

# The Flying Eastman Suite for Solo Guitar

(Virtuosity #3)

Chao-Jan Chang

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(Version 1.0)



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(Virtuosity #3)

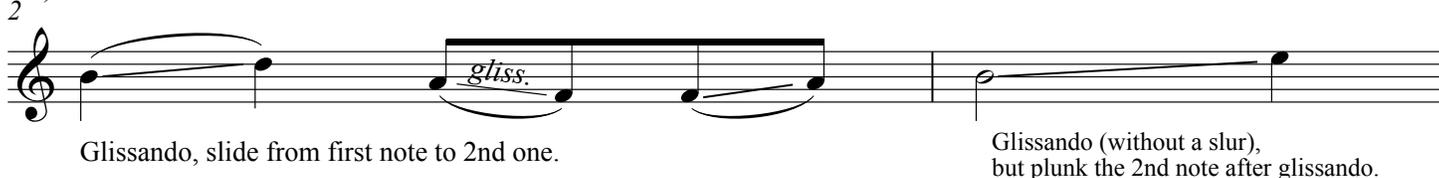
I. Messenger	(≐ 5:35)
II. Flying Man	(≐ 4:55)
III. Meditator	(≐ 7:00)
IV. Warrior	(≐ 4:05)
V. Song of the Wanderer	(≐ 4:35)

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

# Instrumentation

2

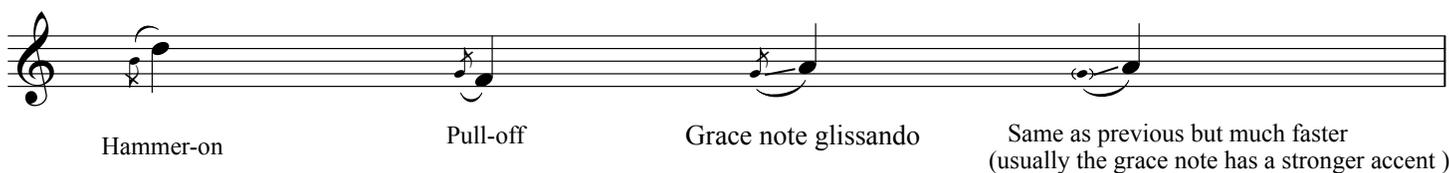
## 1) Glissando



Glissando, slide from first note to 2nd one.

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

## 2) Grace Note



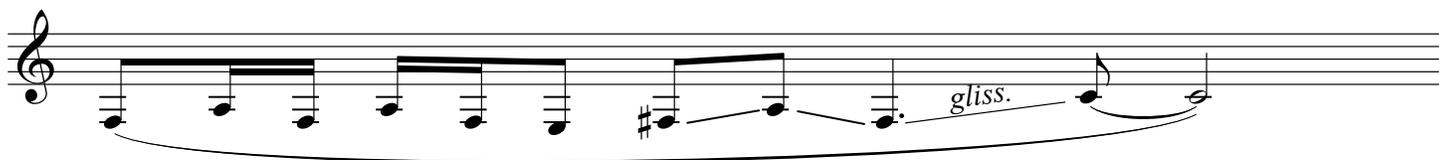
Hammer-on

Pull-off

Grace note glissando

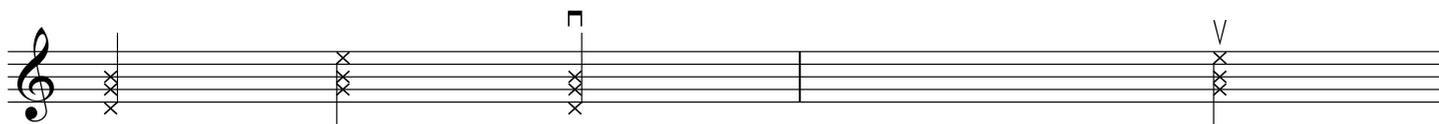
Same as previous but much faster (usually the grace note has a stronger accent)

## 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.

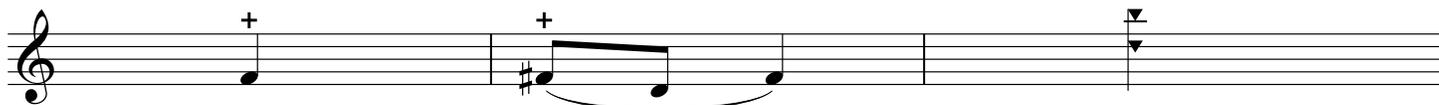
## 4) Special Techniques



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.)

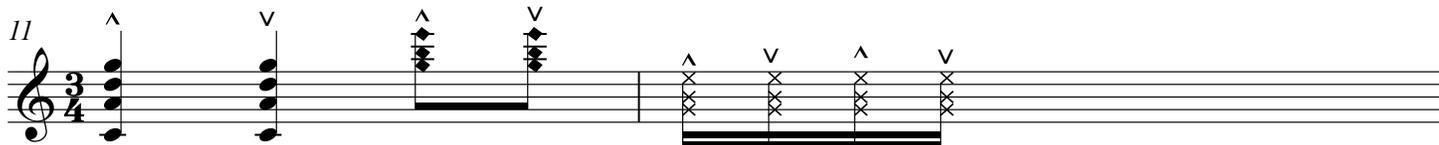
\* The notes only suggest strings, and their actually pitches are not important since left fingers could lightly hold or mute on certain frets.



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.

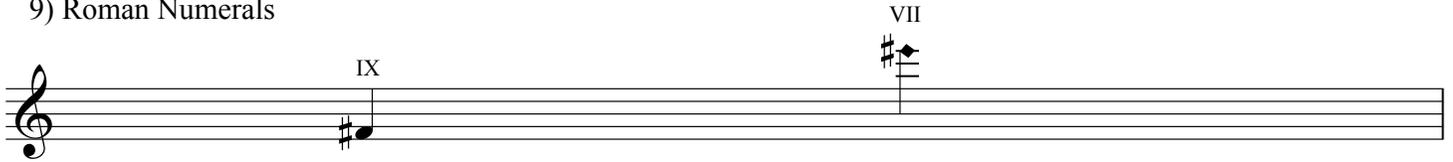
For example, the following (first movement 1st bar) should be performed like the right, but the notation is clearly not necessary.

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



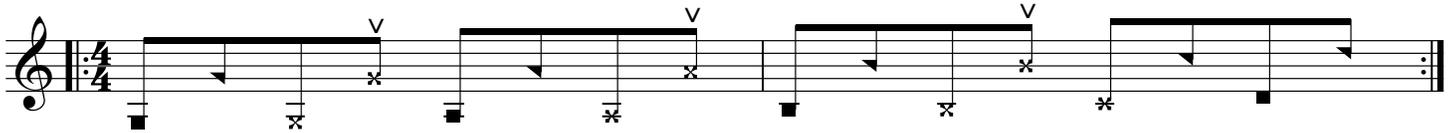
A Roman numeral is written above (or near) a certain note to indicate the fret's number. (It is not for indicating where the index finger should be.)

10) Arrows ----->

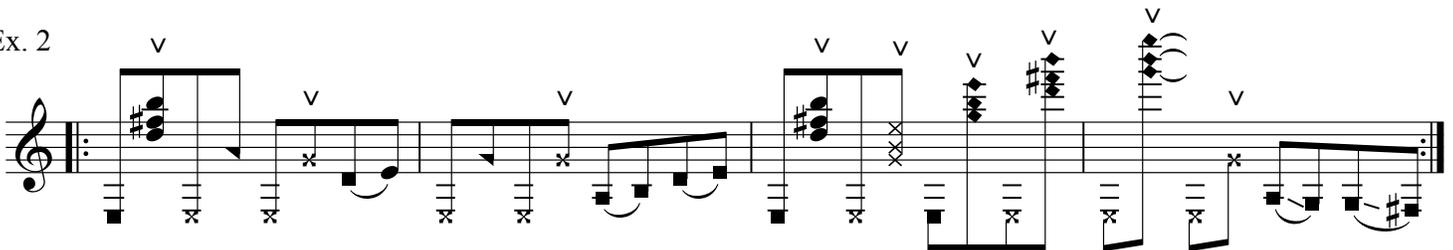
Arrows indicate smooth transitions between states, such as vibrato range change, techniques, tone morphing.....etc.

### 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!



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

(could be played as natural or artificial harmonics)

42  $\text{♩} = 64$  VII XIX XIX

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

50 **rit.**

55 a tempo  $\text{♩} = 80$  **accel.** **rit.**

58 vib.  $\text{♩} = 72$ , heroic, broad and powerful **sff**

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

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

66 *tasto* *ord.*

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

*rit.*  $\text{♩} = 72$

68

*ff*

*accel.* *let strings ring*

70

*mf*

*a tempo*  $\text{♩} = 72$

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* *f* ord. big vib.

vib.

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

rit. . . . .

90 *mf* *mf* *mf* *mf*

## II. Flying Man

Allegro ♩ = 136, rhythmic

10 *mp* *mf* let strings ring

6 *mp* let strings ring

10 *f* *mf* Più mosso (♩ = 144)

14

19 *mp* *mf* let strings ring

24 *mf* overlap

28 overlap

32 *mp* *ord.* let middle voice strings ring (each measure) *tasto*

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

71

75

80

Moderato ♩ = 116

84 *let strings ring*

87 *let strings ring*

*f* 0 or V XII *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*

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

(♩ = ♩) ♩ = 72

103 *ord.* *rit.* (♩ = ♩) (♩ ÷ 70 or slower)

*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) slightly overlap without being blurry (a.h. for D notes) ord.

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*  $\text{♩} = 160$  *overlap top notes*

*cresc.*

155

*ff*

157 *(bright, sharp) ponti*

*gliss.* *sf* *sf*

### III. Meditator

16 (6th String = E)

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

(let both E ring) (let both B ring) (bend 1/4 up & down)

6 (bend 1/2 up & down) (let open strings resonate) VIII (let open E ring) ponti (let strings ring)

11 ord.

14 flesh (bend 1/2 up & down) natural (let open strings resonate) trill i rit.

18 ♩ = 48 (roughly, numbers of notes not important) accel. palm mute ppp

22 a tempo (♩ = 68) rit. a tempo flesh ord. (bend 1/2 up & down) natural palm mute ord.

27 ponti ord. A.H. Mosso (♩ = 72) let strings ring Ritenuito (♩ = 60) sf

30 *ponti*  
X

ord.  
(<sub>3</sub>)  
*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* *f*

3

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

50

mf

Musical notation for measures 50-51. Measure 50 starts with a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of *mf*. The notation includes a series of chords and rhythmic patterns with various articulations such as accents (^), slurs, and dynamic hairpins.

52

Musical notation for measures 52-53. Measure 52 continues the rhythmic and harmonic patterns from the previous measures, featuring complex chordal textures and rhythmic syncopation.

54

Musical notation for measures 54-55. Measure 54 shows a continuation of the rhythmic motifs, with some notes marked with accents and slurs.

56

Musical notation for measures 56-57. Measure 56 features a series of chords with accents and slurs, maintaining the funky, rhythmic feel.

58

Musical notation for measures 58-59. Measure 58 continues the complex rhythmic and harmonic patterns, with various articulations.

60

Musical notation for measures 60-61. Measure 60 shows a continuation of the rhythmic motifs, with some notes marked with accents and slurs.

62

Musical notation for measures 62-63. Measure 62 features a series of chords with accents and slurs, maintaining the funky, rhythmic feel.

64

Musical notation for measures 64-65. Measure 64 starts with a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of *f*. The notation includes a series of chords and rhythmic patterns with various articulations such as accents (^), slurs, and dynamic hairpins.

66

68

70

72

74

XII, V

*sff*

Lento (♩ = 40), solemn  
**accel.**

77

rubato (but not much)

*p*

80

ponti (but not too sharp)

*mp*

20

Andante ♩ = 76

tasto

83

Musical notation for measures 83-85. Treble clef, 2/4 time signature. Chords are mostly triads and dyads. Dynamics: *mf*, *p*.

rit. →

85

Musical notation for measures 85-87. Treble clef, 2/4 time signature. Chords are mostly triads and dyads. Dynamics: *f*.

a tempo (♩ = 76)

87

ord.

Musical notation for measures 87-91. Treble clef, 2/4 time signature. Chords are mostly triads and dyads. Dynamics: *mp*.

91

Musical notation for measures 91-94. Treble clef, 2/4 time signature. Chords are mostly triads and dyads. Dynamics: *mf*.

with great emotion

94

Musical notation for measures 94-97. Treble clef, 2/4 time signature. Chords are mostly triads and dyads. Dynamics: *ff*.

97

tasto

ponti

Musical notation for measures 97-100. Treble clef, 2/4 time signature. Chords are mostly triads and dyads. Dynamics: *mp*.

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

118 *mf*

121 *mp* *mf*

124

127 *mf*

130

133

rit. . . . .

(2 voices, on top 2 strings)

brighter

136 *mp* *f*

# IV. Warrior

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

4 *mf* 4:3

7 overlap overlap 6/16 12/16

10 overlap ponti ord. *p*

13 overlap *f*

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

19 rasqueo *f* *a m i p a m i p p i a m i p p i i a a m i a m i*

22 *a m i a m i* ponti  $\text{♩} = 144$  *mp* 3

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  $(\text{♩} = \text{♩})$   $\frac{4:3}{12/16}$

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

*pp* *mp* *p*

58 *mp*

64 slight marching feel

71

75  $\text{acc.}$   $\text{one-finger-rasqueo}$   $\text{mf}$   $\text{q a m i}$   $\text{♩} = 140$   $\frac{4:3}{12/16}$

78

81  $\text{ponti}$  *p*

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

*mf* *rit.* *p* *mf*

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

*f*  $\text{♩} = 112$  *ord.*

87 *rit.*

*mp* *f*

91 *3- finger- rasqueo*  
a m i

*mp* *ff*

$\text{♩} = 140$  *accel.*

93

96  $\text{♩} = 120$  *p* *sf* a m i p a m i p

98 a m i p  $\text{♩} = 100$  *ponti* 3 3 *mp*

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

gliss.

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

# V. Song of the Wanderer

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

flesh on bass

Musical notation for measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a complex texture with multiple voices. The first voice has a melodic line starting with a half note G#4, followed by quarter notes. The bass line is active with eighth and sixteenth notes. Dynamics include *mf* and *mp*. There are slurs and accents throughout.

Musical notation for measures 5-8. The texture continues with similar rhythmic patterns. Dynamics include *mf* and *mp*. There are slurs and accents throughout.

Musical notation for measures 9-11. Measure 9 is marked "natural". The music features a prominent bass line with a triplet of eighth notes. Dynamics include *mf* and *mp*. There are slurs and accents throughout.

Musical notation for measures 12-15. The texture continues with similar rhythmic patterns. Dynamics include *mf* and *mp*. There are slurs and accents throughout.

Musical notation for measures 16-19. Measure 16 is marked *mp*. Measure 17 is marked *mf*. The music features a prominent bass line with a triplet of eighth notes. Dynamics include *mp* and *mf*. There are slurs and accents throughout.

Musical notation for measures 20-21. Measure 20 is marked *f*. The music features a prominent bass line with a triplet of eighth notes. Dynamics include *f* and *mp*. There are slurs and accents throughout.

Musical notation for measures 22-28. Measure 22 is marked *mf*. The music features a prominent bass line with a triplet of eighth notes. Dynamics include *mf* and *mp*. There are slurs and accents throughout.

25

*mp* *mf*

28

VII

sustain

*mp* *mf*

32

*mp* *f*

*mp* *f*

36

*mp* *f* *mf*

*mp* *f* *mf*

39

*mp* *mf*

*mp* *mf*

42

rit. a tempo rit.

*f* *mp* *mf*

3

*f* *mp* *mf*

3

45

lyrical, expressively  
a tempo

*mp* *mf*

3

*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 *sustain same chord* *mp*

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*

# The Flying Eastman Suite for Solo Guitar

## I. Messenger

32

Chao-Jan Chang (張超然)

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

IX

*p*

TAB: 4/4 7 2 5 2 5 2 5 2 | 7 1 4 1 4 1 4 1 | 7 2 5 2 5 2 5 2 | 7 1 4 1 4 1 4 1

5

vib. (hold the F#)

TAB: 7 2 5 2 5 2 5 2 | 7 1 4 1 4 1 4 1 | 7 1 2 1 2 1 2 1 | 7 4 6 4 6 8 8 6

9

*mp*

TAB: 7 4 6 4 6 4 6 6 | 7 4 5 4 5 4 5 5 | 7 9 7 9 7 9 7 7 | 7 6 8 6 8 6 8 6

13

(slightly emphasized)

TAB: 7 9 7 9 7 9 0 | 0 6 8 8 6 8 0 0 | 0 9 7 9 7 9 0 0 | 0 6 8 6 8 6 8 0

17

vib.

TAB: 0 6 6 6 6 6 6 | 7 4 6 4 5 4 5 4 4 4 | 7 4 6 4 6 4 6 6 | 7 4 5 4 5 4 5 5

21 -----> vib. -----> vib. (lightly mute bass)

*mf* *mp* *f*

T  
A  
B

25 ponti (not too much) ord.

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

(bass completely muted)

T  
A  
B

29 rit. ----- a tempo, warm, calm tasto

*f* *mp*

T  
A  
B

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

T  
A  
B

(could be played as natural or artificial harmonics)

♩ = 64

Musical notation for measures 42-45. Includes guitar tablature with fret numbers (0, 2, 3, 5, 7, 8, 9, 12, 19) and fingering. Chord markers VII, XIX, and XIX are present. A slur covers measures 44 and 45.

XXI

**accel.** .....

♩ = 80 (somewhat urgent feel)

Musical notation for measures 46-49. Includes guitar tablature with fret numbers (0, 2, 3, 4, 5, 6, 7, 8, 9, 12, 19) and fingering. Chord marker VIII is present. Dynamics include *mf*. A slur covers measures 48 and 49.

**rit.** .....

Musical notation for measures 50-54. Includes guitar tablature with fret numbers (0, 2, 3, 4, 5, 6) and fingering. Time signature changes from 3/4 to 4/4. A slur covers measures 53 and 54.

a tempo ♩ = 80

**accel.** .....

**rit.** .....

Musical notation for measures 55-58. Includes guitar tablature with fret numbers (0, 2, 3, 4, 5, 6, 7, 8, 9, 11) and fingering. Dynamics include *f*. A slur covers measures 57 and 58.

58 vib.

*sff*

T  
A  
B

61 ponti tasto ord.

*mf* *f*

T  
A  
B

64 bass as a secondary line, sustain

*mf* 3

T  
A  
B

66 tasto ord.

*mf* 3 *mp* 3 *mf* *mp*

T  
A  
B

rit. . . . . ♩ = 72

68

ff

T  
A  
B

4 5 4 7 4 5 6 4 5 4 6 4 5 5 7 5 7 6 9 9 7 6 7 9 9 10 8 12 8 14 12 14 12 14 16

4 5 4 7 4 5 6 4 5 4 6 4 5 5 7 5 7 6 9 9 7 6 7 9 9 10 8 12 8 14 12 14 12 14 16

accel. let strings ring

70

mf

T  
A  
B

16 14 11 11 11 11 14 16 14 14 11 11 12 12 16 13 13 13 13 13 14 11 12

16 14 11 11 11 11 14 16 14 14 11 11 12 12 16 13 13 13 13 13 14 11 12

a tempo ♩ = 72

72

sf

sff

T  
A  
B

14 13 13 14 14 13 14 13 14 13 11 11 11 12 19 7 7 7 5 5 5 5 6 4 6 4 4 4 6 6 6 4 4 4 4

14 13 13 14 14 13 14 13 14 13 11 11 11 12 19 7 7 7 5 5 5 5 6 4 6 4 4 4 6 6 6 4 4 4 4

74

mf

T  
A  
B

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

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



88

vib.

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

TAB 6/4 7 9 11 10 11 10 12 10 10

0.

90

rit.

*mf* *f*

TAB 6/4 7 13 11 10 11 7 7 7 11 9 11 9 12 9 9

0 0 2 2 2 0.

(6th String = D)

## II. Flying Man

Allegro ♩ = 136, rhythmic

let strings ring

*mp* *mf*

T 3 3 X X X 3 3 X X 5 X 0 0 0 2  
A 6 6 7 6 7 X X X X 6 7 6 X X 0 X 2 2 0  
B 4 4 4 4 X X X X 4 X 5 5 5 2 X 2 2 0 0 0 4 0 0 4 5 4 2 0

let strings ring

*mp* *mf*

T 3 3 3 3 X 3 3 3 3 X 5 5 0 3 3 3 0 3 0  
A 6 6 6 6 X 6 6 6 6 X 0 0 0 0 0 0 0 0  
B 4 4 4 4 X 5 5 5 5 X 4 4 0 2 2 2 0 2 0 6 4 7 4 4

Più mosso (♩ = 144)

*f* *mf*

T 0 0 5 4 5 X 2 5 2 5 7 0 0 0 0 0 0  
A 4 4 4 4 X 4 4 4 4 7 0 4 0 4 4 0  
B 7 0 5 4 2 2 0 0 0 0 4 0 4 0 4 0

*f* *mf*

T 0 0 0 0 0 0 2 2 2 2 2 2 0 2 0 0  
A 4 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0  
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

19

0 X

let strings ring

*mp* *mf*

24

overlap

28

overlap

32

tasto

ord.

let middle voice strings ring (each measure)

*mp*

36

*mf*

XI

41

let strings ring

XII

46

XII

*mf* *f* *mf* *f*

50

rit. . . . .

Meno mosso (♩ = 140)

let middle voice strings ring (each measure)

55

(bass as one line)

59

tasto

ponti

ord.

ponti (but not too sharp)

63

avoid too much overlap

ord.

thumb nail up stroke

*f*

*sf*



Moderato ♩ = 116

84

let strings ring

Tablature for measures 84-86: Measure 84: T (7, 4), A (0, 5), B (7, 7) with a triplet of 3 notes. Measure 85: T (0, 3), A (2, 2), B (0, 2) with a triplet of 3 notes. Measure 86: T (0, 0), A (0, 1), B (0, 2) with a triplet of 3 notes.

87

let strings ring

*f* 0 or V XII *mf*

Tablature for measures 87-89: Measure 87: T (7, 4), A (0, 5), B (7, 7) with a triplet of 3 notes. Measure 88: T (10, 10), A (9, 7), B (8, 8). Measure 89: T (12, 12), A (12, 12), B (12, 12) with a triplet of 3 notes.

90

let strings ring

Tablature for measures 90-92: Measure 90: T (7, 4), A (0, 5), B (7, 7) with a triplet of 3 notes. Measure 91: T (0, 3), A (2, 2), B (0, 2) with a triplet of 3 notes. Measure 92: T (0, 0), A (0, 1), B (0, 2) with a triplet of 3 notes.

93

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

(only plunk once on 6th string)

Tablature for measures 93-95: Measure 93: T (0, 0), A (0, 0), B (7, 7) with a triplet of 3 notes. Measure 94: T (12, 12), A (12, 12), B (12, 12) with a triplet of 3 notes. Measure 95: T (19, 19), A (19, 19), B (19, 19) with a triplet of 3 notes.

95 *rit.*

mp

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

(♩ = ♩) ♩ = 72

f

103 *ord.* *rit.* (♩ = ♩) (♩ ÷ 70 or slower)

f

Allegro ♩ = 140

let middle voice strings ring (each measure)

108

ord.

*mf*

*sf* (bass as one line)

112

ord.

tasto

ponti

ord.

ponti (but not too sharp)

Meno mosso (♩ = 132)  
ord.

116

*mf*

120

let strings ring ponti

*mf*

124 ord. ponti (but not too sharp) let strings ring *tasto*  
*mp*

T 3 3 3 3 X 3 3 3 3 X 5 5 0 3 3 3 0 3 0  
 A 6 6 6 6 X 6 6 6 6 X 0 0 0 0 0 0 0 0  
 B 0 4 0 4 0 0 0 5 0 5 0 0 0 2 0 2 0 0

Più mosso (♩ = 140)

128 ord. slightly overlap without being blurry (a.h. for D notes)  
*f* *p*

T 0 0 5 5 X 2 2 X 5 5 7 7 7 7 12 12 12 12 12  
 A 6 4 4 4 X 4 4 4 4 7 7 7 7 12 12 12 12 12  
 B 7 0 5 4 2 2 0 0 0 4 4 4 4 4 4 4 4 4

rit.

133 *mf*

T 7 12 12 12 12 12 7 12 12 12 12 12 12 12 12 12  
 A 12 12 7 12 7 12 12 12 12 12 12 12 12 12 12 12  
 B 12 4 4 12 4 12 12 12 9 0 5 0 (0) 10 10 10 10

138 let strings ring *mp* *p* *mp* ♩ = 100

T 7 0 0 0 0 0 7 7 7 0 3 3 3 3 3 3  
 A 7 0 0 0 0 0 7 7 7 0 0 0 0 0 0 0  
 B 10 9 9 9 6 10 10 10 10 8 5 5 7 5 5 5

144

accel. . . . .

*f* *gliss.*

149

overlap top notes

mp *mf*

VII

*mp* *mf*

152

Stretto ♩ = 160

overlap (each)

overlap top notes

cresc.

*cresc.*

Stretto ♩ = 160

155

3 3 3 3 3 3

*ff*

T  
A  
B

157

*gliss.*

*sf*

(bright, sharp)

ponti

T  
A  
B

### III. Meditator

50 (6th String = E)

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

(let both E ring) (let both B ring)

mp mf mp

5 (bend 1/4 up & down) (bend 1/2 up & down)

mp

8 flesh, tasto (let open strings resonate) VIII p gliss. mp (let open E ring) ponti (let strings ring) mf

p mp mf

11 ord.

mp

14 **flesh** (bend 1/2 up & down) **natural** (let open strings resonate) **rit.**

*mp* *i* *mf* 3

*trmn*

18 ♩ = 48 **accel.** palm mute (roughly, numbers of notes not important)

*mp* *ppp*

22 **a tempo** (♩ = 68) **flesh** **ord.** **rit.** **a tempo** **natural** **palm mute** **ord.**

*mp* *t* *v* *mf* *mp* *mf*

(bend 1/2 up & down)

27 **A.H.** **Mosso** (♩ = 72) **let strings ring** **Ritenuito** (♩ = 60)

*sf* *mf*



40 *ord.* *mf* *accel.*  $\text{♩} = 76$

*mp* *mf* *a tempo* ( $\text{♩} = 76$ )

43 *rit.* (only plunk the first note) *big vib.* (create scratching noise) *brighter*

*f* *gliss.* *mp* *mp*

46 *rit.* let top voice ring

*mf* *f* *f*

Allegro moderato ( $\text{♩} = 112-120$ ), funky, rhythmic (dynamic expression more freely)

50 *mf*

*mf* *mf* *mf*

52

Musical notation for measures 52-53. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various notes, rests, and articulation marks like accents (^) and vibrato (V). The bottom staff is a guitar TAB with two lines, T and B. It shows fret numbers (0-12), bar lines, and symbols like 'X' for muted strings and '0' for open strings. Measure 52 starts with a 7th fret barre on the B string. Measure 53 features a 7/8 time signature change.

54

Musical notation for measures 54-55. The top staff continues the melodic line with accents and vibrato. The bottom staff shows guitar TAB with fret numbers and symbols. Measure 54 includes a 3/4 time signature change. Measure 55 features a 7/8 time signature change.

56

Musical notation for measures 56-57. The top staff shows a melodic line with accents and vibrato. The bottom staff shows guitar TAB with fret numbers and symbols. Measure 56 includes a 7/8 time signature change. Measure 57 features a 7/8 time signature change.

58

Musical notation for measures 58-59. The top staff shows a melodic line with accents and vibrato. The bottom staff shows guitar TAB with fret numbers and symbols. Measure 58 includes a 7/8 time signature change. Measure 59 features a 7/8 time signature change.

60

T  
A  
B

7 7 12 X X 2 2 3 3 0  
7 7 12 X X 2 2 2 2 2  
7 7 12 X X 2 2 2 2 2

0 (0) 0 0 4 5 2 (4) (4) X 2 2 2  
0 0 2 5 2 0

62

T  
A  
B

0 0 X X 2 X X 3 X 5  
0 0 X X 3 X X 3 X 5  
(2) (2) X X 2 X X 2 X 7

3 (3) (3) 3 5 2 3 3 X X 2 X  
3 4 4 X X 3 X 5 5 5 5  
3 5 2 4 4 (2) 0 4 4 4 4

64

T  
A  
B

7 7 7 7 7 5 5 0 0  
5 5 5 5 5 8 8 7 0 0  
(5) 5 5 5 5 7 0 7 0 0

3 5 5 7 0 8 8 8 8 8 8 8 8

66

T  
A  
B

10 7 7 5 8 8 X X 8 10 10  
9 7 7 4 7 7 X X 7 9 9  
9 7 7 4 7 7 X X 7 9 9

10-10 0 5 5 8 8 8 8 12 12 5 8 8 X X 8 10 10  
0 0 5 5 8 8 8 8 12 12 0 4 7 7 X X 7 9 9  
0 0 5 5 8 8 8 8 12 12 0 4 7 7 X X 7 9 9

68

T  
A  
B

70

T  
A  
B

72

T  
A  
B

74

XII, V

T  
A  
B



a tempo (♩ = 76)

87 ord.

*mp*

T	0	0	0	0	0	0	0	0	0	2	2	2	2	3	3	5	3	2	2
A	2	2	0	0	2	2	0	0	4	2	1	0	0	2	2	0	0	3	0
B	3	3	3	3	3	3	3	3	3	2	2	1	1	0	0	3	3	2	2

91

*mf*

with great emotion

T	3	0	3	5	7	7	7	7	10	10	10	10	10	10	10	10	10	10	10
A	2	2	2	3	5	4	5	4	8	8	8	8	7	7	7	7	7	7	7
B	4	3	4	3	0	0	0	5	9	9	9	9	9	9	9	9	9	9	9
B	2	2	2	2	3	3	4	4	9	9	9	9	9	9	9	10	10	10	10

94

*ff*

with great emotion

T	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
A	9	9	9	9	9	9	9	9	10	10	10	10	10	10	10	10	10	10	10
B	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
B	10	10	10	10	10	10	10	10	0	0	0	0	0	0	0	0	0	0	0

97

*mp*

tasto

ponti

T	19	15	15	14	14	13	14	17	15	11	#	#	0	0	0	0	0	0	5	4
A	16	15	15	15	15	15	15	16	12	11	#	#	7	7	6	6	6	6	6	5
B	0	0	0	0	0	0	0	0	0	0	#	#	5	5	5	5	5	5	4	4
B	0	0	0	0	0	0	0	0	0	0	#	#	7	7	7	7	7	7	4	0







62  
131

T  
A  
B

133

T  
A  
B

136

rit. . . . .

mp

T  
A  
B

138

(2 voices, on top 2 strings)

brighter

f

T  
A  
B

# IV. Warrior

$\text{♩} = 108$

*a*  
*m*  
*i* *p*     *a*  
*m*  
*i* *p*

rasqueo

$(\text{♩} = \text{♩})$

Vivace  $\text{♩} = 144$ , anergetic, aggressive

Musical score for measures 1-3. The top staff is in treble clef, 4/4 time, with a dynamic marking of *sf*. It features a complex rhythmic pattern with many sixteenth notes. The bottom staff is a guitar tablature with fret numbers (0-8) and a dynamic marking of *mf*. A bracket labeled "rasqueo" spans measures 1-3. Measure 3 ends with a double bar line and a 12/16 time signature change.

Musical score for measures 4-6. The top staff continues the melodic line with accents and slurs. The bottom staff shows guitar fret numbers and a 4:3 ratio. Measure 6 ends with a double bar line and a 12/16 time signature change.

Musical score for measures 7-9. The top staff includes the instruction "overlap" above measures 7 and 8. The bottom staff shows guitar fret numbers and a 6/16 time signature change at measure 7. Measure 9 ends with a double bar line and a 12/16 time signature change.

Musical score for measures 10-12. The top staff includes the instruction "ponti" above measures 10-11 and "ord." above measure 12. The bottom staff shows guitar fret numbers and a 2/4 time signature change at measure 10. Measure 12 ends with a double bar line and a 12/16 time signature change.

13 overlap

T  
A  
B

16 rit. - - - sustain each note (♩ = 108)

T  
A  
B

19 rasqueo

a m i p a m i p p a m i a m i p p i i a m i p a m i

T  
A  
B

22 a m i a m i ponti ♩ = 144

T  
A  
B



37

*f*

T 0 0 0 0 0 0 9 9 12 12 12 10 8 8 5 5 8  
 A 1 2 2 4 4 7 7 11 11 7 7 8 4 4 2 2 4  
 B 3 4 4 6 6 9 9 10 10 12 7 7 0 6 6 3 3 6  
 2 3 3 5 5 8 8 12 13 12 0 8 6 6 3 3 6

39

*mf*

T 10 8 5 3 3 8 5 5 5 5 3 0 7 4 4 2 2 2 5 5 3 3  
 A 7 4 3 1 1 5 3 3 3 3 1 2 6 3 3 1 1 1 4 4 2 2  
 B 8 6 3 1 1 6 3 3 4 2 3 0 7 4 4 2 2 2 5 5 3 3  
 0 0 0 0 0 0 0 0 0 0 0 0 4 4 0 0 0 5 0 3 3

(♩ = ♩)  
 ♩ = 120 (or faster)

41

*mp* *mf*

T 2 2 2 2 2 2 2 4 4 4 4 7 4 6 4 3 4  
 A 1 1 1 1 1 1 1 4 4 4 4 0 4 4 5 7 3 5 3 7 3 4 5  
 B 1 1 1 1 1 1 1 0 4 4 4 4 4 5 7 3 5 3 7 3 4 5 7 4 6 4 3 4  
 0 0 0 0 0 0 0 0 4 4 4 4 4 5 7 3 5 3 7 3 4 5 7 4 6 4 3 4

44

*f*

ponti ord.

T 3 3 9 10 12 9 13 10 12 10 12 10 12 13 10 12 10 12 10 12 13 10 12 13 9 10 9  
 A 7 6 4 7 6 7 9 10 7 9 7 10 12 13 10 12 10 12 10 12 13 10 12 13 9 10 9  
 B 7 6 4 7 6 7 9 10 7 9 7 10 12 13 10 12 10 12 10 12 13 10 12 13 9 10 9  
 7 16

rit. . . . .

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

T  
A  
B

5 6-5 6 7 9-11  $\frac{12}{16}$  7-8-7-11-7-8-7 6-7-6-5-5 4-5-4 7-6-4-3-6-4 6-5-3 2-3-5-2-3-5-2-3-5-2-3-5

52  $\text{♩} = 90$ , mysterious ord.

ponti  
tasto, flesh  
p

*pp* *mp* *p*

T  
A  
B

X-3-5-X-3-5-X-3-5-X-3-5 X-3 5 5 5 2 2 2 2 7 6 9 6 9 9 7 9

58 *mp*

T  
A  
B

8 9 6 5 7 3 3 4 4 2 2 10 8 8 8 13 9 9 12  
9 6 5 4 4 3 6 5 5 3 3 7 7 6 10 8 10  
6 6 6 8 9 9 6 6

64 slight marching feel

T  
A  
B

15 12 12 12 12 12 12 4 4 4 4 7 2 0 2 2 2 0  
12 0 12 0 0 12 12 4 7 4 4 4 1 0 0 1 3  
12 12 12 12 12 12 12 6 5 4 4 5 5 1 2 2 2  
11 11 11 0 0 0 0 4 4 1 0 4 1 2 2

68  
71

**accel.**  
one-finger-rasqueo

75

78

81

83 *tasto* *ponti* *tasto, flesh* *ord.* 69

*mf* *p* *mf*

*rit.*

T  
A  
B

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

*f*

$\text{♩} = 112$

T  
A  
B

87 *mp* *rit.* *f*

*mp* *rit.* *f*

T  
A  
B

91 *3- finger- rasqueo* *a m i* *ff*

*mp* *ff*

*3- finger- rasqueo*  
*a m i*

T  
A  
B



left fingers mute strings (with pressure)  
and move from previous chord position to highest 71  
-----> (near bridge)

104

3

a m i p i p

T  
A  
B

107  $\text{♩} = 140$

4:3 4:3

*sf*

T  
A  
B

109

a m i q a m i i

4:3 4:3

*fff sf*

T  
A  
B

112 ord.

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

*sf*

T  
A  
B

rit. . . . .

114

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

The musical score is written for guitar and consists of three staves: a treble clef staff, a guitar tablature staff, and a bass clef staff. The piece is in 4/3 time and begins with a 'rit.' (ritardando) marking. The treble staff contains a melodic line with four measures of eighth-note chords, each marked with a '4:3' ratio. The fifth measure features a glissando ('gliss.') over a half note. The tablature staff shows the corresponding fretting: 5, 6, 5, 4, 5, 6, 5, 4, 5, 6, 5, 4, 5, 5, 5, 5, 0. The bass staff contains a bass line with four measures of eighth-note chords, each marked with a '4:3' ratio, followed by a glissando ('gliss.') over a half note. The piece concludes with a double bar line.

# V. Song of the Wanderer

Quasi andante ♩ = 80, rhythmic and melodic contrast

flesh on bass

Musical notation for measures 1-4. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bottom staff is a guitar TAB with two lines labeled T (treble) and B (bass). Dynamics include *mf* and *mp*. The TAB includes fret numbers and bar lines.

Musical notation for measures 5-8. The top staff continues the melody. Dynamics include *mf*. The TAB continues with fret numbers and bar lines.

Musical notation for measures 9-11. The top staff includes a "natural" marking. Dynamics include *mf*. The TAB includes fret numbers and bar lines.

Musical notation for measures 12-15. The top staff continues the melody. Dynamics include *mf*. The TAB includes fret numbers and bar lines.

16 *mp* *mf* *ponti* *ord.*

T  
A  
B

20 *f* *rit.* *a tempo*

T  
A  
B

22 *mf*

T  
A  
B

25 *mp* *mf*

T  
A  
B

28 VII sustain

T  
A  
B

32 mp f

T  
A  
B

36 mp f mf

T  
A  
B

39

*mp* *mf*

TAB

42

rit. . . . . a tempo

*f* *mp* *mf*

3

TAB

45

lyrical, expressively  
a tempo

*mp* *mf*

3

TAB

48

rit. . . . . a tempo

*mp* *mf*

3

TAB

rit. . . . .

explosive

50

TAB

a tempo

freely

sustain open strings

sustain same chord

52

TAB

rit. . . . .

a tempo

54

TAB

56

rit. . . . .

meno mosso (♩ = 76) rit. . . . .

*mf*

(♩ = 52) calm, peaceful

sustain same chord

59

*mp*

63

IV

*mf*

Largo ♩ = 52

Broad, solemn, transfigured

flesh  
(use thumb only, warm but solid)

accel. . . . ♩ = 60

67

72

75

78