

The Red Guitar Suite

for classical guitar

Robert Lunn
(2012-2013)

Table of Contents

About <i>The Red Guitar Suite</i>	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 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.

The Red Guitar Suite

I. Perpetual Vibrations

Robert Lunn (2012)

Guitar

$\text{♩} = 100$

T A B G

6

8-5-5-8-5-5 10-8-7-5 4-0-0-4-0-0 5-5-5-0-0-0 8-8-8-0-0-0

11

1-0 3-1-0 2 1-0 0-0 1-2 1-1-1-2 1-2 1-1-1-2 3-2 3-3-3-2

16

16

16

16

4 4 5 8 5 8 10 13 12 10
5 5 5 5 5 5 10 10 9 9
4 4 5 5 5 5 10 10 9 9
0 0 0 0 0 0 0 0 0 0

21

21

21

8	5	5	8	5	5	1	0	3	1	0	0	0	0
5	5	5	5	5	5	0	2	1	1	1	2	2	
0						0				0	0	0	0

The image shows two staves of musical notation. The top staff is a standard five-line staff with a treble clef, showing various note heads and rests. The bottom staff is a guitar tablature staff with six horizontal lines representing the strings, showing fingerings (e.g., '1', '2', '3') and string muting symbols ('-'). Measure 31 ends with a fermata over the first note of the second measure. Measure 32 begins with a bass note followed by a series of eighth-note chords. The tablature shows the left hand playing chords while the right hand plays eighth-note patterns. Measure 32 concludes with a final eighth-note chord.

Perpetual Vibrations

8

36

36

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

0 0 0 0 0

41

41

1-0-0-5 | 5-0-8-0-5-0 | 5-0-3-1 | 10-0-13-0-10-0 | 7-0-4-0-7-0

0 0 0 0 0

46

46

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

0 0 0 0

50

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

0 0 0 0

Perpetual Vibrations

9

54

54

5-0-0-8-0-0-5-0-0 | 12-0-0-8-0-0-5-0-0 | 10-0-0-13-0-0-10-0-0 | 12-0-0-16-0-0-12-0-0

0 0

rit.

58

58

rit. 6/8 *a tempo*

16-0-0-12-0-0-16-0-0 | 19- | 2-2 | 2-1 | 2-2 | 0-0 | 0-0 | 0-0 | 0-0

harm. *a tempo*

63

63

4-4 | 4-4 | 5-5 | 5-5 | 8-5 | 8-5 | 7-7 | 7-7 | 8-10 | 8-10

5-5 | 5-5 | 4-4 | 4-4 | 5-5 | 5-5 | 9-9 | 9-9 | 10-9 | 10-9

0-0 | 0-0 | 0-0 | 0-0 | 0-0 | 0-0 | 0-0 | 0-0 | 0-0 | 0-0

68

68

12-12 | 12-12 | 12-12 | 12-12 | 12-12 | 12-12 | 5-5-5-8-5-5

10-10 | 9-9 | 9-9 | 9-9 | 9-9 | 9-9 | 5-5

9-9 | 0-0 | 0-0 | 0-0 | 0-0 | 0-0 | 0-

The image shows a page of sheet music for a six-string guitar. The top half contains two staves of musical notation with various note heads and stems. The bottom half features a six-string guitar tablature, where each horizontal line represents a string and each position on the line represents a fret. The tablature includes numerical values above the strings to indicate specific notes or chords. Measure numbers 73 and 74 are visible on the left side.

The image shows a musical score for a six-string guitar. The top half contains two staves of musical notation. The first staff uses a treble clef and has a tempo marking of '78'. The second staff uses a bass clef and also has a tempo marking of '78'. The bottom half provides a tablature for the guitar strings, showing the fingerings and string numbers for each note. The tablature is divided into measures by vertical bar lines, corresponding to the measures in the musical notation above.

Musical score for guitar, page 83. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff shows a bass clef and a time signature of common time. The tablature below shows the guitar strings with fingerings and a scale pattern.

83

83

4 4 5 8 5 5 5 5 10 13 12 10 9 9 9

5 5 4 4 5 5 5 5 10 10 10 10 9 9 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp, and a tempo marking of 88 BPM. It features a series of eighth-note patterns. The bottom part is a tablature for a six-string guitar, showing the fingerings and string connections for each note. The tablature is divided into measures by vertical bar lines.

88

88

8 -5 5 5 | 8 -5 5 5 | 1-0 3-1-0-2 | 1-0 1-0 0 | 2 2 2 | 0 0 0 0 |

0 0 0 0 |

93

93

98

98

103

103

II. Lucidity

Robert Lunn (2012)

Guitar

BPM = 100

101—0—1—3 0—1—3—3—3—1—0 101—0—1—3 0—1—3—3—3—1—0

T
A
B

3 0 3 0

1—1—1—3 1 0—0—0—3 0 1—1—1—3—3—3 3—3—3—1—0 101—0—1—3—0—1

1—1—1—1 1 1—1—1—1 1 1—1—1—3—3—3 3—3—3—1—0 101—0—1—3—0—1

2—2—2—2 2 0—0—0—0 0 2—2—2—4 4—4—4—4 1—1—1—3 1—1—1—1 1

1 3 1—3 3 1—3 3 1—3 1

3—3—3—1—0 101—0—1—3—0—1 3—3—3—1—0 1—1—1—3—1—1 1—1—1—1—1—1 2—2—2—2—2—2

0 0 0 3 0 1—1—1—3—3—3 5—5—8—7—0 101—0—1—3—0—1

0 0 0 0 0 1—1—1—3—3—3 5—5—8—7—0 101—0—1—3—0—1

3 3 1—3 0 0 3 3 3

17

17 N.H.

5	5	8	7	8	7	0	12	1	3	1	0	10	13	13	13	12	10	12	12	12	10	8
5	5						1	—	—	—	0	10	10	10	10	10	10	8	8	8	8	9
5	5						3					10	10	10	10	10	10	9	9	9	9	9
0																		8				

21

21

10	10	10	8	10	8	7	0	1	0	1	3	0	13	13	13	12	15	12	12	12	10	12
0	0	0					1	—	—	—	—	10	10	10	10	10	10	8	8	8	8	9
0	0	0					3					10	10	10	10	10	10	9	9	9	9	9
																		8				

25

25

10	10	10	8	10	8	7	0	1	0	1	3	0	1	3	3	3	1	3	0	1	3	0
0	0	0					1	—	—	—	—	0	0	0	0	0	0	1	—	—	—	1
0	0	0					3					0	0	0	0	0	0	3	—	—	—	3
																		3				

29

29

3	3	3	1	3	3	1	1	1	1	3	1	0	0	0	3	0	1	1	1	3	3	3
0	0	0					1	—	—	—	—	1	1	1	1	1	1	2	2	2	4	4
0	0	0					2	—	—	—	—	2	0	0	0	0	0	2	2	2	4	4
3												3						1	—	—	—	3

33

33

1-1-1-7-7-7
1-1-1-3-3-3
2-2-2-4-4-4

8-8-8-12-12-12-10-0
8-8-8-8-8-8-8-0
9-9-9-9-9-9-9-0

7-7-7-8-7-5-0
0-0-0-0-0-0-0-0
0-0-0-0-0-0-0-0

8-8-8-12-12-12-10-0
8-8-8-8-8-8-8-0
9-9-9-9-9-9-9-0

1-3-8-0-8-8

37

37

7-7-7-8-7-5-0
0-0-0-0-0-0-0-0
0-0-0-0-0-0-0-0

0-0-0-0-0-0-0-0
1-0-0-0-0-0-0-0
2-3-3-3-3-3-3-3

0-0-0-0-0-0-0-0
0-0-0-0-0-0-0-0
2-2-2-2-2-2-2-2

0-0-2-3-0-2-2-0
0-0-2-3-0-2-2-0

40

40

0-0-0-0-0-0-0-0
1-0-0-0-0-0-0-0
0-0-0-0-0-0-0-0

2-3-3-3-3-3-3-3
2-2-2-2-2-2-2-2
0-0-2-3-0-2-2-0

0-0-0-0-0-0-0-0
0-0-0-0-0-0-0-0
8-8-8-12-12-12-10-0

8-8-8-8-8-8-8-0
9-9-9-9-9-9-9-0

0-0-2-3-0-2-2-0
0-0-2-3-0-2-2-0

43

43

7-7-7-8-7-5-0
0-0-0-0-0-0-0-0
0-0-0-0-0-0-0-0

8-8-8-12-12-12-10-0
8-8-8-8-8-8-8-0
9-9-9-9-9-9-9-0

7-7-7-8-7-5-0
0-0-0-0-0-0-0-0
0-0-0-0-0-0-0-0

0-0-0-0-0-0-0-0
1-1-1-1-1-1-1-1
0-0-0-0-0-0-0-0

0-0-0-0-0-0-0-0
0-0-0-0-0-0-0-0
2-2-2-2-2-2-2-2

0-0-0-0-0-0-0-0
3-3-3-3-3-3-3-3
2-2-2-2-2-2-2-2

0-0-0-0-0-0-0-0
0-0-0-0-0-0-0-0
2-2-2-2-2-2-2-2

tambora

0-0-0-0-0-0-0-0
0-0-0-0-0-0-0-0
0-0-0-0-0-0-0-0

53

53

10-10-10-8108-7 | 101-0-1-3 0 | 13-13-13-12-15 | 12-12-12-10-12 | 10-10-10-8108-7

0 0 | 10 10 | 8 8 8 8 | 9 9 9 9 | 0 0

3 | 8 |

58

58

0	0-1-3	0-1	3-3-3-1	3	0	0-1-3	0-1	3-3-3-1	3	1-1-1-3	1
1	-	0	0	-	1	-	0	-	0	1-1-1-1	1
0	-	0	-	-	0	-	0	-	2-2-2-2	2	
3	-	-	-	-	3	-	3	-	1	-	-

Musical score for guitar, measures 63-64. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a repeating pattern of eighth-note chords and grace notes. The bottom staff shows a standard six-string guitar tablature with note heads and stems. The tablature is divided into measures by vertical bar lines. The first measure starts with an open string (0) on the 6th string. The second measure starts with a 1 on the 6th string. The third measure starts with a 2 on the 6th string. The fourth measure starts with a 3 on the 6th string.

III. Dance of the Dragonfly

Robert Lunn (2012)

Robert Lunn (2012)

Guitar

1

2

5

9

13

Dance of the Dragonfly

17

17

N.H.

17 18

22

22 23

27

27 28

32

32 33

Dance of the Dragonfly

Sheet music for guitar, measures 37-38. The key signature is A major (no sharps or flats). The time signature is common time. Measure 37 starts with a bass note followed by a treble note. The melody consists of eighth-note pairs and sixteenth-note patterns. Measure 38 begins with a bass note, followed by a treble note, and concludes with a bass note. The tablature below shows the fingerings for the guitar strings.

37

37

4 3 3 7 9 7 5 4 5 5 5 5 6 6 6 8 7 5 6 5 8 7 5 4

42

42

6

5 5 9 10 10 5 5 5 6 6 0 5 8 7 8 7 4 5 5 5

5 5 5 6 6 0 5 8 7 8 7 4 5 5 5

Musical score for guitar, measures 47-48. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features a continuous eighth-note pattern on the B string. The bottom staff shows a standard six-string guitar tablature. Measure 47 starts with a 9th fret on the 6th string, followed by a 10th fret on the 5th string, another 10th fret on the 4th string, and then a 5th fret on the 3rd string. Measures 48 begin with a 5th fret on the 2nd string, followed by a 5th fret on the 1st string, and end with a 2nd fret on the 6th string.

Dance of the Dragonfly

19

57

57 N.H. accel.

58 a tempo

64 rit.

64 rit. a tempo

68

68

73

73

Dance of the Dragonfly

20

78

78

5 5 9 10 5 5
6 6 9 9 6 6
0 0 5 -5 -5 -5

83

83

4 3 7 9 5 4
3 4 7 6 6 5
5 5 5 6 8 7
4 4 7 8 7 4

88

88

5 5 9 10 5 5
6 6 9 9 6 6
0 0 5 8 5 5
5 8 7 4

92

92

5 5 9 10 5 5
6 6 9 9 6 6
0 0 5 5 5 0
2 2 2

Dance of the Dragonfly

21

97

97

0 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 0 0 0 0 0 0

102

102

N.H.

3 1 0 5 7 5 | 1 3 1 7 7 5

IV. Melancholy

Robert Lunn (2012)

Guitar

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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934

9

Harm V

16

16

N.H.

5
0 5
0 0
0 0 0
2 2 2
12 7 5
0 0 5

21

21

N.H. N.H. N.H.
12 7 5
0 0 5
0 0 0
3 0 0 0
2 3 3 3
2

26

26

0 0 0 0
2 0 0 0
3 0 5 0
2 4
7 0 0 7 0
5 7
10 7 12 7
7 7 7 7
0 0 0 0
0

31

31

N.H. N.H. N.H.
12 7 5
0 0 5
0 0 0
2 2 2
12 7 5
0 0 5

Musical score for guitar, measures 36-37. The score includes a treble clef, a key signature of one sharp, and a time signature that changes between 2/4, 3/4, and 4/4. The tablature below shows the guitar strings with fingerings and a pick mark.

36

36

0 - 0 | 0 - 0 - 0 | 2 - 2 - 2 | 4 - 3 - 2 | 4 - 3 - 4 | 4 - 4 - 4 | 2

0 - 2 | 3 - 3 | 2 - 2 | 2 | 2 | 2 | 2

41

41

4	4	4	3	2	2	2	0	4	4	4	7	7	7
0	0	0	0	3	3	3	0	0	0	1	0	0	0
1	1	1	0	4	4	4	1	1	1	1	0	0	0
2				4	4	4	2	2	2	2	3	3	3

47

47

5 5 5 2 4 4 4 3 2 2 2 0
5 5 5 4 0 0 0 0 3 3 3 0
6 6 6 4 1 1 1 0 4 4 4 1
0 2 2 3 2 2 2 0

53

Harm XII

53

N.H.

65

65

4	4	4	3	2	2	2	0	4	4	4	7	7	7
0	0	0	0	3	3	3	0	0	0	0	0	0	0
1	1	1	0	4	4	4	1	1	1	0	0	0	0
2				4			2	2					
					2								
						3							

71

71

6 = =
8

71

5	5	5	2	0	0	0	0	0
5	5	5	4	-1	-1	-1	-1	-1
6	6	6	4	2	1	1	1	1
0			2			0	2	-1

Musical score and tablature for guitar part 2, measures 76-77.

Measure 76: The score shows a treble clef, a key signature of four sharps, and a time signature of $\frac{2}{4}$. The tablature shows a six-string guitar neck with the following fingerings: 0, 0, 0, 1, 1, 0. The strings are muted with a $\overline{\text{p}}$.

Measure 77: The score shows a key signature of one sharp and a time signature of $\frac{3}{4}$. The tablature shows a six-string guitar neck with the following fingerings: 0, 0, 0, 0, 0, 0. The strings are muted with a $\overline{\text{p}}$.

81

81

3 0 0 0 | 2 3 3 2 | 0 0 0 0 | 3 5 7 | 0 0 7 0 | 2 4 5 |

2 0 0 0 | 3 4 3 3 | 0 0 0 0 | 2 4 5 | 0 0 7 0 | 2 4 5 |

86

86

10 7 7 12 7 | 0 0 0 0 | 0 0 0 0 | 2 2 2 2 |

7 7 7 0 0 0 | 0 0 0 0 | 0 0 0 0 | 2 2 2 2 |

7 3 0 2 | 0 3 3 2 | 2 2 2 2 |

91

91

N.H. N.H. N.H.

12 7 5 | 0 0 0 0 | 0 0 0 0 | 2 2 2 2 |

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 2 2 2 2 |

0 2 3 3 | 0 3 3 2 | 2 2 2 2 |

96

96

N.H. N.H. N.H. N.H. N.H. N.H. N.H. N.H.

12 7 5 | 12 7 5 | 12 7 5 | 5 5 5 | 5 5 5 | 0 0 0 | 0 0 0 | 0 0 0 |

0 0 0 | 0 0 0 | 0 0 0 | 5 5 5 | 5 5 5 | 0 0 0 | 0 0 0 | 0 0 0 |

0 2 3 3 | 0 3 3 2 | 2 2 2 2 | 5 5 5 | 5 5 5 | 0 0 0 | 0 0 0 | 0 0 0 |

V. Folk Dance

5th String=G
6th String=D

Robert Lunn (2013)

Guitar

TAB

N.H. N.H. N.H.

TAB

7 N.H.

TAB

13 N.H.

19

19

N.H.

3	3	3	3	10	10	10	10
0	0	0	0	7	0	0	0
0	0	0	0	0	0	0	0
0	0	0	0	7	0	0	0

25

25

N.H. N.H. N.H.

12	7	5	12	7	5	12	7	12	7
12	7	12	7	12	7	12	7	12	7
12	7	0	0	0	0	0	0	0	0

31

31

12	7	5	0	0	0	0	0	0	0
12	7	12	7	0	0	0	0	0	0
12	7	0	0	0	0	0	0	0	0

37

37

5	5	5	7	5	3	3	3	3	10	10	10	10
0	0	0	0	0	0	0	0	0	7	7	7	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	7	7	7	0

Folk Dance

55

55

12

0-0-0 0 0 0 0 0 0

Musical score for guitar tablature, measures 61-62. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The tablature shows the following patterns:

3	3-3-3	3	3-3-3	3	3-3-3-5	6	6-6-6-8	10	10-10-10-11
3	3	3	3	3	3	3	7	7	
3	3	3	3	3	3	3			
0	0	0	0	0	0	3		0	
0	0	0	0	0	0				

Musical score for guitar, page 75. The score consists of two staves. The top staff is a standard musical notation with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C'). It features a series of eighth-note patterns. The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers. The tablature is aligned with the musical notes above it.

75

75

10-10-10-10-11-10 15-131513-11-13 111311-10-9-10 15-131513-11-13 111311-10-9-10

7 7 0 0

The image shows two staves of sheet music for guitar. The top staff is in treble clef and has a key signature of one flat. It contains six measures of music with various note heads and stems. The bottom staff is in standard guitar tablature, showing six strings with fingerings and picking patterns. Measure 81 starts with a downstroke (D) at the 15th fret of the 6th string, followed by an upstroke (U) at the 13th fret of the 5th string, a downstroke (D) at the 15th fret of the 4th string, an upstroke (U) at the 13th fret of the 3rd string, a downstroke (D) at the 11th fret of the 2nd string, and an upstroke (U) at the 13th fret of the 1st string. Measure 82 begins with an upstroke (U) at the 11th fret of the 6th string, followed by a downstroke (D) at the 13th fret of the 5th string, an upstroke (U) at the 10th fret of the 4th string, a downstroke (D) at the 9th fret of the 3rd string, and an upstroke (U) at the 10th fret of the 2nd string. The tablature below shows the corresponding fingerings and picking for each string.

Sheet music for guitar, measures 87-88. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of six measures. Measures 1-4 feature eighth-note patterns on the treble staff and eighth-note chords on the bass staff. Measures 5-6 show eighth-note chords on both staves. Measure 7 begins with a dotted half note on the treble staff followed by a sixteenth-note pattern. Measure 8 concludes with a sixteenth-note pattern followed by a wavy line ending. The tablature below shows the corresponding fingerings and string positions for each measure.

87

87

3 3 3-3-3-5 6 6 6 6 8 10 10-10-10 11 10 8 6 5

Folk Dance

31

93

93

3-3-3-5-1 3-3-3-5-1 15

3 3 3 3 0
3 3 3 3 0
3 3 3 3 0
0 0 0 0 0
0 0 0 0 0

99

99

3-3-3-5-2 3-3-3-3 3-3-3-5-2 3-3-3-3

3 3 3 3
0 0 0 0
0 0 0 0
0 0 0 0
0 0 0 0

105

105

N.H. N.H. N.H.

3-3-3-3 3-3-3-3 3-3-3-3 3-3-3-3 3-3-3-3 3-3-3-3

0 12 0 0 7 0 0 5 0
0 12 0 0 7 0 0 5 0
0 12 0 0 7 0 0 5 0
0 0 0 0 0 0 0 0 0

III

III

3-3-3-3 3-3-3-5 7-7-7-7 10-10-10-10 7-7-7-7 5-5-5-7-5

0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

Musical score for guitar tablature, measures 117-118. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features six measures of sixteenth-note patterns. The bottom staff shows a standard guitar tablature with six strings and a six-hole position marker. The tablature corresponds to the sixteenth-note patterns in the top staff.

117

117

3-3-3-3 5-5-5-7-5 3-3-3-3 10-10-10-10 3-3-3-3 10-10-10-10

0 0 0 7 0 7
0 0 0 7 0 7
0 0 0 7 0 7
0 0 0 7 0 7

135

135

135

3—3—3—3—5 7—7—7—7 10—10—10—10 7—7—7—7 5—5—5—7—5 3—3—3—3

0 0 0 0 0 0

0 0 0 0 0 0

0 0 0 0 0 0

0 0 0 0 0 0

141

141

5-5-5-7-5 3-3-3-3 10-10-10-10 3-3-3-3 10-10-10-10 3-3-3-3

0 0 7 0 7 0
0 0 7 0 7 0
0 0 7 0 7 0
0 0 7 0 7 0

147

147

3-3-3-3 3-3-3-3 N.H. 3-3-3-3 N.H. N.H.

0 5 0 0 5 7 12 5 7 12
0 5 0 0 5 7 12 5 7 12
0 5 0 0 5 7 12 5 7 12
0 0 0 0 0 0 0 0 0 0

154

154

N.H. 3-3-3-3 3-3-3-3 N.H.

5 7 5 7 5 7 12 0 0 12 0
5 7 5 7 5 7 12 0 0 12 0
5 7 5 7 5 7 12 0 0 12 0
0 0 0 0 0 0 0 0 0 0

161

161

N.H. 3-3-3-3 N.H. 3-3-3-3 3

0 7 0 0 5 0 0 5 0 0
0 7 0 0 5 0 0 5 0 0
0 7 0 0 5 0 0 5 0 0
0 0 0 0 0 0 0 0 0 0

VI. Fantasia

Robert Lunn (2012)

Guitar

$\text{♩} = 144$

13

13

10 10 10 10 10 10 10 10 10 10 10 8 8 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7 7 > 7 7 7 0

v

16

16

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 10

18

18

8 8 8 8 8 8 8 8 8 8 7 0

20

20

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 10

22

22

25

25

1.

28

28

1.

31

31

2.

32

Fantasia

37

The image shows a musical score for a six-string guitar. The top part features a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by '34'). The bottom part is a tablature for a six-string guitar, showing the fingerings for the chords and patterns. The tablature consists of six horizontal lines representing the strings, with numbers indicating the frets to be played. The score includes several measures of a repeating pattern, with labels 'E' and 'C' indicating specific chords or positions. Arrows at the end of the score point downwards, suggesting a continuation or a specific performance technique.

37

37

Tambora

Musical score for guitar, measures 41-42. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. It features sixteenth-note patterns with grace notes and slurs. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. It includes a tablature with fingerings (e.g., 10 12 10 0, 0 8, 0 0) and rests. Various performance markings like grace notes, slurs, and a wavy line are present.

47

47

12-13-12-10 0 0 10-12-10-0 0 8 0 0 7 0 0

50

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

53

53

7 7 7 12-0 12-0 12 12 12 0 0 12-13-12-10 0 0

57

57

10 12 10 0 0 8 0 0 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

Fantasia

40

Musical score for guitar, page 10, measures 70-71. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a series of sixteenth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns. Measure 70 starts with a bass note followed by a treble note. Measure 71 starts with a bass note followed by a treble note.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp, and a tempo of 72 BPM. It features a continuous eighth-note pattern on the first three strings. The bottom part is a tablature showing the guitar's six strings. The tab includes vertical bar lines and horizontal dashed lines representing the eighth-note pattern. Below the tab, numerical markings indicate specific string and fret positions: '12-12-12', '12-12-12', '12-12-12', '12-12-12' (with a '9' below the third '12'), '8-8-8', '8-8-8', '8-8-8', '8-8-8' (with a '9' below the third '8'), and '8-8-8'. Fret markers '0', '9', '8', and '10' are also present.

74

74

74

7 7 7 — 7 7 7 — 7 7 7 — 7 7 7 — | 7 7 7 — 7 7 7 — 7 7 7 — 7 7 7 — | 7
9 7 8 7 8 7 9 7 9

Sheet music for guitar with tablature for measures 77-78. The music is in common time, treble clef, and key of A major (two sharps). The tablature shows six strings and six frets. Measure 77 starts with a D chord (A, C#, E) followed by a G chord (B, D, G). Measure 78 starts with an E chord (B, G, B) followed by a C chord (G, B, D). The tablature includes note heads and stems, and the strings are numbered 1 through 6 from left to right.

80

80

82

82

84

84

87

87

VII. Ray of Light

Robert Lunn (2012)

The image shows a musical score for guitar. The top half is a staff notation with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by '3'). The bottom half is a tablature for a six-string guitar, showing the strings from top to bottom. The tablature includes fret numbers and a measure number (17) at the beginning. The melody consists of eighth and sixteenth notes. The tablature below shows the corresponding fingerings and string positions. The first four measures are labeled 'A.H.' (Arpeggio Hand). The tablature is as follows:

17	13	13	12	13	1	0
0	0	2	2	3	2	2
				0	2	2
				0	2	2

Musical score and tablature for guitar. The score shows a treble clef staff with eighth-note patterns and dynamic markings (p, p.). The tablature below shows three staves of sixteenth-note patterns on a six-string guitar neck.

Ray of Light

43

17

17

		0	0	0	1	1	1	3	3	3
2	2	1	1	2	1	1	2	3	4	4
0		0			1		1	3		

Musical score for guitar, measures 27-28. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 27 consists of six groups of eighth-note chords (G major, C major, D major, G major, C major, D major) followed by a measure of eighth-note chords (G major, C major, D major, G major, C major, D major). Measure 28 consists of six groups of eighth-note chords (G major, C major, D major, G major, C major, D major) followed by a measure of eighth-note chords (G major, C major, D major, G major, C major, D major). The bass staff shows continuous eighth-note patterns on the B string (B, B, A, A, G, G, F, F, E, E, D, D, C, C, B, B) and the A string (A, A, G, G, F, F, E, E, D, D, C, C, B, B).

Ray of Light

44

A musical score for piano, showing a single staff with two hands. The left hand plays eighth-note chords in a constant pattern. The right hand begins with eighth-note chords, then moves to sixteenth-note patterns. The key signature is one flat, and the time signature changes from common time to 4/4.

37

-6-

Musical score for piano, page 10, measures 40-41. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 40 begins with a forte dynamic. Measure 41 begins with a forte dynamic.

40

1

A musical score for piano, showing a single staff with a treble clef. The key signature changes from G major (one sharp) to F major (one flat). The time signature changes from common time (indicated by '4') to 6/8 time (indicated by '6'). The score consists of a series of sixteenth-note patterns. Measure 42 starts with a half note followed by a sixteenth-note pattern. This pattern repeats three times, with each repetition starting with a different note: B-flat, A, and G. The pattern then continues with a half note followed by a sixteenth-note pattern.

42

1

44

10

44

A diagram of a guitar neck with six strings and 12 frets. The strings are labeled from bottom to top as 6, 5, 3, 4, 2, and 1. Frets are numbered 1 through 12. The diagram shows a repeating pattern of notes: string 6 at frets 1, 3, 5, 7, 9, 11; string 5 at frets 2, 4, 6, 8, 10; string 3 at frets 3, 5, 7, 9, 11; string 2 at frets 4, 6, 8, 10; and string 1 at frets 5, 7, 9, 11. This pattern covers the first 12 frets of the guitar.

1

Ray of Light

45

46

46

6 6 6 6 6 6 6 6 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 |

8 7 | 6 5 |

6

48

48

3-3-3 3-3-3 3-3-3-4 3-3-3 3-3-3-4 3-3-3 3-3-3-4 3-3-3 3-3-3-4 3-3-3 3-3-3-4

6 5 3 3 6 5 3

Musical score for guitar, measures 50-51. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a time signature of 6/8. It features a continuous eighth-note pattern on the first six strings. The bottom staff shows a bass clef, a key signature of one flat, and a time signature of 4/4. It features a continuous eighth-note pattern on the bottom four strings. Measure numbers 50 and 51 are indicated on both staves.

52

52

4

Musical score for guitar, page 62. The top staff shows a treble clef and a key signature of one flat. The bottom staff shows a tablature with six horizontal lines representing the strings. The tablature indicates a repeating pattern of sixteenth-note pairs across all six strings. The first measure starts with a sixteenth note on the 6th string, followed by a sixteenth note on the 5th string, and so on. The second measure continues this pattern. Measures 3 through 6 show a variation where the 6th string has a sixteenth note followed by a sixteenth rest. Measures 7 through 10 return to the original sixteenth-note pairs. Measures 11 through 14 show a variation where the 6th string has a sixteenth rest followed by a sixteenth note. Measures 15 through 18 return to the original sixteenth-note pairs. Measures 19 through 22 show a variation where the 6th string has a sixteenth note followed by a sixteenth rest. Measures 23 through 26 return to the original sixteenth-note pairs. Measures 27 through 30 show a variation where the 6th string has a sixteenth rest followed by a sixteenth note. Measures 31 through 34 return to the original sixteenth-note pairs. Measures 35 through 38 show a variation where the 6th string has a sixteenth note followed by a sixteenth rest. Measures 39 through 42 return to the original sixteenth-note pairs. Measures 43 through 46 show a variation where the 6th string has a sixteenth rest followed by a sixteenth note. Measures 47 through 50 return to the original sixteenth-note pairs. Measures 51 through 54 show a variation where the 6th string has a sixteenth note followed by a sixteenth rest. Measures 55 through 58 return to the original sixteenth-note pairs. Measures 59 through 62 show a variation where the 6th string has a sixteenth rest followed by a sixteenth note.

Sheet music for guitar, measures 64-65. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 64 consists of six eighth-note chords: B-flat major, A minor, G major, F major, E major, and D major. Measure 65 begins with a B-flat major chord and continues with a repeating eighth-note pattern of B-flat major, A minor, G major, F major, E major, and D major.

66

66

72

72

3	3	3	3	3	3	3	3	3	11	10	11	10	8	10	8	10	8	11	9	11	4	4	4	4	
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	5	5	5	5	6	6	6
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	5	5	5	5	7	7	7	
6																		8	8	8	8	8	8	8	

75

75

8	8	8	8	8	6	6	6	6	4	4	4	4	4	4	6	6	6	6	8	8	8	8	8	8	8
8	8	8	8	8	8	8	8	8	5	5	5	5	6	6	6	6	6	7	7	7	7	7	7	7	
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
6					4				4				6		6		6	4				6			

78

78

4	4	4	4	4	6	6	6	6	8	8	8	8	3	3	3	3	4	4	4	4	6	6	6	6
4	4	4	4	4	6	6	6	6	8	8	8	8	3	3	3	3	5	5	5	5	7	7	7	7
5	5	5	5	5	7	7	7	7	8	8	8	8	3	3	3	3	5	5	5	5	7	7	7	7
4					6				8				3				4				6			

81

81

8	8	8	8	8	3	3	3	3	4	4	4	4	6	6	6	6	4	4	4	4	10	10	10	10
8	8	8	8	8	3	3	3	3	4	4	4	4	6	6	6	6	5	5	5	5	7	7	7	7
8	8	8	8	8	3	3	3	3	5	5	5	5	7	7	7	7	5	5	5	5	7	7	7	7
8					3				4				6				4				6			

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

12—12—12—12—12—12—12—12—12—12—12—12

XIII. Quicksilver

Score

Robert Lunn (2012)

Guitar 1

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Score Details:

- System 1:** Both guitars play eighth-note patterns. Gtr. 1 starts with dynamic **p**.
- System 2:** Gtr. 1 has a sustained note at **XII**. Gtr. 2 has a sustained note at **5**. Dynamics **m** and **f** are indicated.
- System 3:** Gtr. 1 has a sustained note at **5**. Gtr. 2 has a sustained note at **1**. Dynamics **p**, **m**, **i**, and **f** are indicated.
- System 4:** Gtr. 1 has a sustained note at **VII**. Gtr. 2 has a sustained note at **V**. Dynamics **f** and **ff** are indicated.
- System 5:** Gtr. 1 has a sustained note at **13**. Gtr. 2 has a sustained note at **2**.

17 1 1 1
Gtr. 1 3: 3: 3:
Gtr. 2 - - 0 1 3 **f**

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

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

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

33

Gtr. 1

Am E7 Am

Gtr. 2

This musical score section for measures 33-36 shows two guitar parts. Gtr. 1 starts with a sixteenth-note pattern (2, 2) followed by a sustained note with a grace note. Gtr. 2 plays chords Am and E7. In measure 34, Gtr. 1 has a sixteenth-note pattern (1, 2, 3). Gtr. 2 holds the Am chord. In measure 35, Gtr. 1 has a sixteenth-note pattern (1, 3). Gtr. 2 holds the Am chord. In measure 36, Gtr. 1 has a sixteenth-note pattern (1, 3). Gtr. 2 holds the Am chord.

37

Gtr. 1

Gtr. 2

This musical score section for measures 37-40 shows two guitar parts. Gtr. 1 starts with a sixteenth-note pattern (1, 3). Gtr. 2 holds a sustained note. In measure 38, Gtr. 1 has a sixteenth-note pattern (1, 3). Gtr. 2 holds a sustained note. In measure 39, Gtr. 1 has a sixteenth-note pattern (1, 2). Gtr. 2 holds a sustained note. In measure 40, Gtr. 1 has a sixteenth-note pattern (1, 3). Gtr. 2 holds a sustained note. A dynamic marking **p** is placed below the staff.

41

Gtr. 1

Gtr. 2

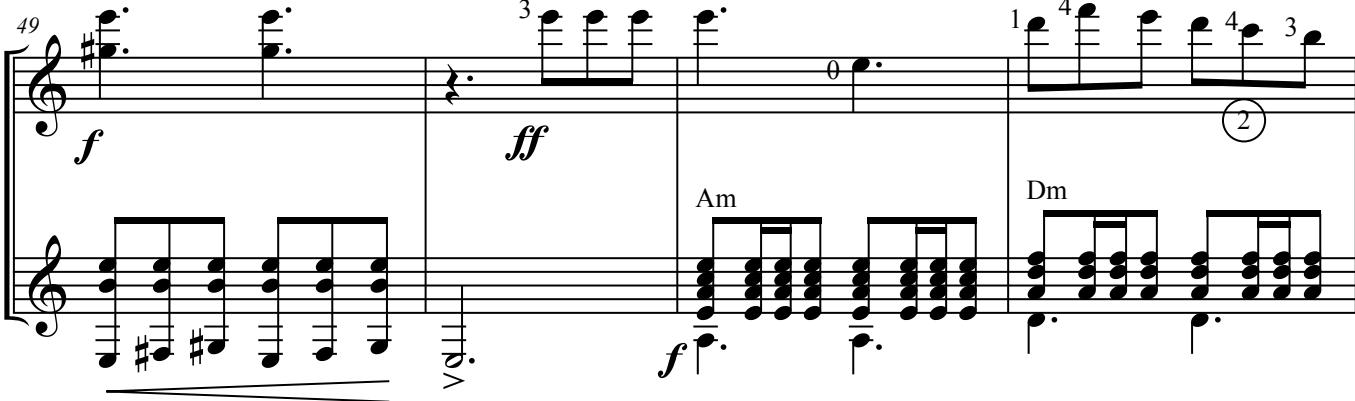
This musical score section for measures 41-44 shows two guitar parts. Gtr. 1 starts with a sixteenth-note pattern (1, 3). Gtr. 2 holds a sustained note. In measure 42, Gtr. 1 has a sixteenth-note pattern (1, 3). Gtr. 2 has a wavy line under the staff. In measure 43, Gtr. 1 has a sixteenth-note pattern (1, 2). Gtr. 2 holds a sustained note. In measure 44, Gtr. 1 has a sixteenth-note pattern (1, 3). Gtr. 2 holds a sustained note.

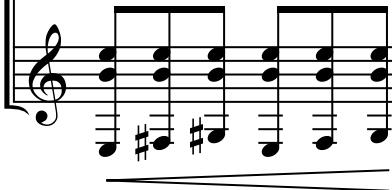
45

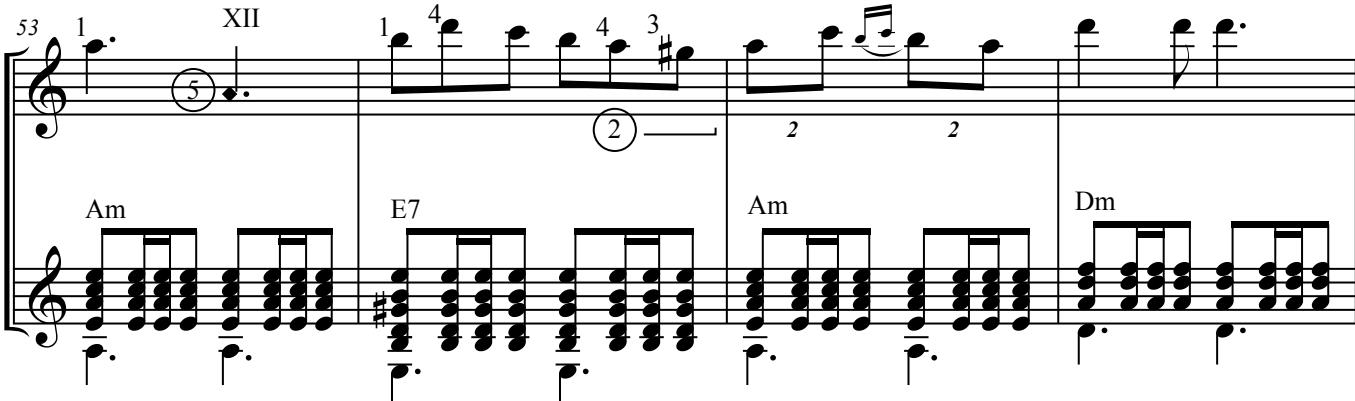
Gtr. 1

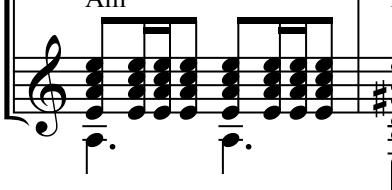
Gtr. 2

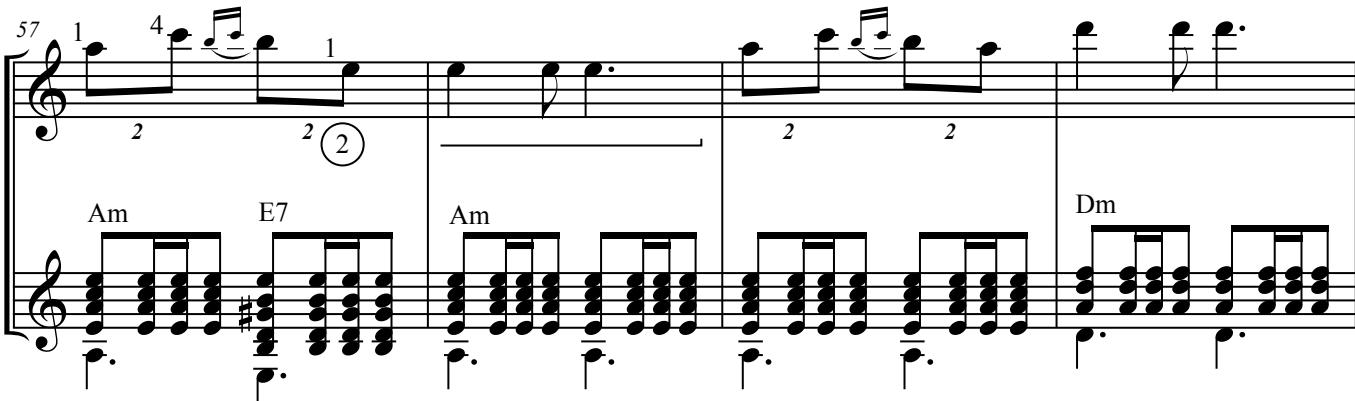
This musical score section for measures 45-48 shows two guitar parts. Gtr. 1 starts with a sixteenth-note pattern (1, 3). Gtr. 2 holds a sustained note. In measure 46, Gtr. 1 has a sixteenth-note pattern (1, 3). Gtr. 2 has a wavy line under the staff. In measure 47, Gtr. 1 has a sixteenth-note pattern (1, 3). Gtr. 2 has a wavy line under the staff. In measure 48, Gtr. 1 has a sixteenth-note pattern (1, 3). Gtr. 2 has a wavy line under the staff.

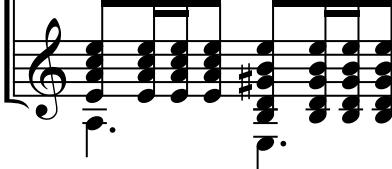
49 Gtr. 1 

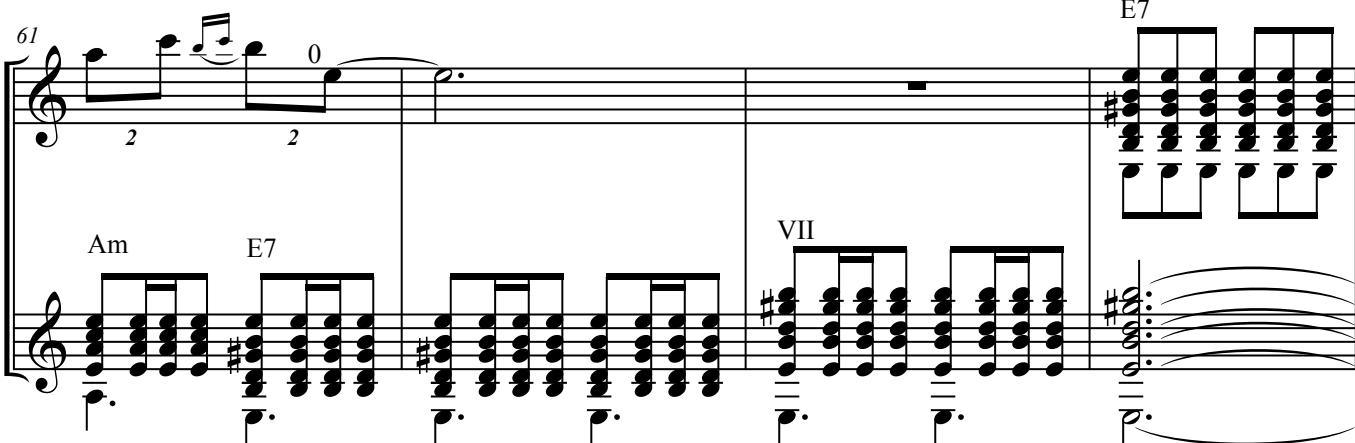
Gtr. 2 

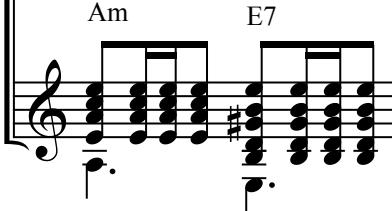
53 Gtr. 1 

Gtr. 2 

57 Gtr. 1 

Gtr. 2 

61 Gtr. 1 

Gtr. 2 

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.*

p. *ff*

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.* *p.*

73

Gtr. 1

E7

Gtr. 2

4 2 1 4 2 1 4 2 1

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

77

Gtr. 1

Am D F Am C E7

Gtr. 2

0 0 2 4 0 2 4 0 4

(5)

Quicksilver

55

Am D F Am C E7

81

Gtr. 1

Gtr. 2

85

Gtr. 1

Gtr. 2

89 1 4 2.

Gtr. 1

93 0 1 4 2.

8va----- XII VII

(1)

Gtr. 1

(8va)----- V 1 2 3 1 3 1

p

Gtr. 1

101

Gtr. 1

Gtr. 2

105

Gtr. 1

Gtr. 2

109

Gtr. 1

Gtr. 2

113

Gtr. 1

Gtr. 2

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

Robert Lunn (2012)

The sheet music consists of five staves of musical notation for guitar, with tablature provided below each staff.

- Staff 1:** Treble clef, 6/8 time. The tablature shows a continuous sequence of notes starting at the 12th fret of the 6th string, followed by 12, 13, 15, 13, 12, 10, 12, 13, 12, 10, 12, 10, 8, 10, 10, 12, 10, 10, 8, 9, 9, 7, 9, 7.
- Staff 2:** Treble clef, 8/8 time. The tablature shows a sequence of notes starting at the 7th fret of the 6th string, followed by 7, 9, 9, 7, N.H., 12, 12, 12, 12, 13, 13, 13, 13, 15, 15, 13.
- Staff 3:** Treble clef, 8/8 time. The tablature shows a sequence of notes starting at the 10th fret of the 6th string, followed by 12, 12, 12, 12, 13, 10, 8, 10, 10, 10, 12, 10, 10, 9, 9, 9, 9, 9, 9, 9, 9.
- Staff 4:** Treble clef, 22/8 time. The tablature shows a sequence of notes starting at the 12th fret of the 6th string, followed by 12, 12, 12, 12, 0, 10, 13, 12, 10, 13, 12, 10, 12, 10, 10, 9, 10, 9, 5, 8, 7, 8, 7, 5.
- Staff 5:** Treble clef, 22/8 time. The tablature shows a sequence of notes starting at the 12th fret of the 6th string, followed by 12, 12, 12, 12, 0, 10, 13, 12, 10, 13, 12, 10, 12, 10, 10, 9, 10, 9, 5, 8, 7, 8, 7, 5.

Quicksilver

59

Musical score for piano, page 28, measures 28-31. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 28 starts with a forte dynamic. Measures 29 and 30 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 31 and 32 continue this pattern. The measure numbers 28, 29, 30, 31, and 32 are printed below the staves.

28

10 10 10 5 8 7 8 7 5 5 5 5 5 8 7 8 7 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

34

34

5 12 12 10 10 8 8 7 7 12 12 10 10
5 13 13 12 12 10 10 9 9 13 13 12 12
5
7
7
5

Musical score for guitar, page 41. The top staff shows a melodic line with eighth-note pairs and sixteenth-note pairs. The bottom staff is a tablature showing fingerings and string numbers.

41

41

8	8	7	7	12	12	10	10	8	8	7	7	7	7
10	10	9	9	13	13	12	12	10	10	9	9	9	9

54

54

7-10-8-7
10-9 | 5-8-7-5 | 10-10-10 | 5-8-7-5 | 5-5-5 | 5-8-7-5

60

60

10-10-10-5-8-7 8-7-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0

1-1-1-1-1-1 1-1-1-1-1-1 1-1-1-1-1-1 1-1-1-1-1-1 1-1-1-1-1-1 1-1-1-1-1-1

2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2

0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0

2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2

0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0

67

67

2-2-2-2-1-1 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0

3-3-3-3-1-1 1-1-1-1-1-1 1-1-1-1-1-1 1-1-1-1-1-1 1-1-1-1-1-1 1-1-1-1-1-1

2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2

0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0

71

71

2-2-2-2-1-1 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0

3-3-3-3-1-1 1-1-1-1-1-1 1-1-1-1-1-1 1-1-1-1-1-1 1-1-1-1-1-1 1-1-1-1-1-1

2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2

0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0

75

75

0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 5-5-5-5-5-5 5-5-5-5-5-5 5-5-5-5-5-5

0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 5-5-5-5-5-5 5-5-5-5-5-5 5-5-5-5-5-5

1-1-1-1-1-1 1-1-1-1-1-1 1-1-1-1-1-1 5-5-5-5-5-5 5-5-5-5-5-5 7-7-7-7-7-7

0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 7-7-7-7-7-7 7-7-7-7-7-7 7-7-7-7-7-7

2-2-2-2-2-2 2-2-2-2-2-2 2-2-2-2-2-2 5-5-5-5-5-5 5-5-5-5-5-5 8-8-8-8-8-8

79

Am C E7 Am D F

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and includes measure numbers 83 and 84. The bottom staff shows the six strings with their corresponding fret positions indicated by numbers. The chords are as follows:

- Measure 83: Am (x, x, x, 5, 5, 5), C (x, x, x, 5, 5, 5), E7 (x, x, x, 5, 5, 5)
- Measure 84: Am (x, x, x, 5, 5, 5), C (x, x, x, 5, 5, 5), E7 (x, x, x, 5, 5, 5)
- Measure 85: Am (x, x, x, 5, 5, 5), C (x, x, x, 5, 5, 5), E7 (x, x, x, 5, 5, 5)
- Measure 86: Am (x, x, x, 5, 5, 5), C (x, x, x, 5, 5, 5), E7 (x, x, x, 5, 5, 5)
- Measure 87: Am (x, x, x, 5, 5, 5), C (x, x, x, 5, 5, 5), E7 (x, x, x, 5, 5, 5)
- Measure 88: Am (x, x, x, 5, 5, 5), C (x, x, x, 5, 5, 5), E7 (x, x, x, 5, 5, 5)

Sheet music for guitar, measures 87-100. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '88'). The first measure starts with a dynamic **p**. The notes are primarily eighth-note pairs with slurs, and there are several grace notes indicated by small vertical strokes above the main notes. Measure 87 ends with a fermata over the last note. Measures 88-90 show a repeating pattern of eighth-note pairs. Measures 91-93 continue this pattern. Measures 94-96 show another variation of the eighth-note pairs. Measures 97-99 show a final variation. Measure 100 concludes with a fermata over the last note.

94

N.H.

94

0—7—10—0—7—10 12—7—5 12—12—10—10 8—10 8—10

13—13—12—12 10—10 10—10

Quicksilver

62

Fretboard diagram for Exercise 101. The diagram shows a six-string guitar neck with the following fingerings from left to right: 7, 7, 12, 12, 10, 10, 8, 8, 7, 7, 12, 12, 10, 10. The strings are numbered 1 through 6 at the bottom.

A musical score for piano, page 108. The score consists of two staves. The top staff shows a melodic line in G major, starting with a dotted half note. The line continues with eighth notes, sixteenth-note patterns, and several rests. The bottom staff contains mostly rests, with one eighth note appearing near the end of the measure.

Fretboard diagram for Exercise 108. The diagram shows a six-fret section of a guitar neck. Fingerings are indicated above the strings: 8, 8, 7, 7, 7, 7, 12, 12, 12, 12, 12, 12, 0. The 8th, 7th, 7th, 7th, 7th, 12th, 12th, 12th, 12th, 12th, 12th, and 0th frets are marked along the neck.

Musical score for piano, page 115, measures 115-116. The score consists of two staves. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. It features a series of eighth-note patterns with various slurs and grace notes. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. It contains sustained notes and some eighth-note patterns. Measure numbers 115 and 116 are indicated above the staves.

Musical score for N.H. (Measure 115). The score consists of five staves. The first staff starts with a measure of 10-13-12-10. The second staff starts with a measure of 13-12-10. The third staff starts with a measure of 7-10-8-7. The fourth staff starts with a measure of 10-9. The fifth staff starts with a measure of 5-8. Measures 12 and 13 are indicated below the staves.

A musical score for piano, page 121. The score consists of two staves. The top staff shows a melodic line with various note heads and stems, including eighth and sixteenth notes. The bottom staff is mostly blank. Measure numbers 2, 2, 2, 2, and 2 are placed below the first five measures of the top staff.

121

5 5 5 | 5 8 7 5 | 10 10 10 | 5 8 7 0

Sheet music for guitar, measures 127-128. The key signature is A major (no sharps or flats). Measure 127: The top staff shows a sixteenth-note pattern of eighth-note pairs. The bottom staff shows a sixteenth-note pattern of eighth-note pairs. Measure 128: The top staff starts with a sixteenth-note pair (G, B), followed by a sixteenth-note pair (D, F#), then a sixteenth-note pair (A, C#), and ends with a sixteenth-note pair (E, G). The bottom staff shows a sixteenth-note pattern of eighth-note pairs.

VIII. Quicksilver

Guitar 2

Robert Lunn (2012)

N.H.

Am

6

N.H.

Am

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

Quicksilver

64

Musical score for guitar tablature, page 28, measures 1-8. The score consists of two staves. The top staff shows a treble clef and a key signature of one sharp (F#). The bottom staff shows a bass clef. The score includes four measures of Dm, followed by four measures of Am, then four measures of E7, and finally four measures of Am. The tablature below the staff shows the fingerings for each note. The first measure of Dm has fingerings: 1-1-1-1-1-1. The second measure has fingerings: 0-0-0-0-0-0. The third measure has fingerings: 0-0-0-0-0-0. The fourth measure has fingerings: 0-0-0-0-0-0. The fifth measure of Am has fingerings: 1-1-1-1-1-1. The sixth measure has fingerings: 0-0-0-0-0-0. The seventh measure has fingerings: 0-0-0-0-0-0. The eighth measure has fingerings: 0-0-0-0-0-0.

32

Dm Am E7 Am 3

32

1-1-1-1-1-1 0-0-0-0-0-0 0-0-0-0-0-0 0
3-3-3-3-3-3 1-1-1-1-1-1 0-0-0-0-0-0 1
2-2-2-2-2-2 2-2-2-2-2-2 1-1-1-1-1-1 2
0-0-0-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 0

39

Quicksilver

65

Am Dm Am E7

58

58

62

62

66

66

73

73

79

79

Quicksilver

66

IX. La Primavera

Guitar

Robert Lunn (2012)

1

7

13

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.

49

49

49

-3	-4	-4	-5	-5	-4	-4	-5	-5
4	3	4	3	4	3	4	3	4
-3	-4	-4	-5	-5	-4	-4	-5	-5
4	3	4	3	4	3	4	3	4
-3	-4	-4	-5	-5	-4	-4	-5	-5
4	3	4	3	4	3	4	3	4

0

53

53

0 0 0 0 0 0 1 2 3 | 5 5 5 7 5 7 5 7 | 5 5 5 7 5 7 5 7 | 0

55

55

7 7 10 10 7 7 10 10 8 8 12 12 8 8 12 12
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9
0

57

57

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 11 10
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 0
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 14
0 14 14 14 14 14 14 14 14 14 14 14 14 14 13 12 11
0

59

59

7 7 7 7 7 7 8 8 9 10 12 12 12 12 12 12 12 12 11 10
0 7 0 7 0 7 0 7 8 0 9 0 10 0 14 0 14 0 14 0 14 0 13 0 12 0 11
7 7 7 7 7 7 8 9 10 14 14 14 14 14 14 14 13 12 11
0

61

61

7 7 7 7 7 7 8 8 9 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0
0 7 0 7 0 7 0 7 8 0 9 0 10 1 2 1 2 1 2 1 2 1 2 1 2 1 2
7 7 7 7 7 7 8 9 10 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
0

63

63

0 0 0 0 12 12 10 10 | 0 0 0 0 0 0 0 0 | 1 1 1 1 1 1 1 1 | 0 0 0 0 0 0 0 0 | 1 1 1 1 1 1 1 1 | 0 0 0 0 0 0 0 0 | 0

65

65

0 0 0 0 12 12 10 10 | 0 0 0 0 0 0 0 0 | 1 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 | 1 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 | 0

67

67

0 0 0 0 0 12 12 10 10 | 0 0 0 0 0 0 0 0 | 1 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 | 1 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 | 0

69

69

A.H. ————— N.H. —————

0 0 0 0 12 12 10 10 | 0 0 0 0 0 0 0 0 | 13 13 12 15 12 12 | 0 0 0 0 0 0 0 0 | 13 13 13 13 13 12 | 0 0 0 0 0 0 0 0 | 0

72

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

13 13 12 15	12	12	12	12
13 13 13 13	10	12 12 12 12	12 12 12 12	12 12 12 12
14	12	12 12 12 12	12 12 12 12	12 12 12 12

N.H.

A musical staff consisting of five horizontal lines. At the top left is a treble clef. To its right is a tempo marking "82". Below the staff is a measure number "82". The staff ends with a vertical bar line on the far right.

X. The Headless Horseman

Robert Lunn (2012)

Guitar

$\text{♩} = 92$

5

5

7

7

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

9

9

1 0 0 1 0 1 0 1 1 1 0 0 1 0 1 0 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 2 0 2 3 0 2 0 2 3 1

11

11

4 4 3 3 3 3 4 4 5 5 5 5 5 5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 6 6

4 5 4 6 5 6 5 6 7 5 7 5 7 8 5

13

13

5 5

5 7 5 5 5 7 5 5 7 8 5 7 5 6 5 5 5 6 5 5

14

14

8 8 7 7 7 7 7 7 6 6 6 6 6 6 6 6 6 6 6 6

10 9 10 9 8 7 7 7 7 8 7 8 8 8 7 7 7 7 7 7 7

8 10 8 9 9 8 7 9 6 6 8 8 8 7 7 7 7 7 7 7 7

Musical score for measures 15-15. The top staff shows six groups of eighth-note pairs, each preceded by a vertical bar. The bottom staff shows a continuous sixteenth-note pattern with fingerings: 5-5-5-5-5-5, 5-6-5-5-5-5, 5-5-5-5-5-5, 5-6-5-5-5-5.

Musical score for measures 17-17. The top staff shows three groups of eighth-note pairs, each preceded by a vertical bar. The bottom staff shows a continuous sixteenth-note pattern with fingerings: 10-9-8, 10-9-8, 7-7-7-7-7-7, 8-7-6-7-6.

Musical score for measures 18-18. The top staff shows three groups of eighth-note pairs, each preceded by a vertical bar. The bottom staff shows a continuous sixteenth-note pattern with fingerings: 7-6-5, 7-6-5, 4-4-4-4-4-3, 5-5-4-3-5-4-3.

Musical score for measures 19-19. The top staff shows three groups of eighth-note pairs, each preceded by a vertical bar. The bottom staff shows a continuous sixteenth-note pattern with fingerings: -4-3-2, -4-3-2, -2-2-2-2-2-1, -3-2-1-3-3-2-1.

20

20

0 -1 0 -1 0 -1 0 -1 0 -1 0 -1

-2 -2 2 -2 2 -2 2 -2 2 -2 2 -2

0 0 0 0 0 0 0 0 0 0 0 0

21

21

0 -1 0 -1 0 -1 0 -1 0 -1 0 -1

-2 -2 2 -2 2 -2 2 -2 2 -2 2 -2

0 0 0 0 0 0 0 0 0 0 0 0

23

23

5 -4 5 -4 5 -4 5 -4 5 -4 5 -4

6 -6 6 -6 6 -6 6 -6 6 -6 6 -6

4 4 4 4 4 4 4 4 4 4 4 4

24

24

0 -1 0 -1 0 -1 0 -1 0 -1 0 -1

2 -2 2 -2 2 -2 2 -2 2 -2 2 -2

0 0 0 0 0 0 0 0 0 0 0 0

25

25

rasgado

26

26

rasgado

27

27

28

28

rasgado

29

29

rasgado

30

30

rasgado

31

31

rasgado

32

Golpe

Tambora

34

34

0 0 0 0 0 0 0 1 1 1 1 1 4 4 4 4 3 3 3 3 3 2 2 2 2
1 1 1 1 1 1 1 1 1 1 1 5 5 5 5 3 3 3 3 3 3 3 3 3
2 2 2 2 2 2 2 2 2 2 2 6 6 6 6 3 3 3 3 3 4 4 4 4
2 2 2 2 2 2 2 2 2 2 2 6 6 6 6 5 5 5 5 4 4 4 4
0 0 0 0 0 0 0 3 3 3 3 3 4 4 4 4 5 5 5 5 2 2 2 2

36

36

0 0 0 0 0 0 0 1 1 1 1 1 0 0 0 0 0 0 0 0 1 1 1 1
1
2
0 0 0 0 0 0 0 3 3 3 3 3 2 2 2 2 2 2 2 2 3 3 3 3

38

38

4 4 4 4 3 3 3 3 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0
5 5 5 5 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1
6 6 6 6 3 3 3 3 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2
6 6 6 6 5 5 5 5 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2
4 4 4 4 5 5 5 5 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

*
12

41

41

0
1
2
0 0

l.v.
**
19

Tambora

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

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

43

43

Tambora

44

0 0 0 0 0 0 0 0 0 0 0
1 1 1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0

45

0 0 0 0 0 0 0 0 0 0 0
1 1 1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0

12

45 ***

45 ***

ff

Tambora

47

47

Tambora

48

0 0 0 0 0 0 0 0 0 0 0
1 1 1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0

49

49

Golpe

4 4 4 4 3 3 3 3 2 2 2 2 0 0 0 0 0 0 1
5 5 5 5 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 x x x
6 6 6 6 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2
6 6 6 6 5 5 5 5 4 4 4 4 2 2 2 2 2 2 2 2 2
4 4 4 4 5 5 5 5 2 2 2 2 0 0 0 0 0 0 3 1

*** 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.

51

51

Golpe

Tambora

1 0 0 0 0 0 0 0 1
1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 3

4 4 4 4 3 3 3 3 3
5 5 5 5 3 3 3 3 3
6 6 6 6 3 3 3 3 3
6 6 6 6 5 5 5 5 5
4 4 4 4 5 5 5 5 5

3 3 3 3 4 4 4 4 4
5 5 5 5 6 6 6 6 6
6 6 6 6 6 6 6 6 6
6 6 6 6 4 4 4 4 4

1 1 1 1 1 1 1 1 1
1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 3

Tambora

53

53

rasgado

4 5 5 5 5 5 5 5 5
5 5 5 5 5 5 5 5 5
6 5 5 5 5 5 5 5 5
6 7 7 7 7 7 7 7 7
4 7 7 7 7 8 8 8 8
5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5
5 5 5 5 5 5 5 5 5
5 5 5 5 5 5 5 5 5
7 7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5 5

— rasgado —

56

56

6 6 6 6 7 7 7 7 7 7
7 7 7 7 7 7 7 7 7 7
8 8 8 8 8 8 8 8 8 8
8 8 8 8 9 9 9 9 9 9
6 6 6 6 9 9 9 9 9 9
7 7 7 7 7 7 7 7 7 7

6 6 6 6 7 7 7 7 7 7
7 7 7 7 7 7 7 7 7 7
8 8 8 8 8 8 8 8 8 8
8 8 8 8 9 9 9 9 9 9
6 6 6 6 9 9 9 9 9 9
7 7 7 7 7 7 7 7 7 7

58

58

8 8 8 8 8 9 9 9 9 9 10 10 10 10 10 10 5 6 7 8 9 10 10
8 8 8 8 8 9 9 9 9 9 10 10 10 10 10 10 7 8 9 10 11 12
9 9 9 9 9 10 10 10 10 11 11 11 11 11 11 7 8 9 10 11 12
10 10 10 10 10 11 11 11 11 12 12 12 12 12 12 7 8 9 10 11 12
10 10 10 10 10 11 11 11 11 12 12 12 12 12 12 5 6 7 8 9 10
8 8 8 8 8 9 9 9 9 9 10 10 10 10 10 7 8 9 10 11 12

62

62

13 12 11 10 9 8 7 6
12 11 10 9 8 7 6
11 10 9 8 7 6
10 9 8 7 6
9 8 7 6
8 7 6

Musical score for guitar and piano, page 63. The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the guitar, showing a standard tuning (EADGBE) and a common time signature. The piano part features a rhythmic pattern of eighth notes and sixteenth notes. The guitar part shows a continuous string of eighth-note patterns across the six strings.

Musical score for guitar tablature, measures 64-65. The top staff shows a treble clef and a key signature of one sharp. The bottom staff is a six-string guitar tablature. Measure 64 starts with a single note on the 6th string (B) at the 1st fret. This is followed by a six-note chord on the 6th string (B) at the 0th fret. Measure 65 begins with a single note on the 6th string (B) at the 1st fret. This is followed by a six-note chord on the 6th string (B) at the 0th fret. The tablature below shows the fingerings: measure 64 has a 1 over the 6th string and a 0 over the 5th string; measure 65 has a 1 over the 6th string and a 0 over the 5th string.

65

65

2-1-0-2-1-0
2-1-0-2-1-0
2-1-0-2-1-0
2-1-0-2-1-0
2-1-0-2-1-0
2-1-0-2-1-0

0-3-1-2-3-1

66

66

6-5-4-6-5-4
6-5-4-6-5-4
3-3-3-3-3-3
3-3-3-3-3-3
4-3-2-4-3-2
3-4-2-3-4-2

67

67

2-1-0-2-1-0
2-1-0-2-1-0
2-1-0-2-1-0
2-1-0-2-1-0
2-1-0-2-1-0
2-1-0-2-1-0

0-3-1-2-3-1

68

68

2-1-0-2-1-0
2-1-0-2-1-0
2-1-0-2-1-0
2-1-0-2-1-0
2-1-0-2-1-0
2-1-0-2-1-0

0-3-1-2-3-1

69

69

6 5 4 4 3 3 3 3 2 3 2 1 0 0 0 0 0 0
6 6 3 3 4 3 4 3 2 2 1 2 1 2 2 1 2 2 1
4 5 2 3 0 2 0 2 2 0 0 2 2 0 2 2 0 2

71

71

2 1 0 0 1 0 1 0 1 0 1 0 1 0 1 0
2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

72

72

2 1 0 0 1 0 1 0 1 0 1 0 1 0 1 0
2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

73

73

2 1 0 0 1 0 1 0 1 0 1 0 1 0 1 0
2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

XI. Drawing Near

Robert Lunn (2012)

Guitar 1

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Drawing Near

87

XIX

Gtr. 1

13 4
Gtr. 2 CII

Gtr. 1

17 XII

Gtr. 2

21 VII

Gtr. 1

25 V

Gtr. 2

Drawing Near

88

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. Gtr. 2 has eighth-note patterns with fingerings 3, 2, 1. Measure 30 continues with sixteenth-note patterns for both guitars. Measure 31 shows eighth-note patterns for Gtr. 1 and sixteenth-note patterns for Gtr. 2. Measures 32-33 show eighth-note patterns for Gtr. 1 and sixteenth-note patterns for Gtr. 2. Measure 34 features a dynamic ff. Measures 35-36 show eighth-note patterns for Gtr. 1 and sixteenth-note patterns for Gtr. 2. Measure 37 begins with a forte dynamic ff, followed by a dynamic p. Measures 38-39 show eighth-note patterns for Gtr. 1 and sixteenth-note patterns for Gtr. 2. Measure 40 shows eighth-note patterns for Gtr. 1 and sixteenth-note patterns for Gtr. 2. Measure 41 concludes with a dynamic f.

Drawing Near

89

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

90

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Drawing Near

77

Gtr. 1

Gtr. 2

81 VII.

Gtr. 1

Gtr. 2

85 XII

Gtr. 1

Gtr. 2

89

Gtr. 1

Gtr. 2

Drawing Near

93

Gtr. 1

Gtr. 2

XII

97

Gtr. 1

Gtr. 2

XIX

f(6)

101

Gtr. 1

Gtr. 2

ff

VII

ff

105

Gtr. 1

Gtr. 2

ff

XI. Drawing Near

Guitar I

Robert Lunn (2012)

4

T
A
B

9

N.H.

17

17

25

N.H.

Drawing Near (#11)

94

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
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

42

42

8 7-5 7-5-4 4 0 12 15 8 8-7-7-5 7 7-5-4 7-5-7-5-4 0
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

49

49

15-17-15-14-15-12 12-10-10-8 7 7 8-10-8-7-8 7-10 8
15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

56

56

7 5 7 5 4 4 0 12 15 8 8 7 7 5
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Drawing Near (#11)

95

Drawing Near (#11)

The figure consists of six staves of musical notation for guitar, arranged vertically. Each staff includes a measure number, a treble clef, a key signature of one sharp, and a six-string guitar neck diagram below it.

- Staff 1 (Measures 84-85):** Features a series of eighth-note patterns. Measure 84 includes hammer-ons (N.H.) at the 12th, 15th, and 12th frets. Measure 85 includes a grace note at the 12th fret before the 14th fret.
- Staff 2 (Measures 89-90):** Shows a melodic line with grace notes and slurs. Measure 89 starts at the 8th fret and moves up to the 10th fret. Measure 90 starts at the 7th fret and moves down to the 5th fret.
- Staff 3 (Measures 95-96):** Continues the melodic line. Measure 95 starts at the 8th fret and moves up to the 14th fret. Measure 96 includes a grace note at the 17th fret before the 19th fret.
- Staff 4 (Measures 101-102):** Features a rhythmic pattern of eighth-note pairs. Measure 101 includes grace notes at the 10th and 12th frets. Measure 102 includes grace notes at the 8th and 11th frets.
- Staff 5 (Measures 105-106):** Shows a sustained chord with grace notes. Measure 105 includes grace notes at the 12th and 10th frets. Measure 106 includes grace notes at the 12th and 11th frets.
- Staff 6 (Measures 107-108):** Features a sustained chord with grace notes. Measure 107 includes grace notes at the 12th and 11th frets. Measure 108 includes grace notes at the 12th and 11th frets.

XI. Drawing Near

Guitar 2

Robert Lunn (2012)

1 *i m i a i m i*

5

10

15

N.H.

Drawing Near

98

20

20

25

25

30

30

34

34

39 (slightly muted)

39

45

46

51

57

62

68

Drawing Near

100

75

75

83

83

90

90

N.H.—

96

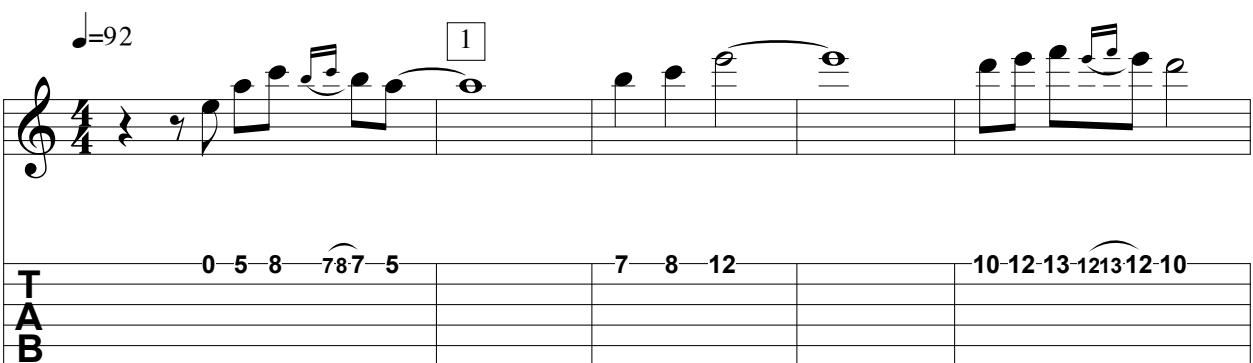
96

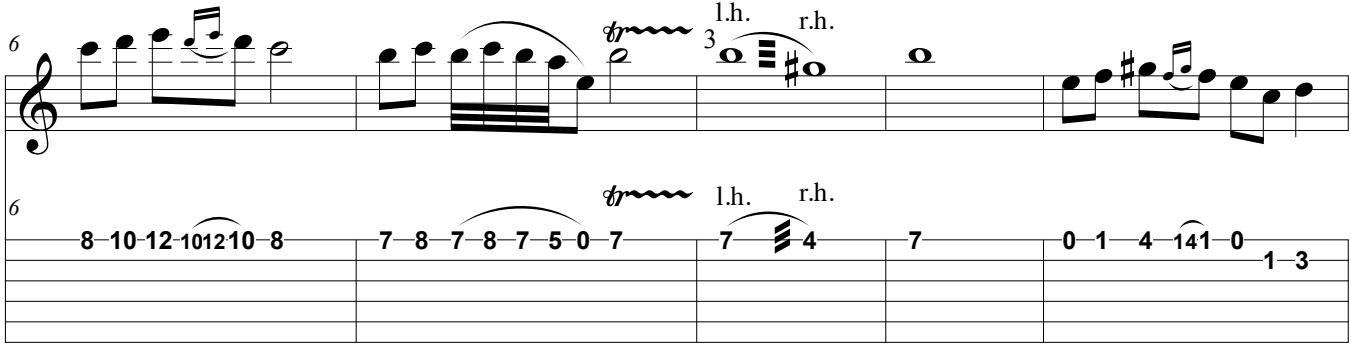
101

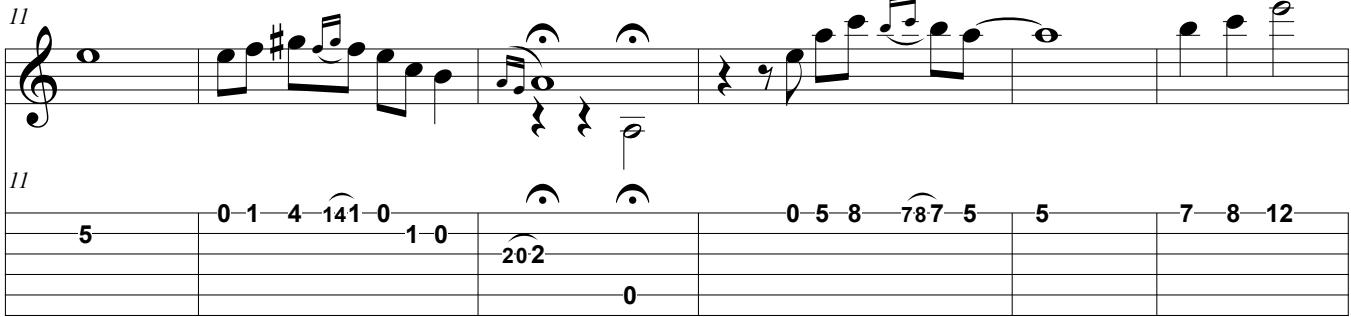
101

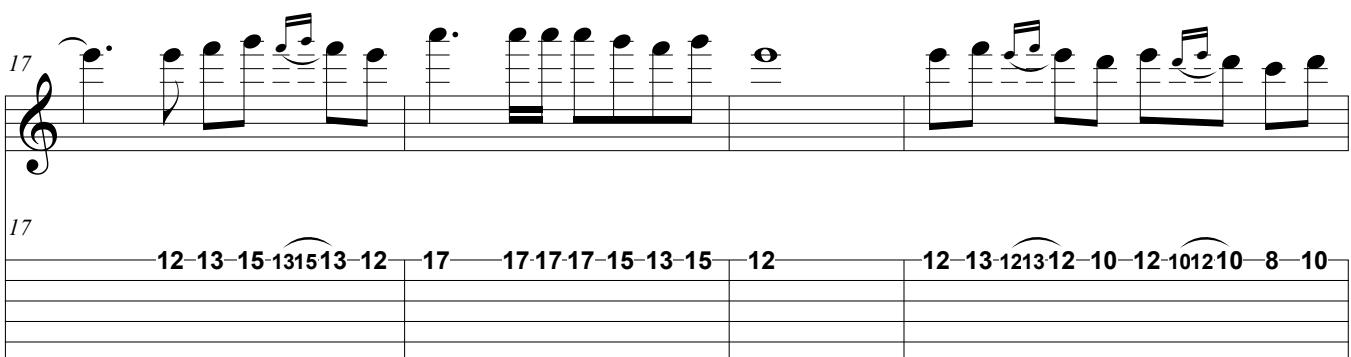
XII. Ebb and Flow

Robert Lunn (2012)

Guitar 







1 Begin electronic part 1 (optional)

2 Begin electronic part 2 (optional)

21

21

8108 7-7 l.h. r.h. l.h. r.h.

0 1 4 141 0 1 3

26

26

0 1 4 141 0 1 0 202 0 5 0 8 0 5 0 8 0 5 0 8 0 5 0 8 0

31

31

10 0 8 0 10 0 12 0 12 0 12 0 5 0 8 0 5 0 8 0 5 0 8 0 5 0 8 0 10 0 8 0 10 0

36

XII

36

N.H.

12 0 12 0 12 0 12 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1

41

41

3 3 3 3 3 3 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 1 1 1 1 1 1 | 3 3 3 3 3 3 | 4 4 4 4 4 4 |
 4 4 4 4 4 4 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 1 1 1 1 1 1 | 3 3 3 3 3 3 | 5 5 5 5 5 5 |
 3 5 0 2 0 2 | 1 1 2 2 2 2 | 1 1 2 2 2 2 | 0 0 1 1 1 1 | 3 3 3 3 3 3 | 5 5 5 5 5 5 |
 3 5 0 2 0 2 | 1 1 2 2 2 2 | 1 1 2 2 2 2 | 0 0 1 1 1 1 | 3 3 3 3 3 3 | 5 5 5 5 5 5 |

46

46

0 0 0 0 0 0 | 0 0 0 0 0 0 | 1 1 1 1 1 1 | 3 3 3 3 3 3 | 5 5 5 5 5 5 | 5 5 5 5 5 5 |
 2 2 2 2 2 2 | 0 0 2 2 2 2 | 1 1 2 2 2 2 | 4 4 4 4 4 4 | 5 5 5 5 5 5 | 7 7 7 7 7 7 |
 0 2 0 2 0 2 | 1 1 2 2 2 2 | 1 1 2 2 2 2 | 0 0 1 1 1 1 | 3 3 3 3 3 3 | 5 5 5 5 5 5 |
 0 2 0 2 0 2 | 1 1 2 2 2 2 | 1 1 2 2 2 2 | 0 0 1 1 1 1 | 3 3 3 3 3 3 | 5 5 5 5 5 5 |

51

51

5 5 5 5 5 5 | 5 0 8 0 5 0 8 0 | 5 0 8 0 5 0 8 0 | 10 0 8 0 10 0 0 | 12 0 12 0 12 0 0 |
 5 5 5 5 5 5 | 7 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

56

56

XII. N.H.

5 0 8 0 5 0 8 0 | 5 0 8 0 5 0 8 0 | 10 0 8 0 10 0 0 | 12 0 12 0 12 0 0 | 12 0 0 0 0 0 0 |
 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

61

61

66

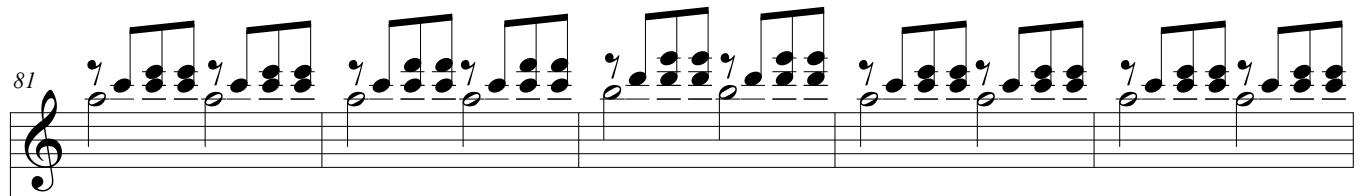
66

71

71

76

76



81

Guitar tablature for measure 81. The top part shows a sixteenth-note pattern on the first string. The bottom part shows a sixteenth-note pattern across all six strings, with fingerings: 12-12, 13-13-13, 14; 12-12, 13-13-13, 14; 13-13-13, 14; 15-15-15, 16; 15-15-15, 16; 12-12, 13-13-13, 14; 12-12, 13-13-13, 14.

86

Guitar tablature for measure 86. The top part shows a sixteenth-note pattern on the first string followed by an eighth-note pattern on the first string. The bottom part shows a sixteenth-note pattern across all six strings, with fingerings: 13-13-13, 14; 13-13-13, 14; 15-15-15, 16; 15-15-15, 16.

86

Guitar tablature for measure 86. The top part shows a sixteenth-note pattern on the first string followed by an eighth-note pattern on the first string. The bottom part shows a sixteenth-note pattern across all six strings, with fingerings: 5-0-8-0-5-0-8-0; 5-0-8-0-5-0-8-0; 0.

91

Guitar tablature for measure 91. The top part shows a sixteenth-note pattern on the first string followed by an eighth-note pattern on the first string. The bottom part shows a sixteenth-note pattern across all six strings, with fingerings: 5-0-8-0-5-0-8-0; 5-0-8-0-5-0-8-0; 0.

91

Guitar tablature for measure 91. The top part shows a sixteenth-note pattern on the first string followed by an eighth-note pattern on the first string. The bottom part shows a sixteenth-note pattern across all six strings, with fingerings: 5-0-8-0-5-0-8-0; 5-0-8-0-5-0-8-0; 0.

XIII. Clouds

Robert Lunn (2012)

L.V. throughout

Guitar

$\text{♩} = 66$

a tempo
L.V.
 8^{va}

f

N.H. A.H.

①

* A.H. N.H.

*

* Artificial harmonics, bar an octave lower.

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

Clouds

15

15

a tempo

trill

3 5 3 3 3

A.H. A.H. A.H. A.H. A.H. A.H. A.H.

The image shows a page of sheet music for guitar. The top half features a treble clef staff with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The staff begins at measure 19. The first measure contains six grace notes above the strings, followed by a sixteenth-note chord. Measures 20-23 show a repeating pattern of grace notes and chords. Measures 24-27 continue this pattern. The bottom half shows a harmonic section starting at measure 19, indicated by 'N.H.' and a horizontal line. It consists of a series of sixteenth-note chords across six measures, with the bass line providing harmonic support. The bass line is marked with '19' under each note, indicating it is sustained throughout the section. Measure numbers 7, 9, 7, 0, 0 are also present below the bass line.

23

23

24

25

26

27

27

27

31

31

36

36 N.H. A.H. N.H. A.H. —————

39

39

Guitar tablature for measures 40-41 of 'Clouds'. The tab shows a six-string guitar neck with fingerings and dynamic markings. Measure 40 starts with a sixteenth-note grace note at the 19th fret of the 6th string, followed by a sixteenth-note grace note at the 5th fret of the 5th string. The main notes are at the 19th and 12th frets of the 6th and 5th strings respectively. Measure 41 begins with a sixteenth-note grace note at the 19th fret of the 6th string, followed by a sixteenth-note grace note at the 5th fret of the 5th string. The main notes are at the 19th and 12th frets of the 6th and 5th strings respectively. Measures 40 and 41 conclude with a sixteenth-note grace note at the 19th fret of the 6th string.

Guitar tablature for measure 42 of 'Clouds'. The tab shows a six-string guitar neck with fingerings and dynamic markings. The 6th string has a grace note at the 19th fret and a main note at the 19th fret. The 5th string has a grace note at the 19th fret and a main note at the 12th fret. The 4th string has a grace note at the 19th fret and a main note at the 12th fret. The 3rd string has a grace note at the 19th fret and a main note at the 12th fret. The 2nd string has a grace note at the 19th fret and a main note at the 12th fret. The 1st string has a grace note at the 19th fret and a main note at the 12th fret. The instruction "(slightly muted)" is written below the tab.

(slightly muted)

XIV. La Guitarra

$\text{♩} = 144$

Robert Lunn (2012)

Guitar

Musical score and tablature for a guitar part in 3/4 time, major key signature. The score consists of two staves: the top staff shows a treble clef, a 3/4 time signature, and a major key signature (one sharp); the bottom staff shows a standard six-string guitar tablature. The tablature uses vertical tick marks to indicate string selection and horizontal dashes to indicate note duration. The first measure shows three eighth-note chords (G, B, D) followed by a single eighth note (B). The second measure shows a sixteenth-note pattern (B, A, G, B). The third measure shows another eighth-note chord (G, B, D). The fourth measure shows a sixteenth-note pattern (B, A, G, B). The fifth measure shows another eighth-note chord (G, B, D). The sixth measure shows a sixteenth-note pattern (B, A, G, B). The seventh measure shows another eighth-note chord (G, B, D). The eighth measure shows a sixteenth-note pattern (B, A, G, B). The ninth measure shows a sixteenth-note pattern (B, A, G, B). The tenth measure shows a sixteenth-note pattern (B, A, G, B).

7

The image shows a musical score for guitar. The top part is a staff with a treble clef, showing six measures of music. The first measure consists of six eighth notes. The second measure has four eighth notes. The third measure starts with a fermata over two eighth notes, followed by a dotted half note. The fourth measure contains six sixteenth notes. The fifth measure features a sixteenth-note run with grace notes. The bottom part is a six-string tablature. The first measure shows a 0-2-0 pattern. The second measure shows a 3-2-0 pattern. The third measure shows a 3-2-0 pattern. The fourth measure shows a 3-1-0-0 pattern. The fifth measure shows a 0-1-3 pattern. The sixth measure shows a 0-2-3 pattern. The seventh measure shows a 0-2-3 pattern. The eighth measure shows a 0-2 pattern. The ninth measure shows a 0-1-3-1-0 pattern. The tenth measure shows a 0 pattern.

1

Sheet music for guitar with tablature. The music is in common time (indicated by a '4') and has a tempo of 132 BPM (indicated by a '♩ = 132'). The key signature is A major (indicated by a treble clef and a sharp sign). The tablature shows the left hand's fretting and strumming pattern. The first measure starts with a bass note (A) followed by a chord (A, C#, E). The second measure begins with a bass note (E), followed by a chord (E, G, B) and a sixteenth-note run (3). The third measure starts with a bass note (B), followed by a chord (B, D, F#) and a sixteenth-note run (3). The fourth measure starts with a bass note (F#), followed by a chord (F#, A, C#) and a sixteenth-note run (3).

1

The image shows a page of sheet music for a six-string guitar. The top half contains two staves of musical notation, each starting with a treble clef and a '16' indicating measure number. The bottom half provides a corresponding tablature, showing the fingerings and string numbers for each note. Measure 16 begins with a power chord (root position B major) followed by eighth-note patterns. Measure 17 continues with eighth-note patterns, including a triplet marking over three notes. The tablature below shows the following fingerings: 1-1, 3, 3-3; 0, 0; 1-1, 3-1-3-1-0; 1-1, 1-1, 1-3-1; 0, 0-3-1-3-1-0.

20

20

1 1 1 1 0 0 0 5 5 5 5 7 5 5 8 7 5 0
1 1 1 1 3 3 3 6 6 6 6 9 5 5 5 5 5
2 2 2 2 1 1 1 5 5 5 5 7 5 5 5 5 5
3 3 3 3 0 0 0 7 7 7 7 9 5 5 5 5 5
3 3 3 3 2 2 2 8 8 8 8 7 0 0 0 0 0
1 1 1 1 0 0 0 0 0 0 0 0 12

23

23

5 5 5 8 7 5 5 5 5 5 1 1 1 0 0 0
6 6 6 7 5 5 5 5 2 2 0 0 0 0
0 0 3 3 0 0 0 0
0 0 3 3 2 2 2 2
1 1 1 3 3 3 3

26

26

5 5 5 8 7 5 0 5 5 5 5 5 5 5 5 5 5
5 5 5 5 0 5 5 5 5 5
0 0 0 0 0 0 0

29

29

5 7 5 3 5 3 1 3 1 0 0 0 0 0 0 0 3 1 0 3 1 0 0 0 0 0 0
3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1
1 1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

38

38

3-1-0 3-1-0 2-0 1-1-1-1-1
0-0-0-0-0 0-0-0-0-0 1-0-0-0-0 0-0-0-0-0

41

41

0-0-0—0-0-0—0-0-0—0-0-0—0-0-0—0-0-0—3-3-3—0-0-0—1-1-1—1-1-1—3-3-3—1-1-1

1 2 1 2 0 2 3 2

0 2 0 2 0 2 0 2

44

44

0-0-0-0-0-0 3-3-3-0-0-0 0-0-0-0-0-0 0-0-0-0-0-0 3-3-3-3-3-3 3-3-3-3-3-3

1 2 0 1 3 0

0 2 0 2 0 2

0 0 0 0 0 0

47

47

0-0-0-0-0-0 3-3-3-0-0-0 1-1-1-1-1-1 3-3-3-1-1-1 0-0-0-0-0-0 3-3-3-0-0-0

1 2 3 1 2 3

0 2 0 3 0 3

0 0 0 0 0 0

50

50

3-3-3-3-3-3 0-0-0-0-0-0 1-1-1-1-1-1 1-1-1-1-1-1 0-0-0-0-0-0 3-3-3-0-0-0

3 2 0 3 2 0

3 2 0 3 2 0

3 0 0 3 0 0

53

53

1-1-1-1-1-1 3-3-3-1-1-1 0-0-0-0-0-0 3-3-3-0-0-0 3-3-3-3-3-3 3-3-3-3-3-3

1 2 3 1 2 3

1 2 3 1 2 3

1 0 0 1 0 0

Musical score for guitar tablature, page 56, measures 1-10. The score consists of two staves. The top staff is a standard musical staff with a treble clef, showing sixteenth-note patterns. The bottom staff is a guitar tablature staff with six horizontal lines representing the strings. The tablature shows a repeating pattern of notes: 7-7-7, 7-7-7, 7-7-7, 7-7-7, 5-5-5, 5-5-5, 7-7-7, 5-5-5. Measure 10 concludes with a single note on the fifth string.

Sheet music for guitar, measures 58-59. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a standard tuning (E-A-D-G-B-E). Measure 58 consists of six eighth-note chords: (G,B,D), (G,B,D), (G,B,D), (A,C,E), (A,C,E), (A,C,E). Measure 59 begins with a single eighth note (D) followed by a bar line.

Sheet music for guitar, measures 60-61. The music is in common time. The first measure (60) starts with a bass note followed by a series of eighth-note chords. The second measure (61) continues the eighth-note chords. The tablature below shows the frets for each chord: 7-7-7, 7-7-7, 0, 7-7-7, 7-7-7, 0, 10-10-10, 10-10-10, 0, 10-10-10, 10-10-10.

62

62

8-8-8-8-8-8 10-10-10-8-8-8 10-10-10-10-10-10 12-12-12-10-10-10

9 9 0 10 10

8

64

64

8 8 8 — 8 8 8 — 10 10 10 — 8 8 8 — 12 12 12 — 12 12 12 — 12 12 12 — 12 12 12

9 8 9 — 9 9 — 0

71 (8^{va}) --
71 N.H.

Musical score for guitar, page 76, measures 76-77. The score consists of two staves. The top staff is in 3/4 time, treble clef, and shows sixteenth-note patterns. The bottom staff is in common time, bass clef, and shows sixteenth-note patterns. The tablature below the staff shows fingerings and string numbers. Measure 76 starts with a 3/4 signature, followed by a 4/4 signature. Measure 77 starts with a 4/4 signature.

76

76

$\text{♩} = 132$

3

0-1-3 0-2-3 0-2-3 0-1-3-1-0 0-1-3-1-0 0-3-1-3-1-0

0 5 5 5 7 7 0 5

Sheet music for guitar, page 80, measures 1-10. The music consists of two staves: a treble clef staff with sixteenth-note patterns and a tablature staff below it. Measure 1: Treble staff has eighth-note pairs. Tab: 1-1-13-1. Measure 2: Treble staff has eighth-note pairs. Tab: 0-0-3-1-3-1-0. Measure 3: Treble staff has eighth-note pairs. Tab: 1-1-1-1-3. Measure 4: Treble staff has eighth-note pairs. Tab: 3-3-0-0-0. Measure 5: Treble staff has eighth-note pairs. Tab: 0-0-3-1-3-1-0. Measure 6: Treble staff has eighth-note pairs. Tab: 1-1-1-1-3. Measure 7: Treble staff has eighth-note pairs. Tab: 3-3-0-0-0. Measure 8: Treble staff has eighth-note pairs. Tab: 0-0-3-1-3-1-0. Measure 9: Treble staff has eighth-note pairs. Tab: 1-1-1-1-3. Measure 10: Treble staff has eighth-note pairs. Tab: 3-3-0-0-0.

84

84

3

1—1—1—3—1 0—0—0—3—1—3—1—0 1—1—1—1—1—0 0—0—0—5—5—5—5—7
 3—3—3—2—2 1—1—1—2—2—1 3—3—3—3—3—0 6—6—6—6—6—9
 2—2—2—0—0 2—2—2—1—1—1 3—3—3—3—3—0 5—5—5—5—5—7
 0—0—0—0—0—0 1—1—1—1—1—0 0—0—0—7—7—7—7—9
 ——————
 0—0—0—3—3—3—2—2 0—0—0—2—2—2—0—0 0—0—0—8—8—8—8—7
 ——————
 12

88

88

5 5 8 7 5 0 | 5 5 5 8 7 | 5 5 8 7 5 0 | 1 1 3 3 3 |
 5 5 6 6 | 5 5 2 2 0 0 |
 5 5 7 7 | 5 5 3 3 0 0 |
 0 0 0 0 | 0 0 0 0 |
 0 0 0 0 | 0 0 0 0 |

92

92

5 5 8 7 5 0 | 5 5 5 8 7 | 5 5 8 7 5 0 |

5 5 5 | 7 7 | 5 5 |

0 | 0 | 0 |

95

95

5 5 3 5 3 1 3 0 | 0 0 0 0 0 | 0 3 1 0 | 0 0 0 0 3 0 0 0 0 0 |

3 3 3 3 3 3 | 3 3 3 3 3 3 | 1 1 1 1 1 1 | 2 2 2 2 2 2 |

0 0 0 0 0 0 | 0 0 0 0 0 0 | 1 1 1 1 1 1 | 2 2 2 2 2 2 |

2 2 2 2 2 2 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

98

98

1 1 1 1 3 1 1 1 1 1 | 0 0 0 0 3 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 | 7 7 7 7 7 7 7 7 7 7 |

3 3 3 3 3 3 3 3 3 | 1 1 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 3 | 9 9 9 9 9 9 9 9 9 |

2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 | 1 1 1 1 1 1 1 1 | 7 7 7 7 7 7 7 7 7 |

0 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 0 | 9 9 9 9 9 9 9 9 9 |

101

101

0 0 0 0 3 0 0 0 0 0 | 1 1 1 1 3 1 1 1 1 1 | 0 0 0 0 0 3 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 |

1 1 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 3 3 | 1 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 1 |

2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 |

2 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 |

0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 |

104

104

106

106

III

III

mute