

The Red Guitar Suite

for classical guitar

Robert Lunn

(2012-2013)

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about *The Red Guitar Suite*

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

Performance Notes

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Biography

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

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

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

The Red Guitar Suite

I. Perpetual Vibrations

Robert Lunn (2012)

Guitar

$\text{♩} = 100$

T
A
B

Perpetual Vibrations

16

Musical notation for measures 16-20. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line of eighth notes. The bottom staff shows a bass clef with a series of chords, each marked with a fermata. The fretboard diagram below shows fingerings for the bass line: 4-5-4-5-4, 5-5-5-5, 5-5-5-5, 10-10-10-10, 12-9-9-9.

21

Musical notation for measures 21-25. The top staff continues the melodic line. The bottom staff shows chords with fermatas. The fretboard diagram shows fingerings: 8-5-5-5, 8-5-5-5, 1-0-3-1-0, 1-0-1-0, 2-2.

26

Musical notation for measures 26-30. The top staff features chords with accents and fermatas. The bottom staff shows chords with fermatas. The fretboard diagram shows fingerings: 0-0-0-0, 1-1, 4-4-4-4, 5-5-5-5, 7-7-7-7.

31

Musical notation for measures 31-35. The top staff shows chords with accents and a dynamic marking (>). The bottom staff shows chords with fermatas. The fretboard diagram shows fingerings: 8-10-9, 8-9, 12-9-9-9, 12-9, 5-0-8-0-5-0, 12-0-8-0-5-0.

36

Musical notation for measures 36-40. The top staff shows a melodic line with eighth notes and a sharp sign in the fourth measure. The bottom staff shows a bass line with notes marked with a fermata and a bar line. The guitar fretboard below shows fingerings: 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

Musical notation for measures 41-45. The top staff shows a melodic line with eighth notes and a sharp sign in the fourth measure. The bottom staff shows a bass line with notes marked with a fermata and a bar line. The guitar fretboard below shows fingerings: 1-0-3-0-5-0, 5-0-8-0-5-0, 5-0-3-0-1-0, 10-0-13-0-10-0, 7-0-4-0-7-0.

46

Musical notation for measures 46-49. The top staff shows a melodic line with eighth notes, a triplet of eighth notes in the first measure, and a sharp sign in the third measure. The bottom staff shows a bass line with notes marked with a fermata and a bar line. The guitar fretboard below shows fingerings: 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

Musical notation for measures 50-53. The top staff shows a melodic line with eighth notes and a sharp sign in the second measure. The bottom staff shows a bass line with notes marked with a fermata and a bar line. The guitar fretboard below shows fingerings: 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

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

58

rit.

a tempo

58

harm.

a tempo

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

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

63

63

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

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

4-4-4-4 | 5-5-5-5 | 5-5-5-5 | 7-7-7-7 | 9-9-9-9

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

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

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

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

73

73

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

78

78

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

83

83

4-5 | 4-5 | 4 | 5-5 | 8-5-5 | 5-5 | 8-5-5 | 10-10 | 13-10 | 10-10 | 12-9 | 10-9 | 9-9

88

88

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

93

93

0 0 0 0 | 0 0 | 4 4 4 4 | 5 5 5 5 | 7 7 7 7

0 0 0 0 | 1 1 | 4 4 4 4 | 5 5 5 5 | 7 7 7 7

4 4 | 0 0 0 0 | 0 0 | 0 0 0 0 | 0 0

98

98

8 8 | 12-12 | 12-12 | 12 | 5 5 5 0 0 0 | 8 8 8 5 5 5

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

9 9 | 9 9 | 9 | 5 |

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

103

103

12-12-12-8-8-8 | 17-17-17-17-17-17 | 17 | 5 5 5 7 7 7

5 5 5 7 7 7

0 5

II. Lucidity

Robert Lunn (2012)

Guitar

$\text{♩} = 100$

T
A
B

5

5

9

9

13

13

17

17

N.H.

5-5-8-7 8 7 0 12 3-1-0 13-13-13-12 10 12-12-12-10 8

5-5 5-5 10 8 8 8 8

5-5 0 10 9 9 9 9

0 3 8

Detailed description: This system contains the first four measures of the piece. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a complex melodic line with many beamed eighth notes and some triplets. The bottom staff is a guitar fretboard diagram with six strings. It includes a 'N.H.' (Natural Harmonic) marking above the 12th fret on the first string. Fingering numbers (0-3) are placed below the strings to indicate fingerings for various notes and chords.

21

21

10-10-10-8 10 8 7 0 0 13-13-13-12 15 12-12-12-10 12

0 0 10 8 8 8 8

0 0 10 9 9 9 9

3 8

Detailed description: This system contains measures 21 through 24. The musical notation continues with similar rhythmic patterns. The guitar fretboard diagram shows a sequence of chords and notes across the fretboard, with fingering numbers indicating the player's hand position.

25

25

10-10-10-8 10 8 7 0 0 1 3 3 3 1 3 0 0 1 3 0 1

0 0 10 8 8 8 8

0 0 10 9 9 9 9

3 3 3

Detailed description: This system contains measures 25 through 28. The notation includes some notes with accents (^) and slurs. The guitar fretboard diagram shows more complex chordal textures and melodic lines, with specific fingering instructions for the left hand.

29

29

3 3 3 1 3 1 1 1 1 3 1 0 0 0 3 0 1 1 1 3 3 3

0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 3 3

0 2 2 2 2 2 0 0 0 0 0 0 2 2 2 4 4 4

3 1 3 1 3

Detailed description: This system contains the final four measures of the piece. The musical notation features a dense texture of beamed eighth notes. The guitar fretboard diagram shows a series of chords and notes, with a final triplet of notes in the first measure of this system.

48

48

tambora

53

53

58

58

63

63

III. Dance of the Dragonfly

Robert Lunn (2012)

Guitar

$\text{♩} = 76$

T
A
B

N.H.

T
A
B

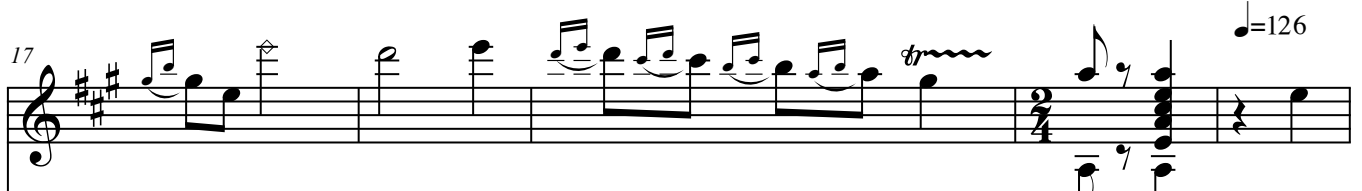
N.H.

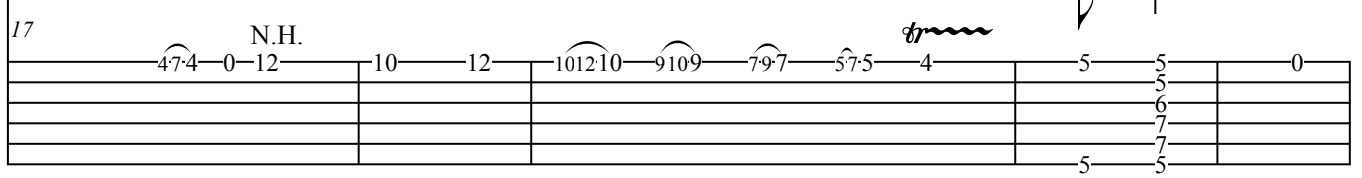
T
A
B

T
A
B

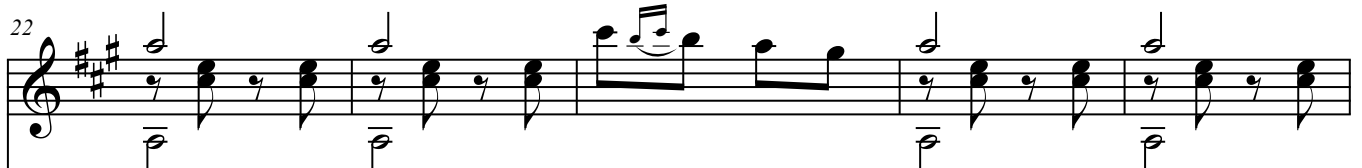
N.H.

Dance of the Dragonfly

17  $\text{♩} = 126$


17 *N.H.* 

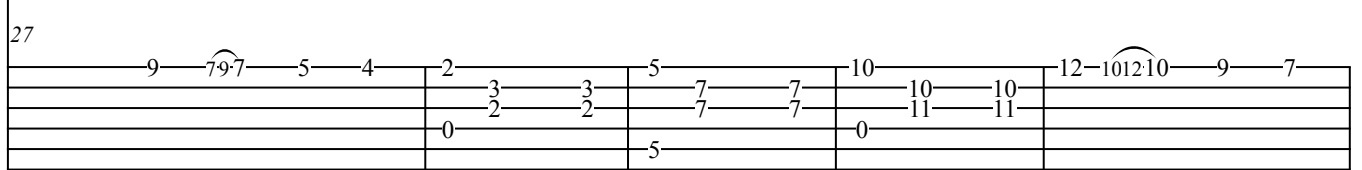
Detailed description: This system contains the first five measures of the piece. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, including a trill in measure 20. The bottom staff shows guitar fingerings: 4-7-4-0-12, 10, 12, 10-12-10, 9-10-9, 7-9-7, 5-7-5, 4, 5, 5, 0. A 'N.H.' (Natural Harmonic) instruction is placed above the first measure. A tempo marking of quarter note = 126 is in the top right.

22 


22 

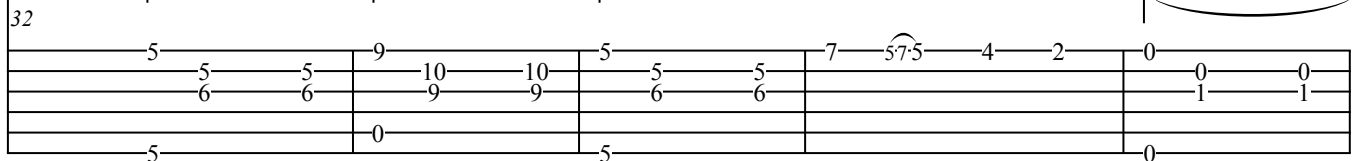
Detailed description: This system contains measures 22-26. The top staff continues the melodic line with eighth notes and chords. The bottom staff shows fingerings: 5, 5, 5, 5, 9-7-9-7, 5, 4, 5, 5, 5, 5, 5, 5. The piece is in a 2/4 time signature.

27 

27 

Detailed description: This system contains measures 27-31. The top staff features a melodic line with eighth notes and chords. The bottom staff shows fingerings: 9-7-9-7, 5, 4, 2, 3, 3, 5, 7, 7, 10, 10, 10, 12-10-12-10, 9, 7. The piece is in a 2/4 time signature.

32 

32 

Detailed description: This system contains measures 32-36. The top staff continues the melodic line with eighth notes and chords. The bottom staff shows fingerings: 5, 5, 5, 9, 10, 10, 5, 5, 5, 7, 5-7-5, 4, 2, 0, 0, 0. The piece is in a 2/4 time signature.

37

37

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

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

5 8

42

42

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

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

5 0 5 8 7 5 5

47

47

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

9 9 6 6 6 6 2 2 2 2 2 2 2

0 5 5 0 0

52

52

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

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

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

57 *accel.* *a tempo*

57 N.H. *accel.* *a tempo*

12 3 1

4-0-0-4-0-0-4-0-0 7-0-0-7-0-0-7-0-0 10 0 4 7

64 *rit.* *a tempo*

64 *rit.* *a tempo*

10 10 10 12 101210 9109 797 575 4

68

68

5 5 5 5 9 797 5 4 5 5 5 5 5 5

6 6 6 6 5 7 7 10 10 10 6 6 6 6

5 5 5 5 5

73

73

9 797 5 4 2 3 3 5 7 7 10 10 10 12-101210 9 7

0 2 2 7 7 10 10 10 11 11

0 5

78

78

5 5 5 9 10 10 5 5 5 7 5 7 5 4 2 0 0 0

6 6 9 9 6 6 1 1

5 0 5 0

83

83

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

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

5 8 7

88

88

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

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

5 0 5 8 7

92

92

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

6 6 9 9 6 6 6 6 6 6 2 2 2

5 0 5 5 0

97

97

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

102

102

N.H.

0	12	0	5
3	3		5
1	1		6
			7
0			5

IV. Melancholy

Robert Lunn (2012)

Guitar

♩.=69

T
A
B

6

Harm VII

Harm XII

N.H. N.H.

16

Harm V

8va-----

16

N.H.

5

0-5

0-0

0-0-0-0

2-2-2-2

12-7-5

0-0-0

0-2

3-3

2-2

0

21

8va-----

21

N.H.

12-7-5

5-5

N.H.

N.H.

N.H.

3-0-0-0

2-3-3-3

2

2

26

26

0-0-0-0

3-5-7-7

10-12-7

7-7-7

0-0-0

2

2-4

5-7-0-0

7

3

31

8va-----

31

N.H.

12-7-5

0-0

0-0-0

2-2-2

12-7-7

0-5-5

0-2

3-3

2-2

0

36

36

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

53

53

4	4	4	7	7	7	9	9	9	7	12	12	12	N.H.
0	0	0	0	0	0	10	10	10	7	9	9	9	12
1	1	1	0	0	0	9	9	9	8	9	9	9	12
2	2	2	0	0	0	9	9	9	7	9	9	9	12
			3			0			9				
									7				
									0				

81

81

86

86

91

91

96

96

V. Folk Dance

5th String=G
6th String=D

Robert Lunn (2013)

Guitar

$\text{♩} = 96$

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

T 12 0 0 12 0 0 7 0 0

A 12 0 0 12 0 0 7 0 0

B 12 0 0 12 0 0 7 0 0

7

sva

7

N.H. 3 3-3-3 3 3-3-3 3 3-3-3 3 3-3-3-5 7 7-7-7 10-10-10-10

T 0 5 0 0 0 0 0 0 0 0 0 0

A 0 5 0 0 0 0 0 0 0 0 0 0

B 0 5 0 0 0 0 0 0 0 0 0 0

13

13

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

T 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0

19

19

3-3-3-3 10-10-10-10 3-3-3-3 3-3-3-3 N.H. 3-3-3-3 3-3-3-3

25

25

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

12-7 5 12-7 5 12-7 12-7

31

31

8va

12-7 5 3-3-3-3 5 7-7-7-7 10-10-10-10 7-7-7-7

37

37

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

43

43

10-10-10-10 3-3-3-3 3-3-3-3 N.H. 3-3-3-3 3-3-3-3 N.H.

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

49

XII

49

N.H. N.H.

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

55

55

12	3	3-3-3	3	3-3-3	3	3-3-3	3	3-3-3	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	0	0	0	0	0	0	0	0	0

61

61

3	3-3-3	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	3	3	3	7	7
0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	3	0	0	0

67

67

10	8	6-5	3-3-3-5-1	3	3-3-3-5-1	3	3-3-3-5	6-6-6-6-8
7			3	3	3	3	3	3
7			3	3	3	3	3	3
0			0	0	0	0	0	3

75

75

10-10-10-10-11	10	15-13 15 13-11-13	11 13 11-10-9-10	15-13 15 13-11-13	11 13 11-10-9-10
7	7	0		0	
7	7				
0	0				

81

81

15-13 15 13-11-13	11 13 11-10-9-10	6-8-5	3-3-3-5-1	3	3-3-3-5-1
0		0	3	3	3
			3	3	3
		0	0	0	0

87

87

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

93

93

3 3 3 5 1 3 3 3 5 1 3 15 0 0 0 0

99

99

3 3 3 5 2 3 3 3 3 3 3 5 2 3 3 3 3

105

105

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

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 0 0 0 0 0 0

111

111

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

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

123

123

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

129

129

N.H. N.H. 12 7 5 12 7 5 12 7 5 12 7 5 0-0-0

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

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

147

147

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

154

154

N.H. 5 7 12 3 3-3-3 3 3-3-3 N.H. 3 3-3-3

161

161

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

VI. Fantasia

Robert Lunn (2012)

Guitar

$\text{♩} = 144$

T
A
B

Tambora

5

p i m a

5

i m a p i m a

8

8

11

11

a m i p a m i

22

22

8 8 8 8 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 7 7 7 7 5 5 5 5

Detailed description: This system contains the first three measures of the piece. The top staff is a treble clef with a series of eighth-note runs. The bottom staff shows guitar fret numbers: 8 8 8 8 8 8 8 8 8 8 8 8, 7 7 7 7 7 7 7 7 7 7 7 7, and 5 5 5 5 7 7 7 7 5 5 5 5.

25

25

3 3 3 3 5 5 5 5 3 3 3 3 2

Detailed description: This system contains measures 25-27. The top staff shows eighth-note runs with a key signature change to one sharp (F#) in measure 26. The bottom staff shows fret numbers: 3 3 3 3 5 5 5 5 3 3 3 3, 2 2 2 2 2 2 2 2 2 2 2 2, and 2 2 2 2 2 2 2 2 2 2 2 2.

28

28

0 0 0 0 0 0 0 12 12 12 12 12 12 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9 9 9 9 9 9 9 9 9 9 9 9 9 9

0 0

Detailed description: This system contains measures 28-30. Measure 28 has a first ending bracket. The top staff shows eighth-note runs with a key signature change to one sharp (F#) in measure 29. The bottom staff shows fret numbers: 0 0 0 0 0 0 0, 12 12 12 12 12 12, 0 0 0 0 0 0 0, and 0 0 0 0 0 0 0. There are also fret numbers 9 9 9 9 9 9 9 9 9 9 9 9 9 9.

31

31

12 12 12 12 12 12 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9 9 9 9 9 9 2 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1 0 0 0 0 0

0 0

1 1 1 1 1 1 2 2 2 2 2 2 3

E C

Detailed description: This system contains measures 31-33. Measure 31 has a first ending bracket. Measure 32 has a second ending bracket. The top staff shows eighth-note runs with a key signature change to one sharp (F#) in measure 32. The bottom staff shows fret numbers: 12 12 12 12 12 12, 0 0 0 0 0 0, 2, 0 0 0 0 0 0, and 0. There are also fret numbers 9 9 9 9 9 9 2 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0. Chords E and C are indicated.

34

Musical notation for measures 34-36. The top staff is a treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff is a guitar-style fretboard with six strings and a capo on the first fret. Fingering numbers 0, 1, 2, 3 are used. Chords E and C are indicated above the staff.

37

Musical notation for measures 37-40. Measure 37 continues the guitar-style notation. Measures 38-40 show a transition to a 4/4 time signature. The top staff has a tempo marking of quarter note = 60. The bottom staff shows guitar-style notation with a 'Tambora' label. Fingering numbers 0, 1, 2, 3 are used. A slur covers measures 38-40.

41

Musical notation for measures 41-44. The top staff shows a 4/4 time signature, a change to 3/4 in measure 42, and a return to 4/4. It includes a *f* dynamic marking and a wavy line. The bottom staff shows guitar-style notation with various fingering numbers and slurs. A 'Tambora' label is present.

45

Musical notation for measures 45-48. The top staff is in 4/4 time and features a long, sweeping melodic line with a slur. A '5' is written above the staff in measure 46. The bottom staff shows guitar-style notation with a long slur covering measures 45-48 and various fingering numbers.

47

47

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

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

2 2

63 (ad lib)

63 (ad lib)

2 2

Gradually lift l.h. finger to mute the string

65

65

0 0

0 2 2 1 3 2 1 0

68

68

4 4

0 3 4 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

VII. Ray of Light

Robert Lunn (2012)

Guitar

7

3 3

T
A
B

0 1 2 0 3 2 1 0 5 8 5 0 8 5 0 10 8 0 10 8 0 12 10 0 12 10 0 12 10 0 12 10 0

3

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

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

10

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

17

17

22

22

27

27

32

32

37

37

40

40

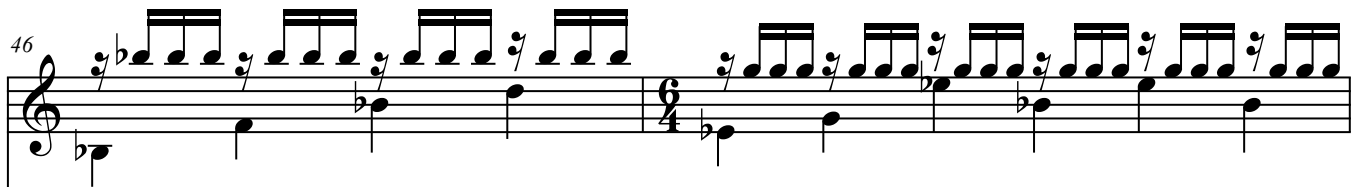
42

42

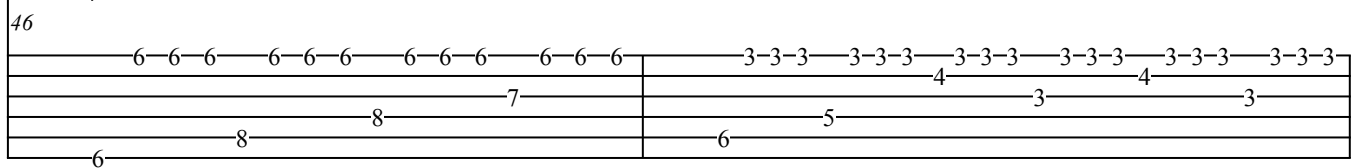
44

44

46



46

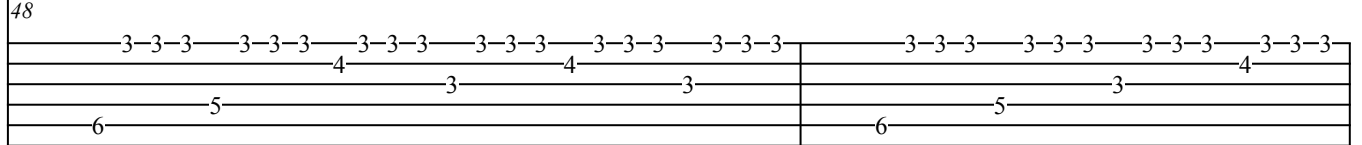


Musical notation for measures 46-47. The top staff shows a treble clef with a key signature of one flat and a 4/4 time signature. The melody consists of eighth-note triplets. The bottom staff shows bass clef accompaniment with chords and single notes. Below the staff are three lines of fingering: the top line contains triplets of 6s and 3s, the middle line contains 8s, 7s, and 3s, and the bottom line contains 6s and 5s.

48

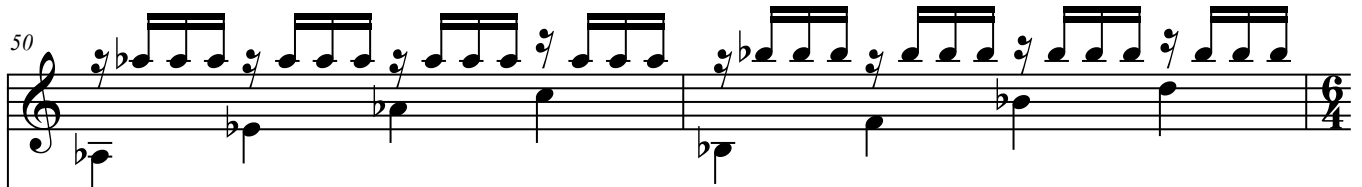


48

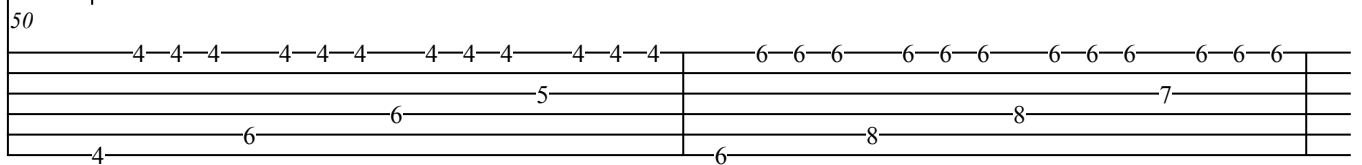


Musical notation for measures 48-49. The top staff continues the melody with eighth-note triplets. The bottom staff shows bass clef accompaniment. Below the staff are three lines of fingering: the top line contains triplets of 3s and 4s, the middle line contains 5s and 3s, and the bottom line contains 6s and 5s.

50

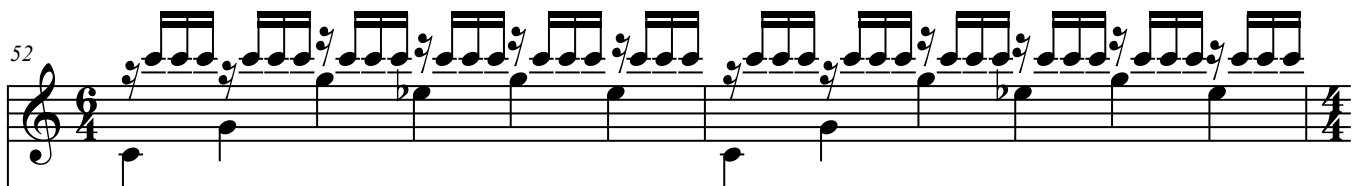


50

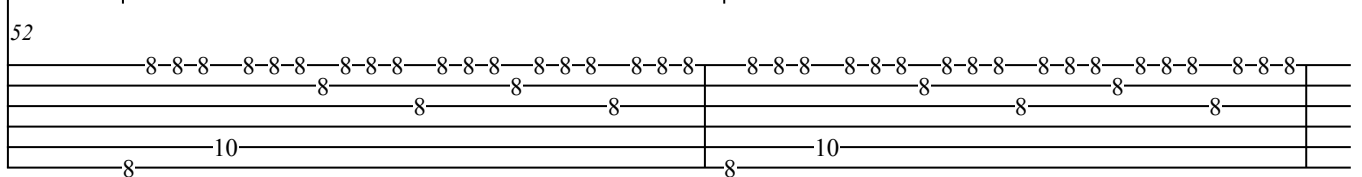


Musical notation for measures 50-51. The top staff continues the melody with eighth-note triplets. The bottom staff shows bass clef accompaniment. Below the staff are three lines of fingering: the top line contains 4s and 6s, the middle line contains 5s and 7s, and the bottom line contains 4s, 6s, and 8s.

52



52



Musical notation for measures 52-53. The top staff continues the melody with eighth-note triplets. The bottom staff shows bass clef accompaniment. Below the staff are three lines of fingering: the top line contains 8s, the middle line contains 8s and 10s, and the bottom line contains 8s and 10s.

54

54

8-8-8 8-8-8 8-8-8 8-8-8 6-6-6 6-6-6 6-6-6 6-6-6

8 10 10 8 8 7

8 10 6 8 8

Detailed description: This system contains two staves. The top staff is a treble clef with a 4/4 time signature. It features a melodic line with eighth-note triplets and a bass line with quarter notes. The bottom staff is a guitar fretboard with six lines. It contains fret numbers for each string: 8, 10, 10, 8, 8, 7 for the first measure and 8, 10, 6, 8, 8 for the second measure.

56

56

8-8-8 8-8-8 8-8-8 8-8-8 8-8-8 8-8-8 8-8-8 8-8-8 8-8-8 8-8-8 8-8-8 8-8-8

8 10 8 8 8 8 8 8

8 10 8 10 8 8

Detailed description: This system contains two staves. The top staff is a treble clef with a 4/4 time signature. It features a melodic line with eighth-note triplets and a bass line with quarter notes. The bottom staff is a guitar fretboard with six lines. It contains fret numbers for each string: 8, 10, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8 for the first measure and 8, 10, 8, 10, 8, 8 for the second measure.

58

58

8-8-8 8-8-8 8-8-8 8-8-8 10-10-10 10-10-10 10-10-10 10-10-10 10-10-10 10-10-10

8 10 8 8 8 10 11 10 11 10 10

8 10 8 10 10 10 10 10

Detailed description: This system contains two staves. The top staff is a treble clef with a 4/4 time signature. It features a melodic line with eighth-note triplets and a bass line with quarter notes. The bottom staff is a guitar fretboard with six lines. It contains fret numbers for each string: 8, 10, 8, 8, 8, 10, 10, 10, 10, 10, 10, 10, 10 for the first measure and 8, 10, 8, 10, 10, 10, 10, 10 for the second measure.

60

60

10-10-10 10-10-10 10-10-10 10-10-10 10-10-10 11-11-11 11-11-11 11-11-11 11-11-11

8 10 11 10 11 10 12 11 11 11

8 10 10 10 10 12 11 11 11

Detailed description: This system contains two staves. The top staff is a treble clef with a 4/4 time signature. It features a melodic line with eighth-note triplets and a bass line with quarter notes. The bottom staff is a guitar fretboard with six lines. It contains fret numbers for each string: 8, 10, 11, 10, 11, 10, 12, 11, 11, 11 for the first measure and 8, 10, 10, 10, 10, 12, 11, 11, 11 for the second measure.

62

62

Musical notation for measures 62-63. The top staff shows a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody consists of eighth-note chords. The bottom staff shows guitar fingerings: 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, 11-11-11, 11-11-11. A '12' is written below the first and fifth measures.

64

64

Musical notation for measures 64-65. The top staff shows a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody consists of eighth-note chords. The bottom staff shows guitar fingerings: 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, 11-11-11, 11-11-11. A '12' is written below the first and fifth measures.

66

66

Musical notation for measures 66-68. The top staff shows a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody consists of eighth-note chords. The bottom staff shows guitar fingerings: 11-10-11-10-8-10-8-10-8, 11-9-11, 3-3-3-3-3-3-3-3, 4-4-4-4-4-4-4-4, 3-3-3-3-3-3-3-3, 11-10-11-10-8-10-8-10-8, 11-9-11. A '6' is written below the second measure.

69

69

Musical notation for measures 69-71. The top staff shows a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody consists of eighth-note chords. The bottom staff shows guitar fingerings: 4-4-4-4, 4-4-4-4, 5-5-5-5, 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, 8-8-8-8, 8-8-8-8, 11-10-11-10-8-10-8-10-8, 11-9-11. A '4' is written below the first measure, and a '6' is written below the second measure.

72

72

3 3 3 3 3 3 3 3 | 11-10 11 10-8-10 8 10 8 | 4 4 4 4 | 4 4 4 4 6 6 6 6

4 4 4 4 4 4 4 4 | | 5 5 5 5 7 7 7 7 | 8 8 8 8

3 3 3 3 3 3 3 3 | | | |

6 | | | |

4 6

75

75

8 8 8 8 8 8 8 8 | 6 6 6 6 | 4 4 4 4 | 4 4 4 4 6 6 6 6

8 8 8 8 8 8 8 8 | | 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 7 7 7 7 | 8 8 8 8

6 | | | |

4 6

78

78

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 6 6 6 6 | 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 3 3 3 3 | 5 5 5 5 7 7 7 7

4 | | 8 3 | 4 6

81

81

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 3 3 3 3 | 4 4 4 4 6 6 6 6 | 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 7 7 7 7

8 | | 4 6 | 4 6

84

84

Musical notation for measures 84-85. The notation is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of two measures of music, each containing a series of eighth notes. The first measure has a treble clef and a key signature of one flat, while the second measure has a bass clef and a key signature of one flat. The guitar fingering below shows the fretboard for these measures, with numbers 11, 12, and 11 indicating finger positions on the strings.

86

86

Musical notation for measures 86-87. The notation is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of two measures of music, each containing a series of eighth notes. The first measure has a treble clef and a key signature of one flat, while the second measure has a bass clef and a key signature of one flat. The guitar fingering below shows the fretboard for these measures, with numbers 11, 12, and 11 indicating finger positions on the strings.

88

88

Musical notation for measure 88. The notation is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It consists of two measures of music, each containing a series of eighth notes. The first measure has a treble clef and a key signature of two flats, while the second measure has a bass clef and a key signature of two flats. The guitar fingering below shows the fretboard for these measures, with numbers 11, 12, 4, 3, 5, and 6 indicating finger positions on the strings.

XIII. Quicksilver

Score

Robert Lunn (2012)

♩. = 88

Guitar 1

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 1

Gtr. 2

17

1 3 1 3 1 3

f

Gtr. 1

Gtr. 2

21

3 0 1 4 3 1 4 3

ff

Am Dm

Gtr. 1

Gtr. 2

25

XII 1 4 3 1 4 3 1 4 1

Am E7 Am Dm

Gtr. 1

Gtr. 2

29

1 4 1 2 2 2 2

Am E7 Am Dm

Gtr. 1

Gtr. 2

33

2 2

Am E7 Am

p

Gtr. 1

Gtr. 2

37

1 3 1 3 1 2 1 3

p

Gtr. 1

Gtr. 2

41

1 3 1 3 1 2 1 3

tr

Gtr. 1

Gtr. 2

45

tr

49 *f* *ff* Am Dm

53 XII Am E7 Am Dm

57 Am E7 Am Dm

61 VII E7

Quicksilver

Gtr. 1

Gtr. 2

81

Am D F Am C E7

Gtr. 1

Gtr. 2

85

f

Gtr. 1

89

1 4

Gtr. 1

93

0 1 4

8va

XII VII

1

Gtr. 1

97

(8va)

V

1 2 1 3 1 3

p

101 1 3

Gtr. 1

Gtr. 2

p

105

Gtr. 1

Gtr. 2

109

Gtr. 1

Gtr. 2

f *ff*

f

113

Gtr. 1

Gtr. 2

f

Am Dm Am

XII

117

Gtr. 1

Gtr. 2

E7 Am Dm Am E7

121

Gtr. 1

Gtr. 2

Am Dm Am E7

125

Gtr. 1

Gtr. 2

VII IX

129

Gtr. 1

Gtr. 2

ff *ff*

Quicksilver

28

28

34

34

41

41

48

48

54

54

VIII. Quicksilver

Guitar 2

Robert Lunn (2012)

N.H.

8

Am

6

8

N.H.

19

Am

19

24

Dm

Am

E7

Am

24

Quicksilver

28

Dm Am E7 Am

28

32

Dm Am E7 Am

32

39

39

49

Am Dm Am

49

54

E7 Am Dm Am E7

54

Quicksilver

58 Am Dm Am E7

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

62

0 0 0 0 0 0 0 0 0 0 7
0 0 0 0 0 0 0 0 0 0 9
1 1 1 1 1 1 1 1 1 1 7
0 0 0 0 0 0 0 0 0 0 9
2 2 2 2 2 2 2 2 2 2 7
0 0

66

5 5 5 7 8 10 10 10 8 7 5 5 8 5 12 12 12 12 12 5 5 5 7 8 10 10 10 8 7 5 5 8 5

73

12 10 8 12 10 10 12 10 10 12 10 10 12 12 12 12 12 12 12 0 0 0 2 3 5 5 5 3 2

79

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

IX. La Primavera

♩=88

Robert Lunn (2012)

Guitar

Measures 1-6: Treble clef, 4/4 time. Chords: D major (x02321), G major (x2332), C major (x32010), F major (x2321). Tablature: N.H. 12-12-12-12, N.H. 12-12, N.H. 12-12, N.H. 12-12, 0-6-8-1, 0-5-7-0, 5-5, 7-7, 3-2.

Measures 7-12: Treble clef. Tablature: 0-6-8-1, 0-5-7-0, 0-3, N.H. 12-12, N.H. 12-12, N.H. 12-12, N.H. 12-12, 10-12-12-12, 9-12-12-12, 10-12-12-12, 9-12-12-12, N.H., N.H.

Measures 13-16: Treble clef. Tablature: 0-6-8-1, 0-5-7-0, 0-3, 0-1-0-0-0-0, 7-5-6-5-5-8-5, 7-5-6-5-5-8-5, 0-1-0.

Measures 17-20: Treble clef. Tablature: 0-0-0-0-0-0-3-3, 3-3-3-3-3-3-3-3, 0-0-0-0-0-0-3-3, 3-3-3-3-3-3-3-3, 1-1-1-1-1-1-1-1, 0-0-0-0-0-0-0-0, 2-2-2-2-2-2-2-2, 0-0-0-0-0-0-0-0, 0-2-3, 0, 0-2-3.

21

21

5 5 5 5 3 3 3 3 | 0 0 0 0 0 0 0 0 | 5 5 5 5 7 7 7 7
5 5 5 5 3 3 3 3 | 0 0 0 0 0 0 0 0 | 5 5 5 5 0 0 0 0
6 6 6 6 4 4 4 4 | 0 0 0 0 0 0 0 0 | 6 6 6 6 0 0 0 0
0 | 2 | 0

3 0 2 3 3

24

24

12-12-12-12-12-12-12-12 | 12-12-12-12-12-12-12-12 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0
12-12-12-12-12-12-12-12 | 12-12-12-12-12-12-12-12 | 9 0 0 0 7 0 0 0 | 4 0 0 0 4 0 0 0
12-12-12-12-12-12-12-12 | 12-12-12-12-12-12-12-12 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0
0 | 0 | 0

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

28

28

9 0 0 0 14 0 0 | 16 0 0 0 16 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 | 7 12 | 7 7
N.H. N.H. N.H. N.H.

32

32

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | N.H. 12 N.H. 12 | N.H. 12 N.H. 12
12 12 12 12 12 12 | 12 12 12 12 12 12 | 10 12 12 12 | 9 12 12 12 12
12 | 12 0 | 0 | 0
N.H. N.H. N.H.

36

N.H. N.H.

N.H.

Detailed description: This system contains measures 36 through 40. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, including some triplets. The guitar fretboard diagram below shows fingerings for the right hand (N.H.) and left hand. The right hand uses a pick (P.) and has fingering numbers 1, 2, 3, 4, 5. The left hand has fingering numbers 1 through 10. The diagram is divided into five measures corresponding to the musical staff above.

41

p i m 6

41

Detailed description: This system contains measures 41 and 42. Measure 41 has a treble clef staff with a melodic line starting with a half note, followed by eighth notes. The guitar fretboard diagram shows a simple fingering for the first measure. Measure 42 has a treble clef staff with a continuous eighth-note pattern. The guitar fretboard diagram shows a complex fingering pattern with numbers 0, 1, 2, 3. The text *p i m 6* is written below the staff in measure 42.

43

43

Detailed description: This system contains measures 43 and 44. Measure 43 has a treble clef staff with a melodic line of eighth notes. The guitar fretboard diagram shows a complex fingering pattern with numbers 0, 10, 12. Measure 44 has a treble clef staff with a continuous eighth-note pattern. The guitar fretboard diagram shows a complex fingering pattern with numbers 0, 1, 2.

45

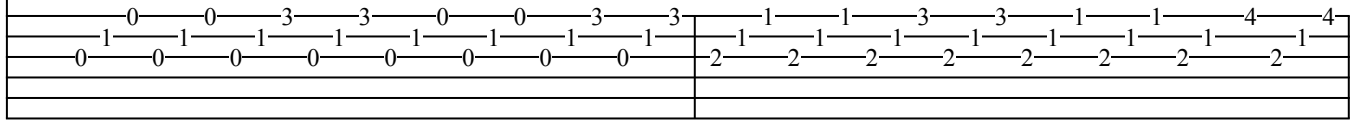
45

Detailed description: This system contains measures 45 and 46. Measure 45 has a treble clef staff with a melodic line of eighth notes. The guitar fretboard diagram shows a complex fingering pattern with numbers 0, 10, 12. Measure 46 has a treble clef staff with a continuous eighth-note pattern. The guitar fretboard diagram shows a complex fingering pattern with numbers 0, 1, 2, 3.

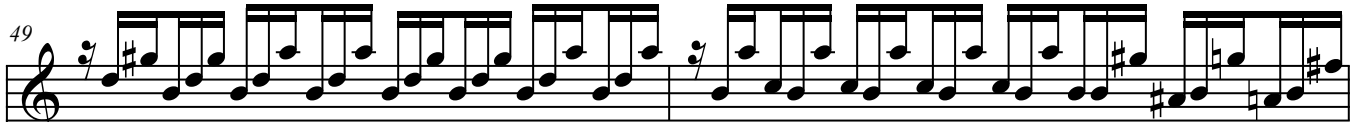
47



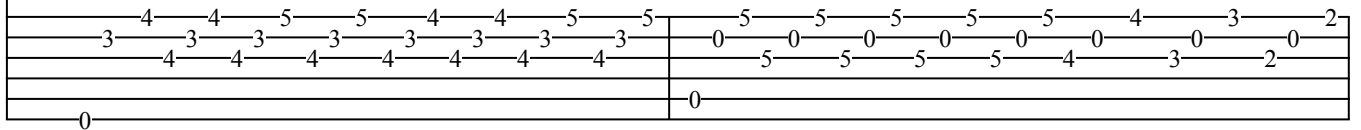
47



49



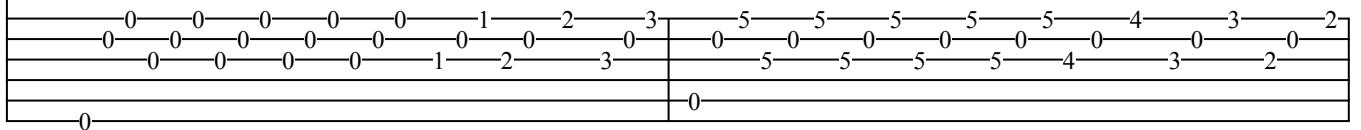
49



51



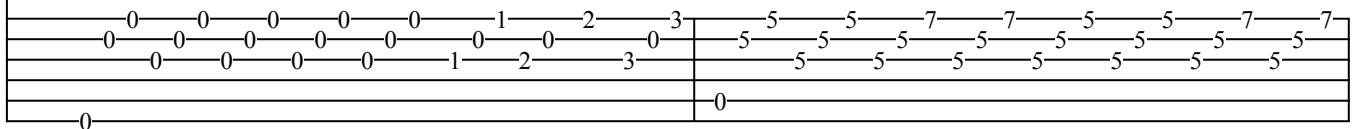
51



53



53



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 | 10 10 10 10 10 10 10 10

7 7 7 7 7 7 7 7 | 9 9 9 9 9 9 9 9

0 | 0

Detailed description: This system contains measures 55 and 56. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff shows guitar fretting with numbers 7, 9, 10, and 12 on the strings. Measure 55 has a double bar line, and measure 56 begins with a repeat sign.

57

57

12 12 12 12 12 12 12 12 | 12 12 12 12 12 12 11 10

9 9 9 9 9 9 9 9 | 0 0 0 0 0 0 0 0

14 14 14 14 13 12 11

0 | 0

Detailed description: This system contains measures 57 and 58. The top staff continues the melodic line with some chromaticism in measure 58. The bottom staff shows fretting with numbers 9, 12, 14, 13, 12, and 11. Measure 57 has a double bar line, and measure 58 begins with a repeat sign.

59

59

7 7 7 7 7 8 9 10 | 12 12 12 12 12 12 11 10

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

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

0 | 0

Detailed description: This system contains measures 59 and 60. The top staff continues the melodic line. The bottom staff shows fretting with numbers 7, 8, 9, 10, 12, 14, 13, and 11. Measure 59 has a double bar line, and measure 60 begins with a repeat sign.

61

61

7 7 7 7 7 8 9 10 | 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 | 1 1 1 1 1 1 1 1

7 7 7 7 8 9 10 | 2 2 2 2 2 2 2 2

0 | 0

Detailed description: This system contains measures 61 and 62. The top staff continues the melodic line. The bottom staff shows fretting with numbers 7, 8, 9, 10, 1, and 2. Measure 61 has a double bar line, and measure 62 begins with a repeat sign.

63

63

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

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

0

0

Detailed description: This system contains measures 63 and 64. The top staff is a treble clef with a 3/4 time signature. Measure 63 features a rhythmic pattern of eighth notes, with a triplet of eighth notes in the second half. Measure 64 continues the pattern. The bottom staff shows guitar fretting: measure 63 has fret numbers 0, 0, 0, 0, 0, 0, 12, 12, 10, 10; measure 64 has 1, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The bass line consists of a single 0 in each measure.

65

65

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

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

0

0

Detailed description: This system contains measures 65 and 66. The notation is identical to the previous system, with the same rhythmic patterns and fretting for measures 65 and 66.

67

67

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

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

0

0

Detailed description: This system contains measures 67 and 68. The notation is identical to the previous systems, with the same rhythmic patterns and fretting for measures 67 and 68.

69

69

0 0 0 0 0 0 12 12 10 10 | A.H. 13 12 15 | N.H. 12

0 0 0 0 0 0 0 0 0 0 | 14 13 13 13 13 | 12

0

0

Detailed description: This system contains measures 69 and 70. The top staff shows a rhythmic pattern of eighth notes. Measure 69 has fret numbers 0, 0, 0, 0, 0, 0, 12, 12, 10, 10. Measure 70 has fret numbers 13, 12, 15. The bottom staff shows guitar fretting: measure 69 has 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0; measure 70 has 14, 13, 13, 13, 13. The bass line consists of a single 0 in each measure. The text 'A.H.' and 'N.H.' is positioned above the fret numbers in measure 70.

72

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

13—12—15—12
14—13—13—13

12—12—12—12
10—12—9—10—12

N.H. N.H.

77

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

12—12—12—12
9—12—10—9—10—9

12—12—12—12
10—12—9—10—9

N.H. N.H.

82

82

0

15

15

Musical notation for measures 15-16. The top staff shows a treble clef with a series of eighth-note chords. The bottom staff shows a guitar fretboard with fingerings: 5-5-5-5-5-5-6-6 | 5-5-5-5-5-5-6-6 | 5-7-5-7-8-7 | 5-7-5-7-8-7.

17

17

Musical notation for measures 17-18. The top staff shows a treble clef with eighth-note chords, including some with flats and sharps. The bottom staff shows a guitar fretboard with fingerings: 9-8-9-8-7-7-7-7-6-6 | 10-9-10-9-7-7-7-7-8-7-6 | 8-10-8-7-6-7-6-8-8-7-6 | 8-7-9-6-8-8-7-6.

18

18

Musical notation for measures 19-20. The top staff shows a treble clef with eighth-note chords. The bottom staff shows a guitar fretboard with fingerings: 7-6-5-7-6-5-4-4-4-4-4-3-3 | 5-7-7-6-4-4-4-4-5-4-3-5-4-3 | 5-7-4-6-3-5-5-4-3-5-4-3 | 4-6-3-5-5-4-3-5-4-3.

19

19

Musical notation for measures 21-22. The top staff shows a treble clef with eighth-note chords. The bottom staff shows a guitar fretboard with fingerings: 4-3-2-4-3-2-2-2-2-2-2-1-1 | 4-4-3-2-2-2-2-2-3-2-1-3-2-1 | 2-4-4-2-4-1-3-3-2-1-3-2-1 | 2-4-1-3-3-2-1-3-2-1.

20

20

21

21

23

23

24

24

25

25

rasgado

26

26

rasgado

27

27

28

28

rasgado

34

34

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

36

36

0 0 0 0 0 0 0 0 1 1 1 1 0 0 0 0 0 0 0 0 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 3 3 3 3
0 0 0 0 0 0 0 0 3 3 3 3 0 0 0 0 0 0 0 0 3 3 3 3
1 1 1 1 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1

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
3 3 3 3 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
12

41

41

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
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
19

Tambora

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

51

51

Golpe

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

Tambora

Tambora

53

53

rasgado

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

rasgado

56

56

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

The Headless Horseman

65

65

66

66

67

67

68

68

69

69

Musical notation for measures 69-70. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth-note runs. The bottom staff shows guitar fingering with numbers 0-6 and bar lines.

71

71

Musical notation for measures 71-72. The top staff continues the eighth-note melody. The bottom staff shows guitar fingering with numbers 0-2 and bar lines.

72

72

Musical notation for measures 72-73. The top staff continues the eighth-note melody. The bottom staff shows guitar fingering with numbers 0-2 and bar lines.

73

73

Musical notation for measures 73-74. The top staff continues the eighth-note melody, ending with a double bar line and repeat sign. The bottom staff shows guitar fingering with numbers 0-2 and bar lines.

XI. Drawing Near

Robert Lunn (2012)

Guitar 1

Guitar 2

Measures 1-4. Guitar 1: Rests in measures 1 and 2; notes in measures 3 and 4. Guitar 2: Continuous eighth-note pattern with fingerings 'i m i a i m i' in measures 1 and 2. Dynamics: *p* and *V*.

Gtr. 1

Gtr. 2

Measures 5-8. Guitar 1: Notes in measures 5 and 6; rests in measures 7 and 8. Guitar 2: Continuous eighth-note pattern with fingerings '2 1' and '3 2 1'. Dynamics: *p* and *V*.

Gtr. 1

Gtr. 2

Measures 9-12. Guitar 1: Notes in measures 9 and 10; notes in measures 11 and 12. Guitar 2: Continuous eighth-note pattern with fingerings '2 1' and '3'. Dynamics: *p* and *V*.

Drawing Near

XIX

13

Gtr. 1

Gtr. 2

CII

CII

f

f

17

Gtr. 1

Gtr. 2

XII

(6)

p

21

Gtr. 1

Gtr. 2

p

VII

25

Gtr. 1

Gtr. 2

V

Drawing Near

Gtr. 1

Gtr. 2

29

1 2 4 XIX

f

f (6)

Gtr. 1

Gtr. 2

33

ff

VII

ff

Gtr. 1

Gtr. 2

37

f

VII

(slightly muted)

f

p

Gtr. 1

Gtr. 2

41

f

(3)

(2) (1)

Drawing Near

Gtr. 1

Gtr. 2

45

V

4

3

p

f

(4)

Gtr. 1

Gtr. 2

49

p

f

(1)

Gtr. 1

Gtr. 2

53

VII

p

f

(2)

Gtr. 1

Gtr. 2

57

V

4

p

f

(5)

Drawing Near

61

Gtr. 1

Gtr. 2

p

65

Gtr. 1

Gtr. 2

f

69

Gtr. 1

Gtr. 2

VII

73

Gtr. 1

Gtr. 2

Drawing Near

77

Gtr. 1

Gtr. 2

81

Gtr. 1

Gtr. 2

85

Gtr. 1

Gtr. 2

a m i p

a i p i

89

Gtr. 1

Gtr. 2

p i p i p m i a

CII

Drawing Near

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

XI. Drawing Near

Guitar I

Robert Lunn (2012)

Musical notation for measures 1-8. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter notes and eighth notes, with some beamed eighth notes. The guitar tablature below shows fingerings: 8-5-7, 8-7-8-7-5-12, and 10-7.

Musical notation for measures 9-16. The staff continues the melody. The guitar tablature includes a natural harmonium (N.H.) at measure 14. Fingerings include 8-5-7, 8-7-8-7-5-12, 12-17-19, 15-12, 10-5-10, 12-9-7, and 2-7.

Musical notation for measures 17-24. The staff continues the melody. The guitar tablature shows fingerings: 12-9, 8-5-7-8-7, 8-7-8-7-5-12, and 10.

Musical notation for measures 25-32. The staff continues the melody. The guitar tablature shows fingerings: 7-7-8-7-5, 7-5, 8-7-5-7-8, 5-7-10-7-8, 8-7-8-7-5-12, 14-15-17, and 19. A natural harmonium (N.H.) is indicated at measure 32.

Drawing Near (#11)

60

60

7-5-4 7-5-7-5-4 0 15-17-15-14-15 12 12 10 10 8 7 7 7 8

Detailed description: This system contains measures 60 through 63. The top staff is in treble clef with a key signature of one sharp (F#). Measure 60 starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. Measure 61 has eighth notes E5, F#5, G5, and A5. Measure 62 features a sixteenth-note triplet of G5, F#5, and E5, followed by a quarter rest. Measure 63 begins with a sixteenth-note triplet of G5, F#5, and E5, followed by quarter notes D5, C5, B4, and A4. The bottom staff shows guitar fretting: measure 60 (7-5-4, 7-5-7-5-4, 0), measure 61 (15-17-15-14-15), measure 62 (12, 12, 10, 10, 8, 7, 7, 7, 8), and measure 63 (12, 10, 10, 8, 7, 7, 7, 8).

64

64

8 7 7 5 3 3 3 12 12 10 10 8 7 7 7 12 12 10 10 8

Detailed description: This system contains measures 64 through 68. The top staff continues the melodic line from measure 63. Measure 64 has quarter notes G4, F#4, E4, and D4. Measure 65 has quarter notes C4, B3, A3, and G3. Measure 66 has quarter notes F#3, E3, D3, and C3. Measure 67 has quarter notes B2, A2, G2, and F#2. Measure 68 has quarter notes E2, D2, C2, and B1. The bottom staff shows guitar fretting: measure 64 (8, 7, 7, 5, 3, 3, 3, 12), measure 65 (12, 10, 10, 8, 7, 7, 7, 12), measure 66 (12, 10, 10, 8), measure 67 (7, 7, 7, 12), and measure 68 (12, 10, 10, 8).

69

69

7 10-8-7-8-7 12-10-8-7-8-7 10-8 7-5 7-5-9-7-5-4 5-7-5-7-4-5-4-5 2-4-2-4 3 5-4-2

Detailed description: This system contains measures 69 through 73. The top staff continues the melodic line. Measure 69 has quarter notes G4, F#4, E4, and D4. Measure 70 has quarter notes C4, B3, A3, and G3. Measure 71 has quarter notes F#3, E3, D3, and C3. Measure 72 has quarter notes B2, A2, G2, and F#2. Measure 73 has quarter notes E2, D2, C2, and B1. The bottom staff shows guitar fretting: measure 69 (7, 10-8-7-8-7, 12-10-8-7-8-7, 10-8), measure 70 (7-5, 7-5-9-7-5-4), measure 71 (5-7-5-7-4-5-4-5), measure 72 (2-4-2-4, 3), and measure 73 (5-4-2).

74

74

0-8 7-10-7 8-0 0-12 10-15-10 12-0 0-8 7-10-7 8-0 0-12 10-15-10 12-0 N.H. 12-15-12 N.H. 13-13 12-12

Detailed description: This system contains measures 74 through 78. The top staff continues the melodic line. Measure 74 has quarter notes G4, F#4, E4, and D4. Measure 75 has quarter notes C4, B3, A3, and G3. Measure 76 has quarter notes F#3, E3, D3, and C3. Measure 77 has quarter notes B2, A2, G2, and F#2. Measure 78 has quarter notes E2, D2, C2, and B1. The bottom staff shows guitar fretting: measure 74 (0-8, 7-10-7, 8-0), measure 75 (0-12, 10-15-10, 12-0), measure 76 (0-8, 7-10-7, 8-0), measure 77 (0-12, 10-15-10, 12-0), and measure 78 (N.H., 12-15-12, N.H., 13-13, 12-12).

79

79

13-15 14-17-14 15-13 0-12 10-15-10 12 N.H. 10-7 7 7 8-0 0-8 7-10-7 8-0 0-12 10-15-10 12-0

Detailed description: This system contains measures 79 through 83. The top staff continues the melodic line. Measure 79 has quarter notes G4, F#4, E4, and D4. Measure 80 has quarter notes C4, B3, A3, and G3. Measure 81 has quarter notes F#3, E3, D3, and C3. Measure 82 has quarter notes B2, A2, G2, and F#2. Measure 83 has quarter notes E2, D2, C2, and B1. The bottom staff shows guitar fretting: measure 79 (13-15, 14-17-14, 15-13), measure 80 (0-12, 10-15-10, 12), measure 81 (N.H., 10-7, 7, 7, 8-0), measure 82 (0-8, 7-10-7, 8-0), and measure 83 (0-12, 10-15-10, 12-0).

XI. Drawing Near

Guitar 2

Robert Lunn (2012)

i m i a i m i

5

5

10

10

15

15

N.H.

N.H.

45

45

51

51

57

57

62

62

68

68

XII. Ebb and Flow

Robert Lunn (2012)

Guitar

$\text{♩} = 92$

1

T
A
B

0 5 8 7 8 5 7 8 12 10 12 13 12 13 12 10

6

6

8-10-12-10-12-10-8 7-8-7-8-7-5-0-7 7 4 7 0 1 4 14 1 0 1 3

l.h. r.h. l.h. r.h.

11

11

5 0 1 4 14 1 0 1 0 20 2 0 0 5 8 7 8 5 5 7 8 12

17

17

12-13-15-13-15-13-12 17 17-17-17-15-13-15 12 12-13-12-13-12-10-12-10-12-10-8-10

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

41

41

3 5 0 2 0 2 1 3 3 5

46

46

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

51

51

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

56

56

XII

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

N.H.

61

61

66

66

71

71

76

76

81

81

12-12	12-12	13-13	13-13	15-15	15-15	12-12	12-12	12-12	12-12
13-13-13	13-13-13	13-13-13	13-13-13	15-15-15	15-15-15	13-13-13	13-13-13	13-13-13	13-13-13
14	14	14	14	16	16	14	14	14	14

86

86

13-13	13-13	15-15	15-15	5-0-8-0	5-0-8-0	5-0-8-0	5-0-8-0
13-13-13	13-13-13	15-15-15	15-15-15				
14	14	16	16				
				0			

91

91

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

XIV. La Guitarra

♩ = 144

Robert Lunn (2012)

Guitar

TAB

T	0	0	0	3-1-0	3-1-0	0	0	0	3-1-0	3-1-0	0	0	0	5-3-1-0	3-1
A	1	1	1			1	1	1			1	1	1		
B	0	0	0			0	0	0			0	0	0		
G	2	2	2			2	2	2			2	2	2		
	0	0	0			0	0	0			0	0	0		

7

7

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

12

♩ = 132

12

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

16

16

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

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 8 7 5 0

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6 6 7 7 5 5 5 5 0 1 1 0 0 0

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1 1 3 3 3

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

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

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

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

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1 1

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

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

47

47

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

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50

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53

53

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

56

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7-7-7 7-7-7 7-7-7 7-7-7 5-5-5 5-5-5 7-7-7 5-5-5

0 0 0 0 5 5 5 5

0

58

58

5-5-5 5-5-5 7-7-7 5-5-5 5-5-5 5-5-5 7-7-7 5-5-5

0 7 6 7 5 5 5 5

0

60

60

7-7-7 7-7-7 7-7-7 7-7-7 10-10-10 10-10-10 10-10-10 10-10-10

0 0 0 0 0 0 0 0

3

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 8 9 10 10 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

66

66

10-10-10 10-10-10 10-10-10 10-10-10 19-19-19 19-19-19 19-19-19 19-19-19 19-19-19 19-19-19 19-19-19 19-19-19

8^{va}

(over the soundhole)

68

68

19 31-31 31-31

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rit.

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31 N.H. 12 0 0 0

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92

92

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

95

95

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

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 3 0 0 0 0 0

104

104

7 7 7 7 7 7 7 7 7 0 12 12 12 12 12 12 12 12 12 12

9 9 9 9 9 9 9 9 9 0 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 0 9 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

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

106

106

12 5 3 1 0 3 1 0 2 0 3 2 0 3 2 0 3 1 0 0

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

111

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0 1 3 0 2 3 0 2 3 0 2 0 1 3 0 1 3 1 0 5 5 5 7 7 0 12 mute

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