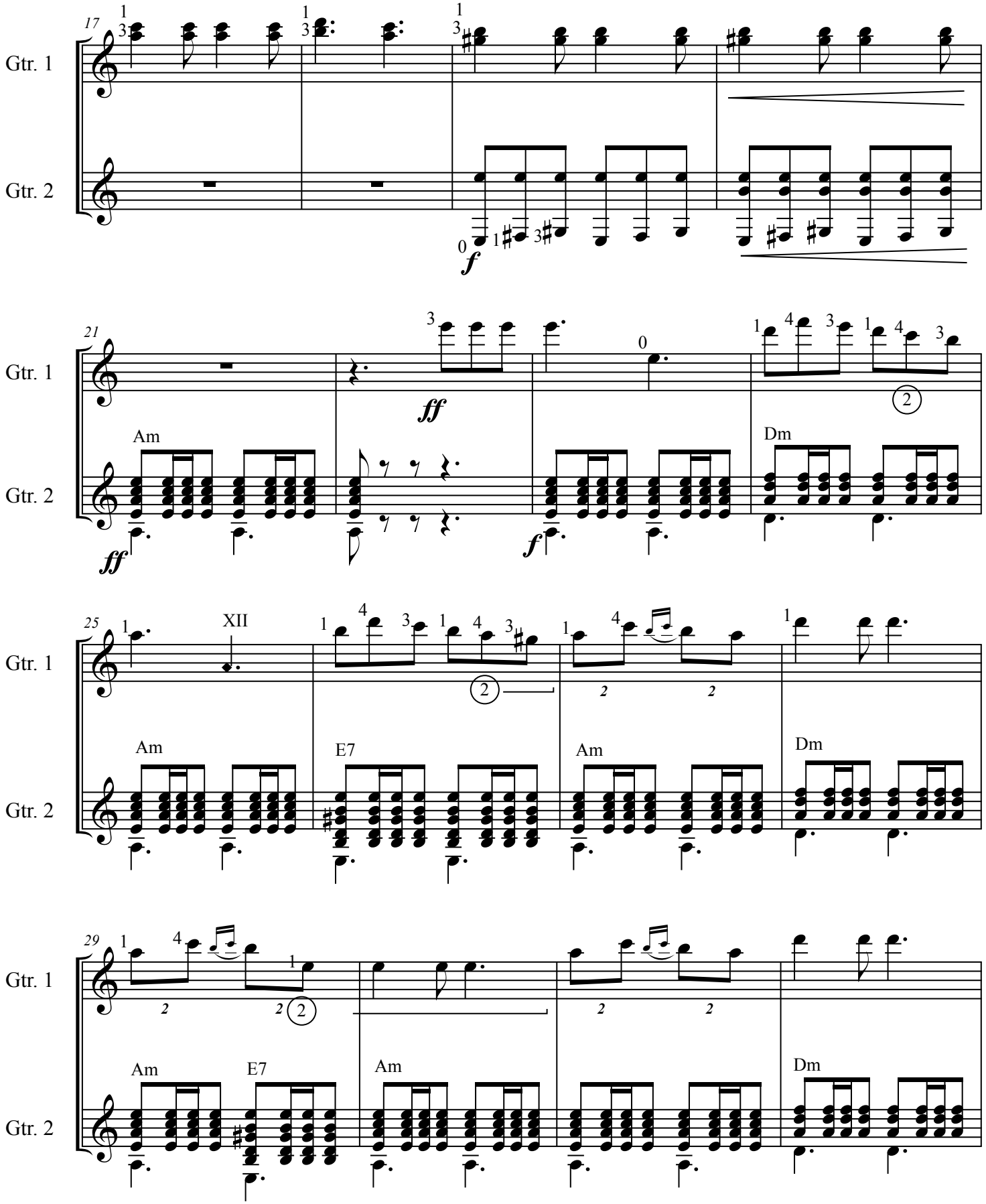
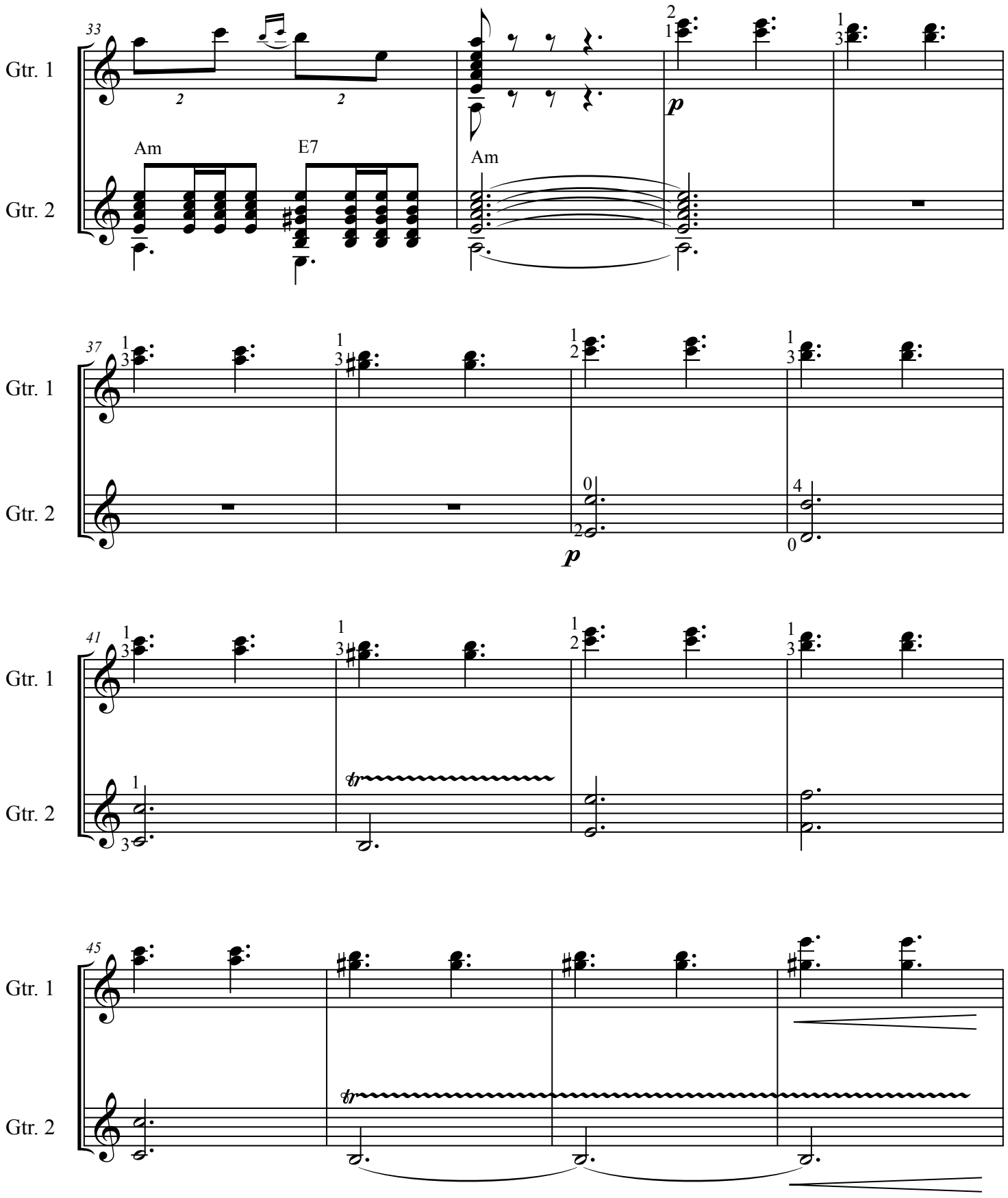
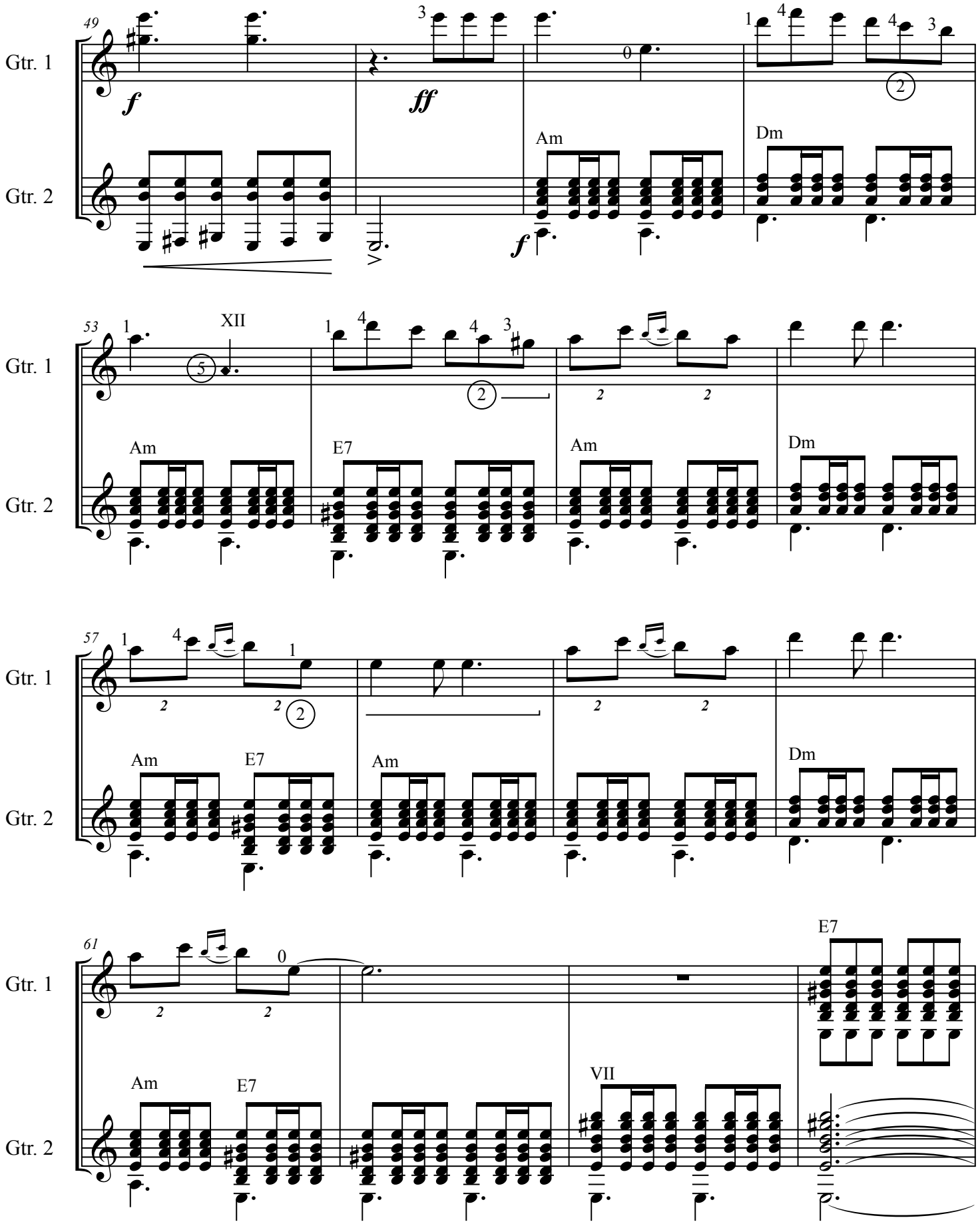
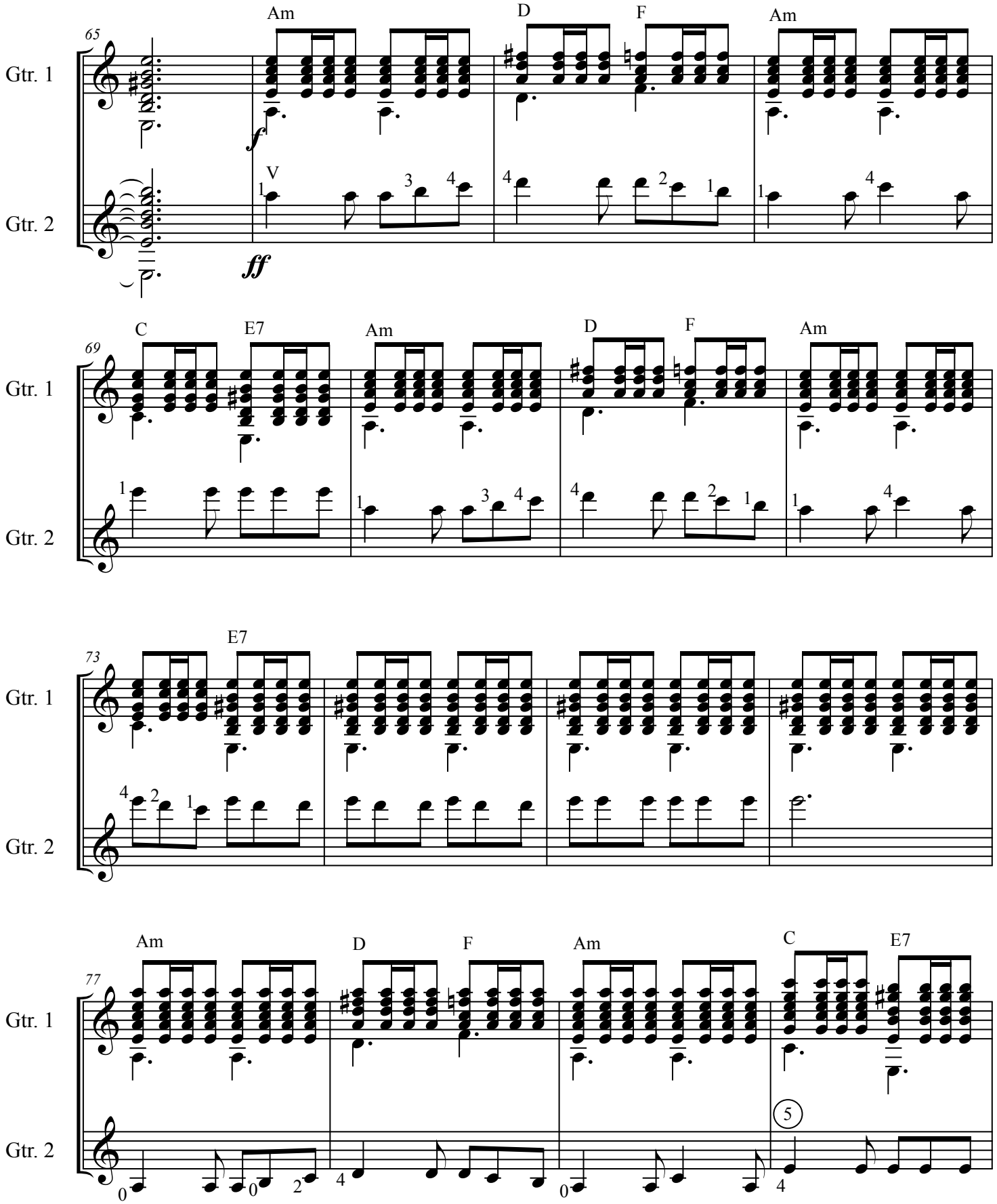
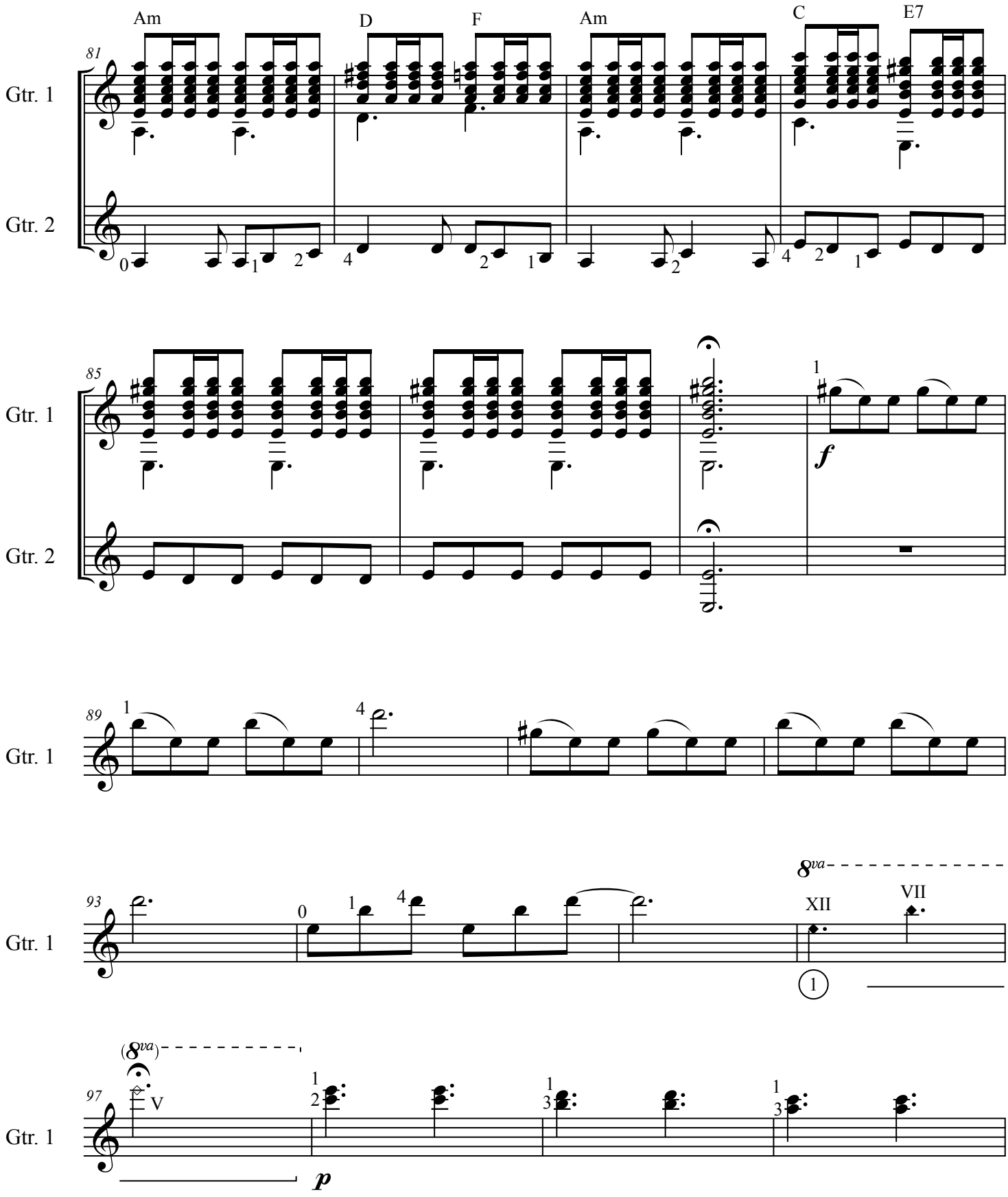
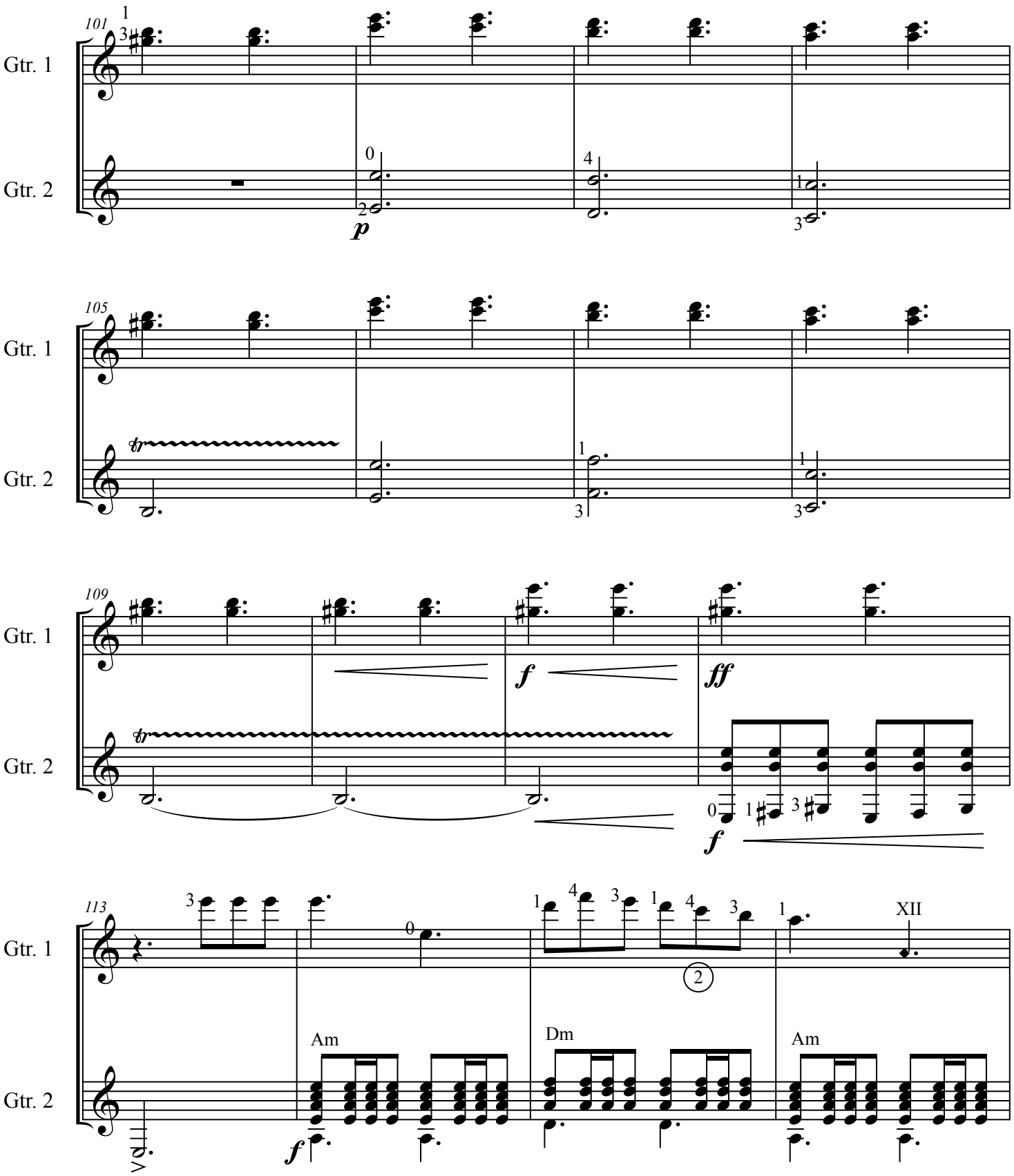

17
Gtr. 1
Gtr. 2
f
21
ff
Am
Dm
25
XII
E7
29

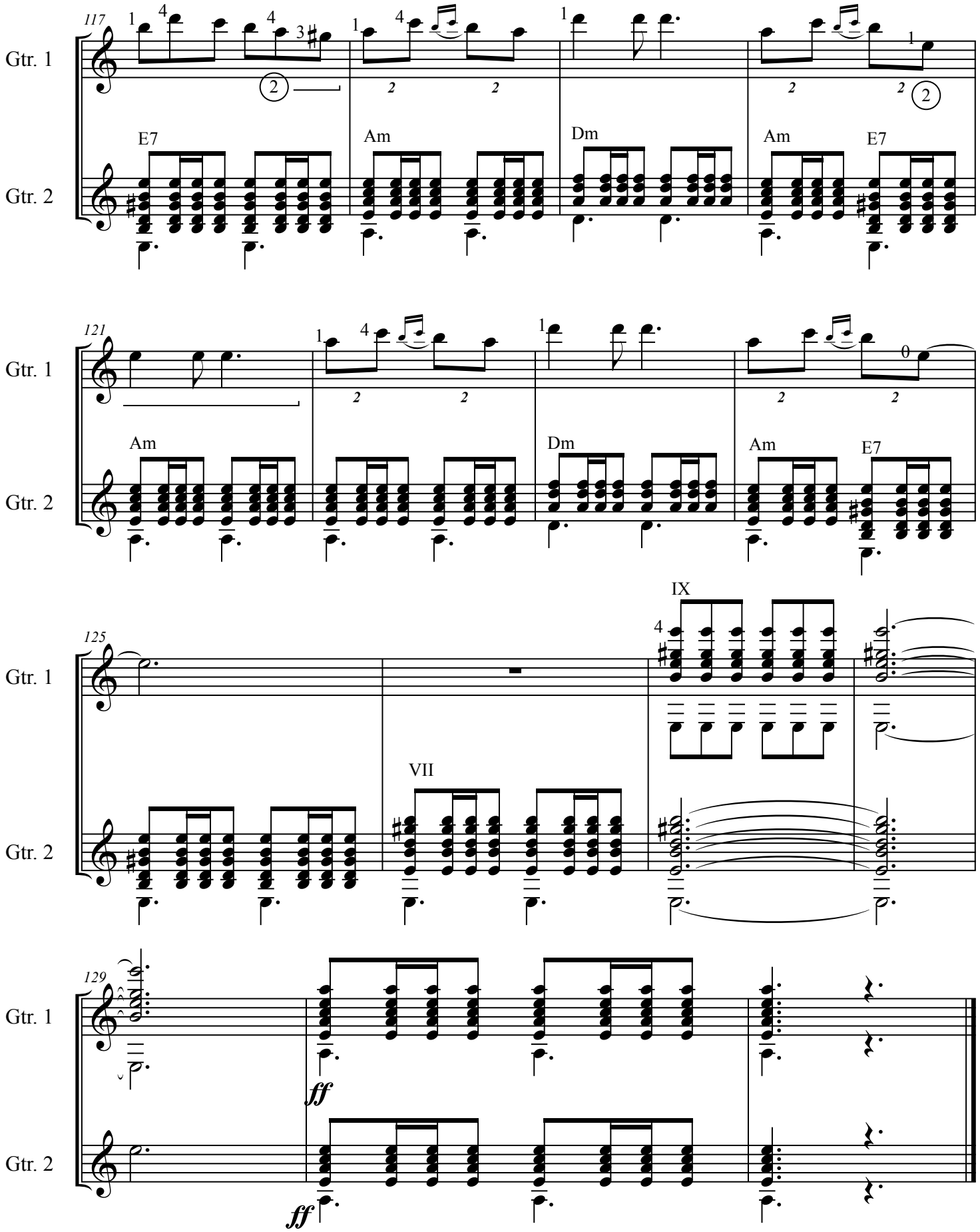

33
Gtr. 1
Gtr. 2
Am
E7
Am
p
37
Gtr. 1
Gtr. 2
p
41
Gtr. 1
Gtr. 2
tr
45
Gtr. 1
Gtr. 2
tr


49
Gtr. 1
Gtr. 2
f
ff
Am
Dm
53
XII
E7
57
61
VII


65
Am
D
F
Am
Gtr. 1
Gtr. 2
f
ff
V
69
C
E7
Am
D
F
Am
73
E7
77
Am
D
F
Am
C
E7
5


Am
D
F
Am
C
E7
81
Gtr. 1
Gtr. 2
85
f
89
93
8va
XII
VII
(8va)
97
V
p

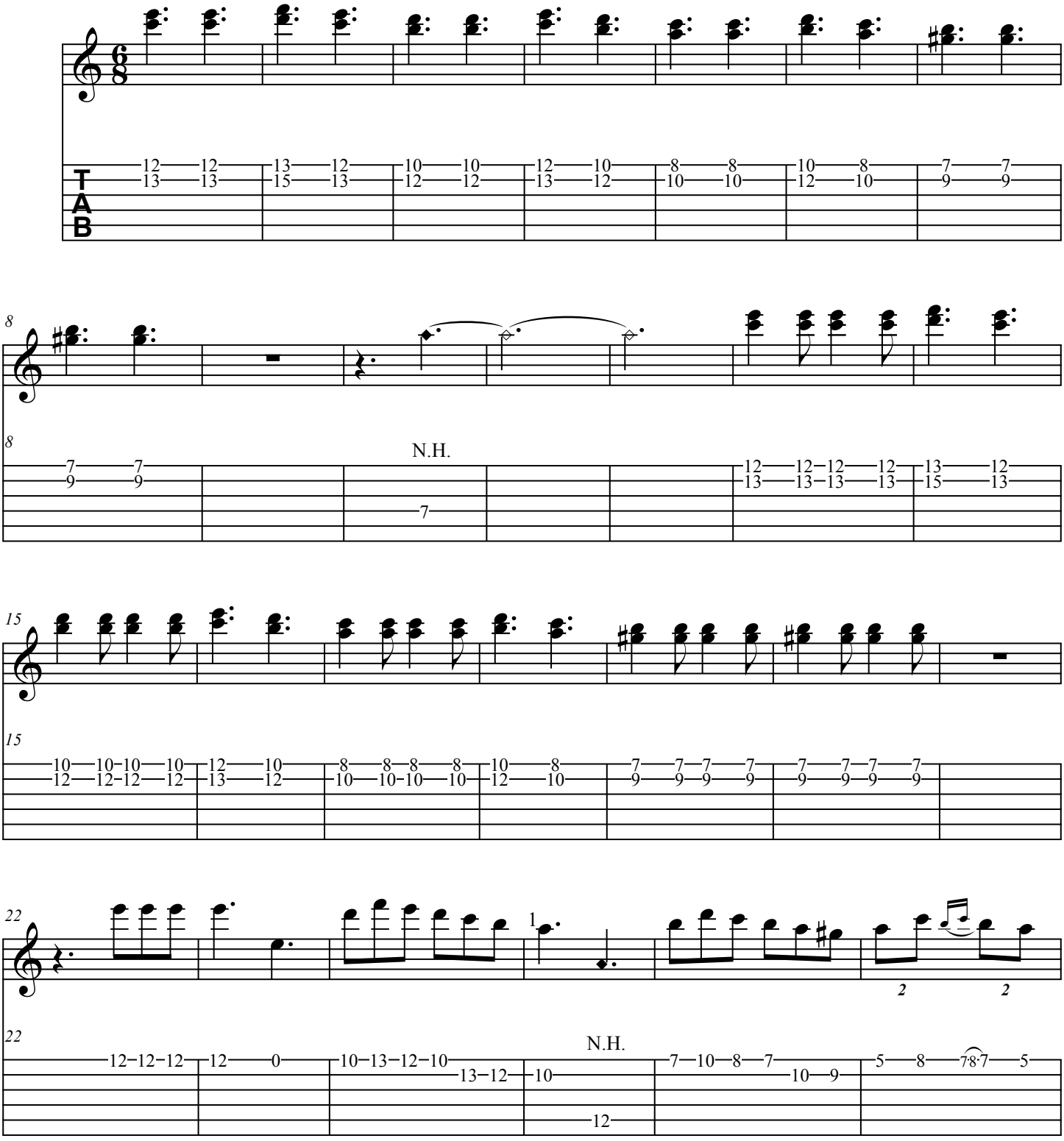

101
Gtr. 1
Gtr. 2
p
105
Gtr. 1
Gtr. 2
tr
109
Gtr. 1
Gtr. 2
f
ff
tr
f
113
Gtr. 1
Gtr. 2
XII
Am
Dm
Am
f


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)



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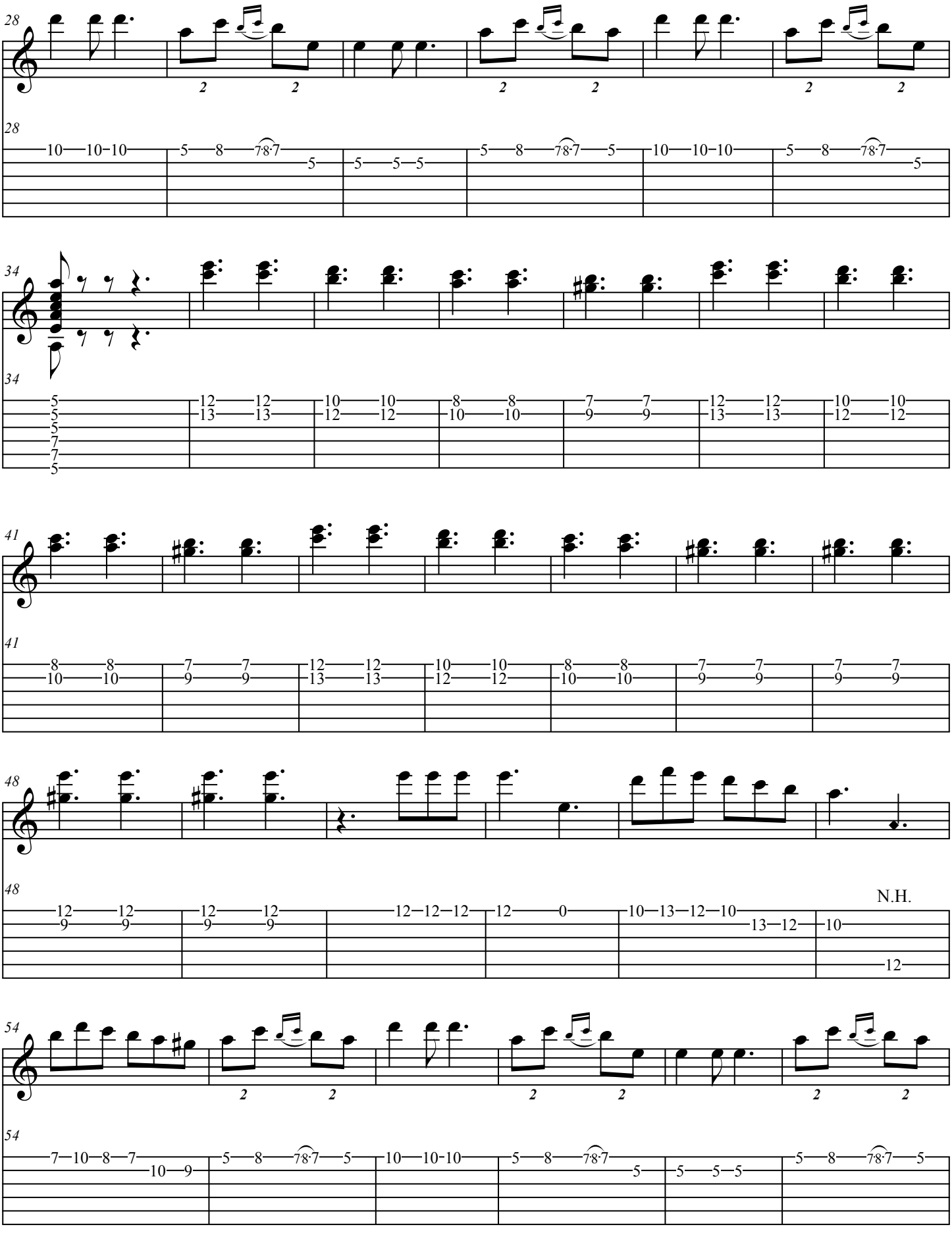
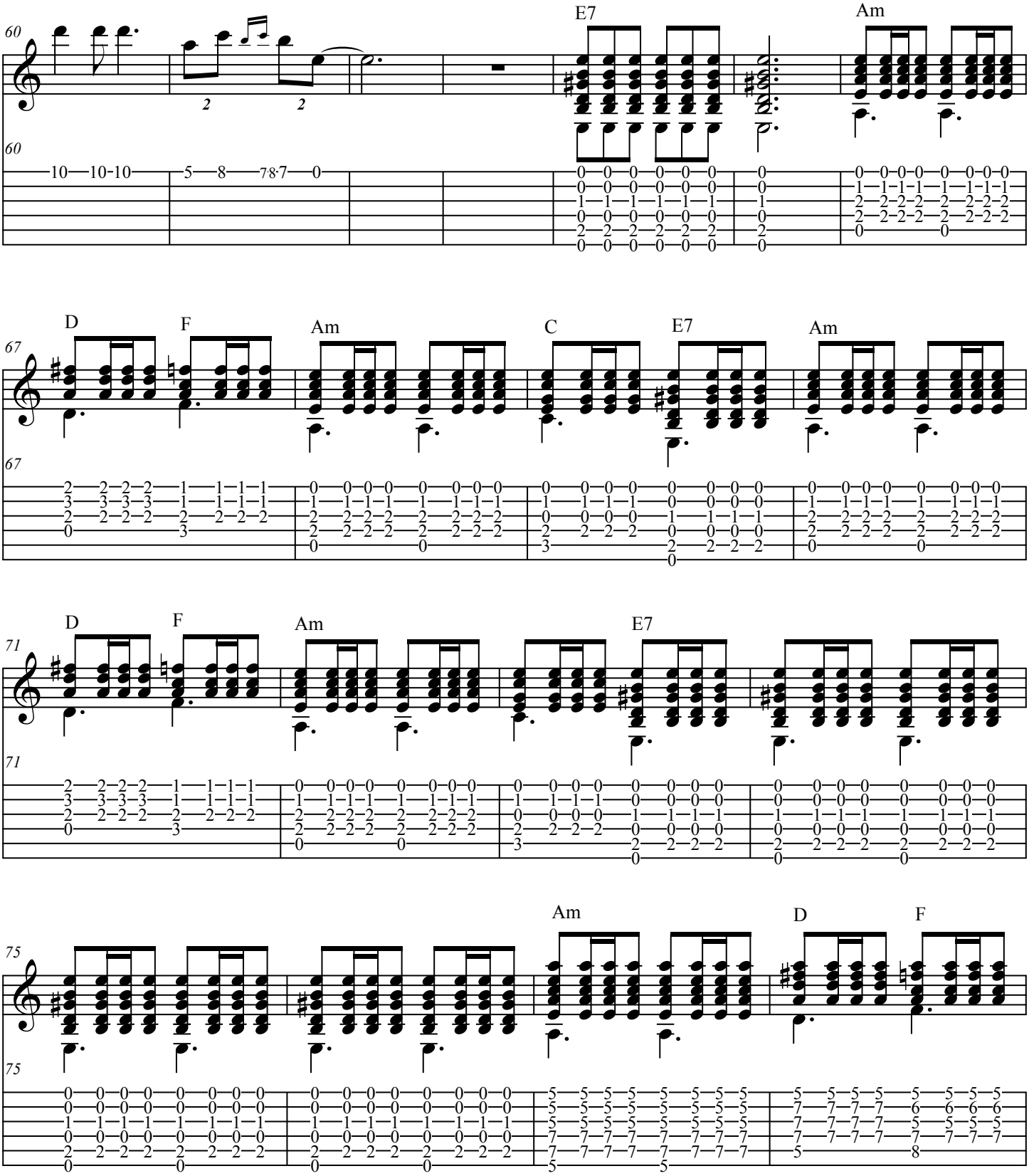
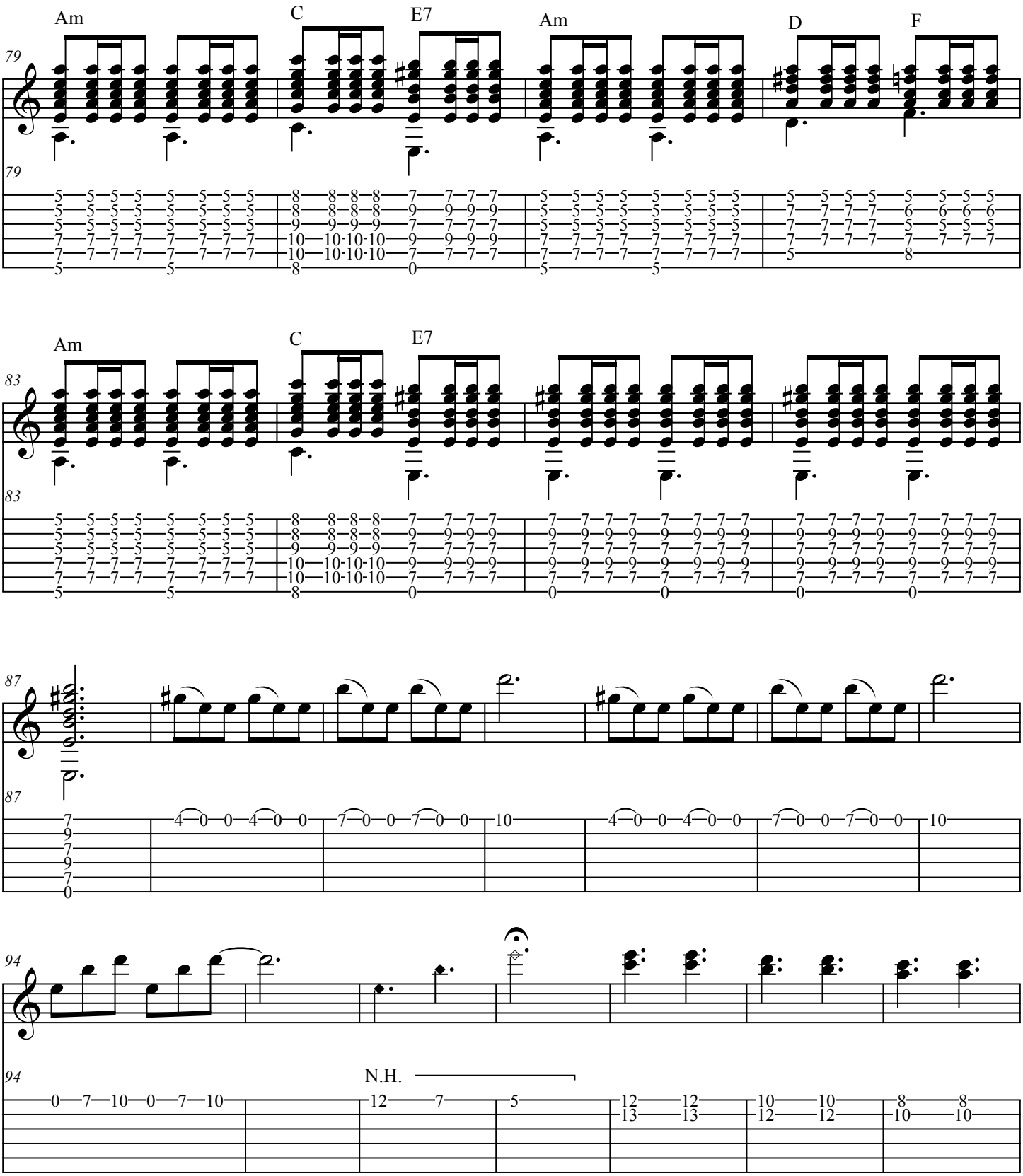
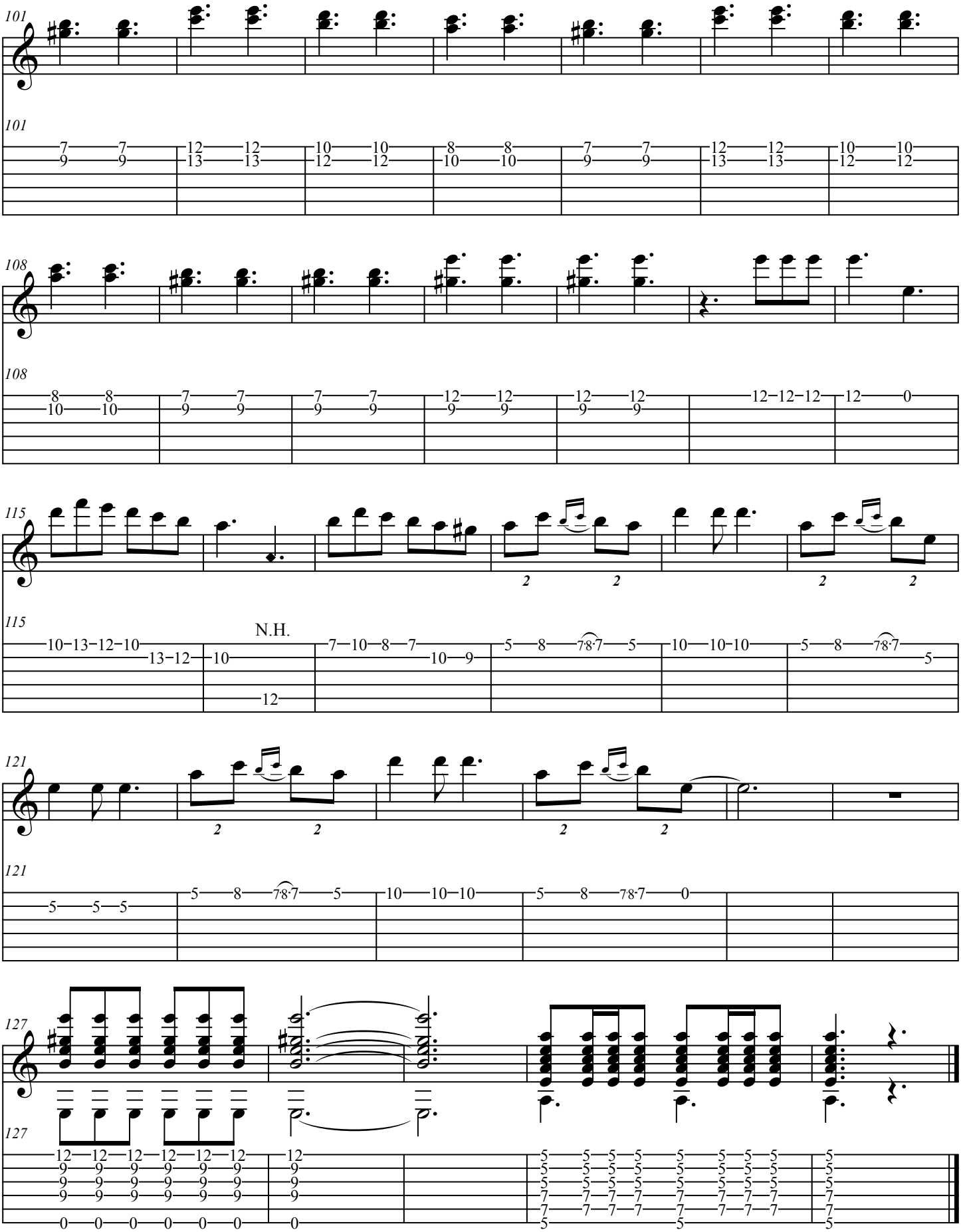

28
34
41
48
N.H.
54


60
E7
Am
67
D
F
Am
C
E7
Am
71
D
F
Am
E7
75
Am
D
F

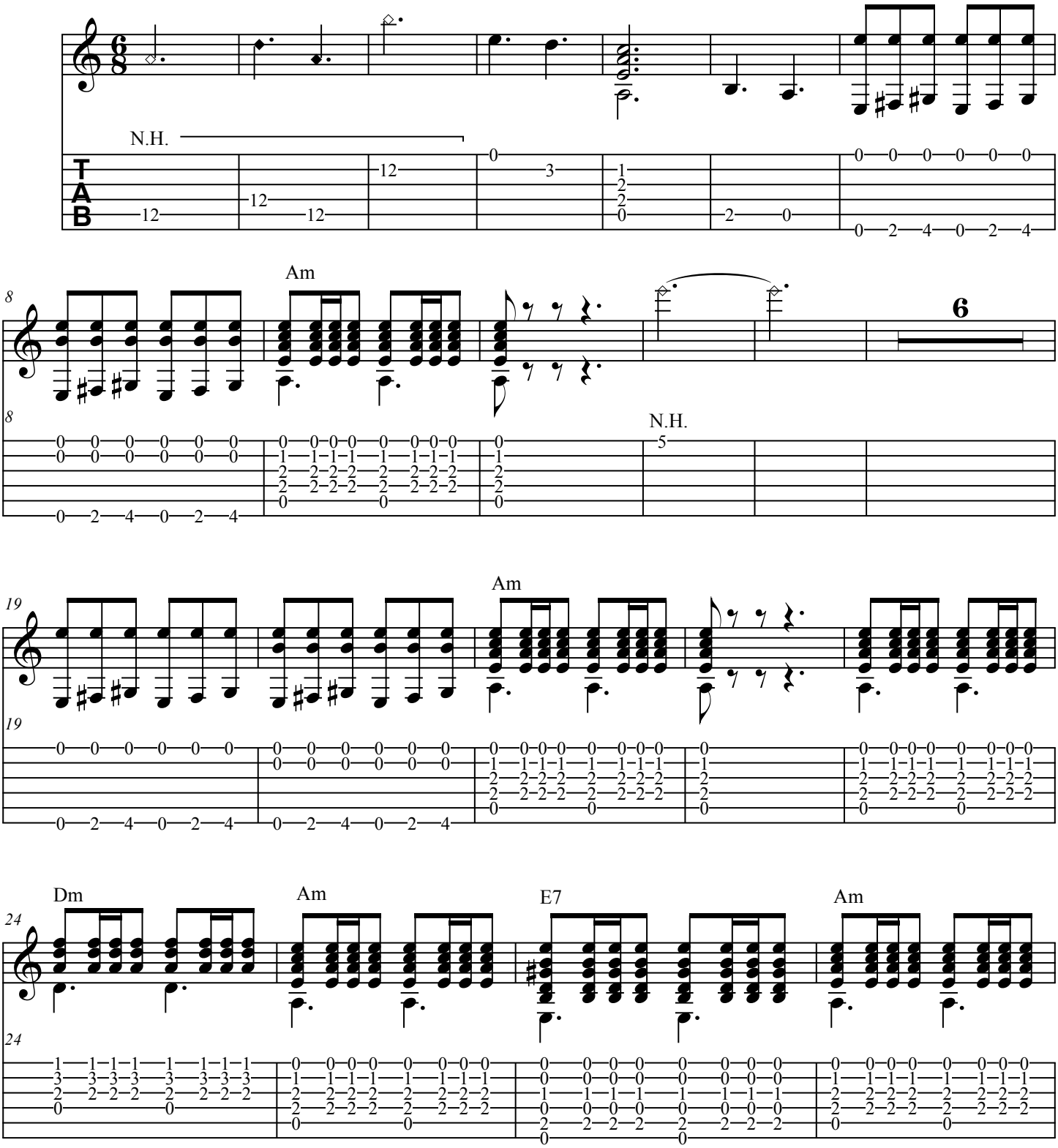

Am
C
E7
Am
D
F
79
Am
C
E7
83
87
94
N.H.


101
101
108
108
115
115
N.H.
121
121
127
127

VIII. Quicksilver

Guitar 2

Robert Lunn (2012)



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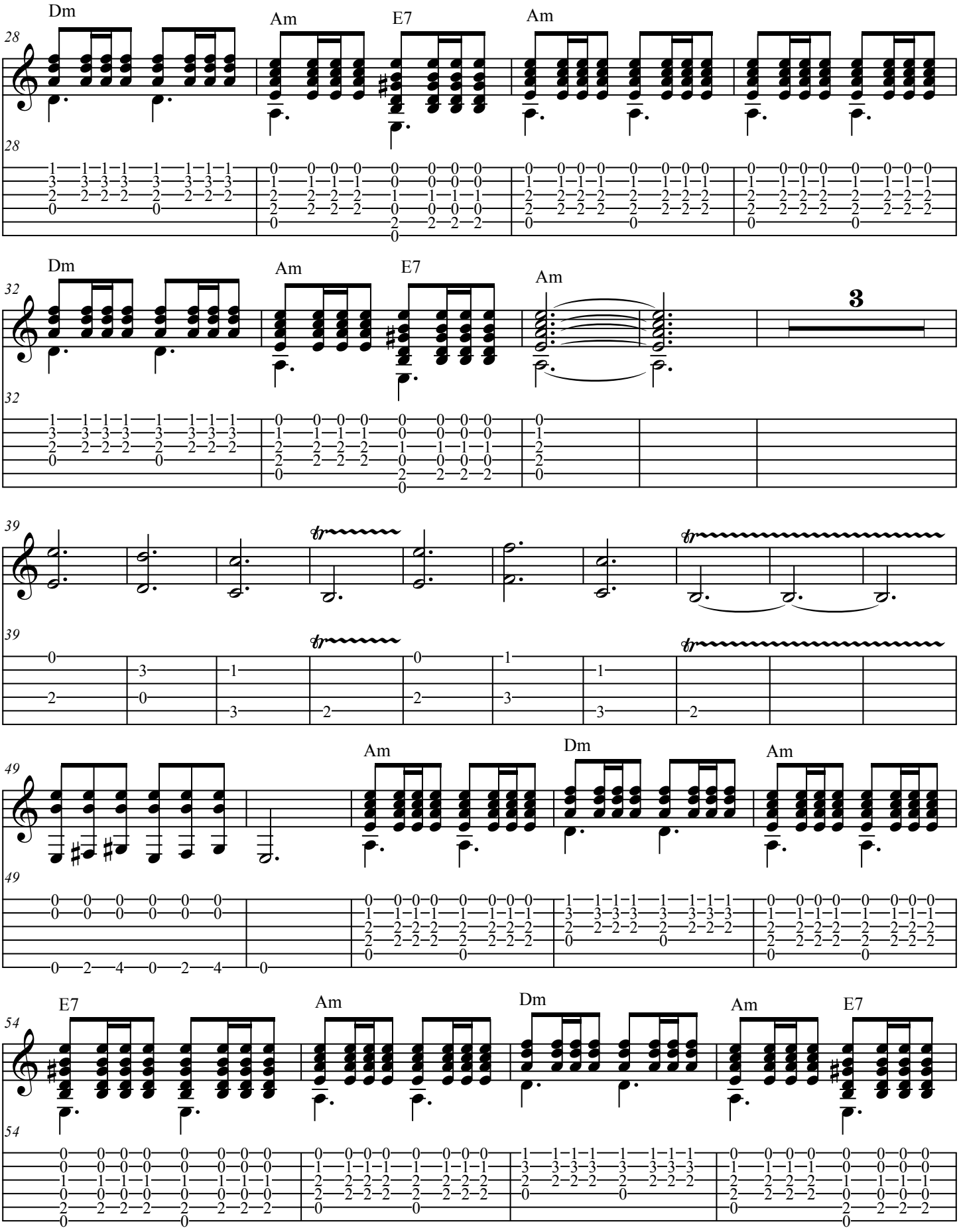
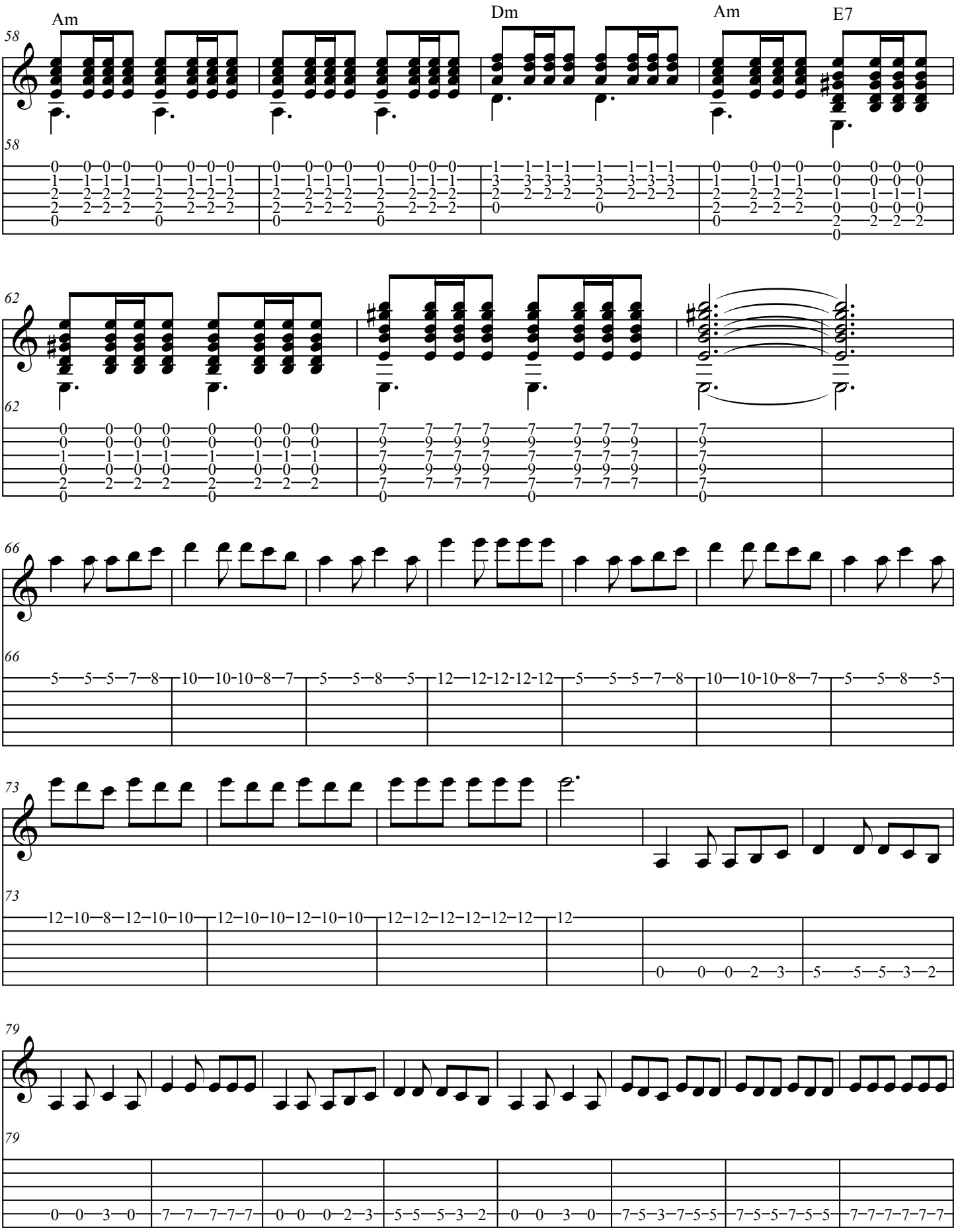
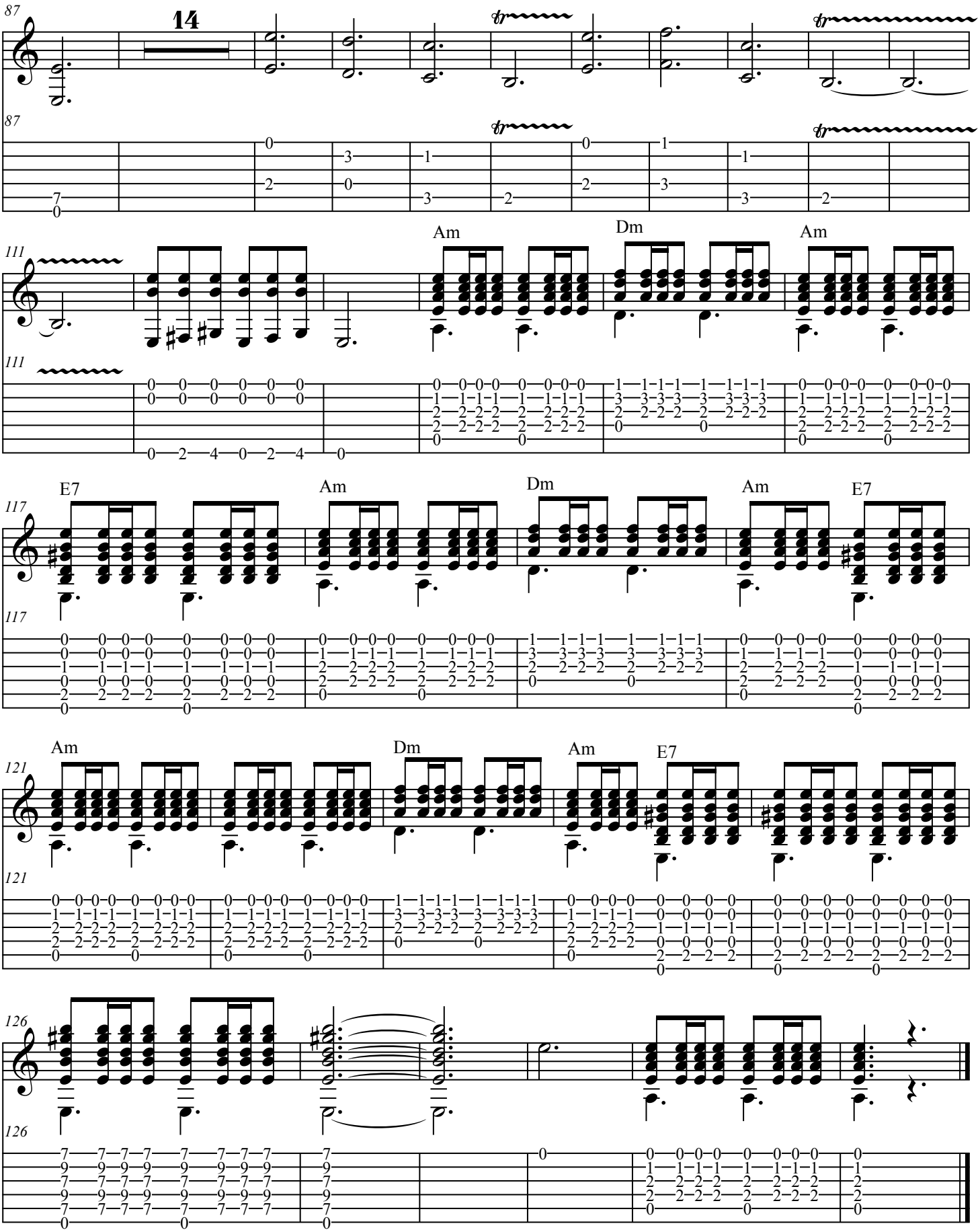
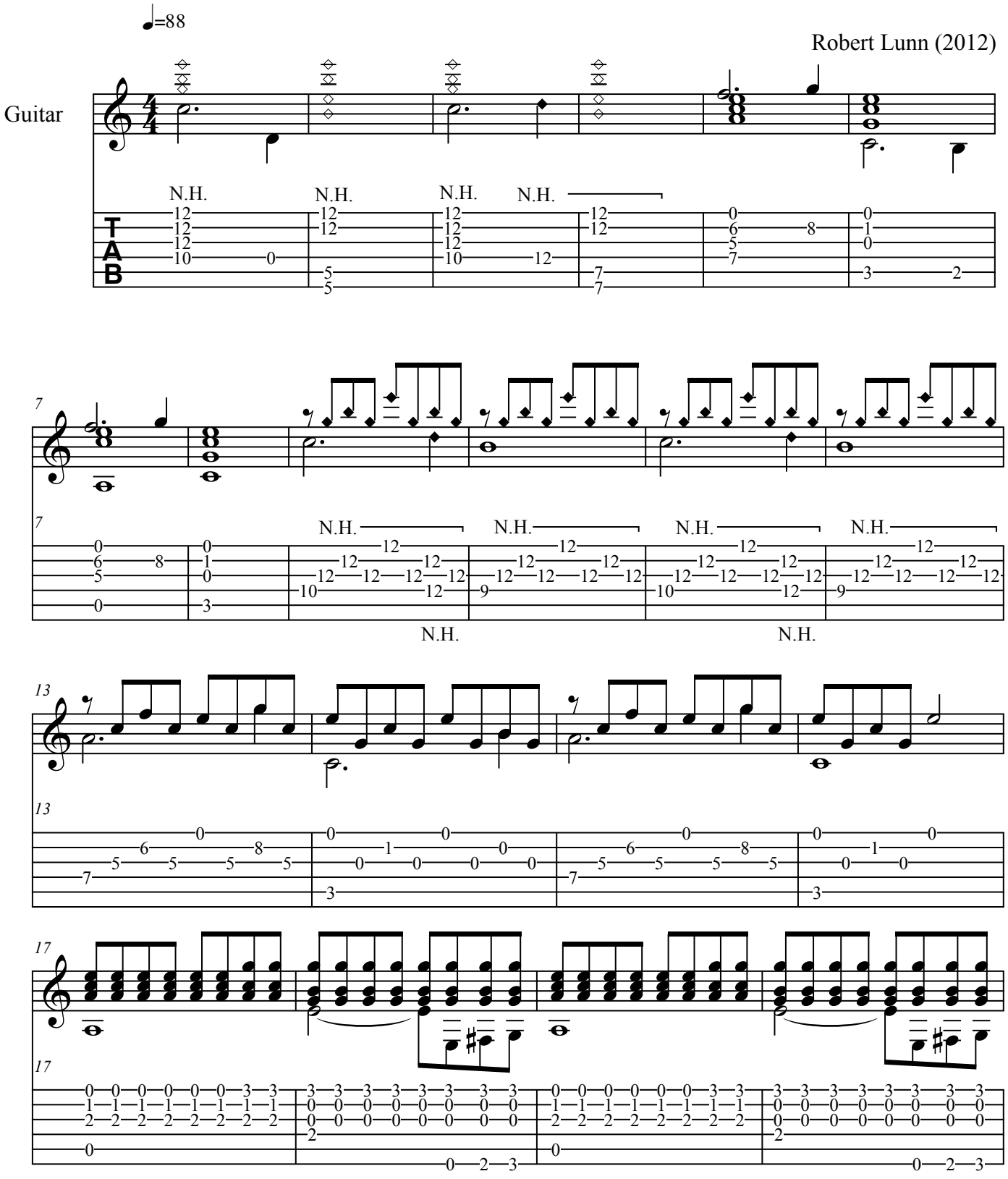

Dm
Am
E7
Am
28
Dm
Am
E7
Am
3
32
39
49
Am
Dm
Am
54
E7
Am
Dm
Am
E7


Am
Dm
Am
E7
58
62
66
73
79


87
14
87
111
Am
Dm
Am
111
117
E7
Am
Dm
Am
E7
117
121
Am
Dm
Am
E7
121
126
126

IX. La Primavera



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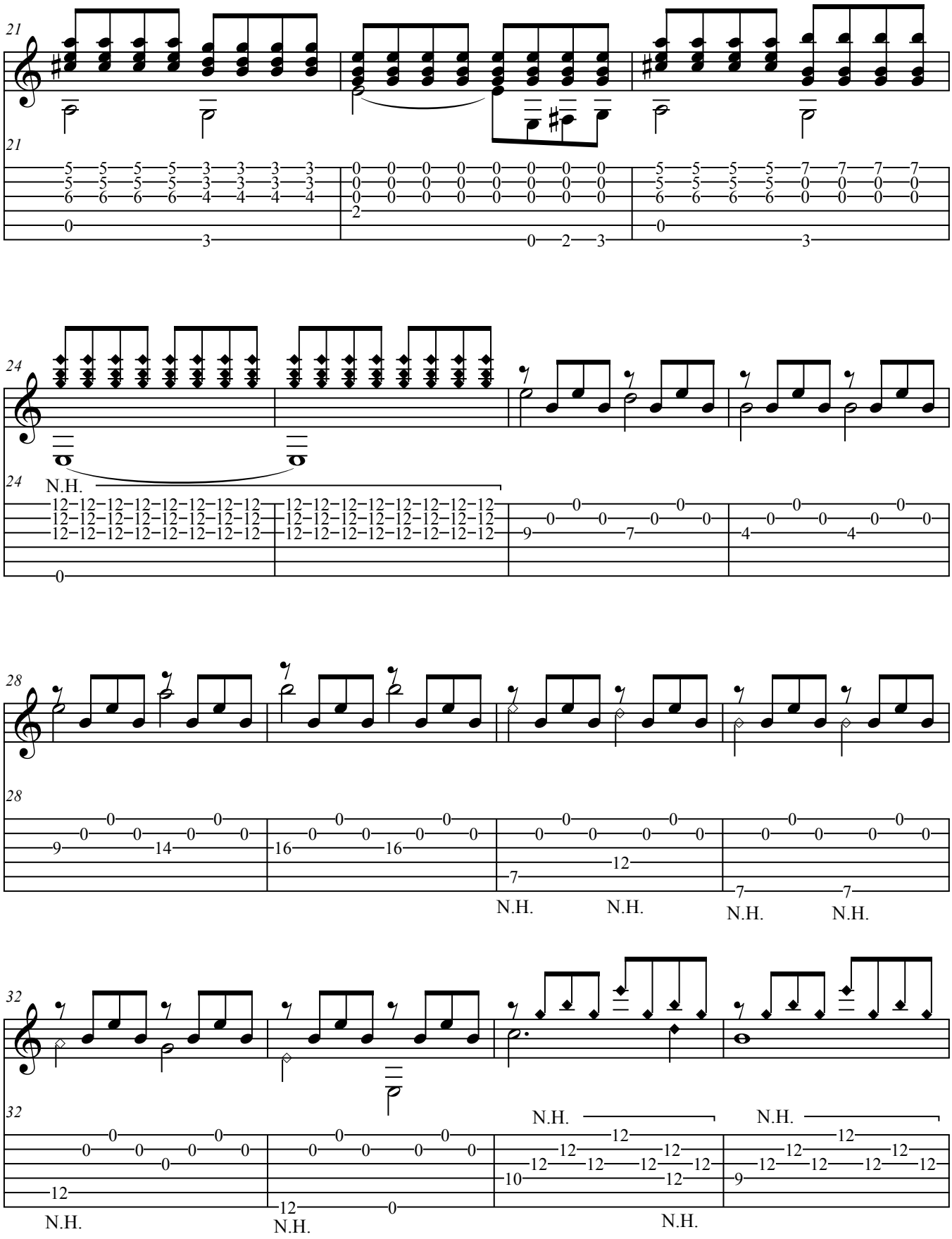
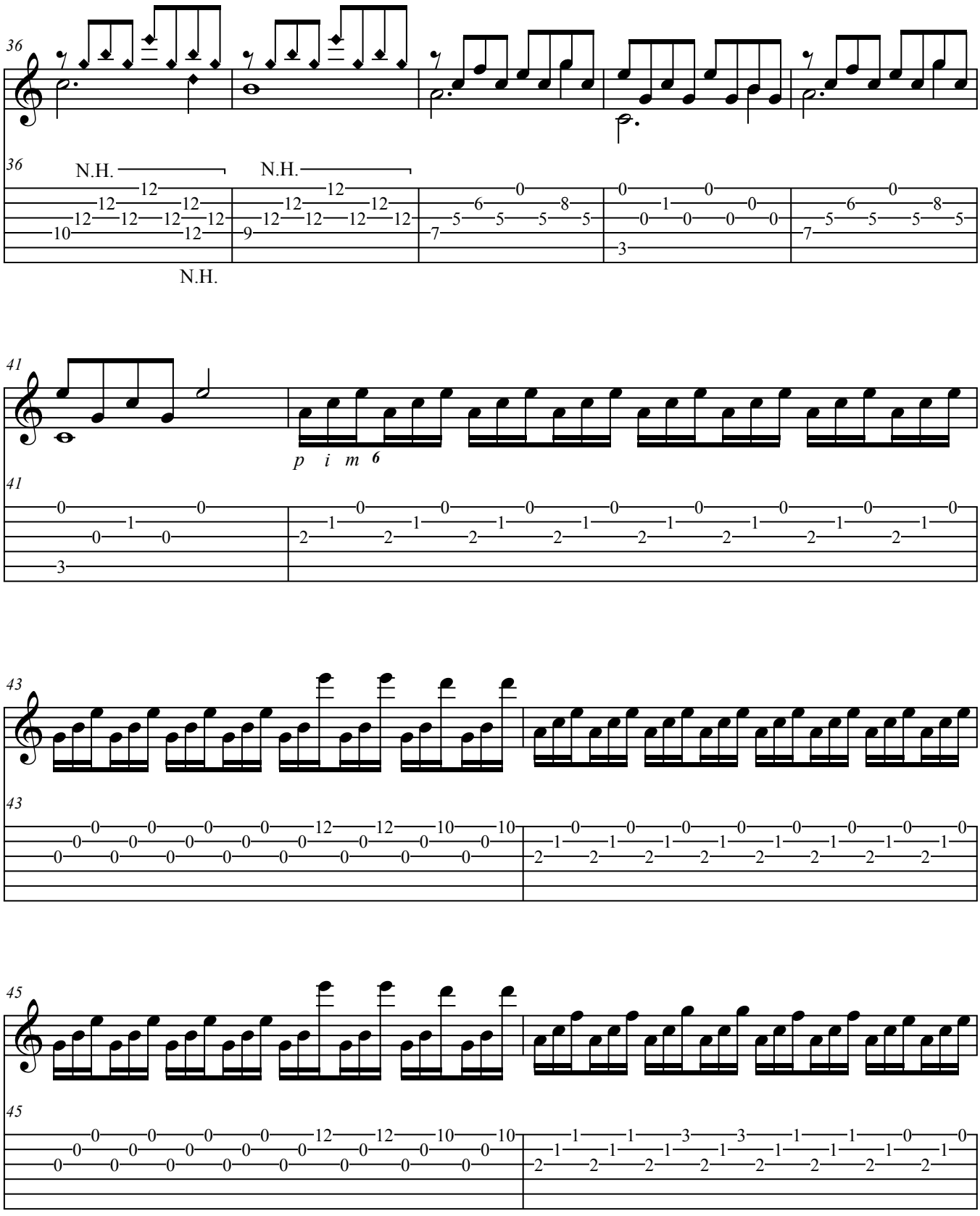
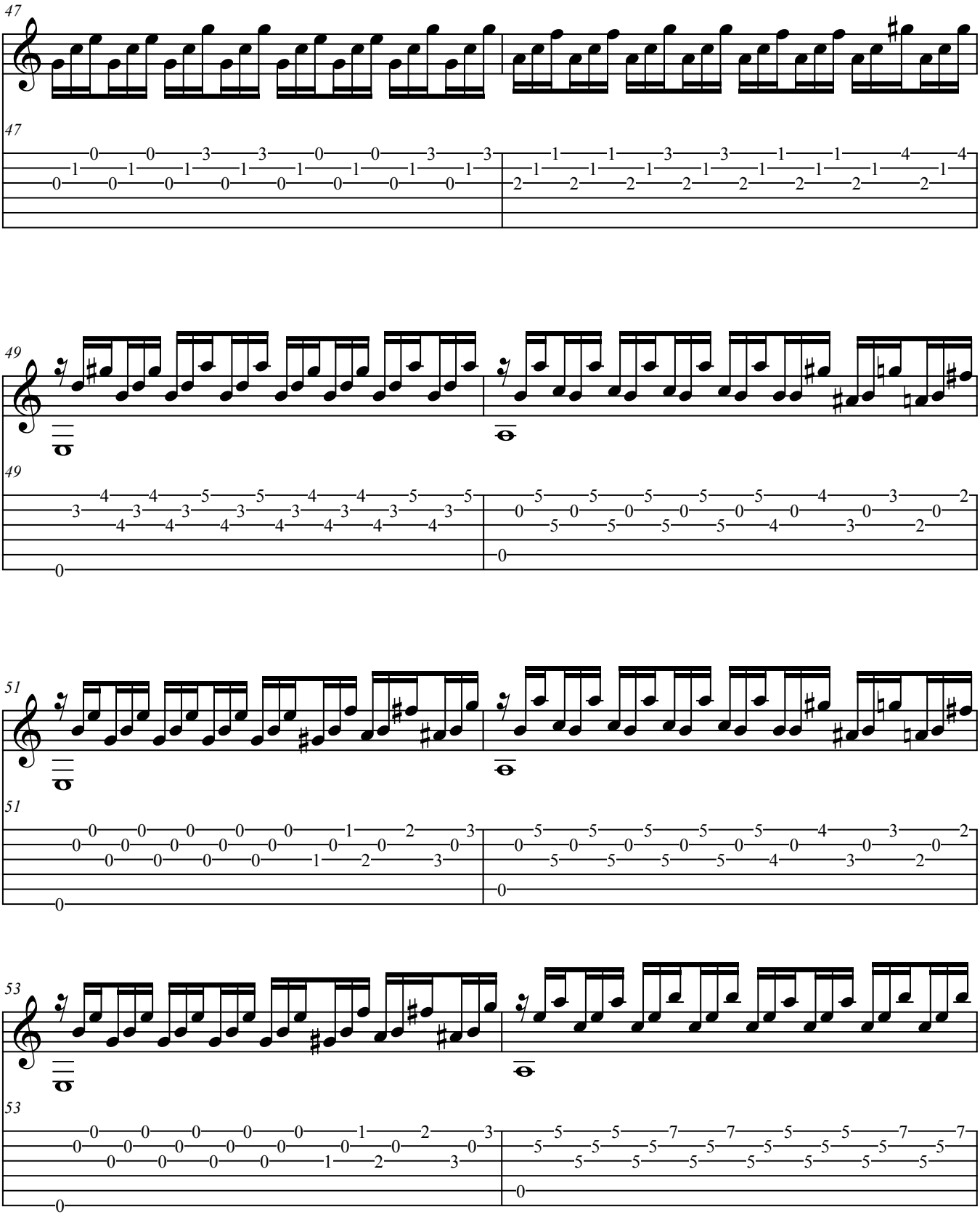
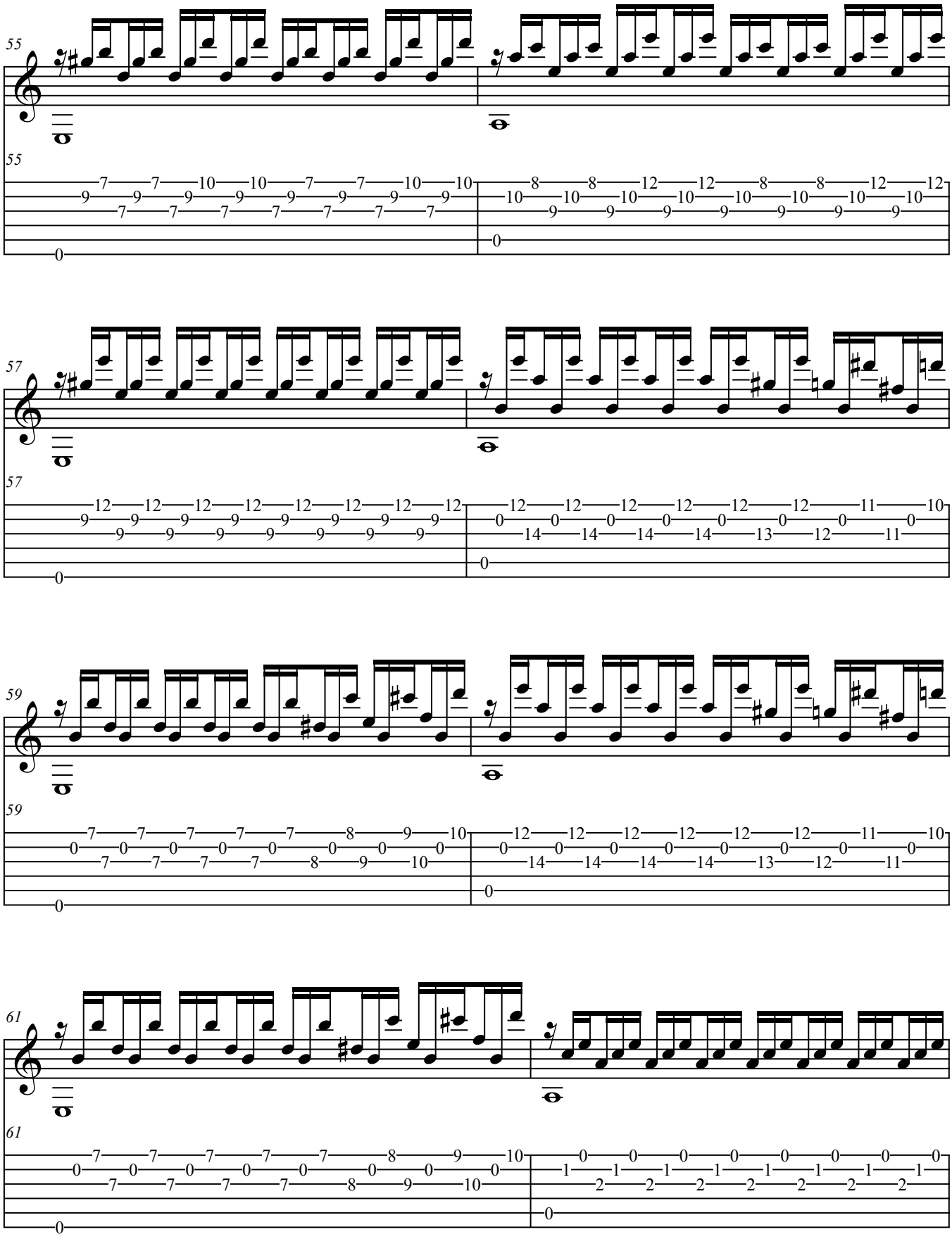
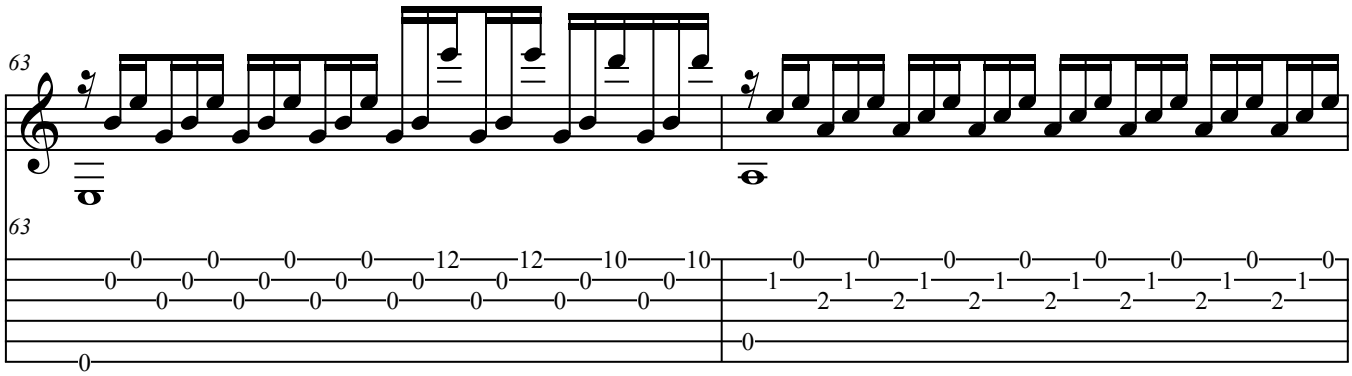
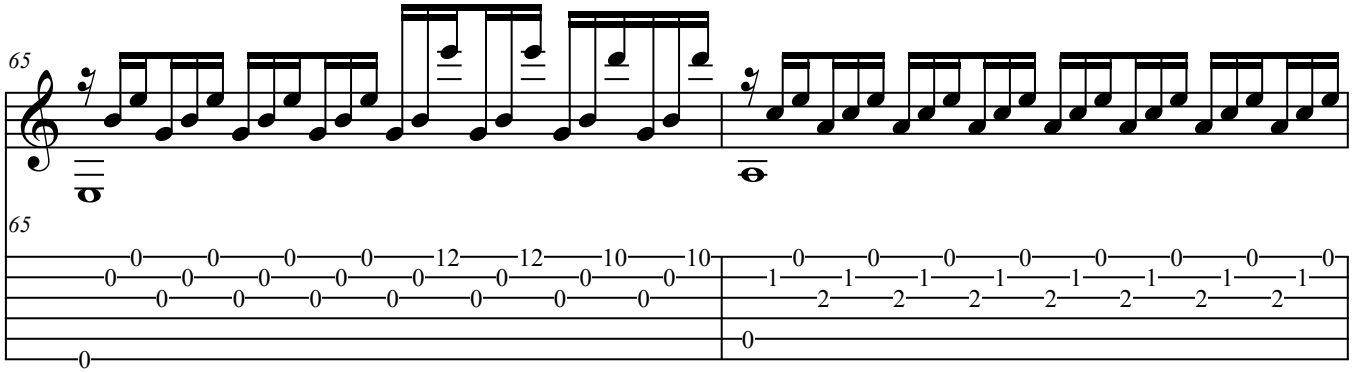

21
21
24
24
N.H.
28
28
N.H.
N.H.
N.H.
N.H.
32
32
N.H.
N.H.
N.H.
N.H.

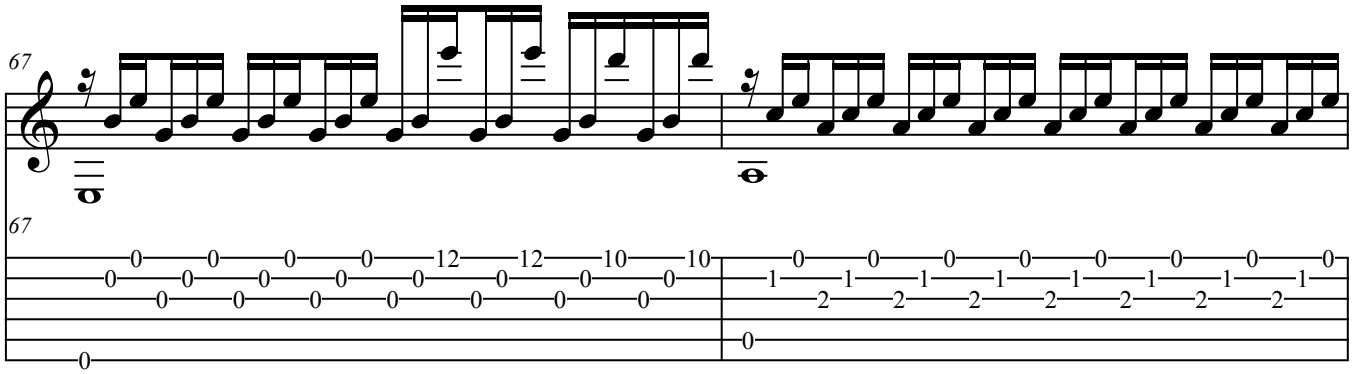

36
N.H.
N.H.
N.H.
41
p i m 6
43
45

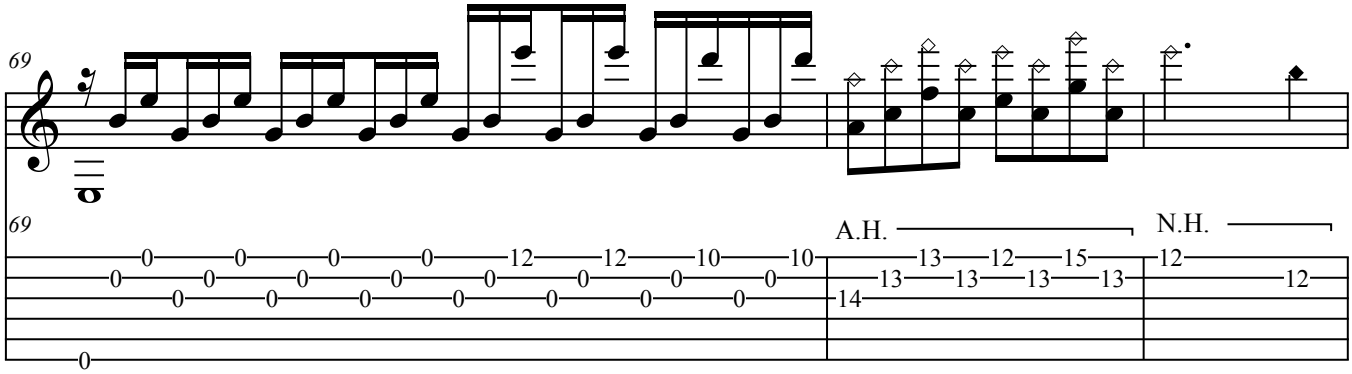

47
49
51
53

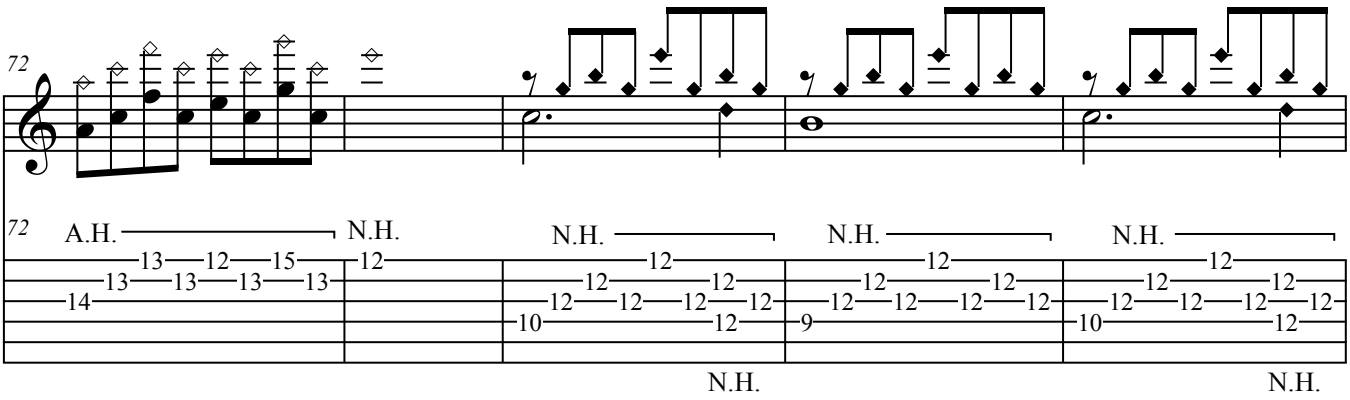

55
55
57
57
59
59
61
61

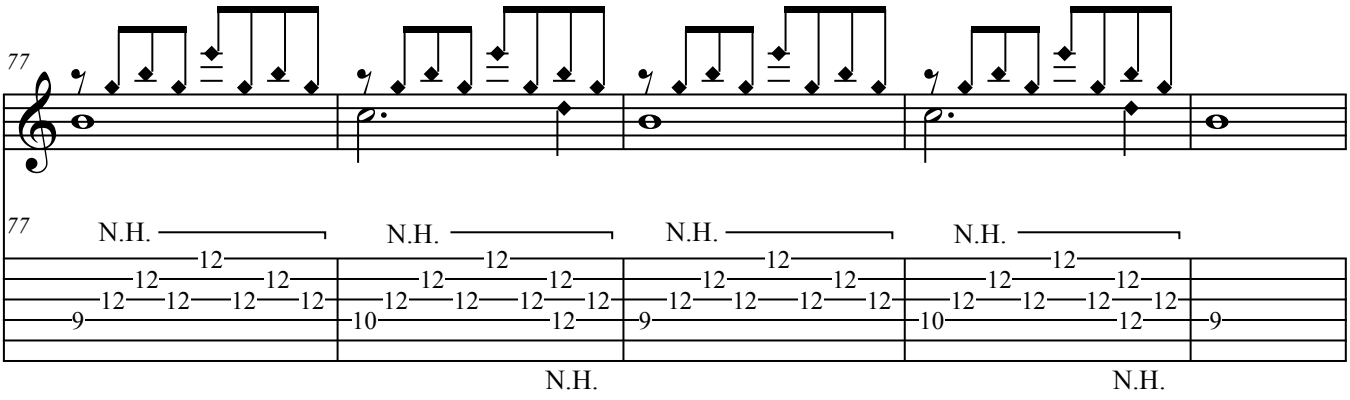

63
63

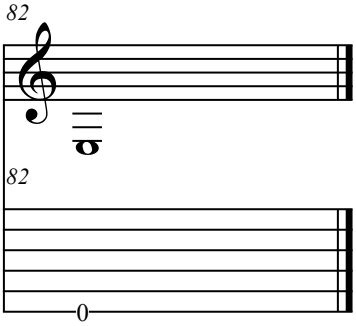

65
65


67
67


69
69
A.H.
N.H.

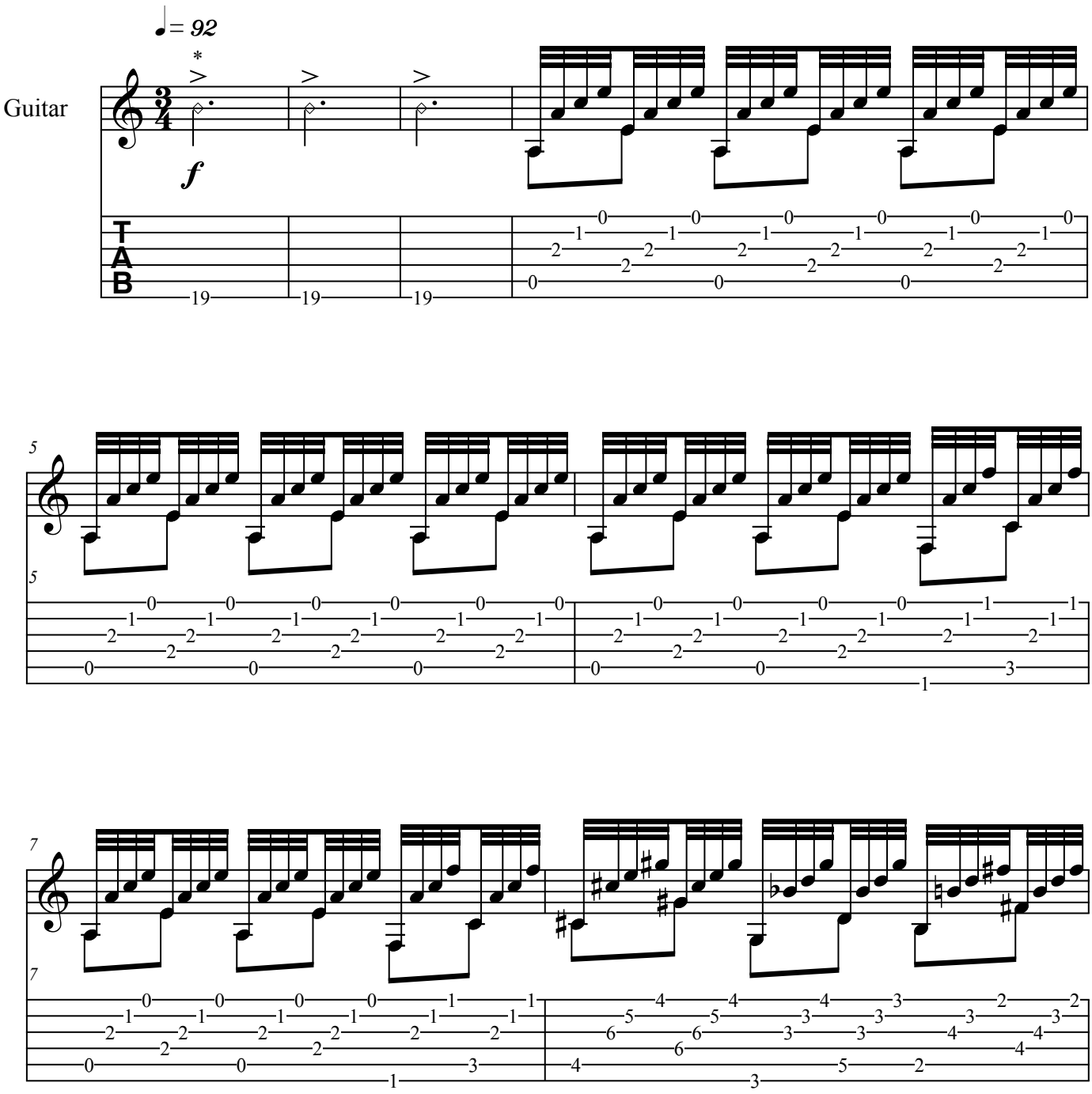

72
A.H.
N.H.
N.H.
N.H.
N.H.
N.H.
N.H.


77
N.H.
N.H.
N.H.
N.H.
N.H.
N.H.


82
82

X. The Headless Horseman

Robert Lunn (2012)



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

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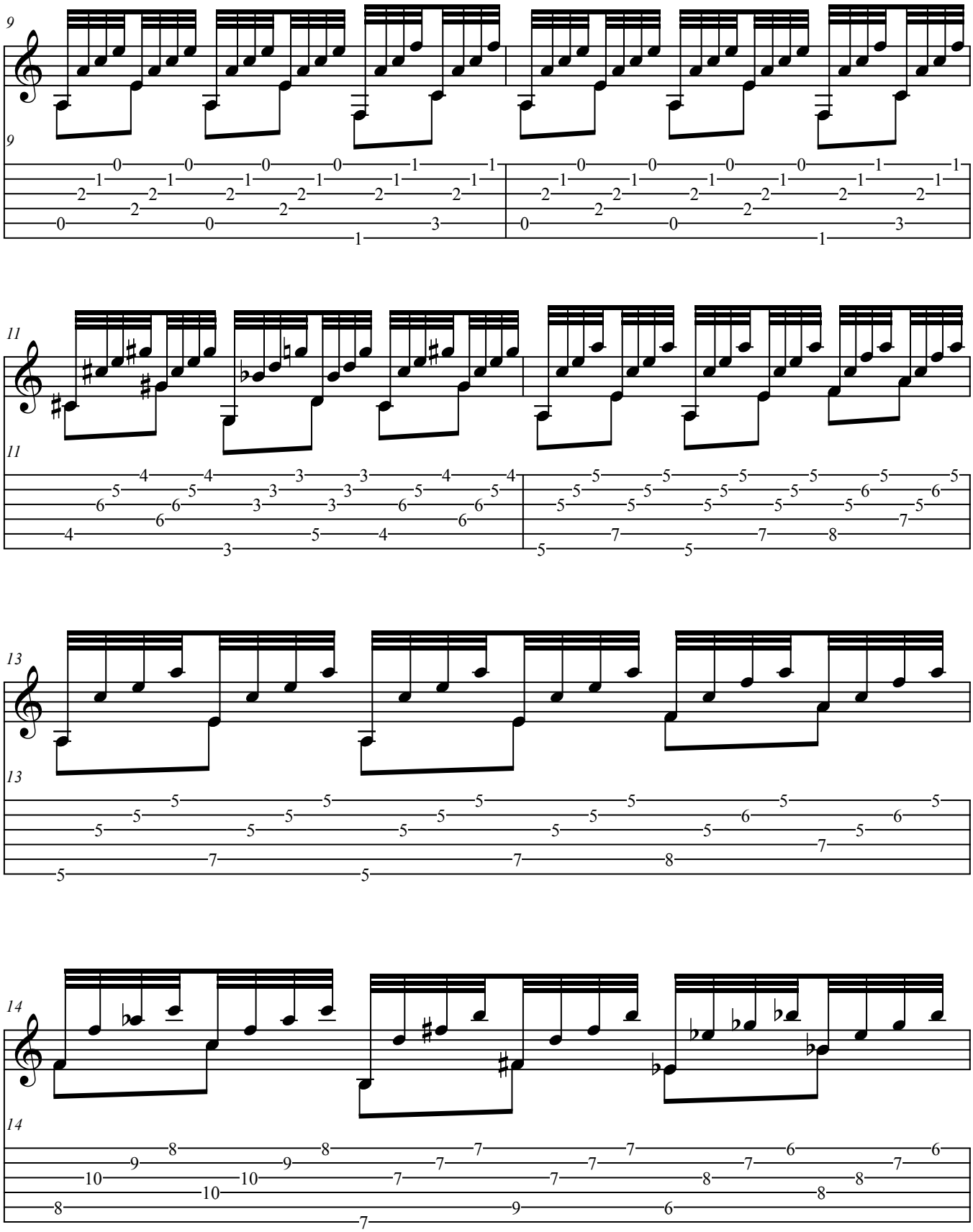
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13
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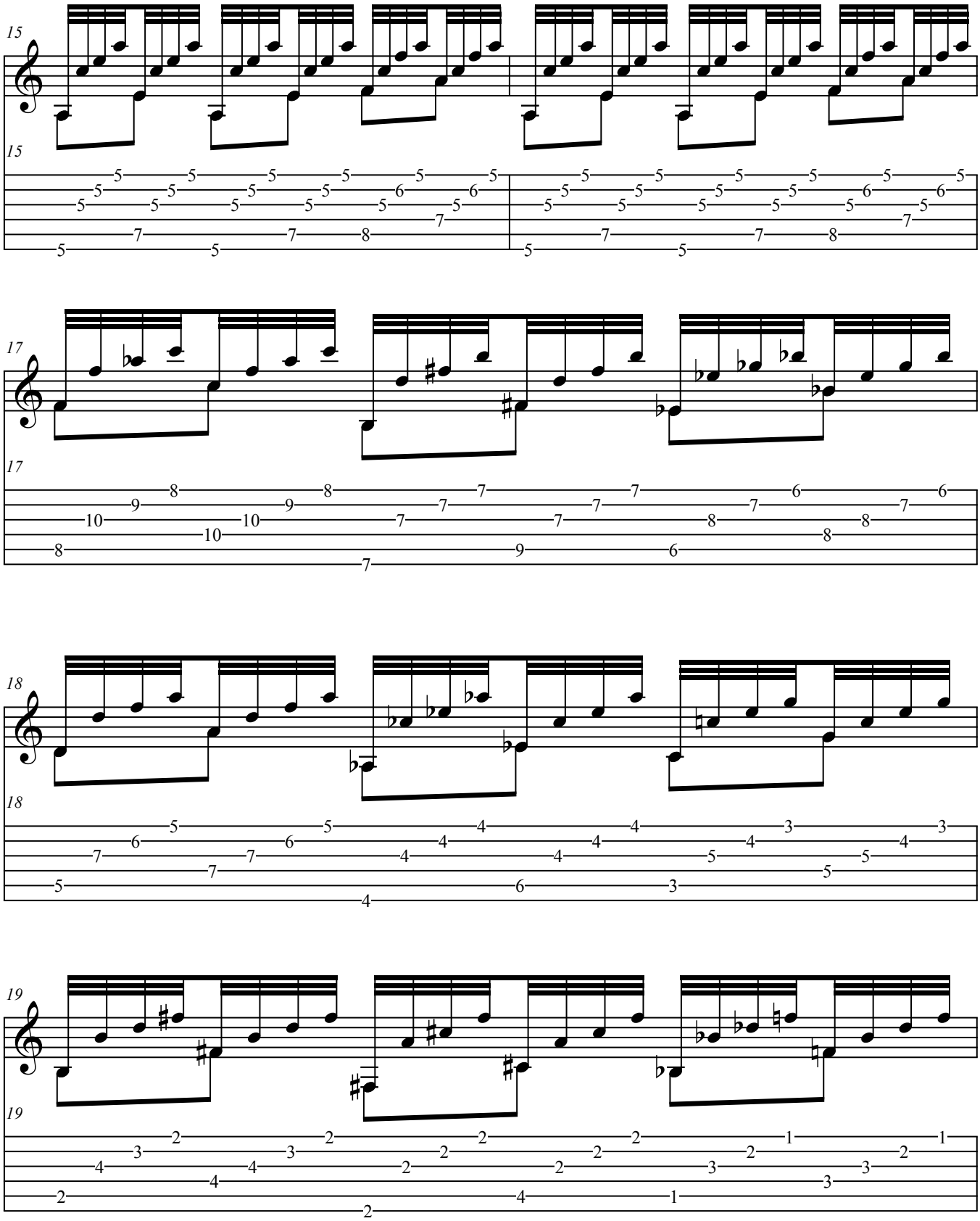
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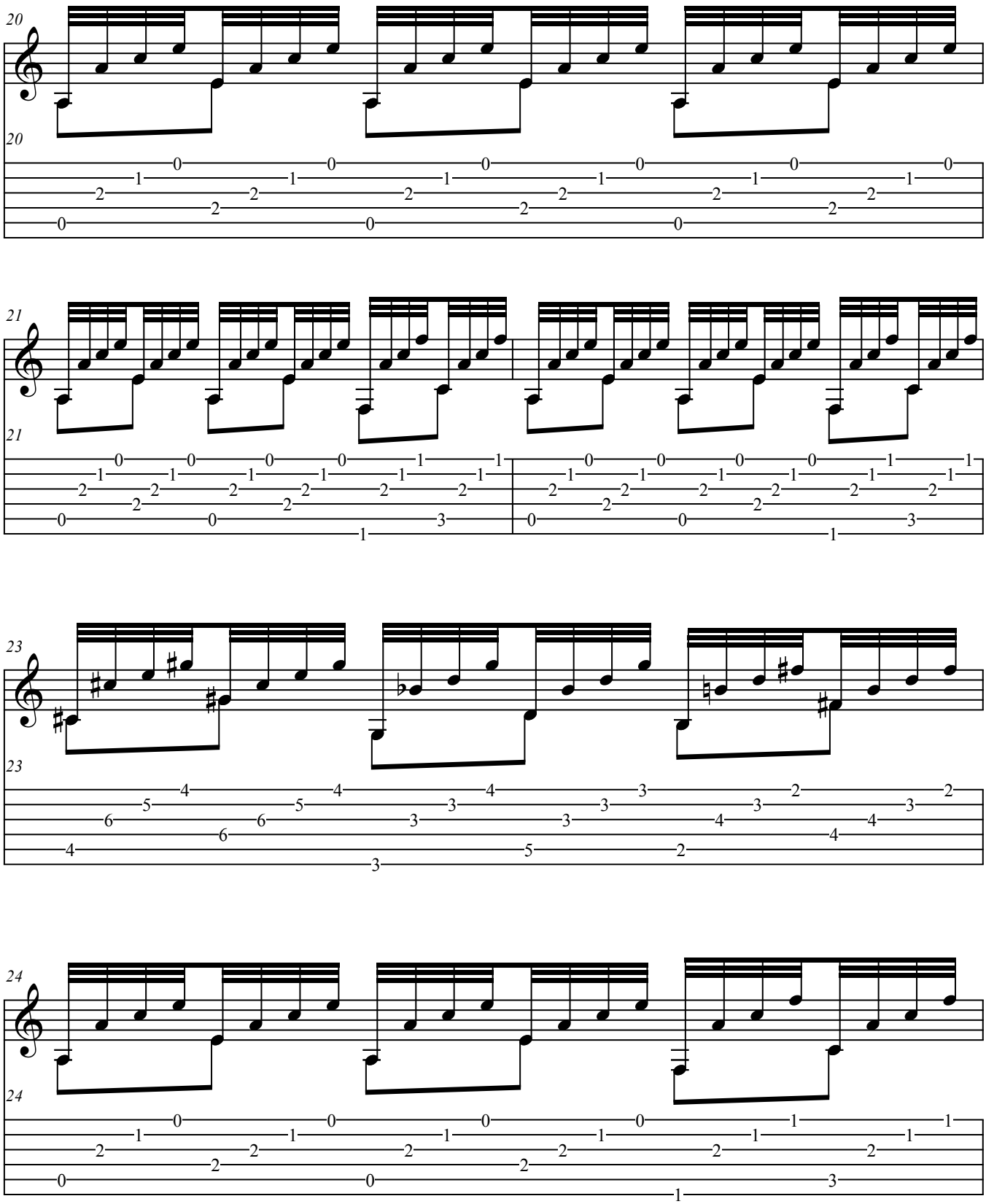
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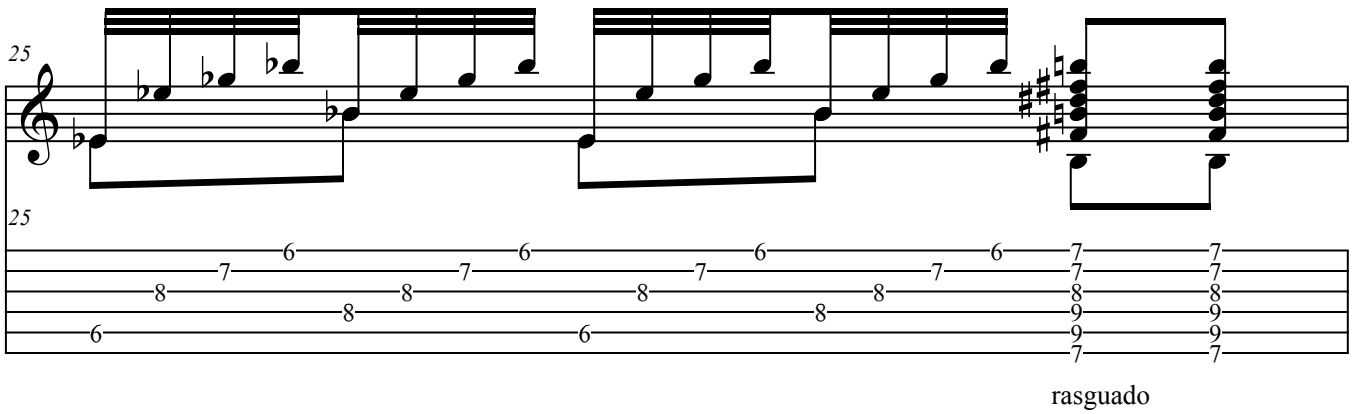
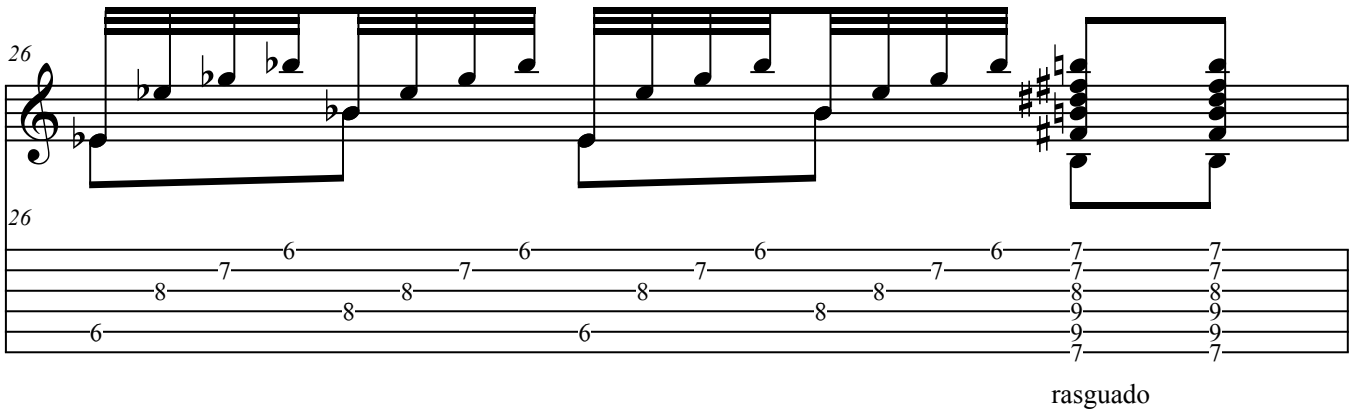
20
21
21
23
23
24
24


25
25
rasguado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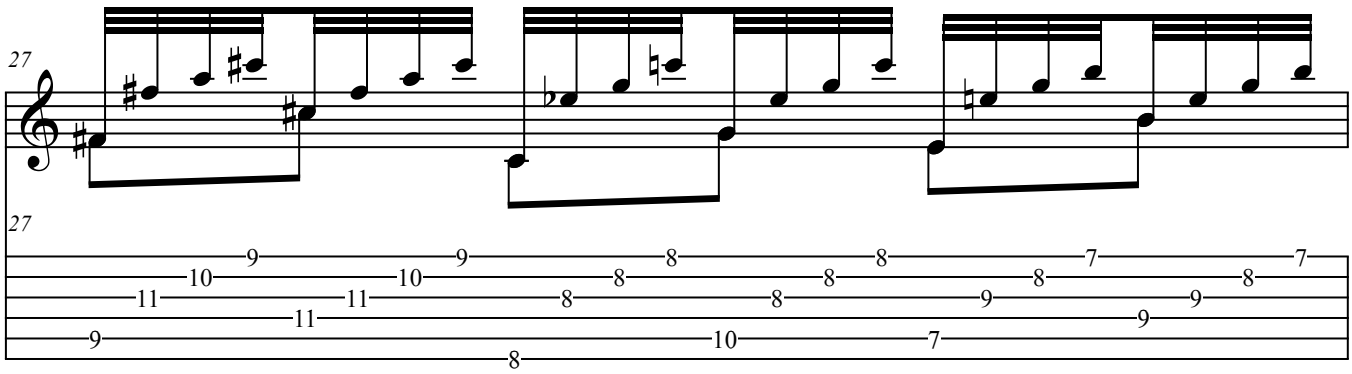
26
rasguado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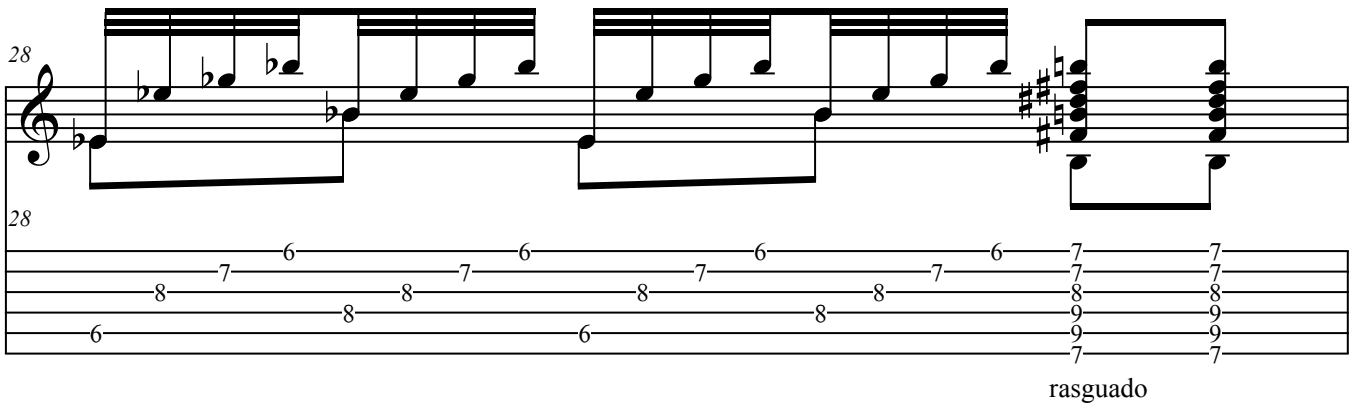
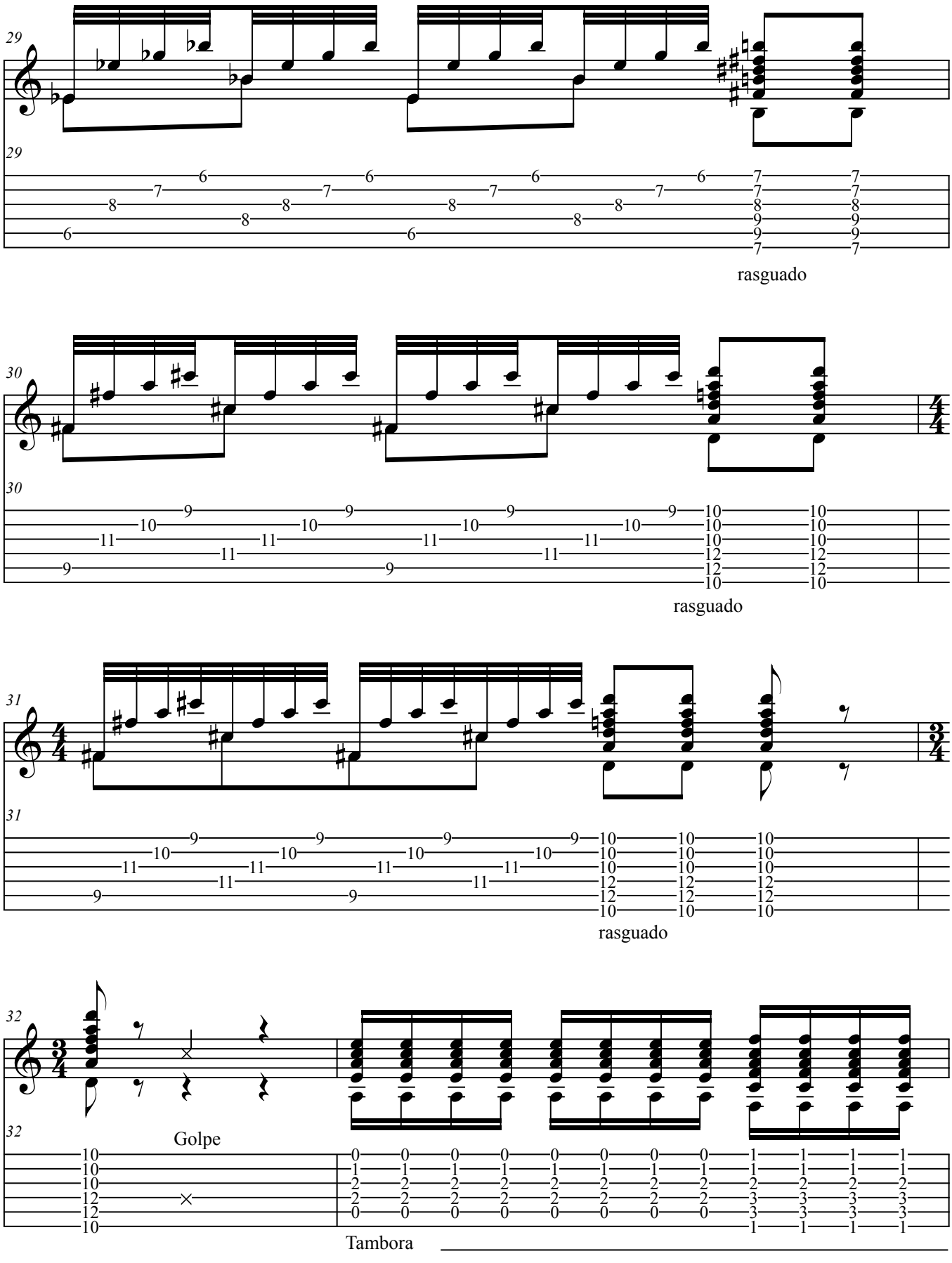
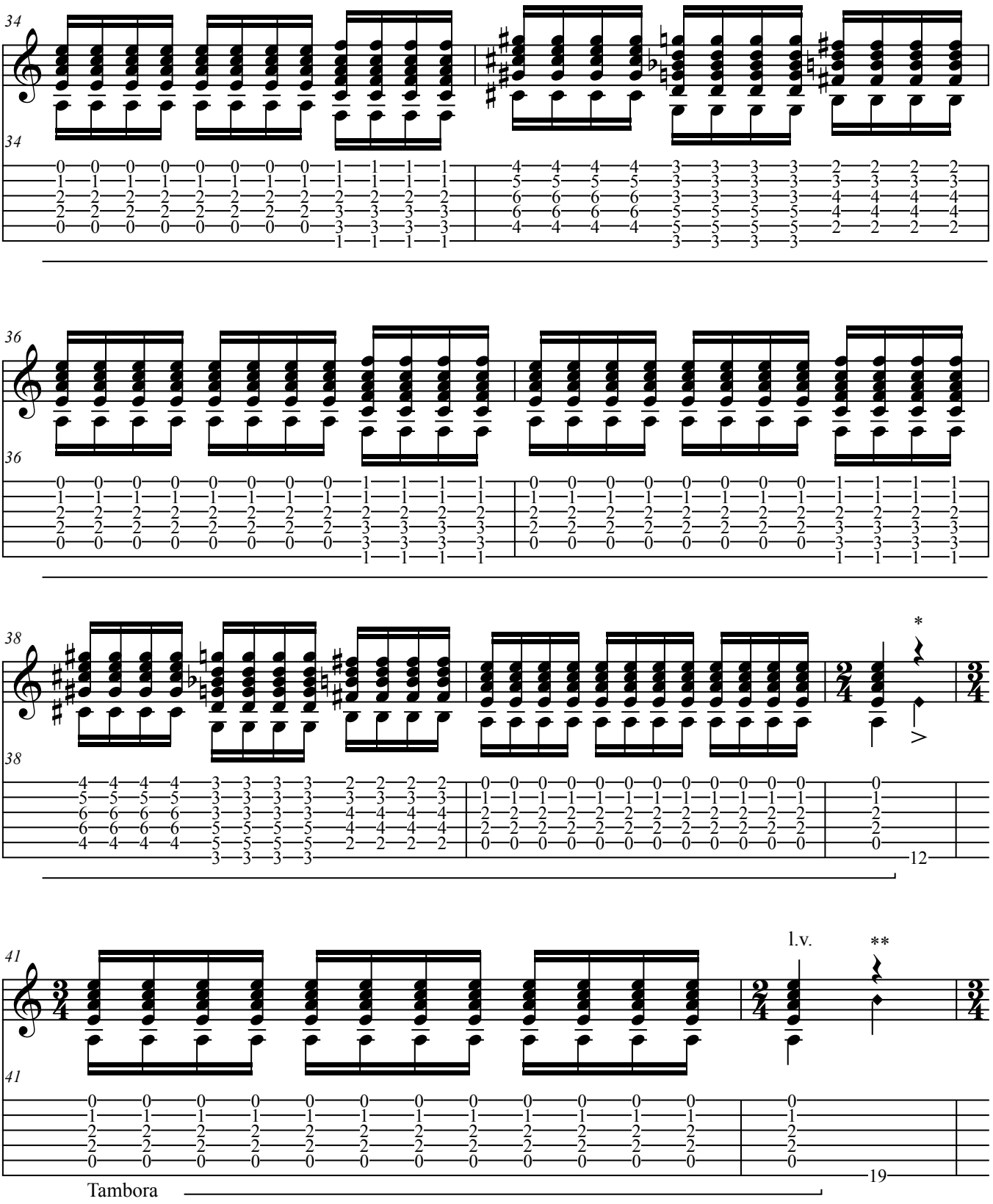
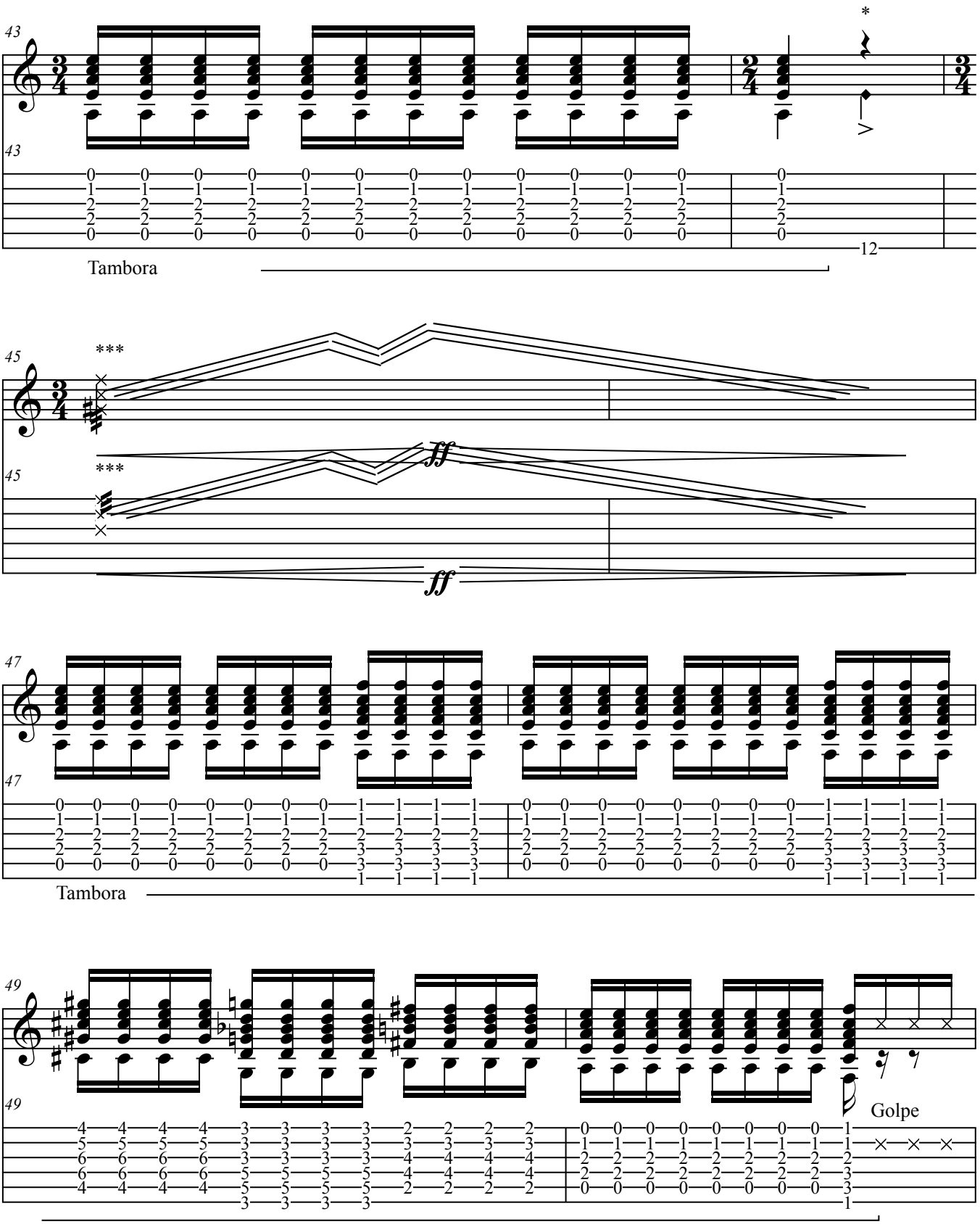

28
28
rasguado

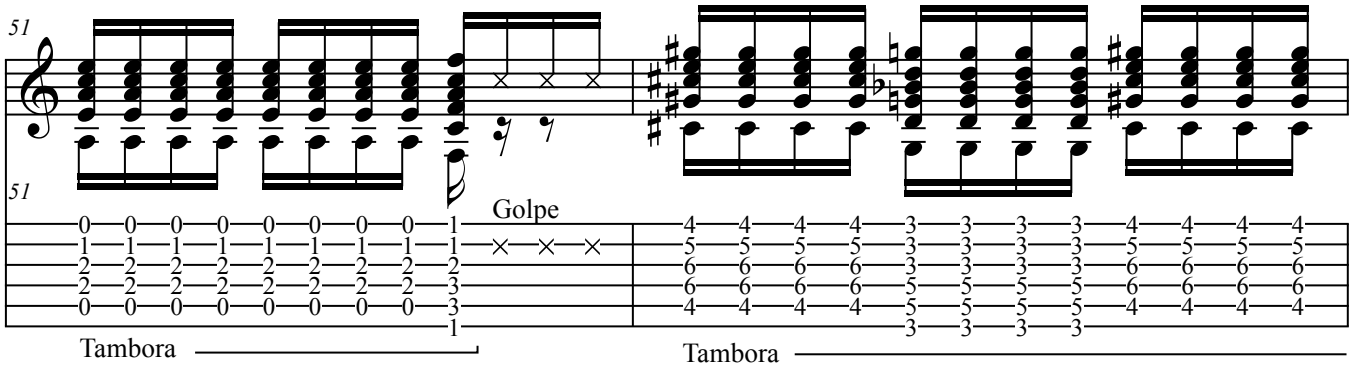

29
29
rasguado
30
30
rasguado
31
31
rasguado
32
32
Golpe
Tambora

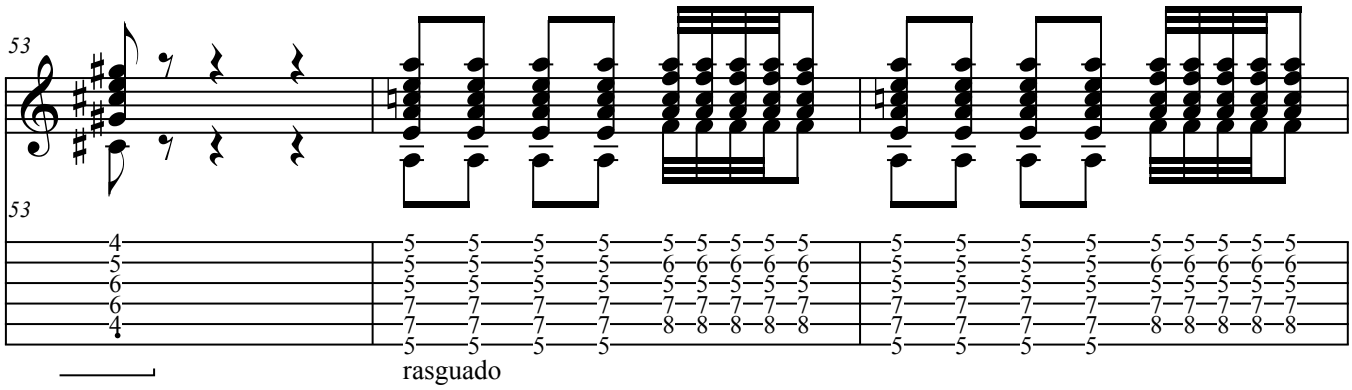


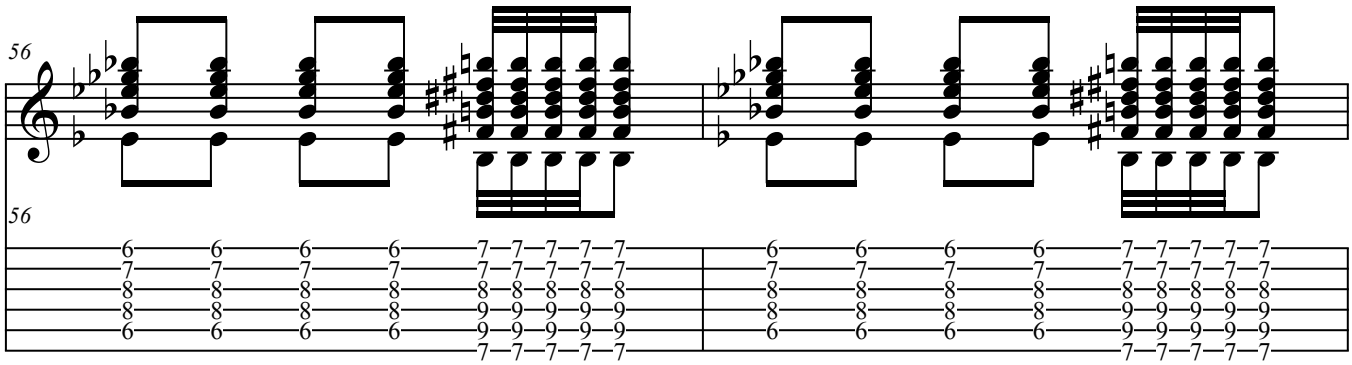
* Hit the 6th string, 12th fret, with the right hand finger.
** Hit the 6th string, 19th fret, with the right hand finger.



*** 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.


51
Golpe
Tambora
Tambora


53
rasguado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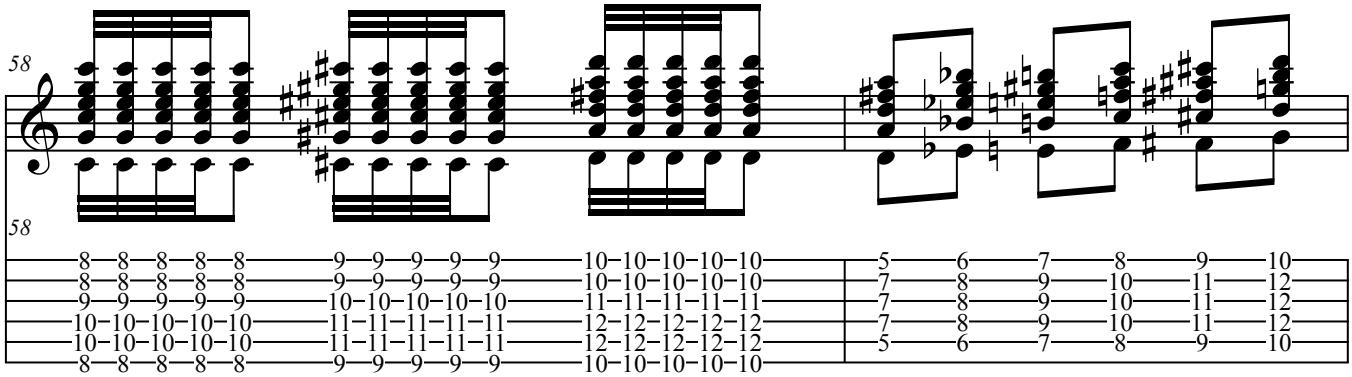
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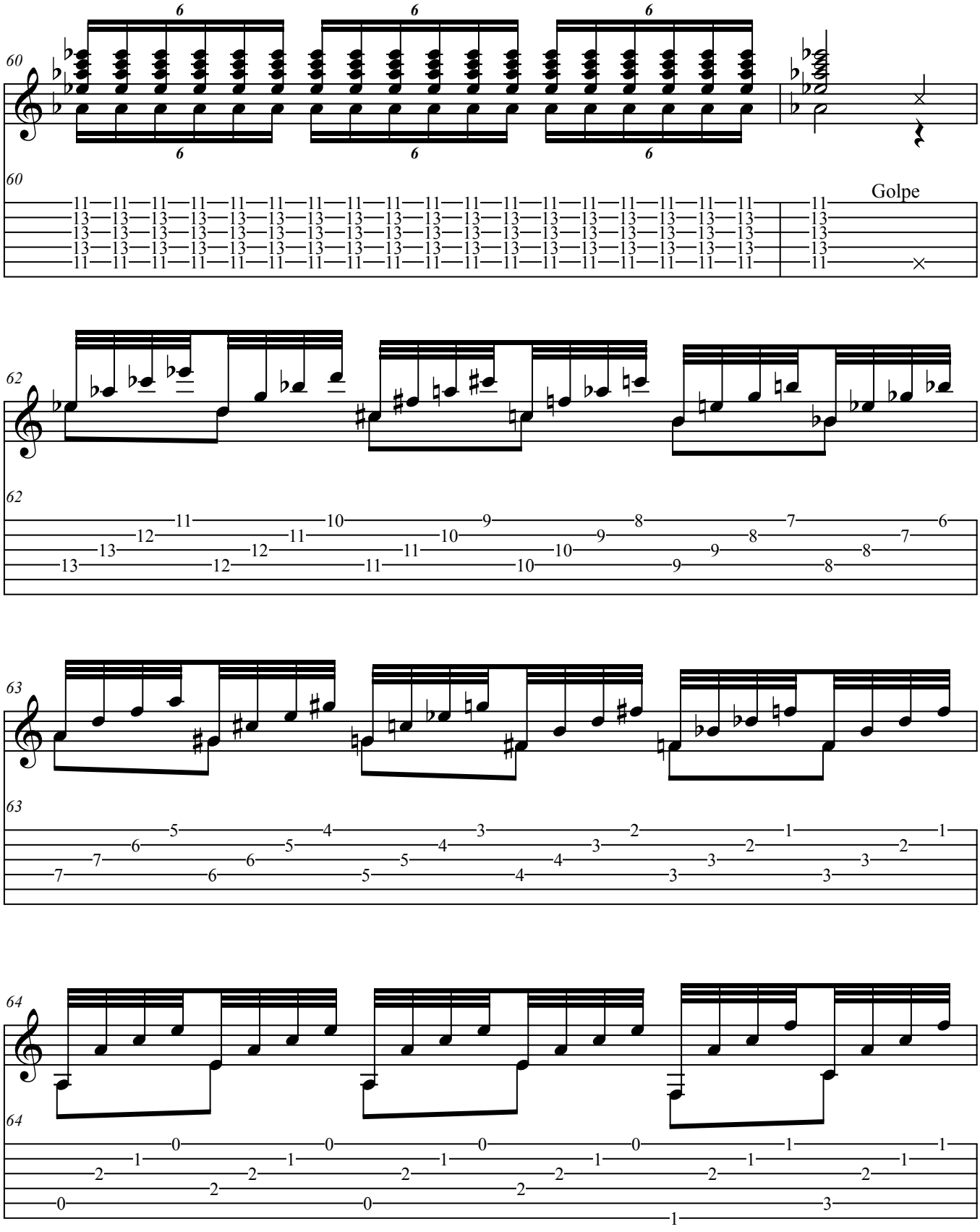
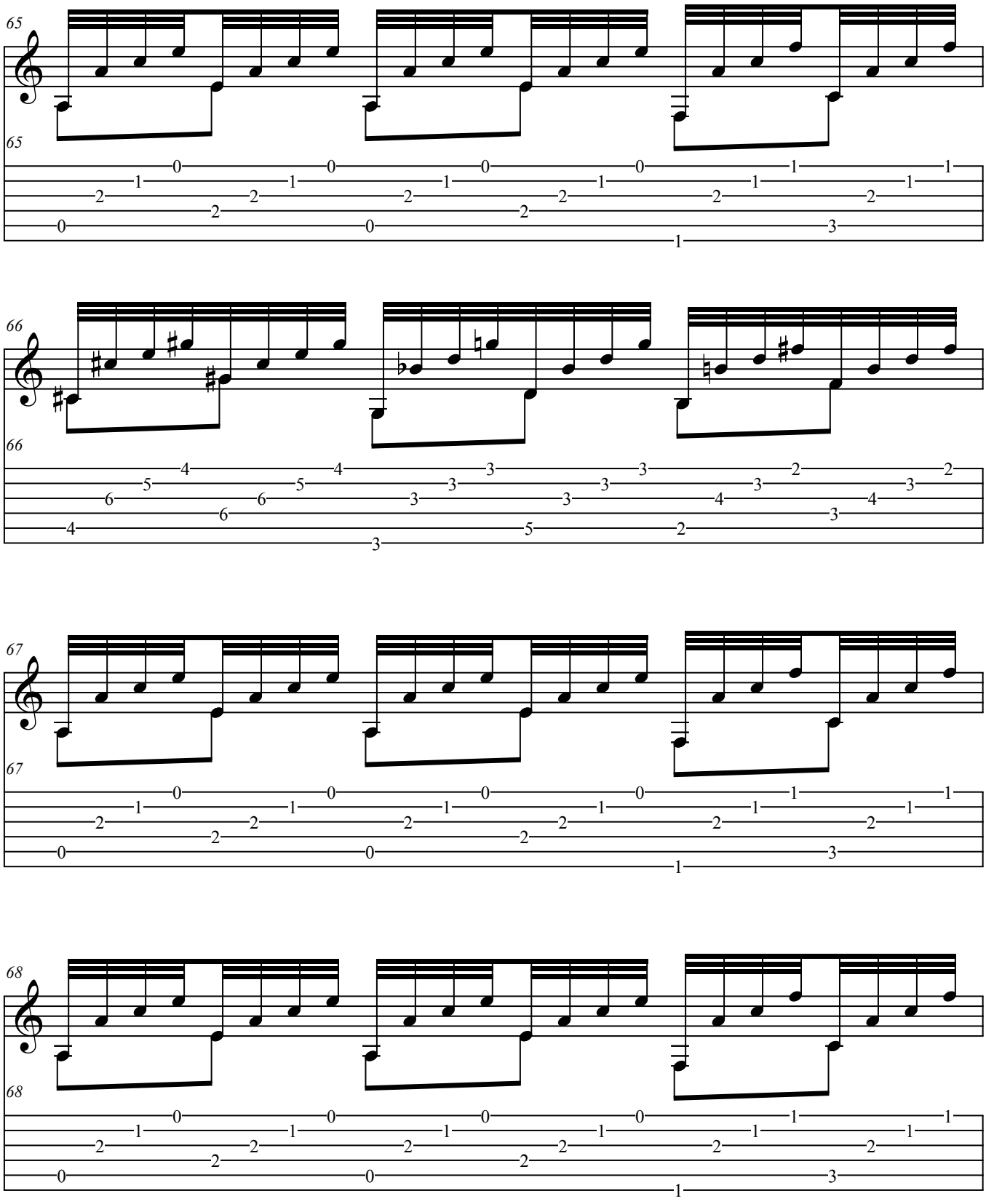
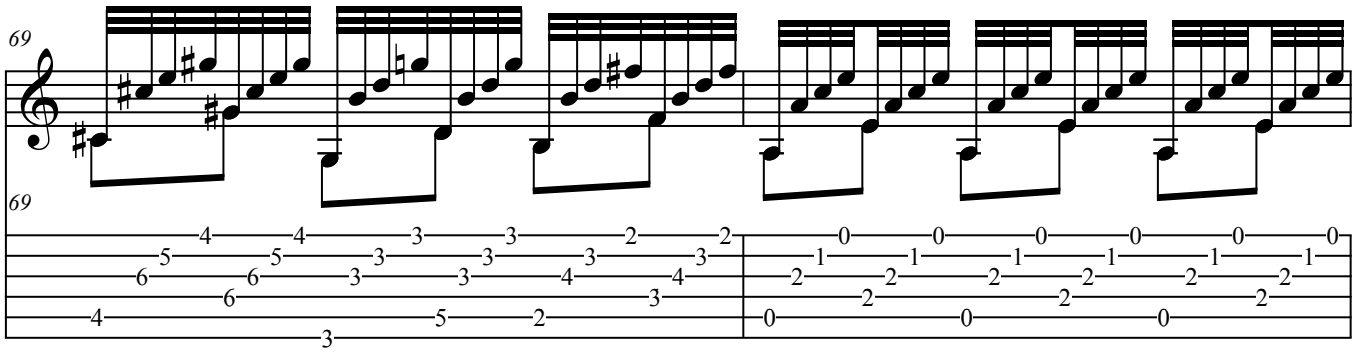
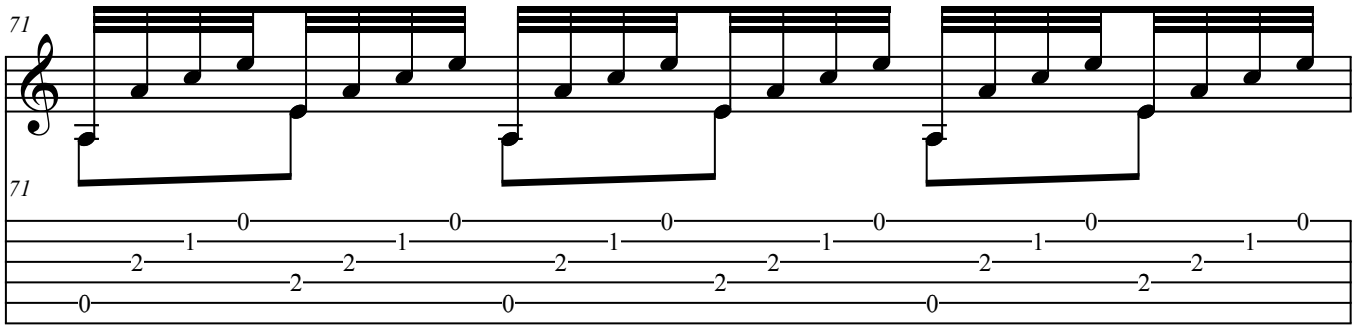
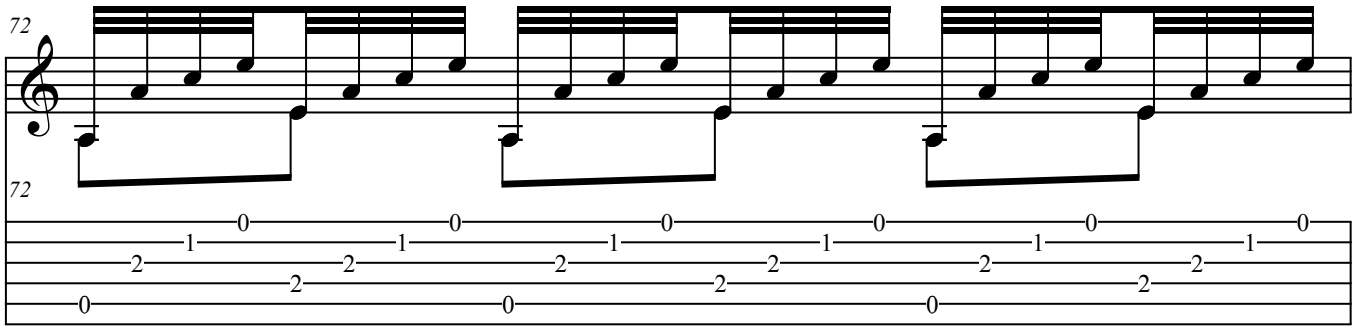
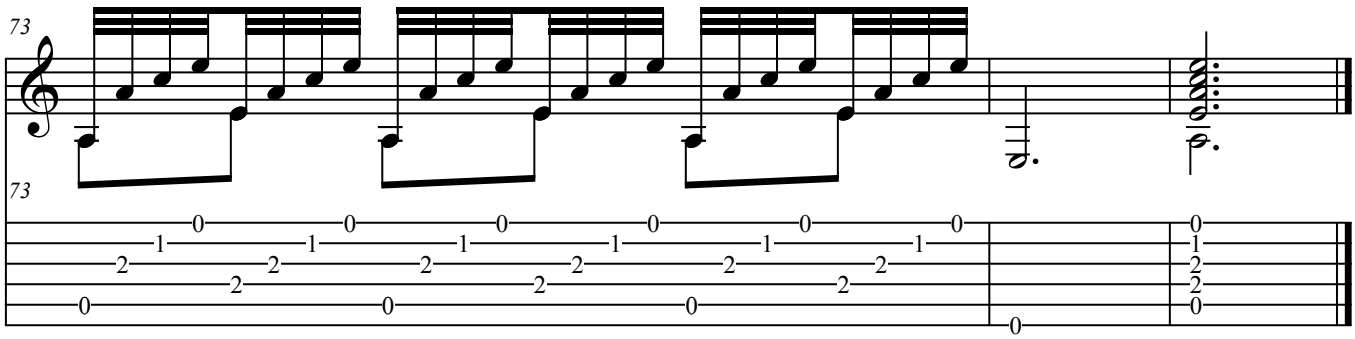

60
6
Golpe
62
63
64


65
65
66
66
67
67
68
68


69
69


71
71


72
72


73
73

XI. Drawing Near

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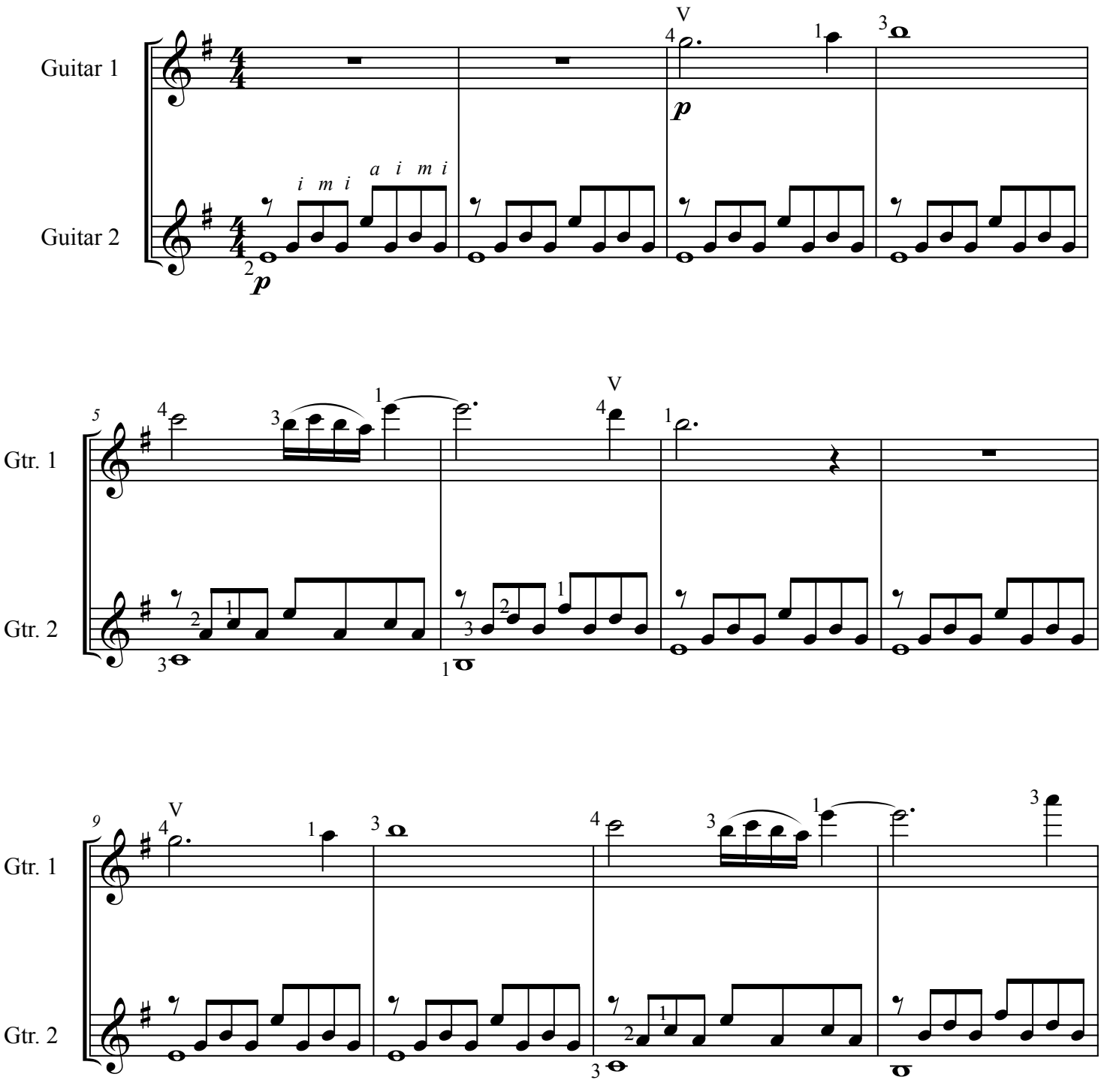

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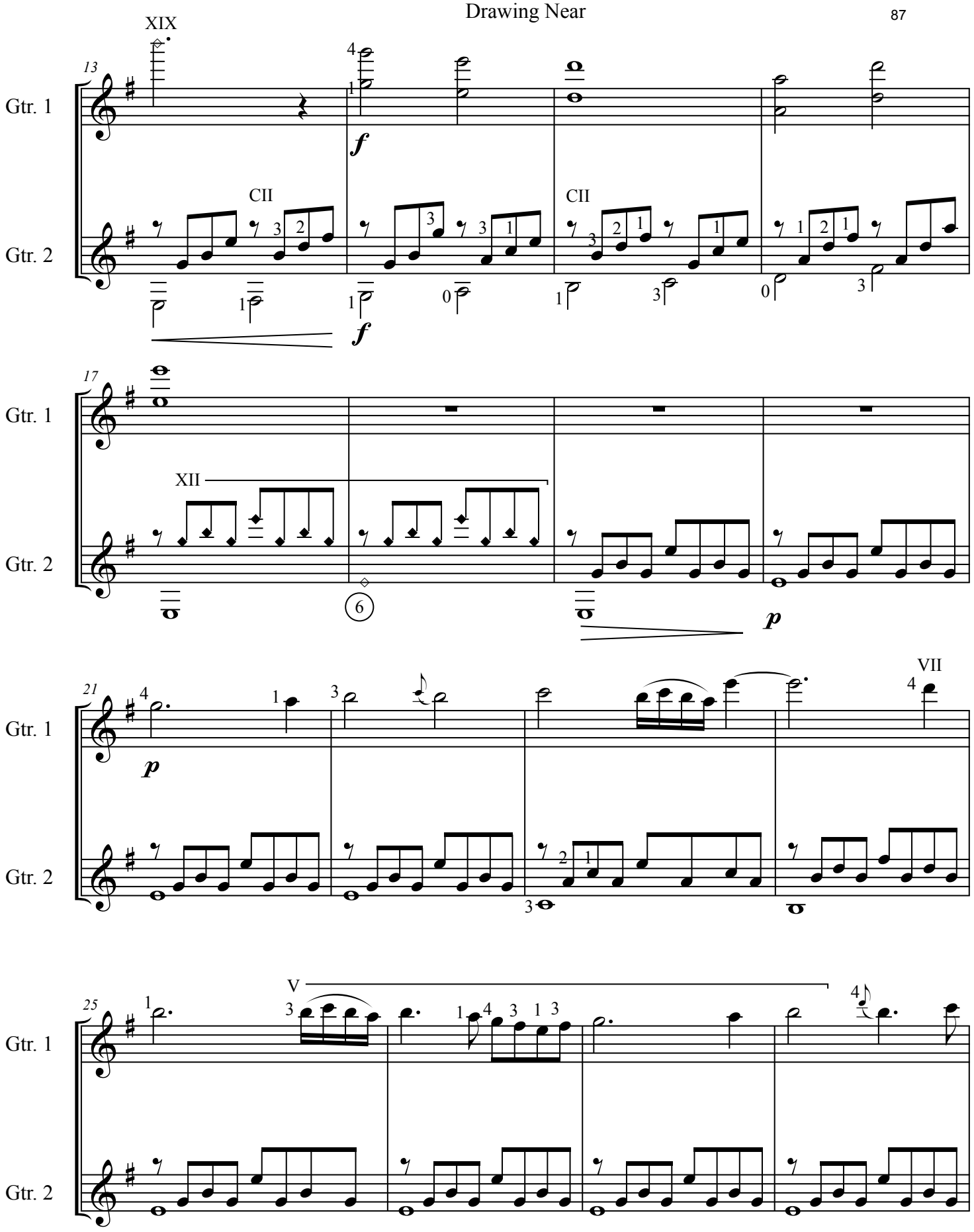
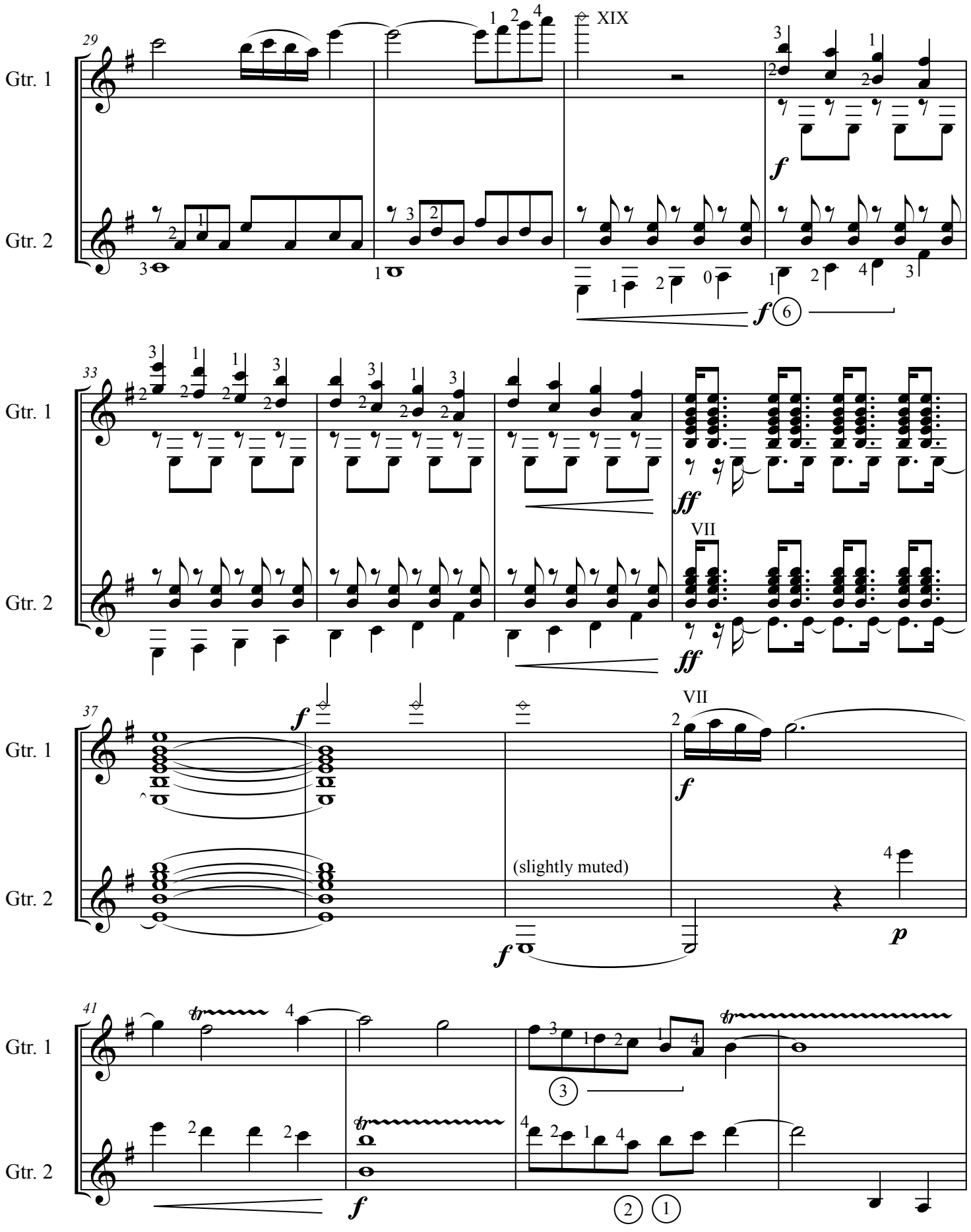
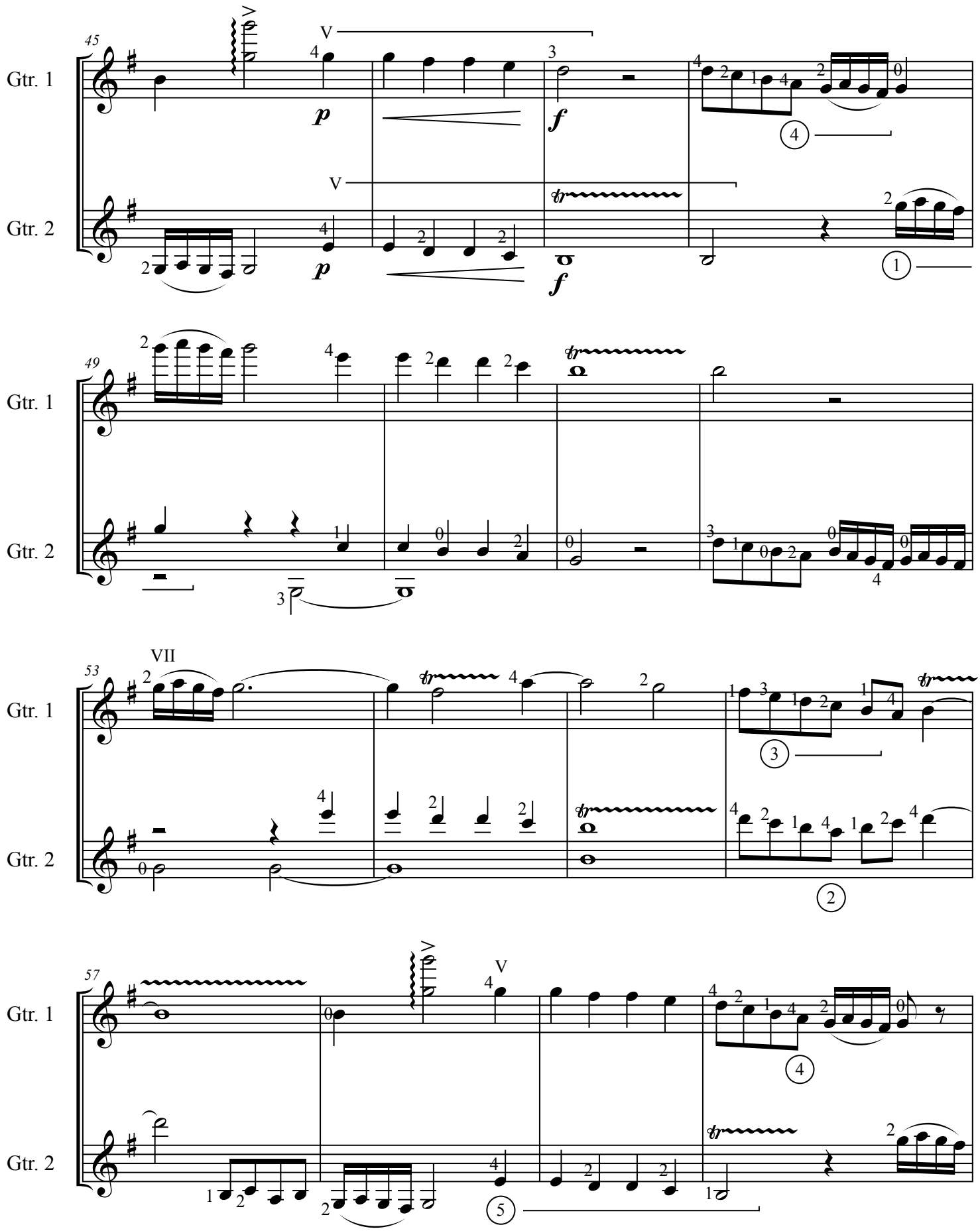
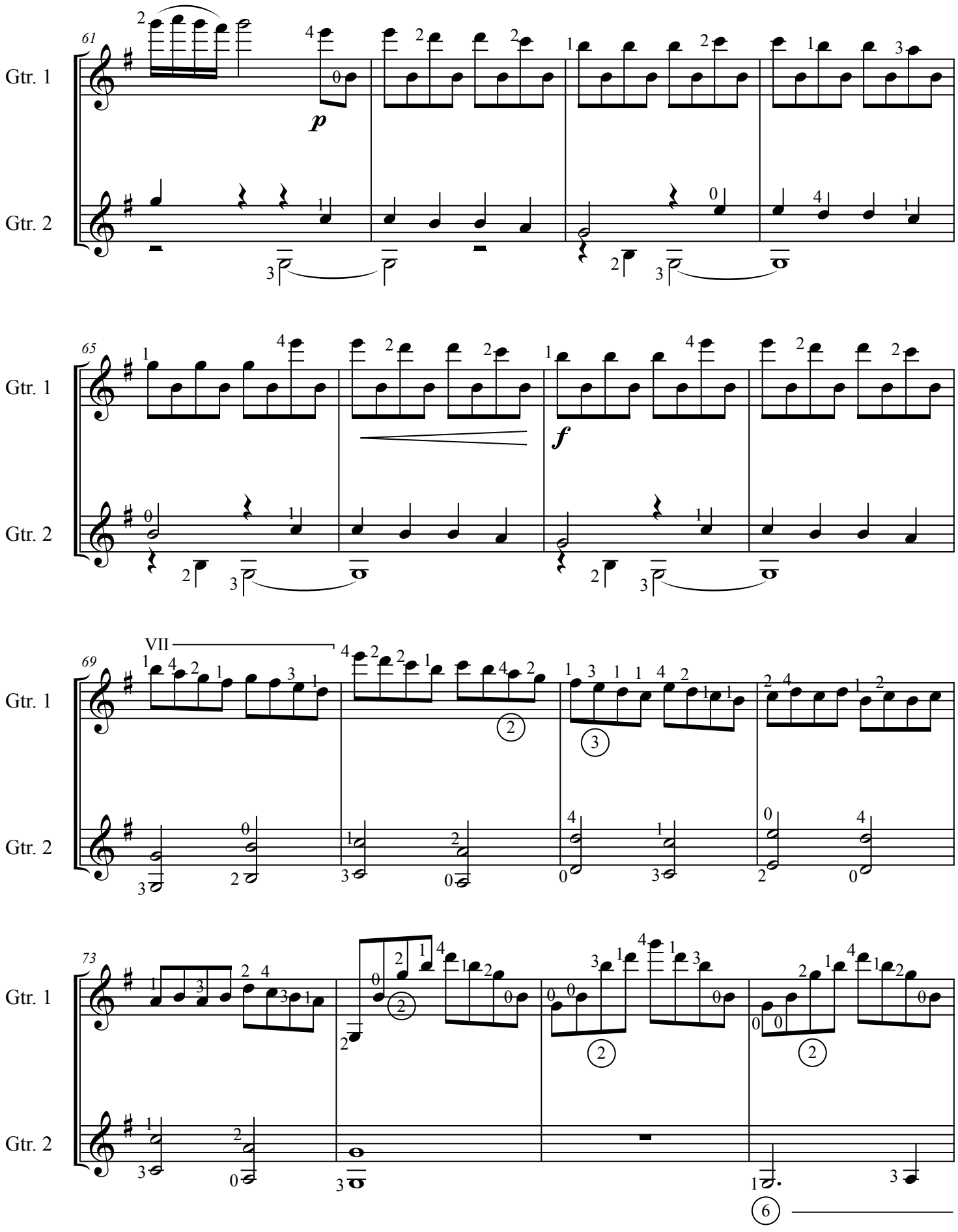
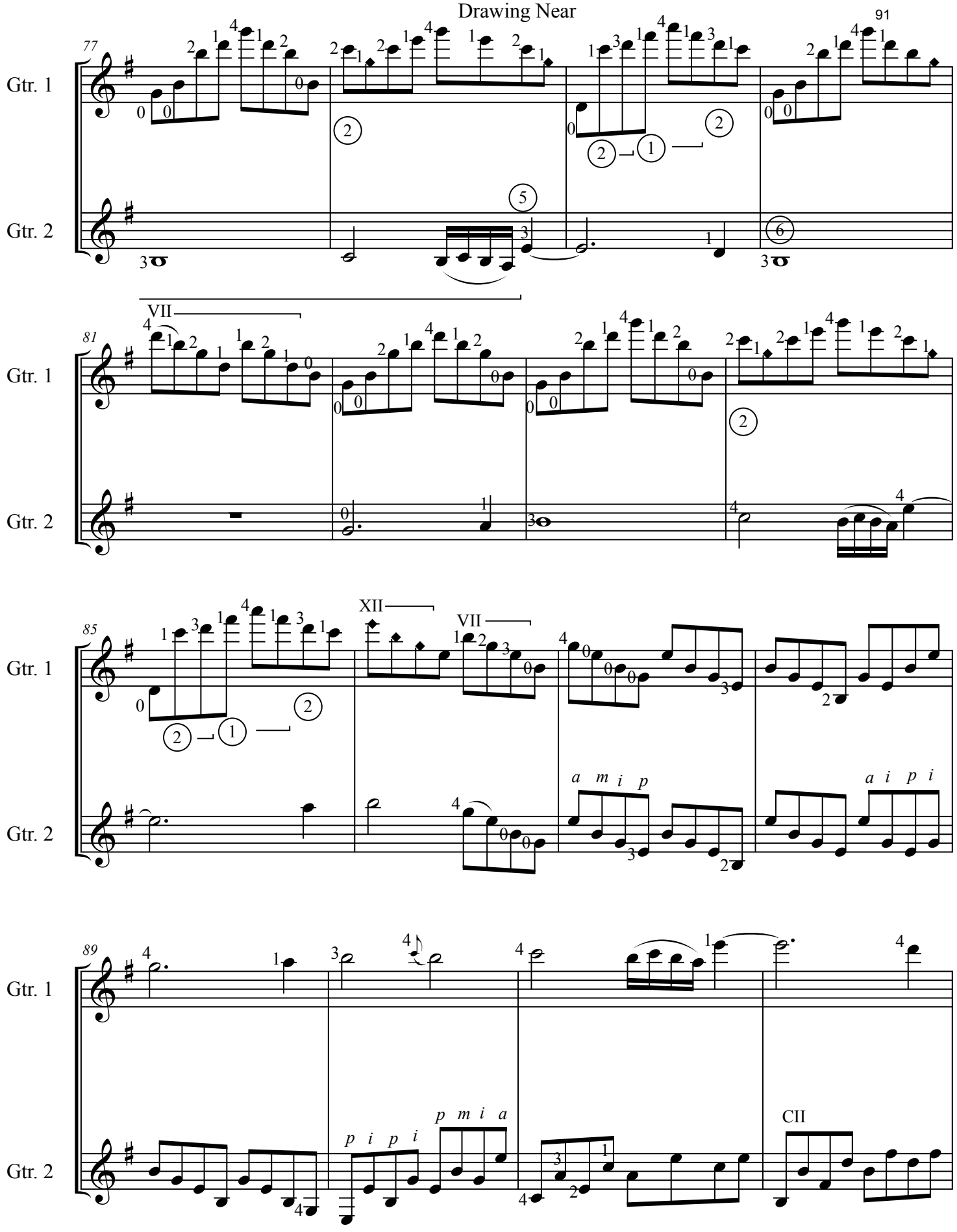
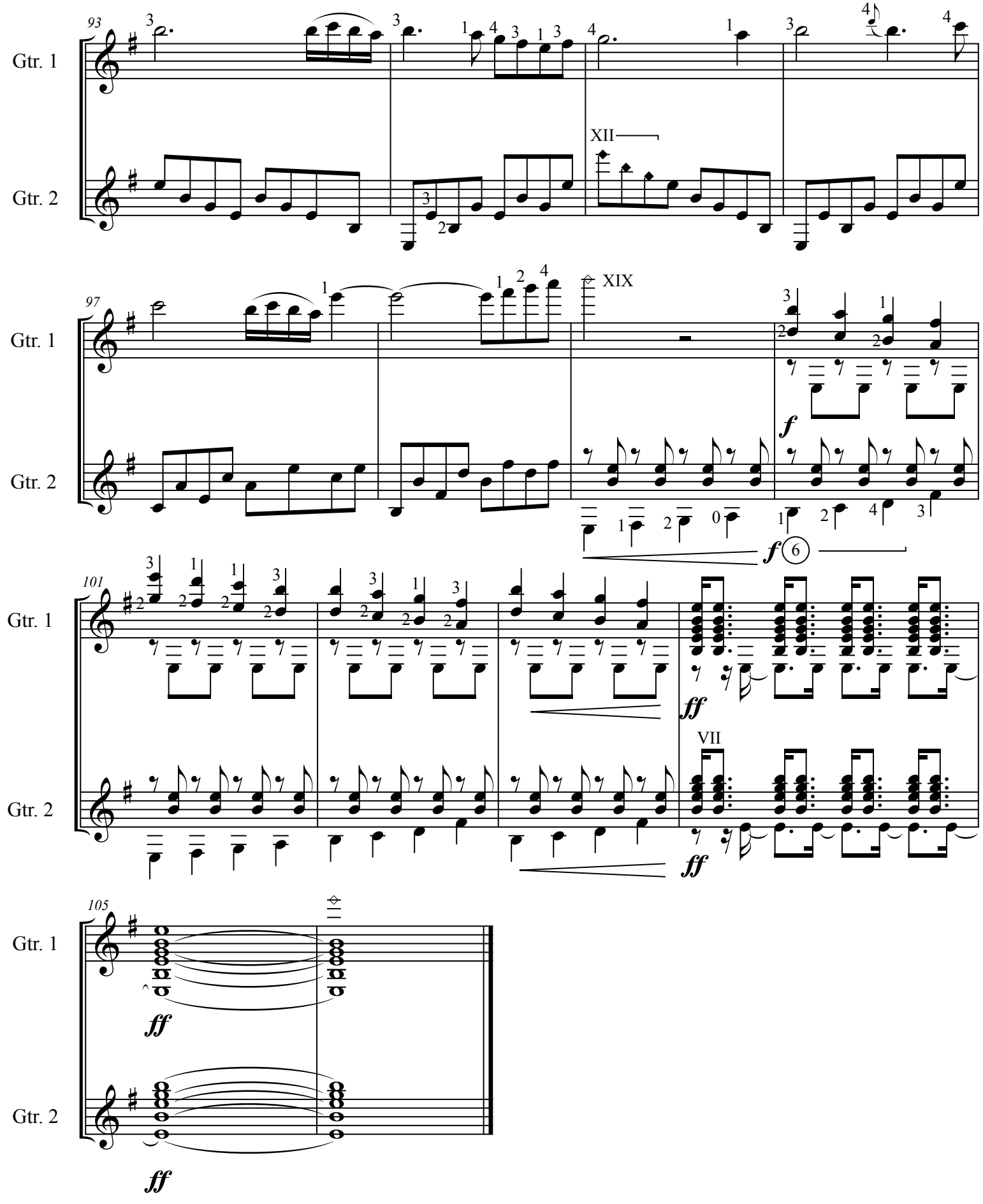

XIX
13
Gtr. 1
Gtr. 2
CII
CII
f
f
17
XII
6
p
21
p
VII
25
V


29
Gtr. 1
Gtr. 2
XIX
f
f 6
33
ff
VII
37
(slightly muted)
41
tr
3


45
Gtr. 1
Gtr. 2
V
p
f
49
53
VII
57


61
Gtr. 1
Gtr. 2
p
65
f
69
VII
73
6

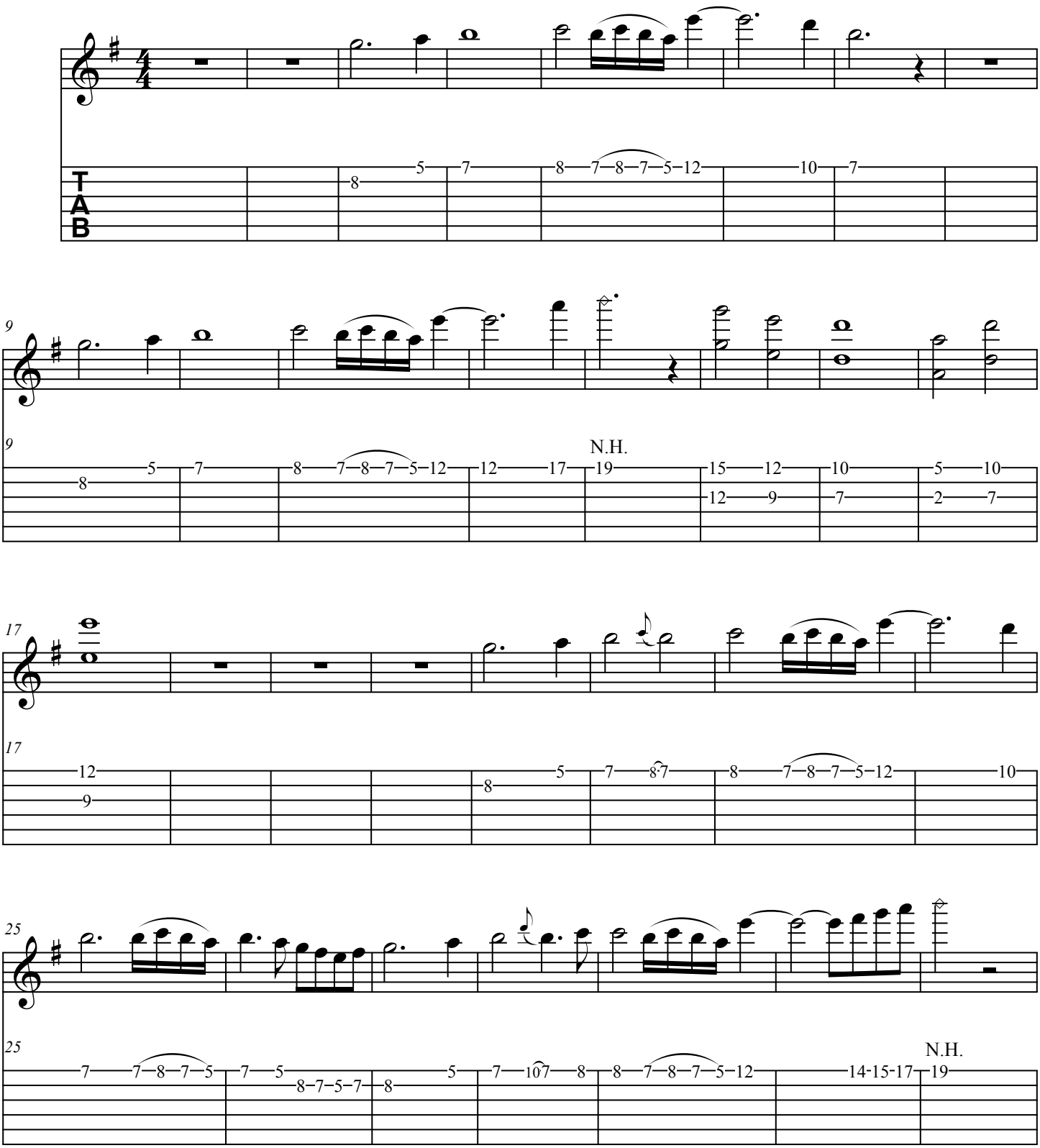

77
Gtr. 1
Gtr. 2
81
VII
85
XII
VII
89
CII

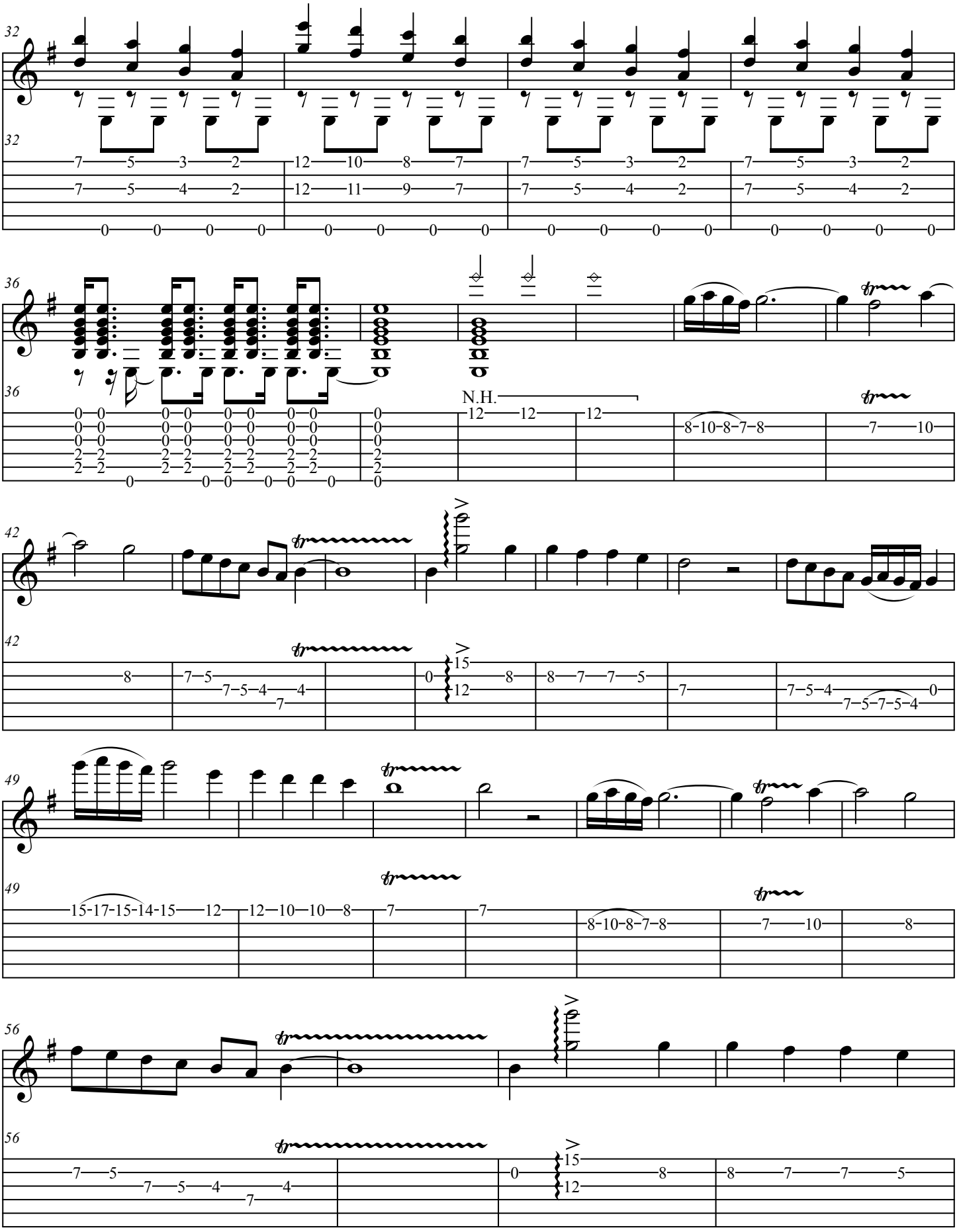

93
Gtr. 1
Gtr. 2
XII
97
XIX
f
f 6
101
ff
VII
105
ff

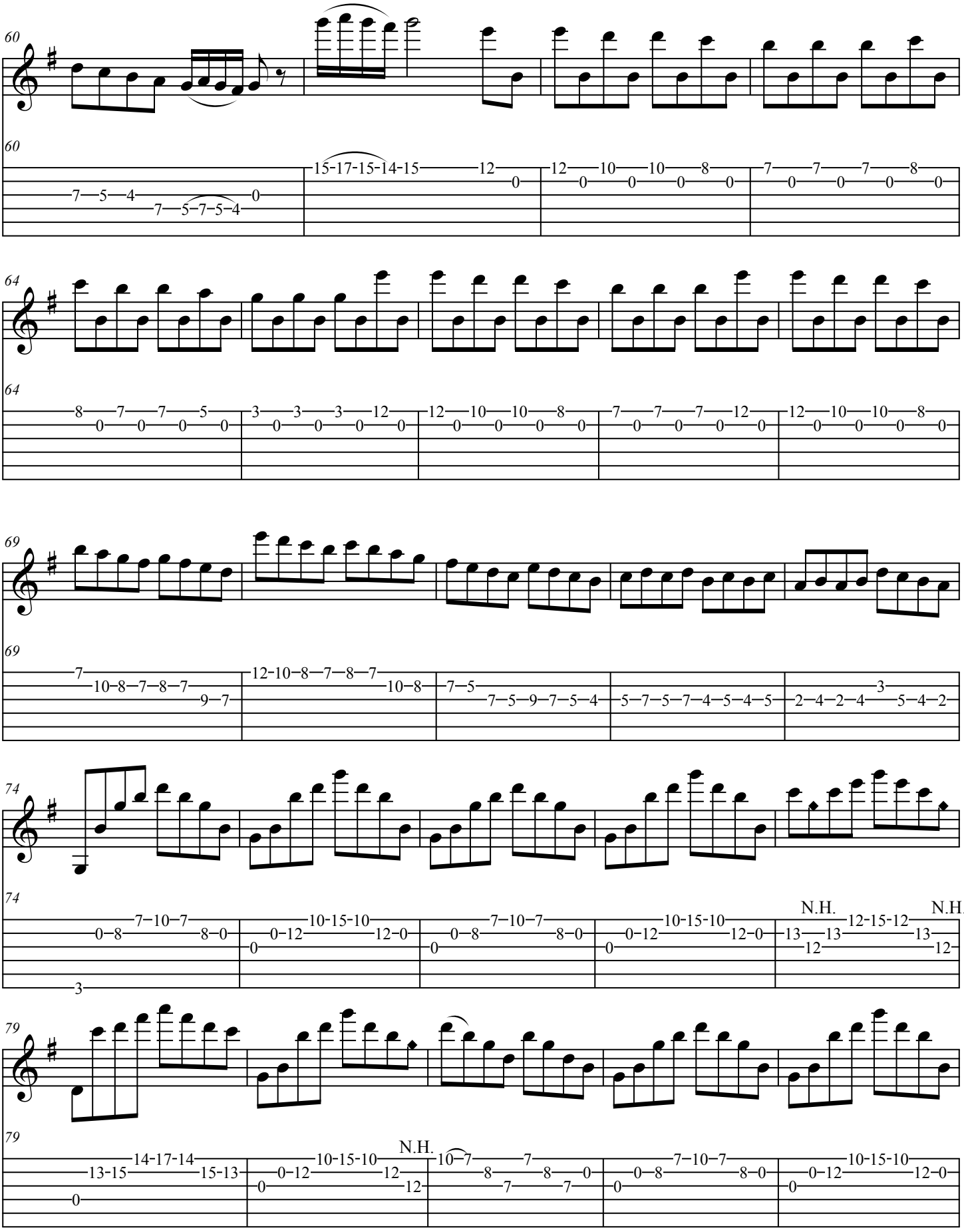
XI. Drawing Near

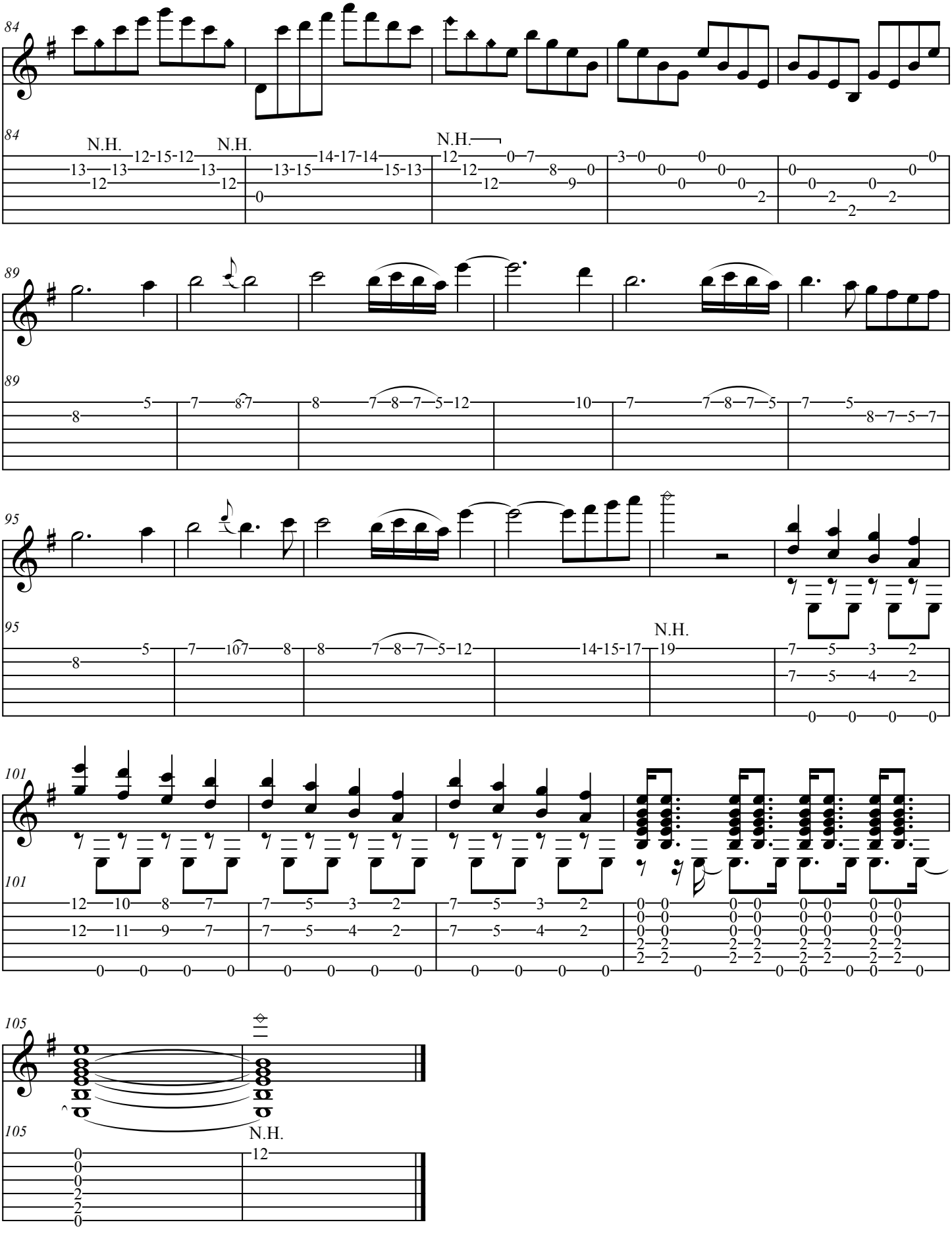
Guitar I

Robert Lunn (2012)




32
32
7 5 3 2 12 10 8 7 7 5 3 2 7 5 3 2
7 5 4 2 12 11 9 7 7 5 4 2 7 5 4 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
36
36
N.H.
12 12 12
8-10-8-7-8
7 10
42
42
8
7 5 7 5 4 4 7
0 15 12 8
8 7 7 5
7
7 5 4 7 5 7 5 4 0
49
49
15-17-15-14-15 12
12 10 10 8
7
7
8-10-8-7-8
7 10
8
56
56
7 5 7 5 4 4 7
0 15 12 8
8 7 7 5

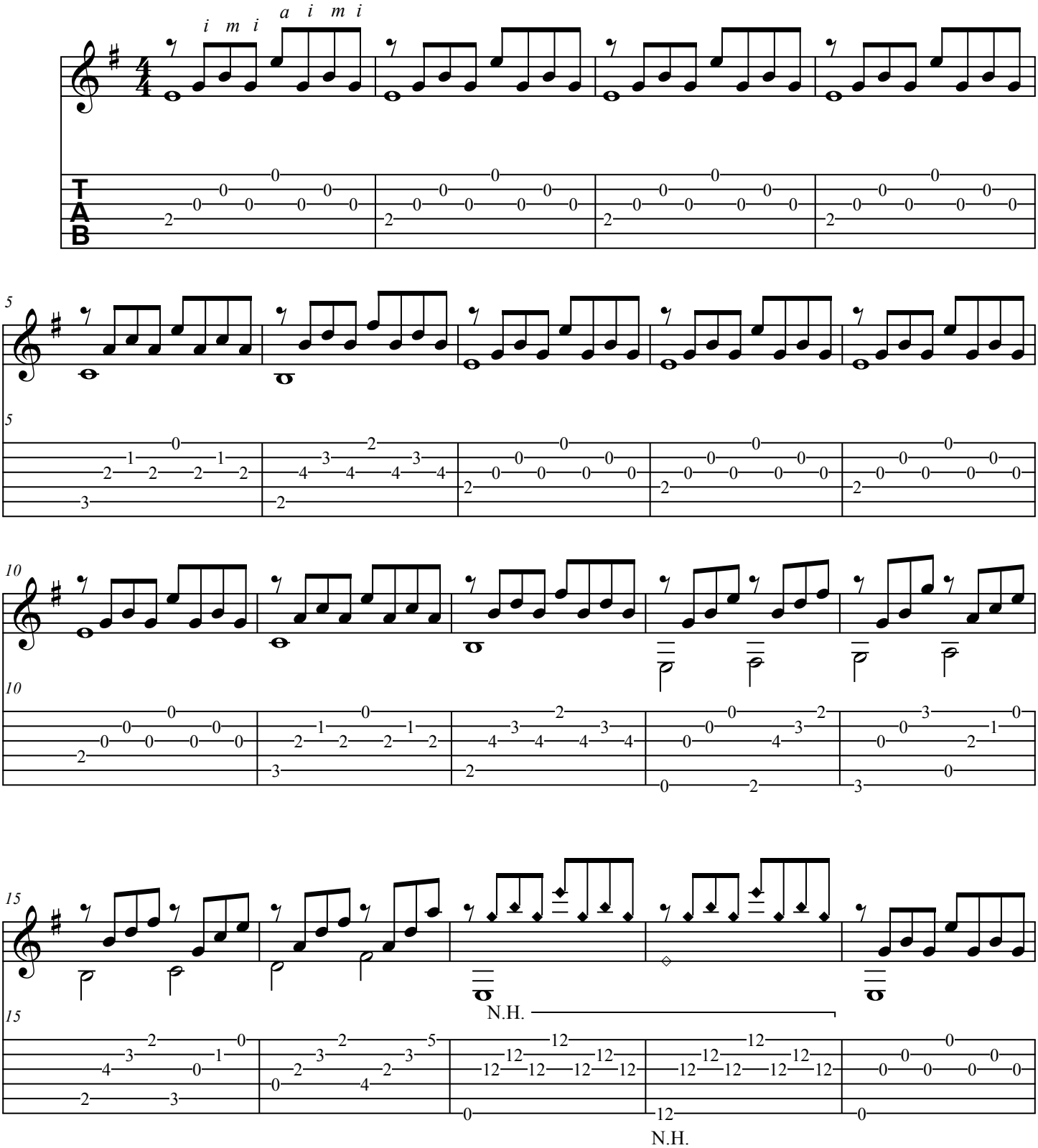

60
15-17-15-14-15
12
12
10
10
8
7
7
7
8
7
5
4
0
7
5
7
5
4
64
8
7
7
5
3
3
3
12
12
10
10
8
7
7
7
12
12
10
10
8
69
7
10
8
7
8
7
9
7
12
10
8
7
8
7
10
8
7
5
7
5
9
7
5
4
5
7
5
7
4
5
4
5
3
2
4
2
4
5
4
2
74
7
10
7
0
8
8
0
10
15
10
0
12
12
0
0
7
10
7
0
8
8
0
10
15
10
0
12
12
0
N.H.
N.H.
13
13
12
15
12
13
12
3
79
14
17
14
13
15
15
13
10
15
10
0
12
12
12
N.H.
10
7
7
8
8
0
7
7
0
7
10
7
0
8
8
0
10
15
10
0
12
12
0
0

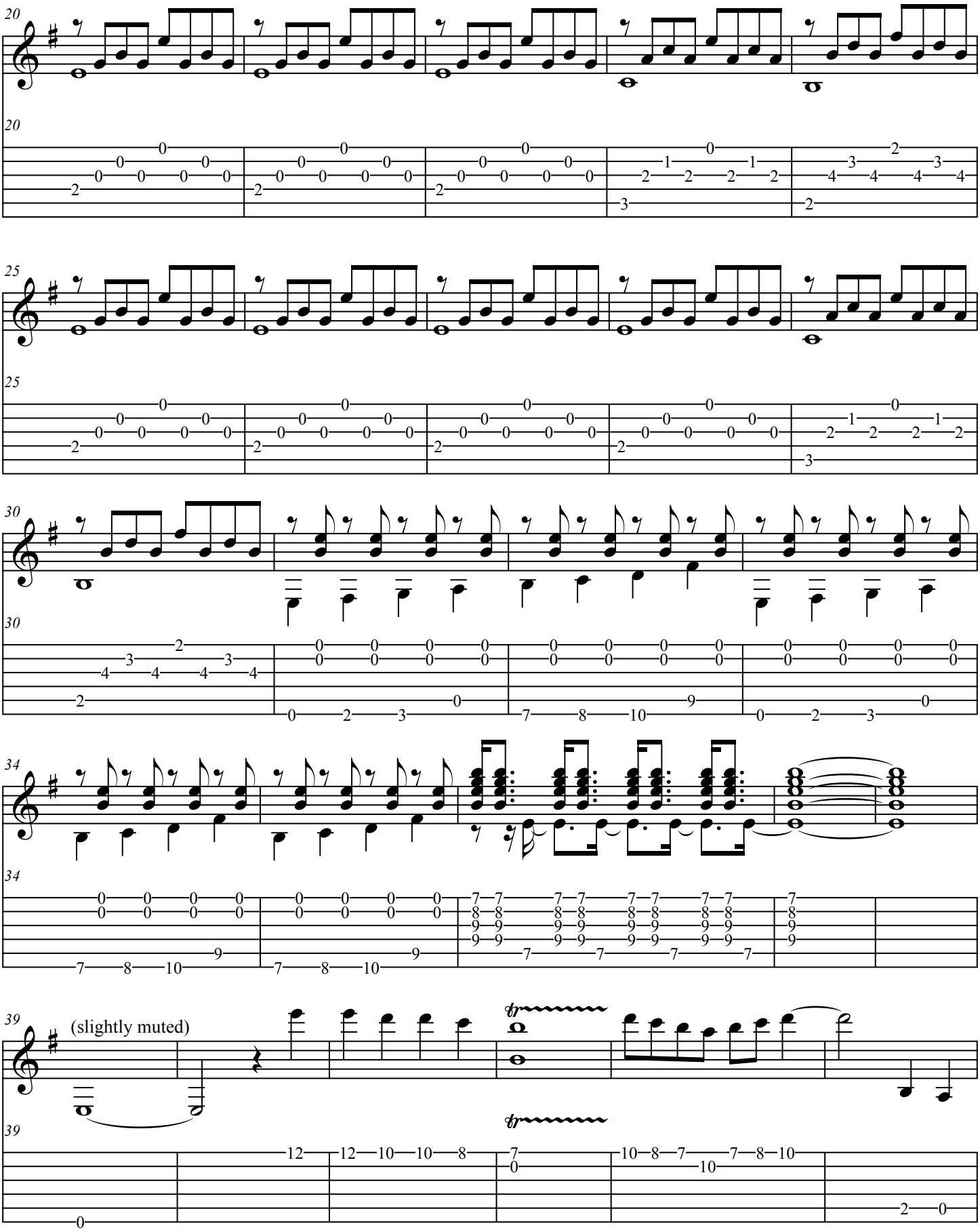

84
N.H.
N.H.
N.H.
89
95
N.H.
101
105
N.H.

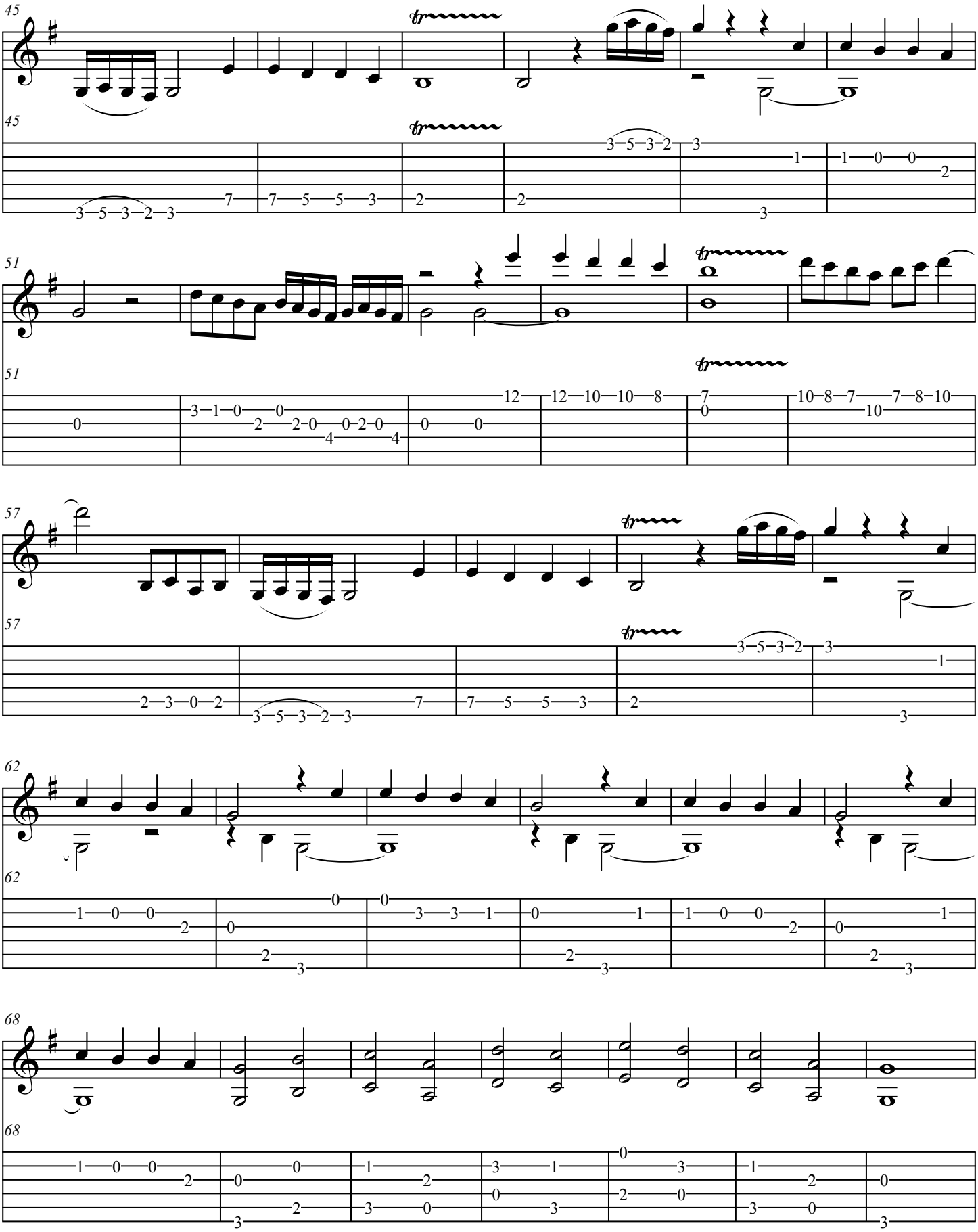
XI. Drawing Near

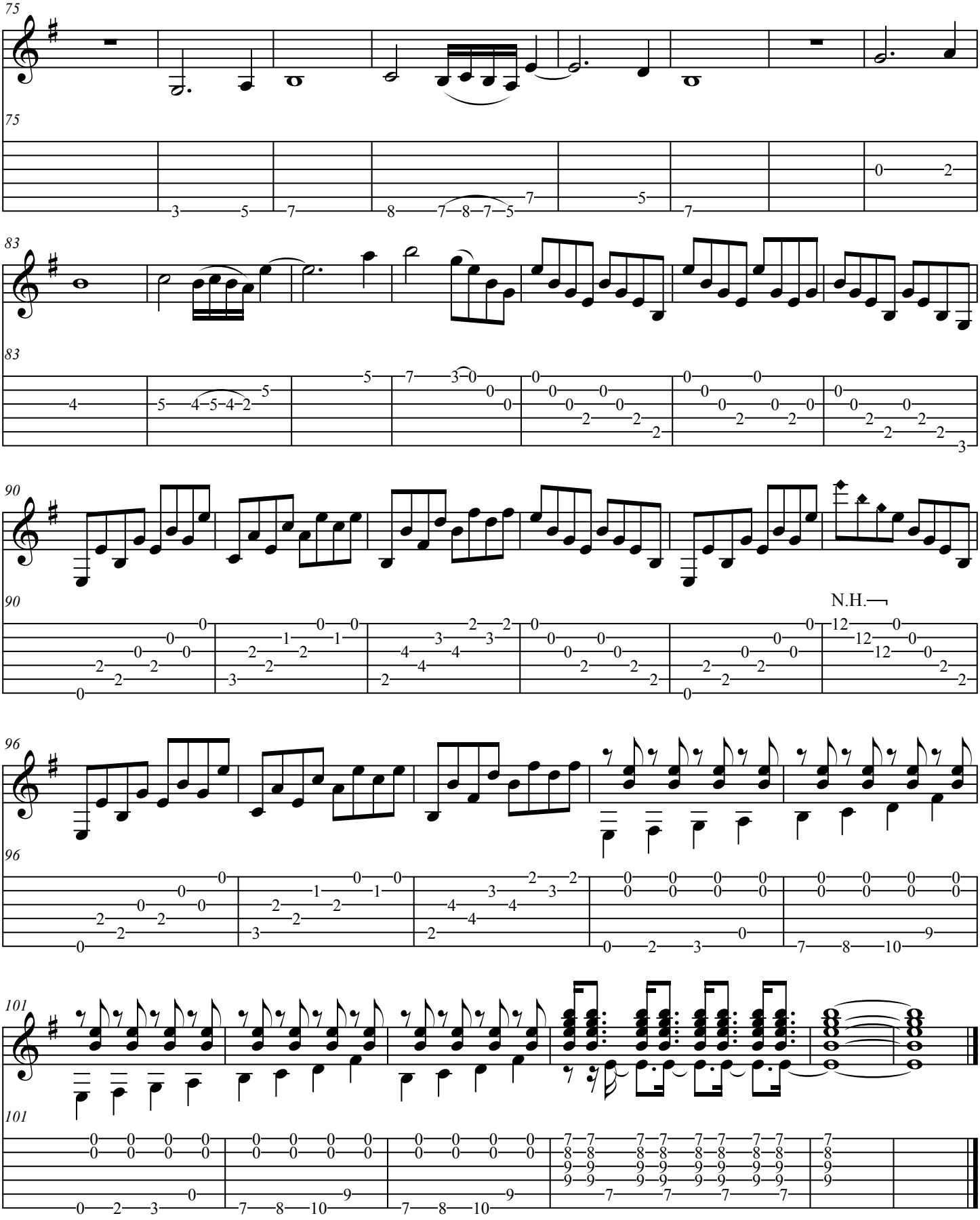
Guitar 2

Robert Lunn (2012)



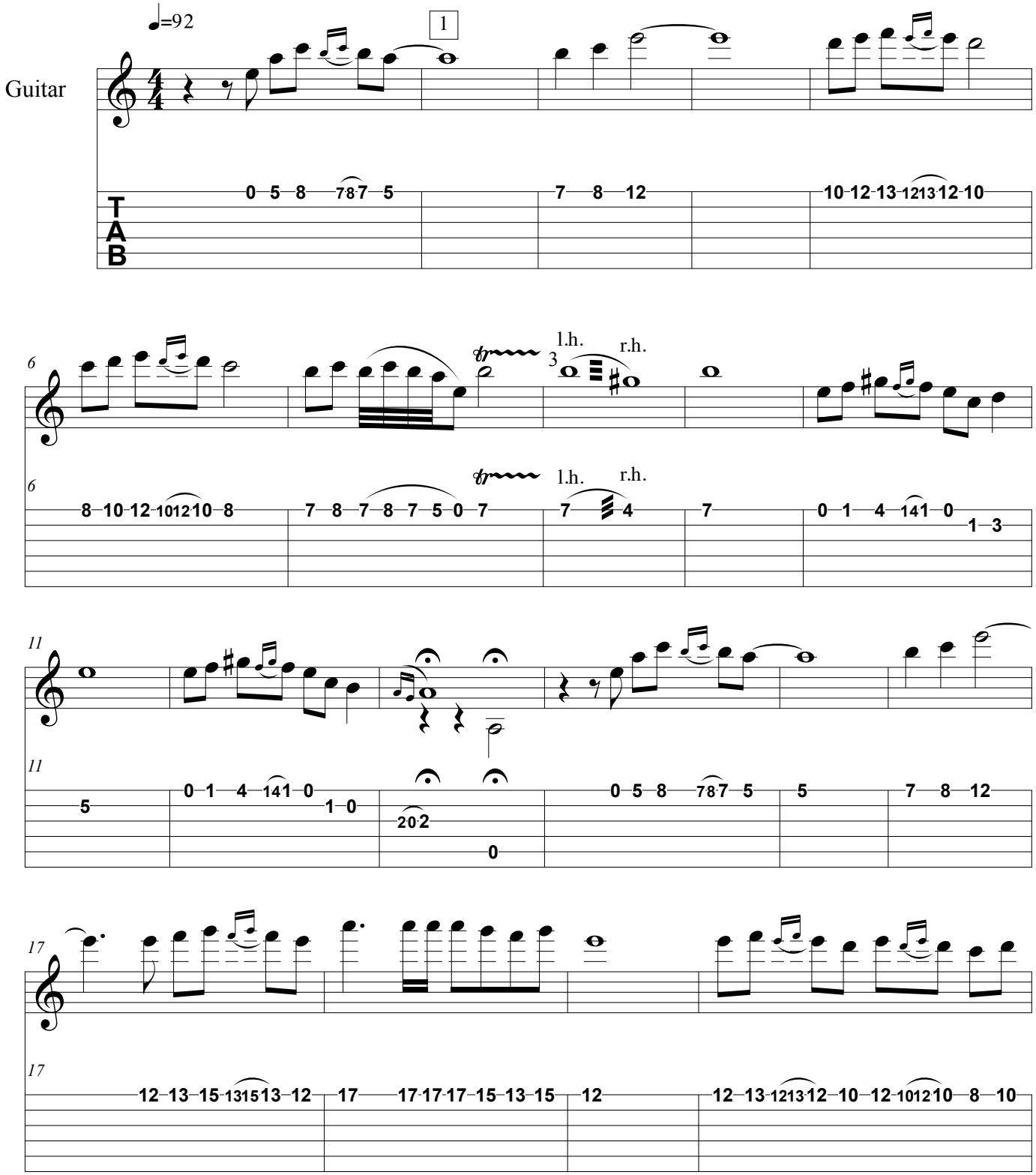

20
25
30
34
39
(slightly muted)


45
45
51
51
57
57
62
62
68
68


75
83
90
N.H.
96
101

XII. Ebb and Flow

Robert Lunn (2012)



1 Begin electronic part 1 (optional)

2 Begin electronic part 2 (optional)

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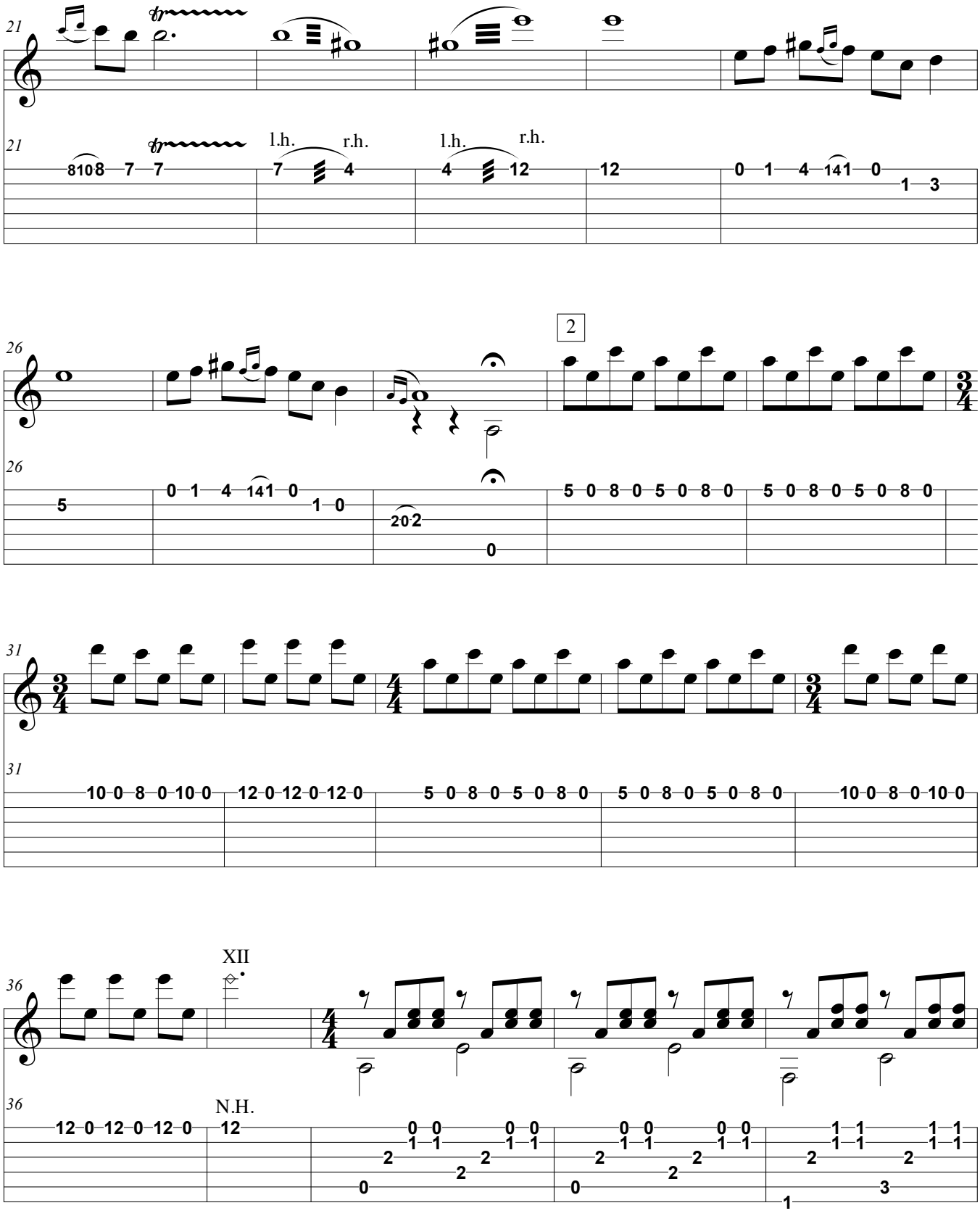
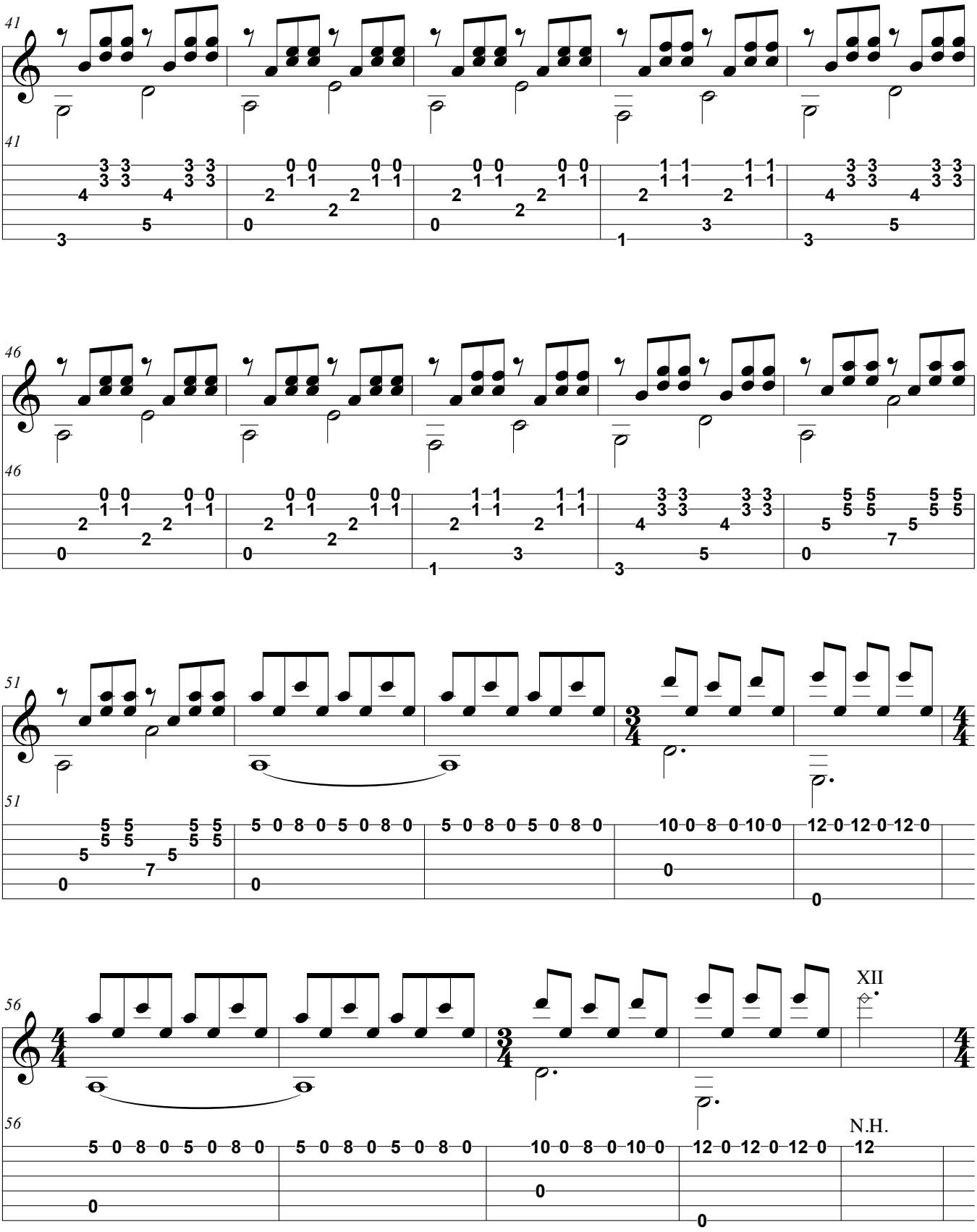
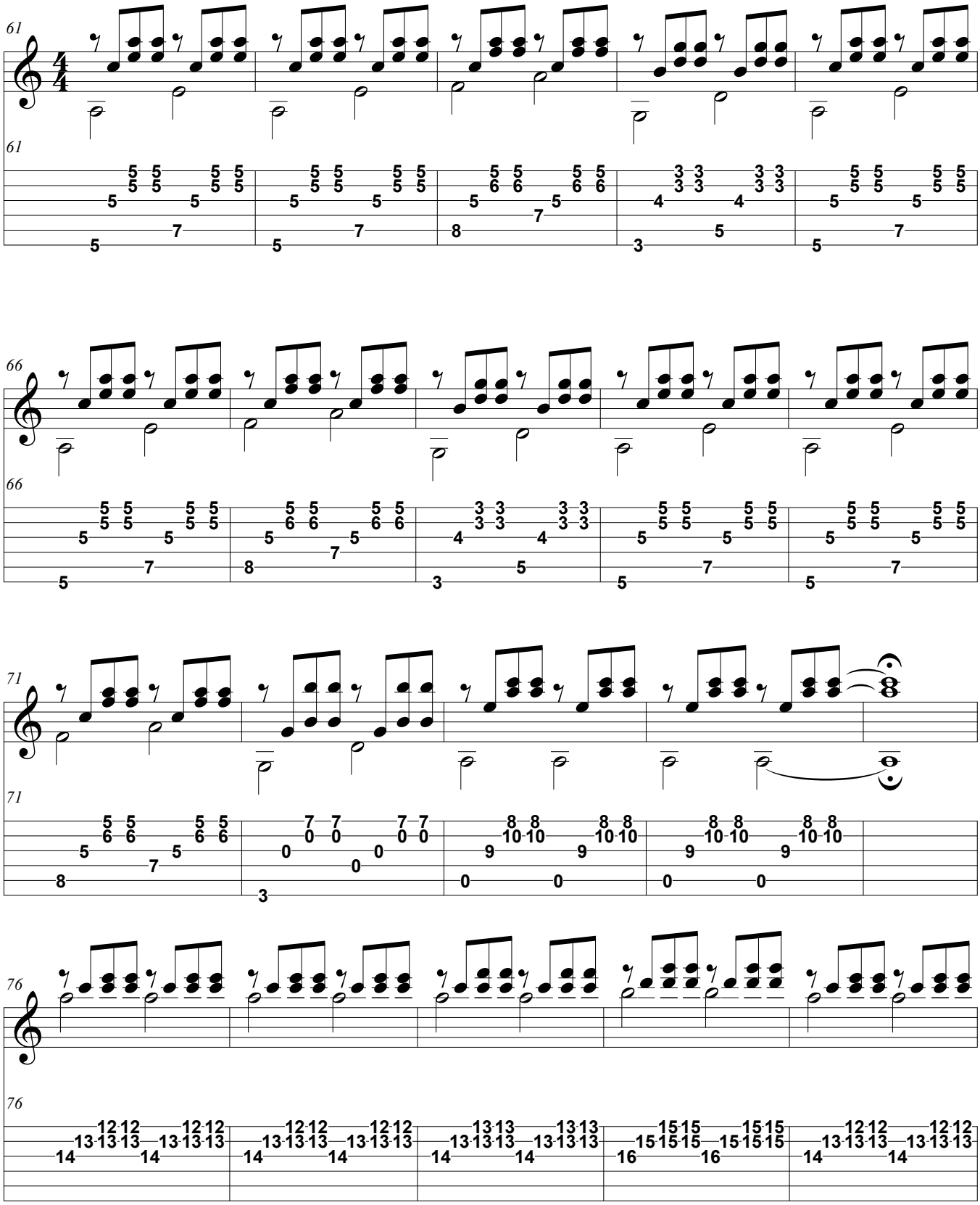
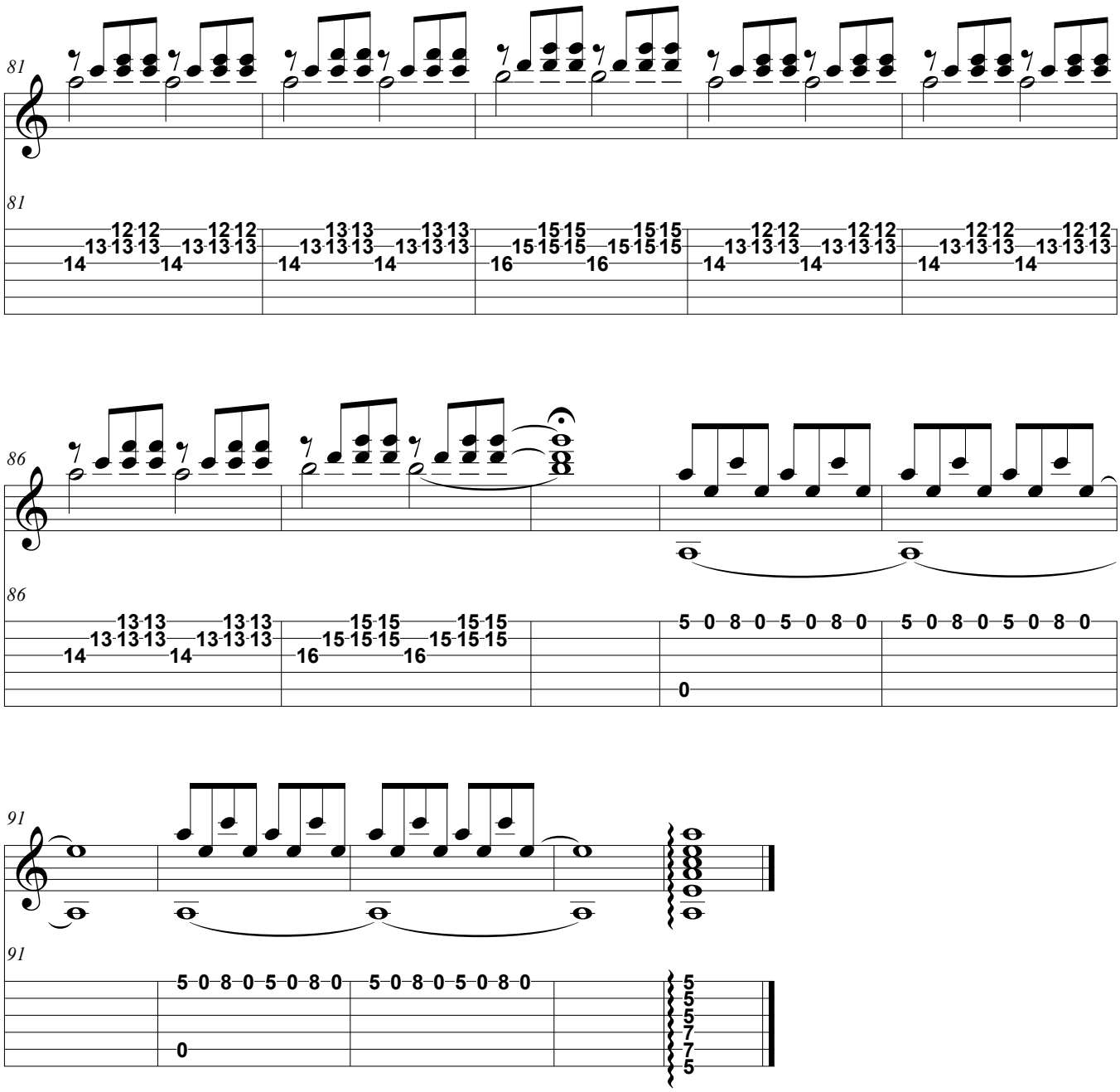

21
l.h.
r.h.
l.h.
r.h.
26
2
31
36
XII
N.H.

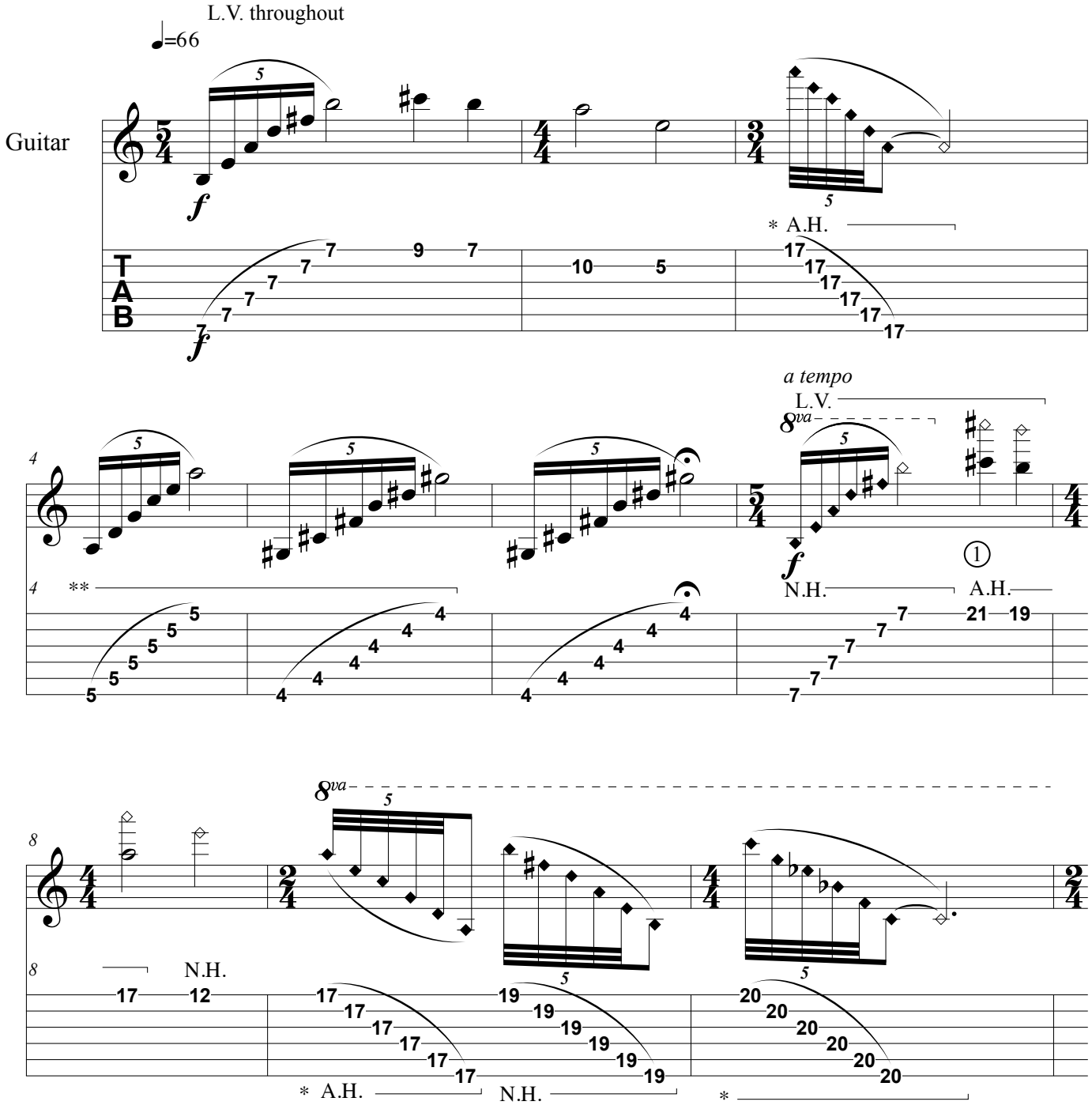

41
46
51
56
XII
N.H.


61
61
66
66
71
71
76
76


81
81
86
86
91
91

XIII. Clouds

Robert Lunn (2012)



* Artificial harmonics, bar an octave lower.

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

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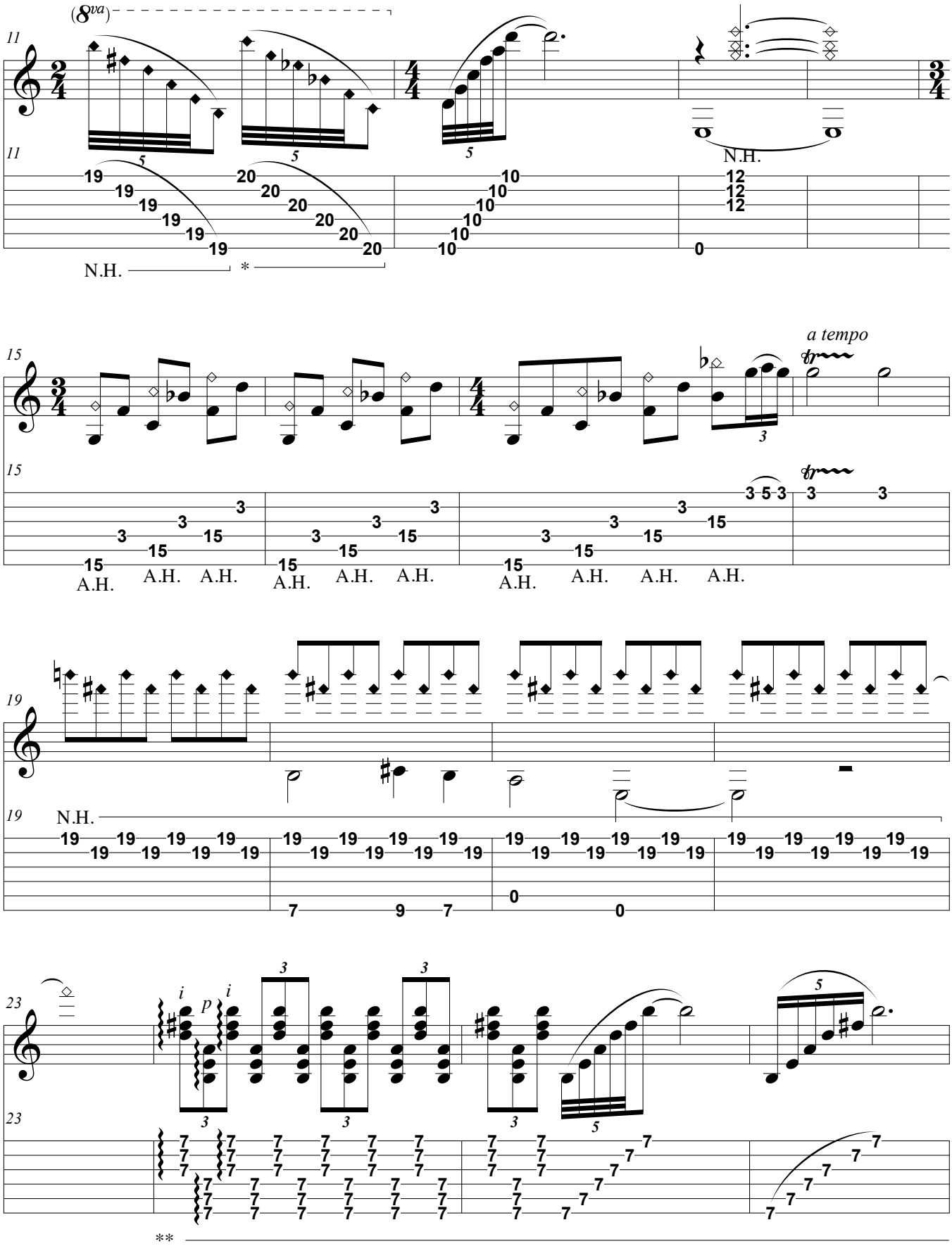
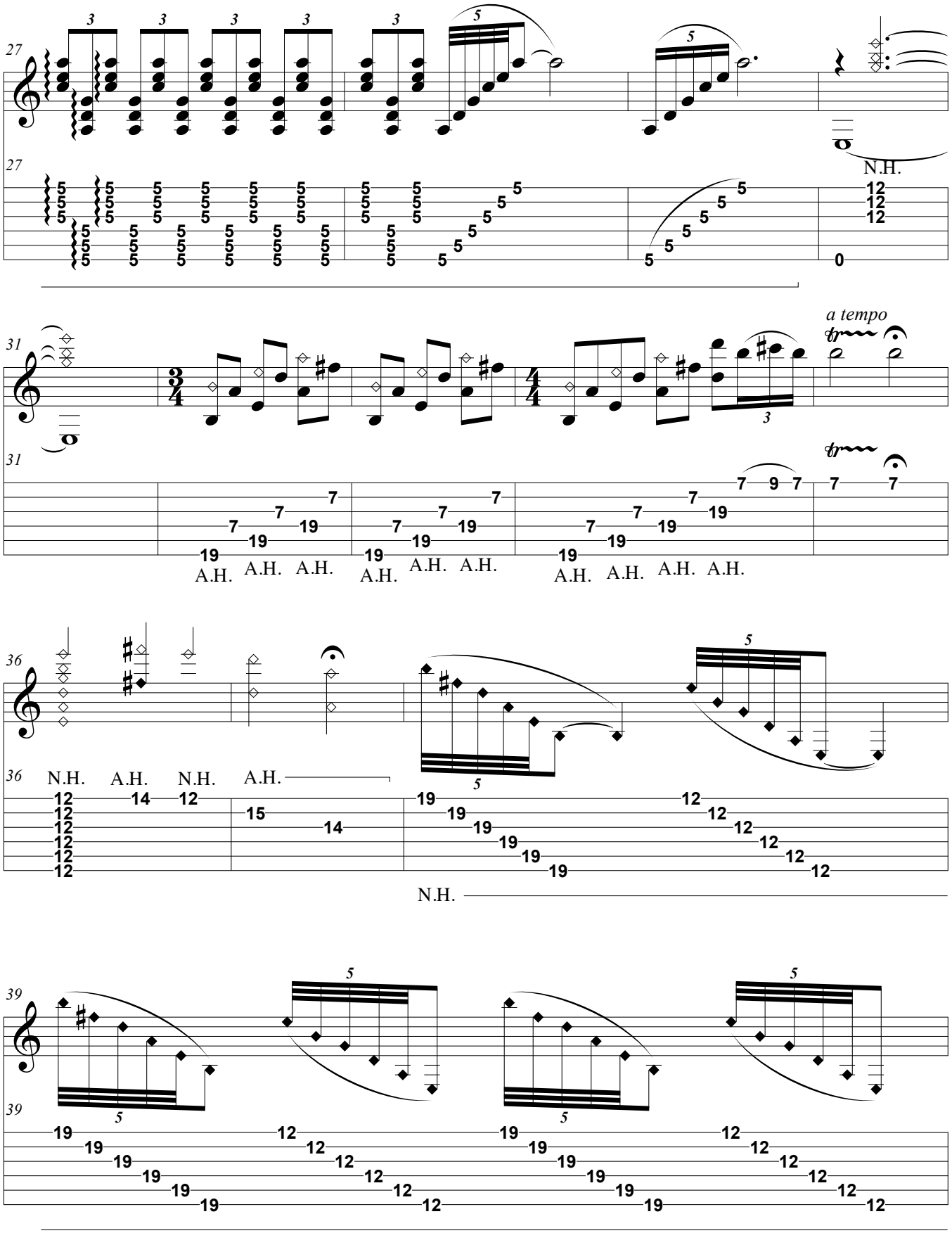
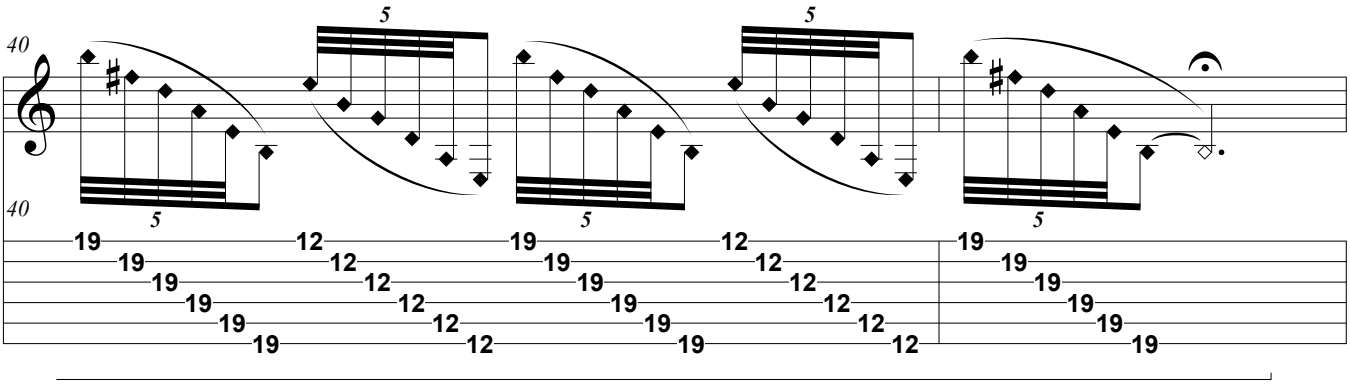
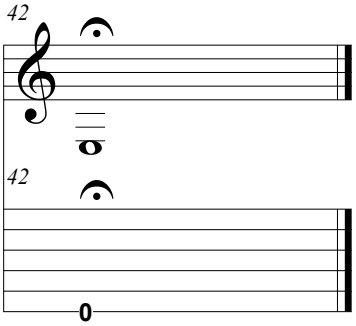

(8va)
11
N.H.
*
15
a tempo
A.H.
19
N.H.
23
**

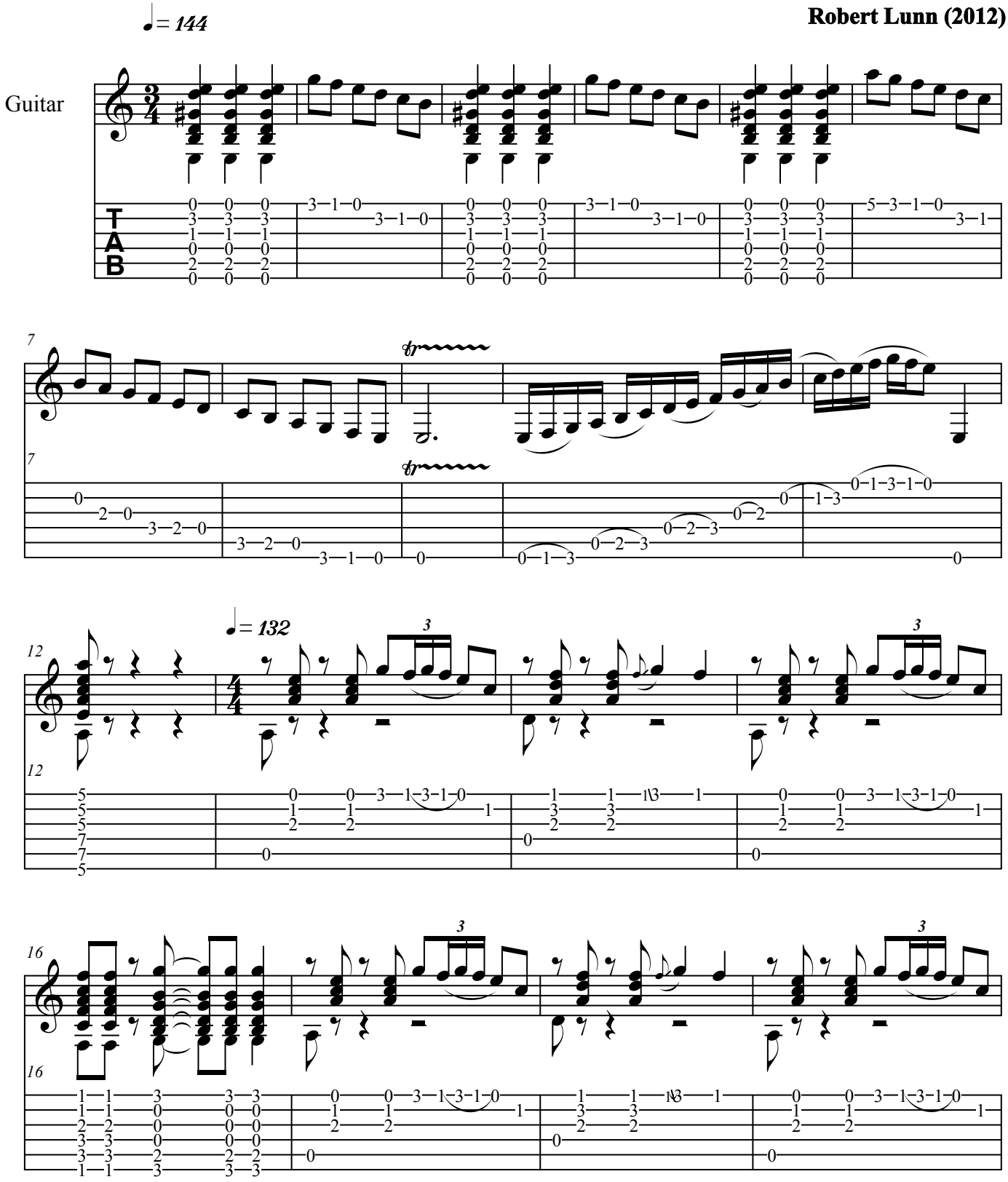

27
N.H.
31
a tempo
A.H. A.H. A.H.
A.H. A.H. A.H.
A.H. A.H. A.H. A.H.
36
N.H. A.H. N.H. A.H.
N.H.
39





(slightly muted)

XIV. La Guitarra



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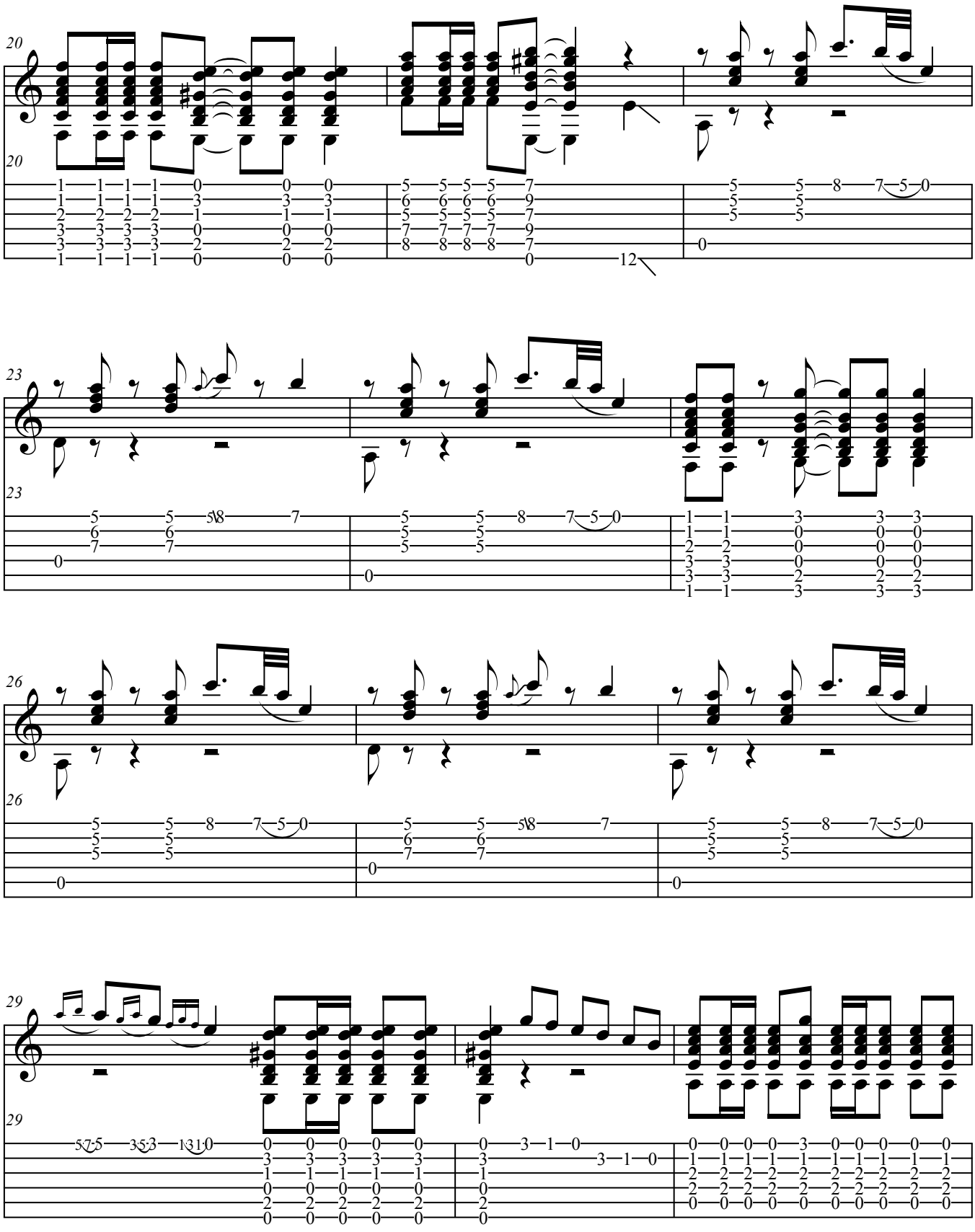
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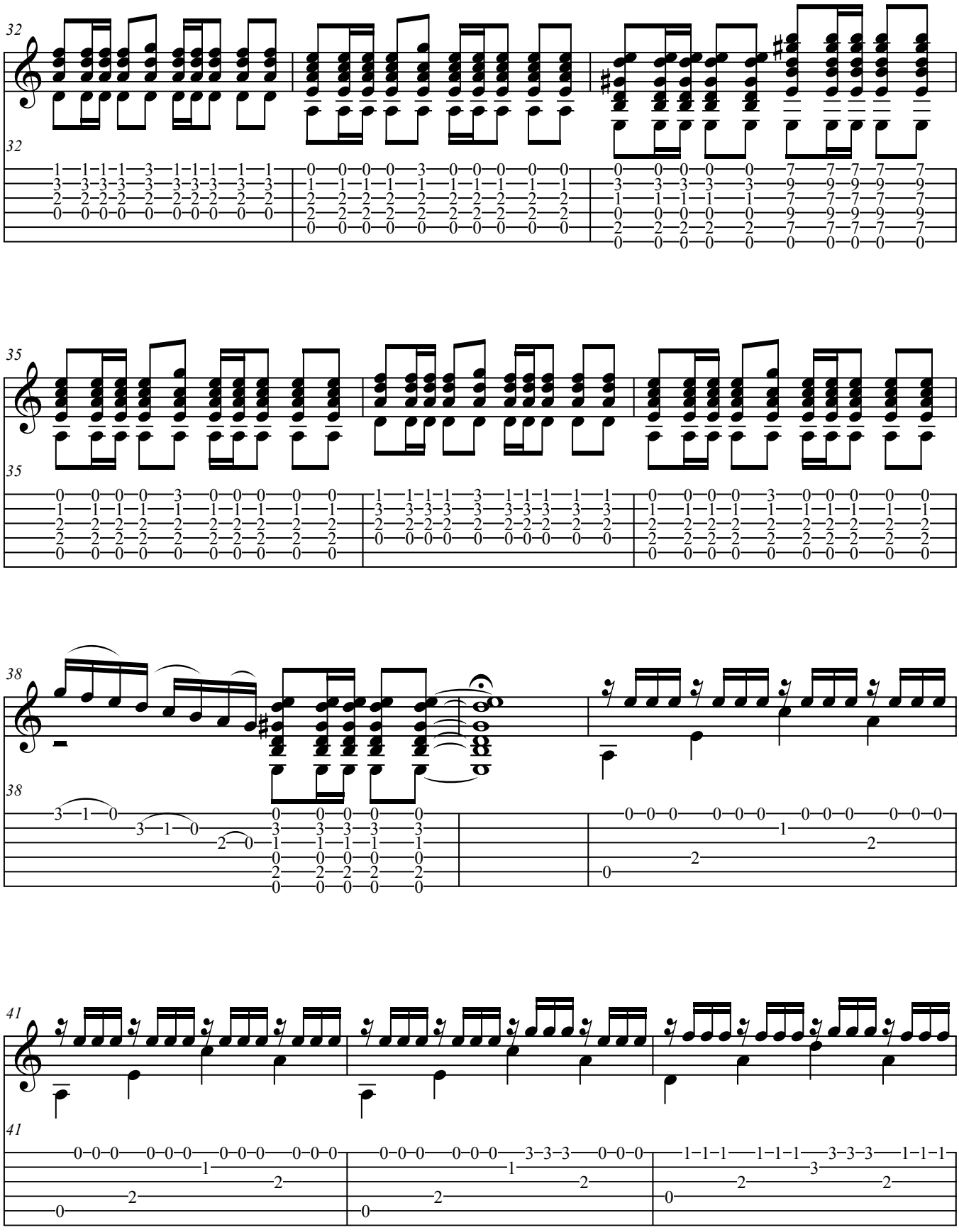
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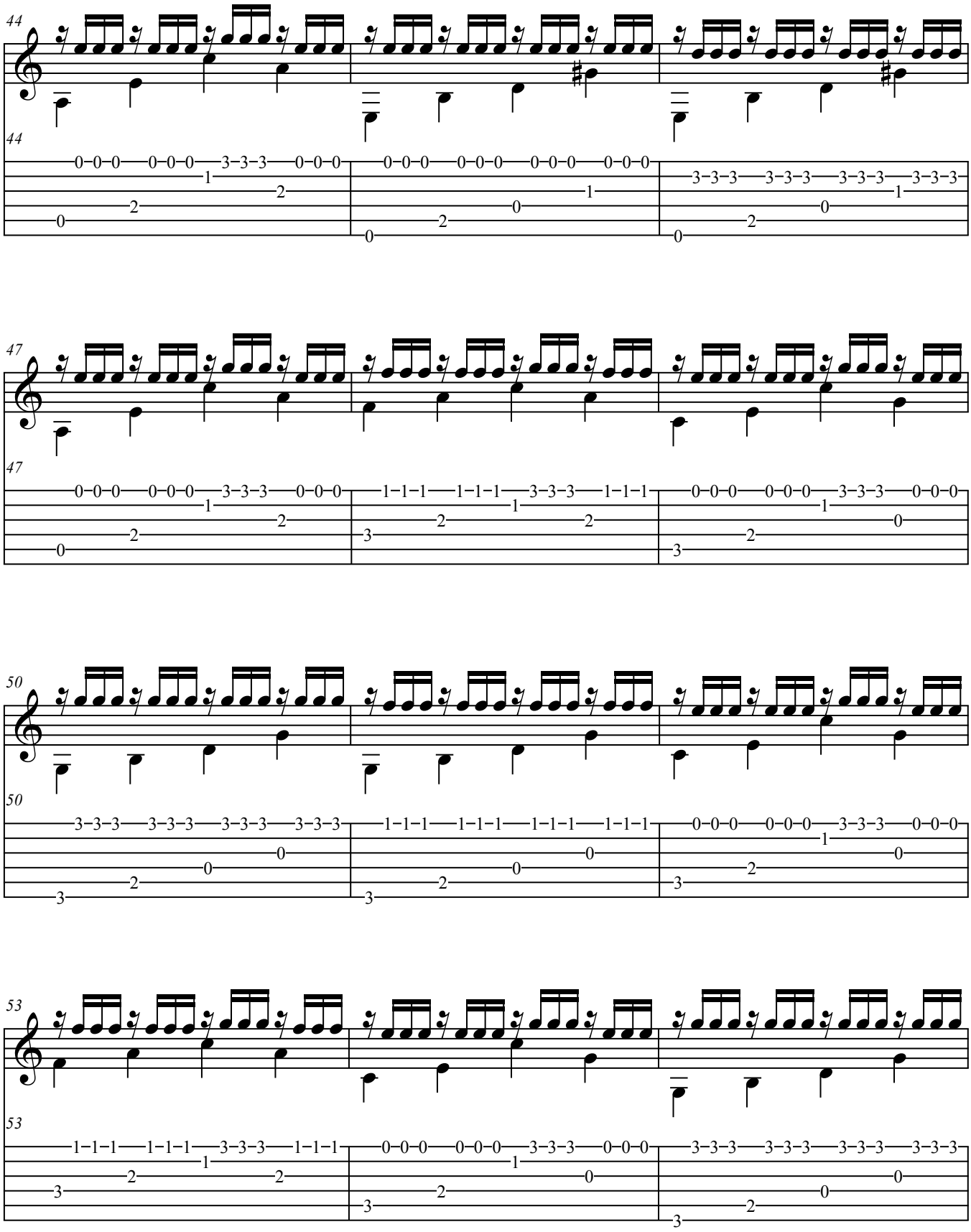
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0-0-0 0-0-0 0-0-0 0-0-0
3-3-3 3-3-3 3-3-3 3-3-3
47
0-0-0 0-0-0 3-3-3 0-0-0
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0-0-0 0-0-0 3-3-3 0-0-0
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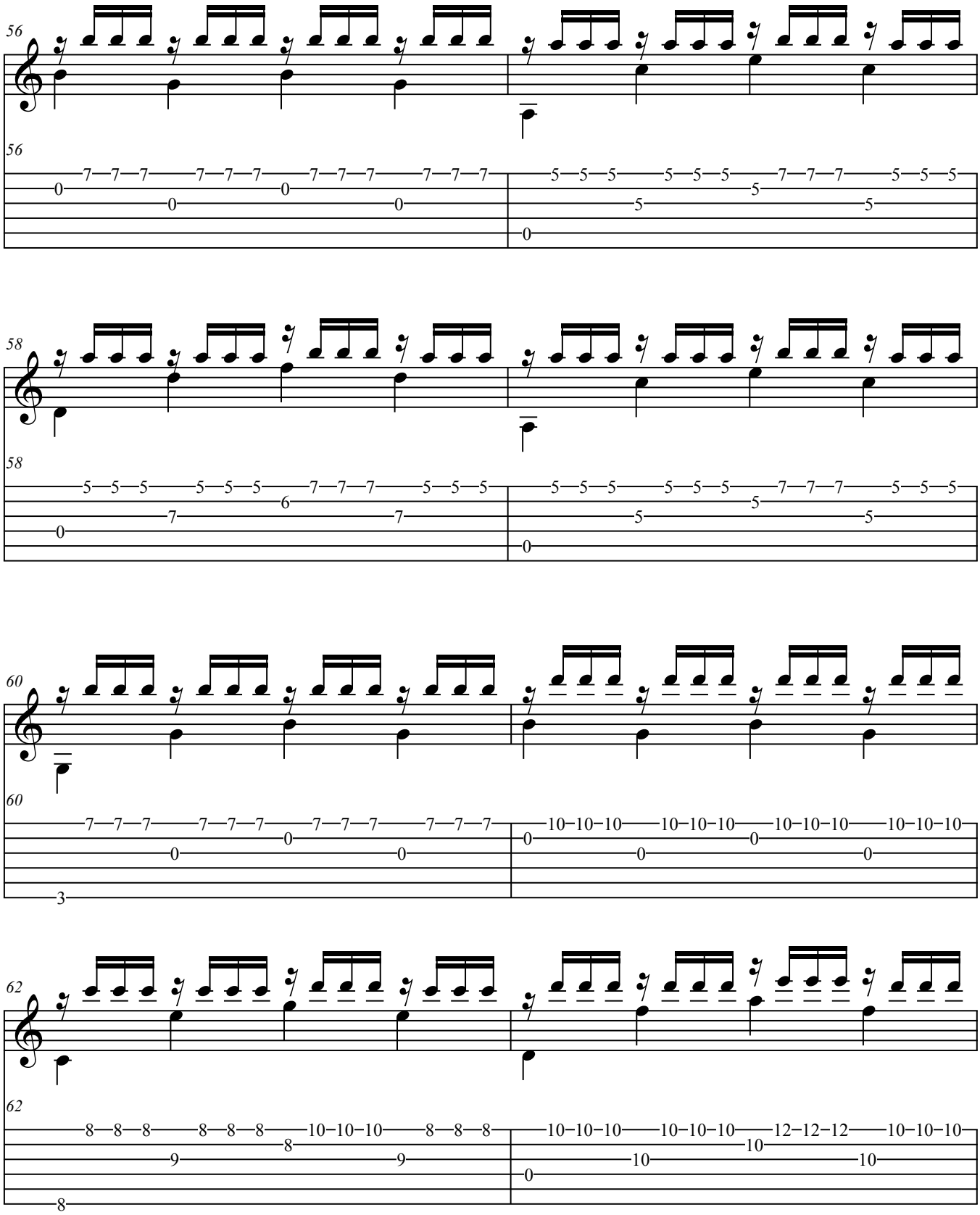
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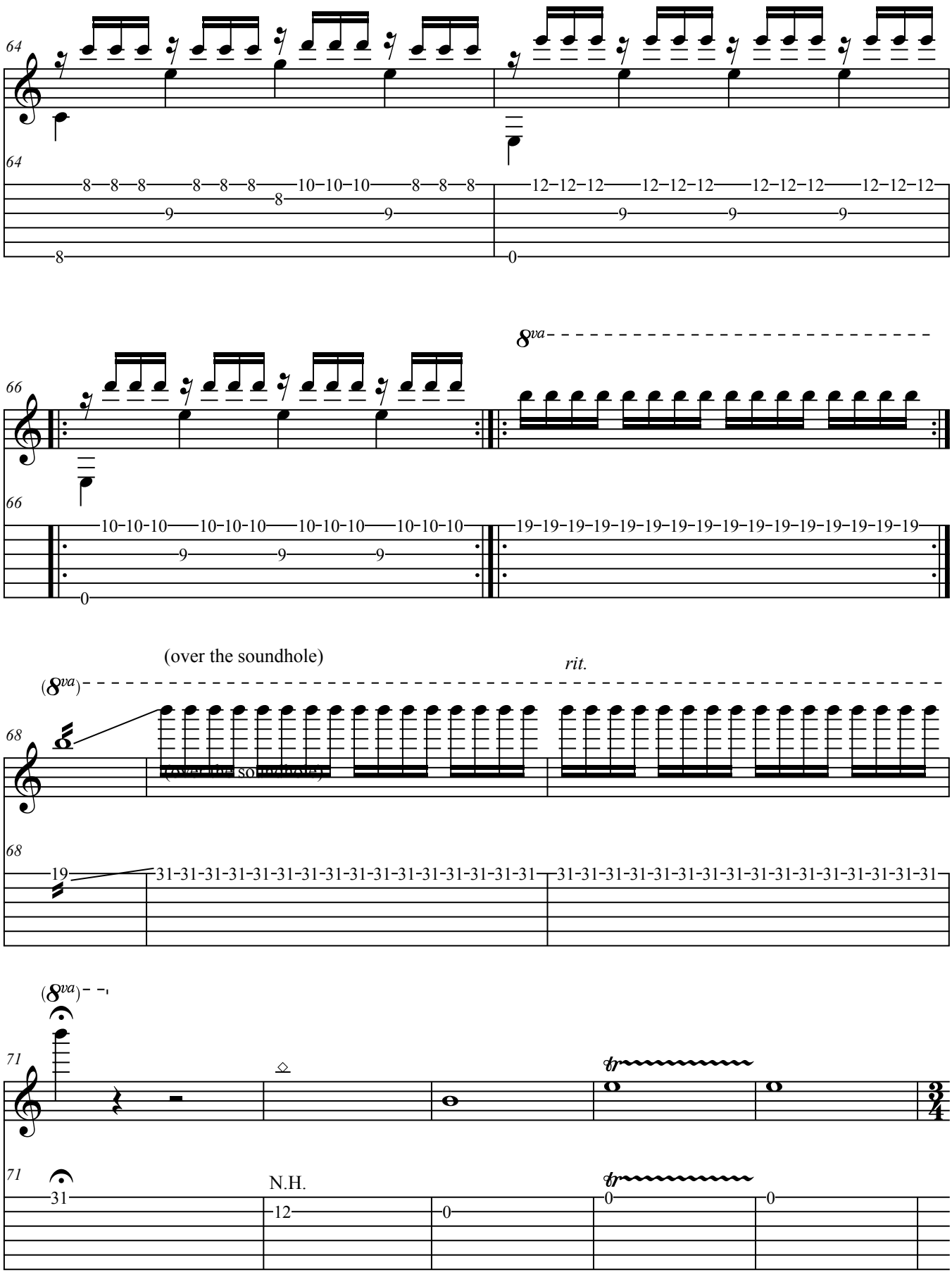
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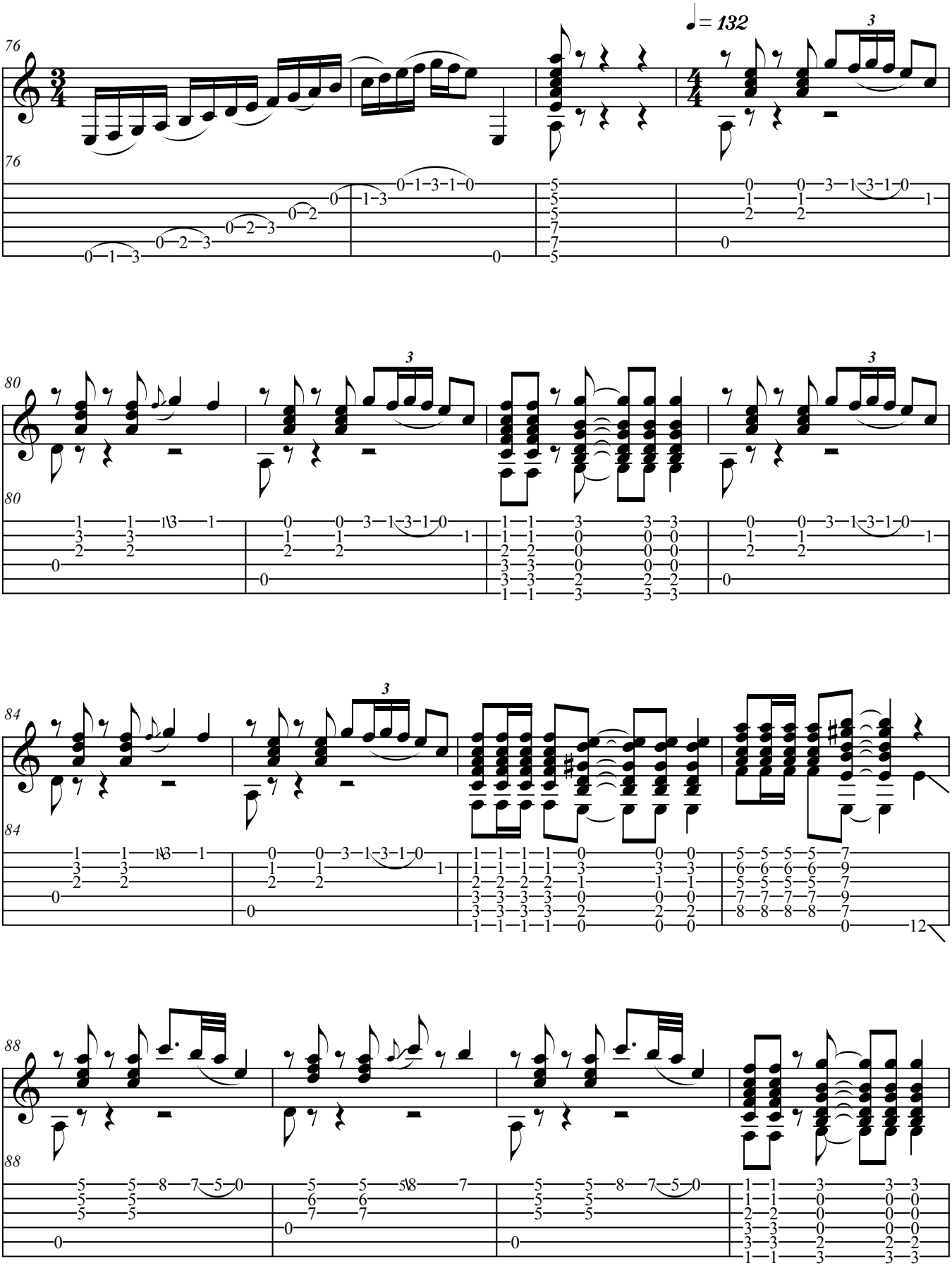
8va
66
(over the soundhole)
rit.
(8va)
68
(over the soundhole)
(8va)
71
N.H.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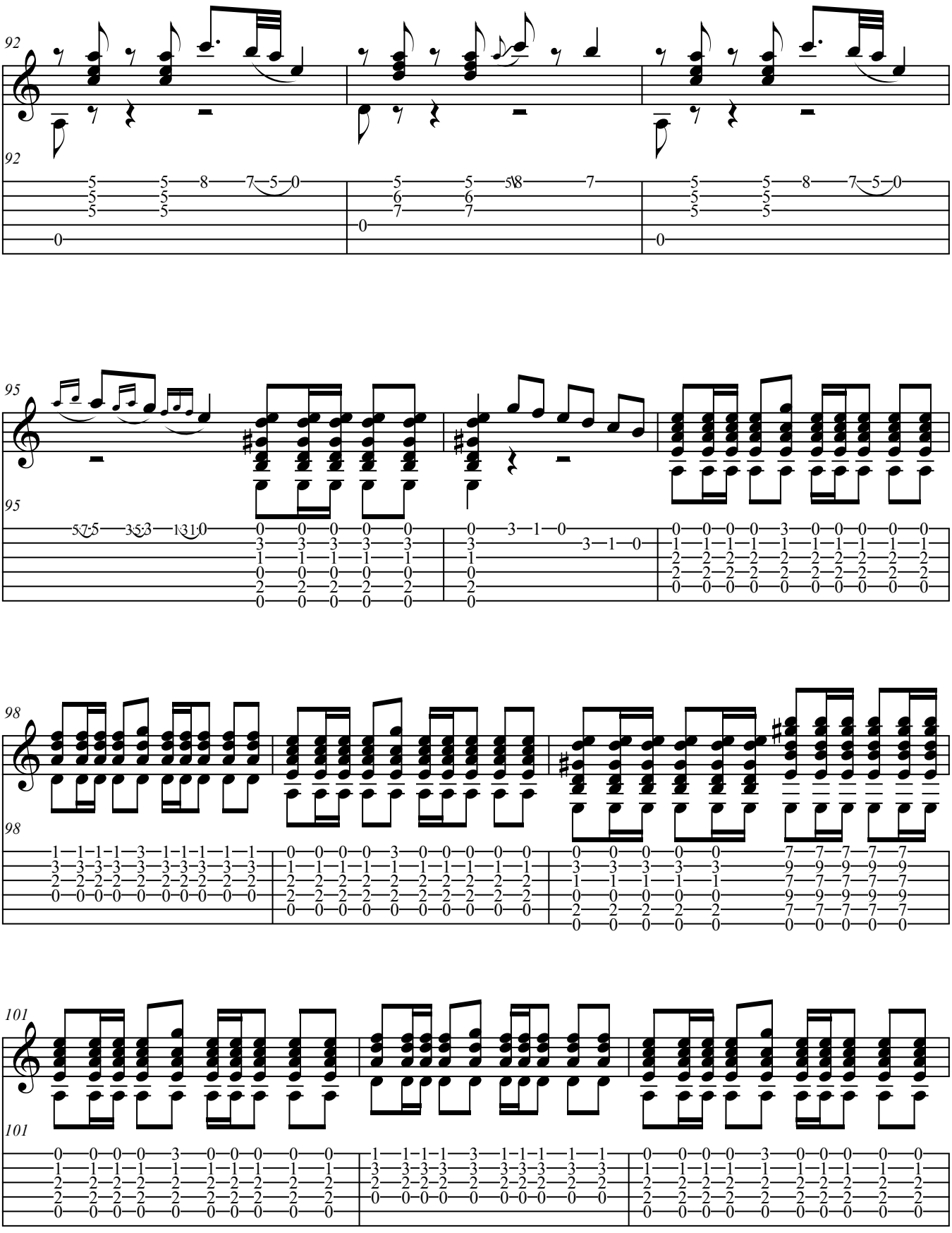
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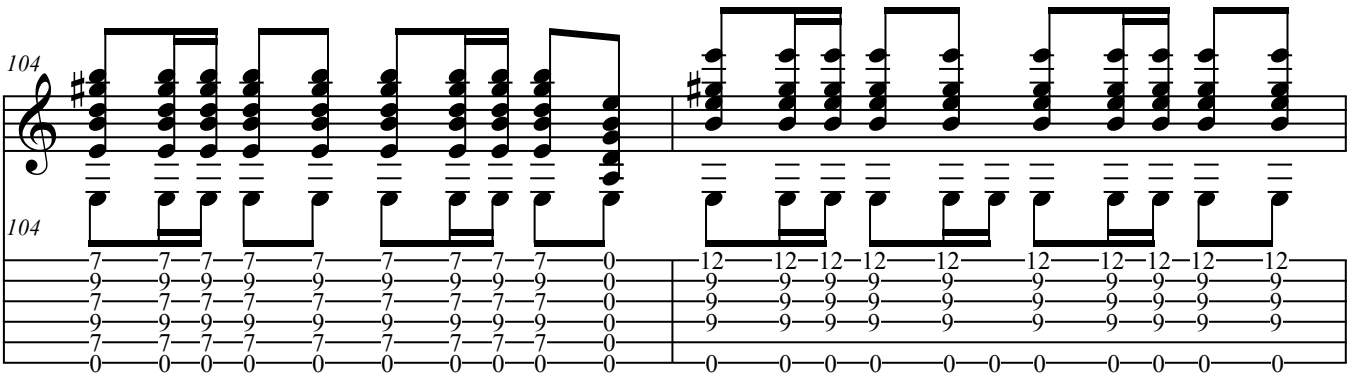
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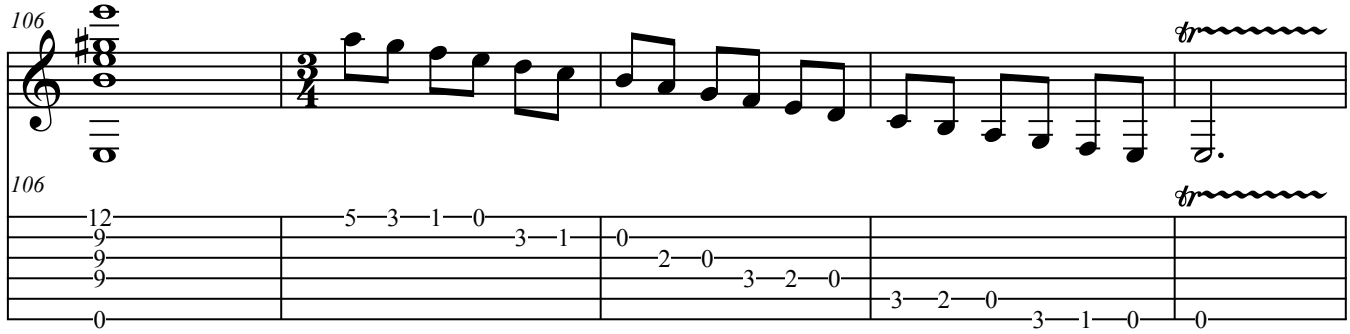
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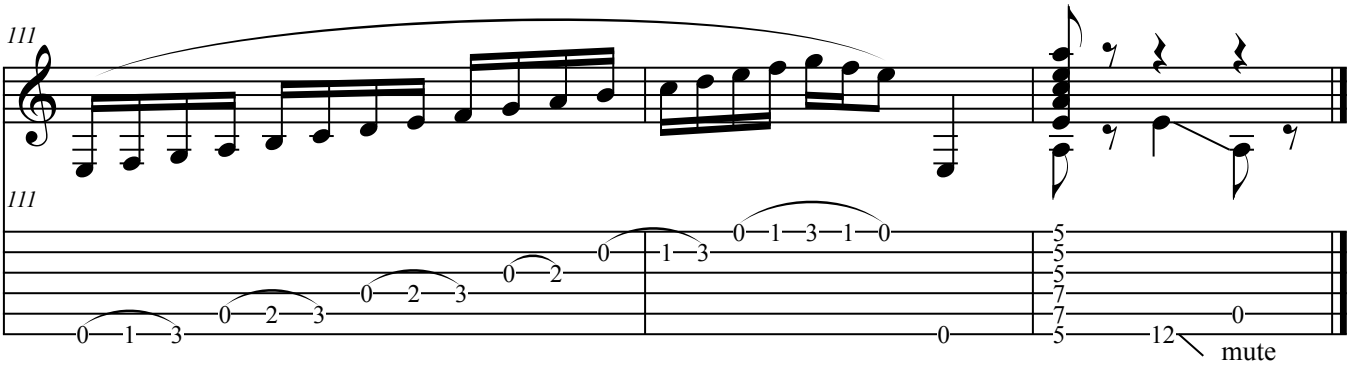
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