

# The Flying Eastman Suite for Solo Guitar

(Virtuosity #3)

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(Version 1.0)



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(Virtuosity #3)

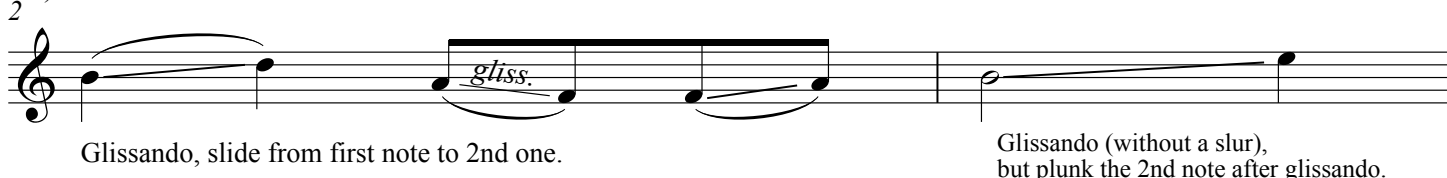
I. Messenger	(≐ 5:35)
II. Flying Man	(≐ 4:55)
III. Meditator	(≐ 7:00)
IV. Warrior	(≐ 4:05)
V. Song of the Wanderer	(≐ 4:35)

\* The piece is also part of the series works for solo instruments under the name "Virtuosity".

# Instrumentation

2

## 1) Glissando



Glissando, slide from first note to 2nd one.

Glissando (without a slur), but plunk the 2nd note after glissando.

## 2) Grace Note



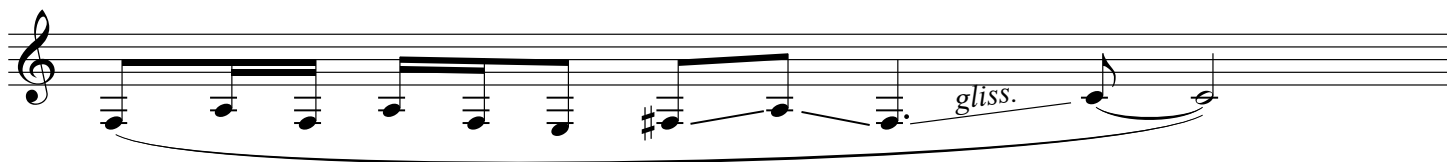
Hammer-on

Pull-off

Grace note glissando

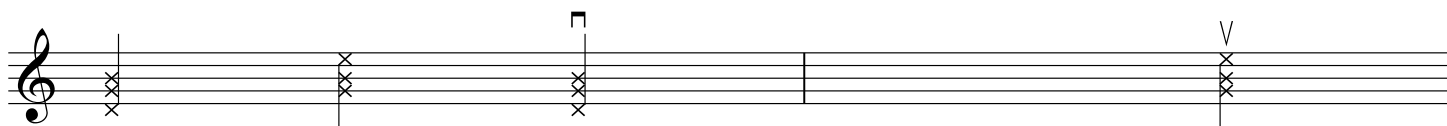
Same as previous but much faster (usually the grace note has a stronger accent)

## 3) Phrasing



When there is a slur, unless it's clearly a phrasing mark, the line should be plunked only the first note and use hammer-on, pull-off, glissando to perform the rest notes on the same string.


## 4) Special Techniques



Right hand's 3 fingers strike on the strings and stop on them to create a percussive sound. Strings could be muted or not muted by left fingers. (It could be done with 3 fingers plus thumb. The sound will be similar, though slightly more bass)

Same as left, but up stroke (Strings must be muted.)

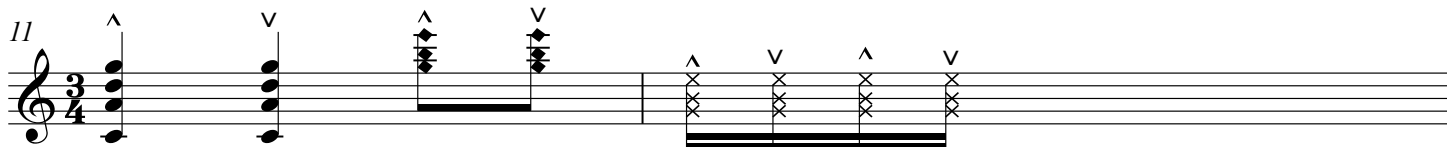
\* The notes only suggest strings, and their actually pitches are not important since left fingers could lightly hold or mute on certain frets.



Tapping, left hand's finger tap on string to produce the note.

Same as left, but the rest 2 notes are produce by pull-off and hammer-on techniques.

Right hand's fingers tapping



One-finger rasgueo, index finger down stroke and upstroke (Other strings must be muted.)

Same as left, but strings are muted. (It doesn't matter which strings are stroked. However, it's possible to create different accents and tones by stroke on higher or lower strings, or even different positions.)



Strike or "slap the string with the right-hand thumb."

Same as left, except the string is muted.

Snap or "pop" the string by pulling upwards with the right hand's index finger and quickly releasing it.      Same as left, except the string is muted.      Same as left, except it's a harmonic

### 5) Bending

(bend 1/2 up)      (bend 1/2 up & down)

Bend up half step to the target note G, which has a clear duration      Bend up half step to from the grace note and bend down (each note has a clear duration)

### 6) Abbreviations

vib. = vibrato

a.h. = artificial harmonics (or natural harmonics performed by right hand)

### 7) Notes duration:

1) Because clarity, sonority, voice independence and open-string resonance effect are very important elements in this piece, notes are "mostly" notated as exact durations.

2) The following left example (3rd movement measure 77) could be notated like the right one, but it will not show clear duration of each note.

3) However, things like chord arpeggios are notated in a simpler way.

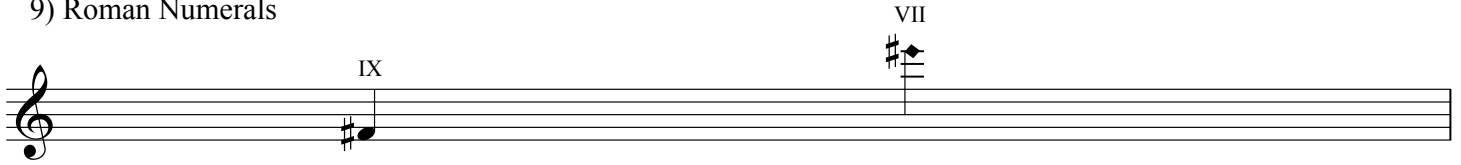
For example, the following (first movement 1st bar) should be performed like the right, but the notation is clearly not necessary.

4) Because of the nature of complex notation and the above reasons, it's important to CAREFULLY EXAM EACH NOTE'S DURATION and make sure to mute unnecessary sustains or resonances.

### 8) Fermatas

Shorter than regular fermata      Regular fermata      Longer than regular fermata

9) Roman Numerals



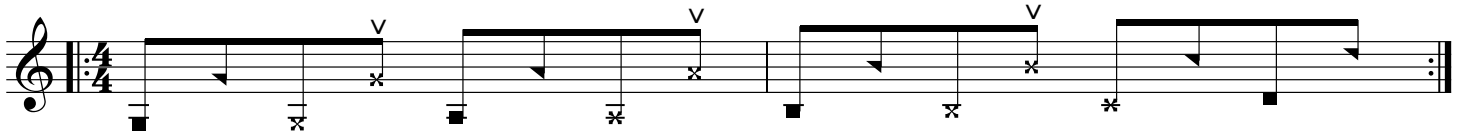
A Roman numeral is written above (or near) a certain note to indicate the fret's number. (It is not for indicating where the index finger should be.)

10) Arrows ----->

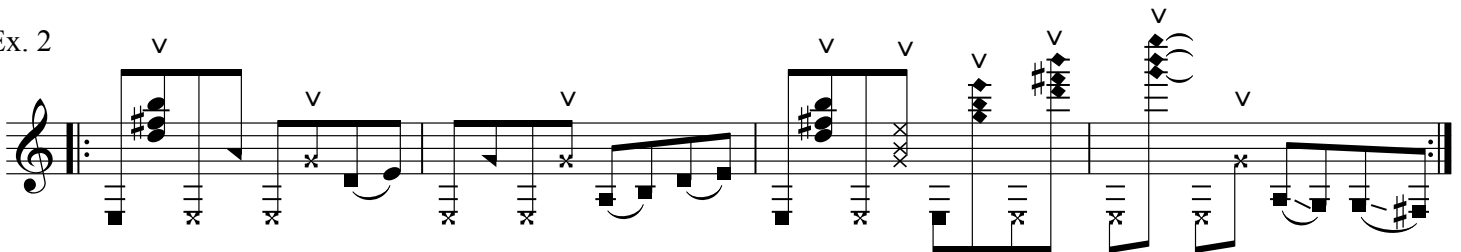
Arrows indicate smooth transitions between states, such as vibrato range change, techniques, tone morphing.....etc.

### Performance Notes

- 1) Original score and guitar TAB are provided in the end. However, the fingerings are just suggestions.
- 2) The music of 3rd movement's mm. 1-49 is very eastern and suggests a hint of monophonic music. It's important to pay attention to the ornaments of each note. However, a guitarist may try different ornamentations as well.
- 5) There are few rhythmic sections of the 4th movement are in flamenco style guitar. The right hand fingerings are listed above the notes, but guitarists could try different fingerings as well as different accents.
- 6) The slap and strike techniques in the 3rd movement are originally from electric bass guitar and are also adopted by some guitarists.



Ex. 2



## Recording Suggestions

- 1) Spaced pair, ORTF or variations of these two stereo recording techniques can be applied to record this guitar piece. Because phase issues are a concern and guitar body is small, the 2 microphones shouldn't be too widely spreaded.
- 2) The stereo microphones should be placed close to the guitar roughly 3 to 4.5 feet to capture the full sound of the guitar. Unless for capturing extra reverb and room sounds, standard classical music concert recording distance is too far for this piece and should be avoided. 2 cardioid microphones may be the right choice, but often 2 omnidirectional microphones would give a better performance, because of its sonic qualities and lack of proximity effect when placed closer to the source. Depend on the room and the guitar sound, an engineer should choose the polar patterns, test the microphones position and distance very carefully.
- 3) A 2 - 2.5 seconds digital reverb should be added in post processing. EQ and volume changes could be applied as well to achieve the best sound quality and expressions without being sounding unnatural. It is also very important to consider the balance between each movement for the best listening experience!

# The Flying Eastman Suite for Solo Guitar

## I. Messenger

6

Chao-Jan Chang (張超然)

Adagio  $\text{♩} = 72$ , dreaming atmosphere, warm

6 *p*

5 vib. 0 (hold the F#)

9 IX *mp*

13 (slightly emphasized)

17 vib.

21 *f* *mp* *f* ponticelli (not too much) (lightly mute bass) vib. vib.

25 *mp* *mf* *mp* *mf* (bass completely muted) rit.

29 *f* *mp* a tempo, warm, calm tasto



36  $\text{♩} = 60$  ord. vib. **accel.** . . . . 7  
let voice 2 strings ring as possible

42  $\text{♩} = 64$  VII XIX XIX

46 VII **accel.**  $\text{♩} = 80$  (somewhat urgent feel) *mf* XXI

50 **rit.**

55 **accel.**  $\text{♩} = 72$ , heroic, broad and powerful *f* **rit.**

58 vib. *sff*

61 *mf* ponti *f* **ord.** *tasto*

64 *mf* **bass as a secondary line, sustain**

66 *tasto* *ord.*

*mf* *mp* *mf* *mp*

*rit.*  $\text{♩} = 72$

68

*ff*

70 *accel.* *let strings ring*

*mf*

72 *a tempo*  $\text{♩} = 72$

*sf* *f* *sff*

74

*mf*

77

freely, improvisational

80 *tr* *tr*

accel. . . . . rit. . . . .

82 *p* 6 6 6 *mf* 3

a tempo ♩ = 72  
accel. . . . . rit. . . . . a tempo ♩ = 72

84 VII III *mp* *f* *ord. big vib.*

vib.

88 *f* *mp* *mf* *mp*

rit. . . . .

90 *mf* *mf*

## II. Flying Man

Allegro ♩ = 136, rhythmic

0 0 let strings ring  
*mp* *mf*

0 let strings ring  
*mp*

0 Più mosso (♩ = 144)  
*f* *mf*

+

0 X let strings ring  
*mp* *mf*

0 overlap  
*mf*

0 overlap  
*mf*

0 *tasto* *ord.*  
*mp*

36 *ord.* *mf* 0 XI

41 *let strings ring*

46 XII *mf* *f* 3 *mf* *f* 3

50 *rit.*

55 *Meno mosso* (♩ = 140) *let middle voice strings ring (each measure)* *(bass as one line)*

59 *tasto* *ponti* *ord.* *ponti (but not too sharp)*

63 *avoid too much overlap* *ord.* *f* *thumb nail up stroke* *sff*

67

Musical notation for measures 67-70. Treble clef, key signature of two sharps (F# and C#). Measure 67 is 4/4, 68 is 2/4, 69 is 4/4, and 70 is 2/4. Includes guitar-specific notation like fret numbers (0), vibrato (v), and breath marks (+).

71

Musical notation for measures 71-74. Treble clef, key signature of two sharps. Measure 71 is 4/4, 72 is 2/4, 73 is 4/4, and 74 is 2/4. Includes triplets, dynamics (f, sff), and a XII fret marking.

75

Musical notation for measures 75-79. Treble clef, key signature of two sharps. Measure 75 is 2/4, 76 is 4/4, 77 is 2/4, 78 is 4/4, and 79 is 2/4. Includes glissando markings and breath marks.

80

Musical notation for measures 80-83. Treble clef, key signature of two sharps. Measure 80 is 4/4, 81 is 2/4, 82 is 4/4, and 83 is 2/4. Includes dynamics (f, mf) and a ritardando marking.

Moderato ♩ = 116

84 *let strings ring*

87 *let strings ring*

*f* 0 or V *mf*

90 *let strings ring*

93 *let harmonic ring until next as possible (rest notes exact durations)*

(only plunk once on 6th string)

95 *rit.*

*mp* *rit.*

98 *tasto ponti (but not too sharp)* *accel.*

*tasto* *ponti (but not too sharp)* *accel.* *ponti* *tasto*

103 *ord.* *rit.*

*ord.* *rit.* *f*

14 Allegro ♩ = 140

108 ord. *mf* *sf* (bass as one line) let middle voice strings ring (each measure)

112 *mf* *sf* (bass as one line) *tasto* *ponti* ord.

116 *mf* *sf* (bass as one line) *ponti* (but not too sharp) *Meno mosso* (♩ = 132) ord.

120 *mf* *sf* (bass as one line) let strings ring *ponti*

124 *mp* *sf* (bass as one line) ord. *ponti* (but not too sharp) let strings ring *tasto*

128 *f* *p* *sf* (bass as one line) *Più mosso* (♩ = 140) ord. slightly overlap without being blurry (a.h. for D notes)

133 *mf* *sf* (bass as one line) *rit.*



138 *let strings ring*  $\text{♩} = 100$   
*mp* *p* *mp*

144 *accel.* *f* *gliss.*

149 *overlap top notes* *mp* *mf*

152 *Stretto*  $\text{♩} = 160$  *cresc.* *overlap (each)* *overlap top notes*

155 *ff*

157 *gliss.* *(bright, sharp)* *ponti* *sf* *sf*

### III. Meditator

#### 16 (6th String = E)

Adagio (♩ = 68), broadly, spatial,  
dynamic freely with great varieties of free articulations and expressions

Musical notation for measures 1-5. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music features a melodic line with various articulations and dynamics. Annotations include: "(let both E ring)" above measures 1-2, "(let both B ring)" above measures 3-4, and "(bend 1/4 up & down)" above measure 5. Dynamics range from *mp* to *mf*.

Musical notation for measures 6-10. The staff continues the melodic line. Annotations include: "(bend 1/2 up & down)" above measure 6, "(let open strings resonate)" above measures 7-8, "(let open E ring)" above measure 9, and "ponti (let strings ring)" above measure 10. Dynamics include *p*, *mp*, and *mf*. A Roman numeral "VIII" is written below the staff in measure 8.

Musical notation for measures 11-13. The staff continues the melodic line. Annotations include: "ord." above measure 11, and two triplets (marked with "3") in measures 12 and 13.

Musical notation for measures 14-17. The staff continues the melodic line. Annotations include: "flesh" above measure 14, "(bend 1/2 up & down)" above measure 14, "natural" above measure 15, "(let open strings resonate)" above measure 15, "trm" above measure 15, "rit." above measure 16, and "mf" above measure 17. Dynamics include *mp*, *i*, and *mf*.

Musical notation for measures 18-21. The staff continues the melodic line. Annotations include: "♩ = 48" above measure 18, "0" above measure 19, "accel." above measure 20, "palm mute" above measure 20, and "(roughly, numbers of notes not important)" below measure 20. Dynamics include *mp* and *ppp*.

Musical notation for measures 22-26. The staff continues the melodic line. Annotations include: "a tempo (♩ = 68)" above measure 22, "flesh" above measure 22, "ord." above measure 22, "v" above measure 23, "(bend 1/2 up & down)" above measure 23, "natural" above measure 24, "rit." above measure 25, "a tempo" above measure 26, "palm mute" above measure 26, and "ord." above measure 26. Dynamics include *mp*, *t*, *mf*, and *mf*.

Musical notation for measures 27-30. The staff continues the melodic line. Annotations include: "ponti" above measure 27, "ord." above measure 28, "A.H." above measure 28, "Mosso (♩ = 72)" above measure 29, "let strings ring" above measure 29, "Ritenuito (♩ = 60)" above measure 30, and "mf" above measure 30. Dynamics include *sf* and *mf*.

30 *ponti*  
X

ord. (s)  
p

33 *rit.* . . . . *a tempo* (♩ = 60)

(let voice 2 ring)

f

36 *a tempo*  
full, open

tasto vib.

mp

mf

vib.

40 *ord.*  
mf

v

accel. . . . . ♩ = 76

mp

mf

43 *rit.* . . . . *a tempo* (♩ = 76)

(only plunk the first note)

big vib. (create scratching noise)

brighter

f

mp

46 *rit.* . . . . let top voice ring

mf

f

3

f

Allegro moderato (♩ = 112-120), funky, rhythmic (dynamic expression more freely)

This musical score is for guitar, spanning measures 50 to 64. It is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro moderato' with a quarter note equal to 112-120 beats per minute. The style is described as 'funky, rhythmic' with a note that 'dynamic expression more freely' is encouraged. The score begins at measure 50 with a dynamic marking of *mf*. The music features a complex rhythmic pattern with frequent use of triplets and sixteenth notes. The guitar part is heavily accented with 'V' (vibrato) and 'A' (accents) marks. The bass line consists of a steady eighth-note accompaniment. The piece concludes at measure 64 with a dynamic marking of *f* (forte).

66

Musical notation for measures 66-67. Measure 66 features a series of chords with 'V' (vibrato) and '^' (accent) markings. Measure 67 continues with similar chords and includes a triplet of eighth notes.

68

Musical notation for measures 68-69. Measure 68 has chords with 'V' and '^' markings. Measure 69 features a triplet of eighth notes and a half note.

70

Musical notation for measures 70-71. Measure 70 has chords with 'V' and '^' markings. Measure 71 features a triplet of eighth notes and a half note.

72

Musical notation for measures 72-73. Measure 72 has chords with 'V' and '^' markings. Measure 73 features a triplet of eighth notes and a half note.

74

XII, V

Musical notation for measures 74-75. Measure 74 has chords with 'V' and '^' markings. Measure 75 features a triplet of eighth notes and a half note. A dynamic marking 'sff' is present.

Lento (♩ = 40), solemn  
**accel.**

77

rubato (but not much)

Musical notation for measures 77-79. Measure 77 has a dynamic marking 'p'. Measures 78-79 feature a series of chords with 'V' and '^' markings.

80

ponti (but not too sharp)

Musical notation for measures 80-81. Measure 80 has a dynamic marking 'mp'. Measure 81 features a series of chords with 'V' and '^' markings.

20

Andante ♩ = 76

tasto

83

*mf* *p*

rit. →

85

*f*

a tempo (♩ = 76)

87 ord.

*mp* *f*

91

*mf* *f*

with great emotion

94

*ff*

97

*mp* *f*

tasto 0 0 ponti

102 *ord.*

*mf p mf p mf p*

104 *tense*

*f*

106

*mp cresc.*

108

*ff*

Allegro ♩ = 152, lyrical, suddenly explosive

110

*mf*

113

*mf*

116

*mf*

118 *mf*

121 *mp* *mf*

124

127 *mf*

130

133 *rit.*

136 *mp* *f* brighter

(2 voices, on top 2 strings)



# IV. Warrior

$\text{♩} = 108$  *a m i p a m i p* rasqueo  $(\text{♩} = \text{♩})$  *Vivace*  $\text{♩} = 144$ , anergetic, aggressive

4 *mf* *sf* *mf* *4:3* *4:3*

7 *overlap* *overlap* *6/16* *12/16*

10 *overlap* *ponti* *ord.* *p*

13 *overlap* *f*

*rit.*  $(\text{♩} = 108)$  *sustain each note*

16 *mf* *rasqueo* *a m i p a m i p p i a m i p p i i a a m i a m i p m i*

19 *f*

$\text{♩} = 144$

22 *a m i a m i* *ponti* *3* *mp*

ord. ┌ sustain C#, B, E ┐

25 *mf* *mp* *mf* *mp* *mf* *f*

one-finger-rasqueo

28

$\text{♩} = 120$

32 *mf* *f*

4:3

35 *mp*

4:3

37 *f*

39 *mf*

(♩. = ♩)

41 *mp* *mf*

$\text{♩} = 120$  (or faster)

ponti ord.

44 *f*

3

rit.

48  $(\text{♩} = \text{♩})$   $\frac{4:3}{12}$

52  $\rightarrow$  ponti  $\text{tasto, flesh}$   $\text{Andante } \text{♩} = 90, \text{mysterious}$   $\text{ord.}$

$pp$   $mp$   $p$

58  $mp$

64 slight marching feel

71

75  $\text{acc.}$   $\text{one-finger-rasqueo}$   $mf$   $\text{q a m i}$   $\text{♩} = 140$   $\frac{4:3}{12}$   $\frac{4:3}{12}$

78

81  $p$   $\text{ponti}$

83 *tasto* *ponti* *tasto, flesh* *ord.*

*mf* *p* *mf*

*rit.*

85 *flesh, thumb only down stroke* *ord.* ( $\text{♩} = 90$ )

*f* *mf*

*rit.*

87 *rit.*

*mp* *f*

*rit.*

91 *3- finger- rasqueo* *am i*

*mp* *ff*

*accel.*

$\text{♩} = 140$

93 *accel.*

*p* *sf*

*accel.*

$\text{♩} = 120$

96 *am i p* *am i p*

*sf* *mp*

*accel.*

$\text{♩} = 100$

98 *am i p* *ponti* *3* *3*

*mp* *mp*

*accel.*

$\text{♩} = 100$

101

ord.

a tempo

a m i p p i

mf sf

left fingers mute strings (with pressure)  
and move from previous chord position to highest  
-----> (near bridge)

104

a m i p p i

107

♩. = 140

4:3 4:3

sff

a m i

109

a m i q a m i

ponti

sff sf

112

ord.

gliss.

4:3 4:3 4:3 4:3

114

rit.

4:3 4:3 4:3 4:3

(The break between last 2 movements should be longer.)

gliss.

# V. Song of the Wanderer

28.  
Quasi andante ♩ = 80, rhythmic and melodic contrast

flesh on bass

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is written in the treble clef, and the bass line is in the bass clef. The first measure starts with a *mf* dynamic. The piece concludes with a *mp* dynamic and a fermata over the final note.

Musical notation for measures 5-8. The melody continues in the treble clef, and the bass line remains in the bass clef. The dynamics are marked *mf* at the beginning, with accents and a *mf* dynamic in the final measure.

Musical notation for measures 9-11. Measure 9 is marked "natural" and features a fermata over the first note. The bass line includes some notes with 'x' marks, possibly indicating fingerings or specific articulation. Dynamics include *mf* and accents.

Musical notation for measures 12-15. The melody and bass line continue. The piece ends with a fermata over the final note. Dynamics include *mf* and accents.

Musical notation for measures 16-19. Measure 16 is marked *mp*. The melody includes a triplet of eighth notes. The bass line has a triplet of eighth notes. The piece ends with a fermata over the final note. Dynamics include *mp* and *mf*.

Musical notation for measures 20-21. Measure 20 is marked "rit." and *f*. The melody features a triplet of eighth notes. The bass line has a triplet of eighth notes. The piece ends with a fermata over the final note. Dynamics include *f* and *mf*.

Musical notation for measures 22-28. Measure 22 is marked *mf*. The melody continues in the treble clef, and the bass line remains in the bass clef. The piece concludes with a fermata over the final note. Dynamics include *mf* and accents.

25

*mp* *mf*

28

VII

sustain

*mp* *mf*

32

*mp* *f*

36

*mp* *f* *mf*

39

*mp* *mf*

42

rit. a tempo rit.

*f* *mp* *mf* 3

45

lyrical, expressively  
a tempo

*mp* *mf* 3

48 *rit.* ..... *a tempo*

50 *explosive* *rit.* ..... *f*

52 *a tempo* *freely* *sustain open strings* *sustain same chord* *sfp*

54 *rit.* ..... *a tempo* *sfp* *sfp* *sfp* *mf*

56 *meno mosso* ( $\text{♩} = 76$ ) *rit.* ..... *ff* *mf*

$\text{♩} = 52$  calm, peaceful

59 *mp* *sustain same chord*



62

*mf*

Largo ♩ = 52  
 Broad, solemn, transfigured

67

flesh  
 (use thumb only, warm but solid)

accel. . . . . ♩ = 60

(warm bass)

72

*mp* *f* *mp*

75

sustain as chord

♩ = 66

sustain as chord

79

rit. . . . .

*pp*