

Electric Guitar

for percussion sextet

*This piece was made possible by a grant
from the Fromm Music Foundation.
For Mantra Percussion*

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I. Dulcimer

with nervous energy: ♩ = 92

Sound: clean, resonant

Play with chopsticks (or similar).

All notes open strings, unless noted otherwise.

Mute top 3 strings with felt or other (see preface).

(*)

The score is divided into two sections: Trio I and Trio II. Each section contains staves for Electric Guitar, Percussion, and MIDI Bass. The music is in 4/4 time and features a complex rhythmic pattern of eighth notes. The Electric Guitar parts include specific tuning and capo instructions. The Percussion parts are marked with 'f sempre' and a 'dulcimer' tremolo instruction. The MIDI Bass parts are marked with an asterisk and have specific tuning and capo instructions.

Trio I

- Electric Guitar 1: Tune D-A-D-G-A-D, Capo 9th fret. *f sempre*. * "dulcimer" tremolo: single stroke, let mallet fall/rebound on string. (need not be precise 32nd's.)
- Percussion 1
- Electric Guitar 2: Tune E♭-B♭-E♭-G-A-D, Capo 6th fret.
- Percussion 2
- MIDI Bass A *: Tuning (if el. bass used): E-A-C♯-F♯, Capo 6th fret.
- Percussion A

Trio II

- Electric Guitar 3: Tune D-A-D-G-A-D, Capo 3rd fret.
- Percussion 3
- Electric Guitar 4: Tune E♭-B♭-E♭-G-A-D (no capo).
- Percussion 4
- MIDI Bass B *: Tuning (if el. bass used): E-A-C♯-F♯, Capo 6th fret.
- Percussion B

* MIDI Bass parts can be played by either MIDI keyboard or Mallet KAT with good electric bass sounds.

Pitches sound octave lower than written, just as with electric bass.

May be played by standard electric bass if performer is proficient on that instrument.

In event electric bass is used, observe specified tuning.

EG 1

EG 1

EG 1

EG 2

Sound: clean, resonant
 Play with chopsticks (or similar).
 All notes open strings, unless noted otherwise.
 * Mute top 3 strings with felt or other (see preface).

f sempre

* "dulcimer" tremolo: single stroke, let mallet fall/rebound on string. (need not be precise 32nd's.)

EG 1

EG 2

EG 1

EG 2

MB A

(length of repeated patterns, 6 beats)

(length of repeated patterns, 6 beats)

14

Electric Guitar

25 26

EG 1

EG 2

MB A

EG 3

MB B

f >

ord.

f

(length of patterns, 8 beats)



28

EG 1

EG 2

MB A

EG 3

MB B

31 (>)

EG 1 *f*

EG 2 *p sub.* (tip of sticks)

MB A *f*

Sound: clean, resonant

Play with chopsticks (or similar).

All notes open strings, unless noted otherwise.

* "dulcimer" tremolo: single stroke, let mallet fall/rebound on string. (need not be precise 32nd's.)

31

EG 3 *p sub.* (tip of sticks)

EG 4 *f sempre* with chopsticks (or similar)

MB B (harmonics) *f sempre*

34 (>) (>) (>)

EG 1

EG 2

MB A

EG 3

EG 4

MB B

37 *sim.*

EG 1

EG 2

MB A

EG 3

EG 4

MB B

f sub.

f

41

EG 1

EG 2

MB A

EG 3

EG 4

MB B

42

f

f

ord.

f

sim.

f

If using el. bass:
Remove capo!
Resultant tuning:
($\sharp\sharp$)

44

EG 1

EG 2

(length of patterns, 10 beats)

44

EG 3

(length of patterns, 10 beats)

EG 4

MB B

47

EG 1

EG 2

47

EG 3

EG 4

MB B

f

f

p sub. (tip of sticks)

p sub. (tip of sticks)

Electric Guitar

50

EG 1

EG 2

MB A

EG 3

EG 4

MB B

f



53

EG 1

EG 2

MB A

EG 3

EG 4

MB B

56

EG 1

EG 2

MBA

This system contains measures 56 through 59. EG 1 and EG 2 play melodic lines with various articulations like accents and slurs. MBA provides a bass line with sustained notes and some movement.

56

EG 3

EG 4

MB B

This system contains measures 56 through 59. EG 3 and EG 4 play a complex, fast-moving rhythmic pattern. MB B provides a bass line with sustained notes and some movement.

60

EG 1

EG 2

MBA

62

This system contains measures 60 through 62. At measure 62, the time signature changes from 3/4 to 4/4. EG 1 and EG 2 play melodic lines, while MBA provides a bass line with sustained notes and some movement.

60

EG 3

EG 4

MB B

62

This system contains measures 60 through 62. At measure 62, the time signature changes from 3/4 to 4/4. EG 3 and EG 4 play melodic lines, while MB B provides a bass line with sustained notes and some movement.

10

Electric Guitar

63

EG 1

EG 2

MB A

EG 3

EG 4

MB B

remove mute!

remove mute!

remove mute!

f

f

sub. p

II. Surge

A little slower, with swagger: ♩ = 80 (♩ = 160)

66

EG 1

EG 2

MB A

EG 3

EG 4

MB B

Kick drum

(dampen strings to facilitate 8th rest)

(dampen strings to facilitate 8th rest)

(dampen strings)

remove mute!

(open; undamped, let ring!)

(dampen bottom 3 strings)

(open; undamped, let ring!)

(dampen bottom 3 strings)

f

f

f

f

f

f

4*

* fingered: barre 4th fret, 1st fret above capo.
fret markers for stopped notes are indicated in the individual parts and have been omitted in the full score.

72

EG 1

EG 2

MB A

MIDI Bass

(dampen bottom 3 strings)

f

72

EG 3

EG 4

MB B

sim.

sim.

sim.

78

EG 1

EG 2

MB A

Kick drum

(open)

81

10*

* fingered: barre 10th fret, 1st fret above capo. fret markers for stopped notes are indicated in the individual parts and have been omitted in the full score.

78

EG 3

EG 4

MB B

81

Tune instruments;
EG's 3, 4: adjust
as designated
MB A: also adjust
if el. bass is used

IV. Pavane (in memoriam)

Stately, measured, graceful: ♩ = 42 (♩ = 84)

Low gong
(Non-pitched: wind gong,
small tam-tam, other)

Perc. 1 (same as before) *p*

EG 2 (same as before)

MB A Tuning (if el. bass used):
move capo down
minor 2nd (to 5th fret) *mf* (harmonic)

EG 3 move capo up
minor 2nd (to 4th fret) *mf* *semplice*
with one chopstick, single strokes
(top 4 strings; unmuted: let all notes ring) l.v.

EG 4 capo 1st fret

MB B Tuning (if el. bass used):
no capo *mf*



8 Perc. 1

8 MB A

8 EG 3 (dulcimer trem.)

EG 4

8 MB B

14 Perc. 1 **Crotale**
delicate
p I.v.

EG 2

MB A (harmonics)
mf p

14 EG 3 *8va* I.v.

EG 4 Clean sound: full, warm, sonorous
bowed
p f I.v. **Vibraphone**
p delicate (support guitar harmonics)

MB B (harmonic)
mf



21 Perc. 1 **Low gong**
p

EG 2 Clean sound: full, warm, sonorous
semplice
with one chopstick, single strokes
p mf
(top 4 strings; unmuted: let all notes ring)

MB A mf

21 EG 3 mf

MB B ord.
mf

EG 2

MB A

EG 3

MB B

EG 2

MB A

32

(dulcimer trem.)

EG 3

MB B

32

EG 1

EG 2

MB A

38

Clean sound: full, warm, sonorous

bowed

l.v.

p *f*

8va

EG 3

EG 4

MB B

38

8va

8va

El. Gtr. bowed

Vibraphone

p *f*

p sim.

44 *Crotale*
delicate

47 **Low gong**

Perc. 1

EG 2

MB A

EG 3

EG 4

MB B

p

(8va)-

mf

mf

mf

mf



51

EG 2

MB A

EG 3

EG 4

MB B

56

EG 2

MB A

56

EG 3

EG 4

MB B



El. Gtr.

Clean sound: full, warm, sonorous

semplice
with one chopstick, single strokes(dulcimer
trem.)

61

EG 1

EG 2

MB A

ord.

61

EG 3

EG 4

MB B

mf (top 4 strings; unmuted: let all notes ring)

66

EG 1

EG 2

MB A

EG 3

EG 4

MB B

mf

f

70

EG 1

EG 2

MB A

EG 3

EG 4

MB B

rapid upward strum, on beat, all strings, bottom to top

mf

8va

bowed

p

f

Vibraphone

mp

mf

mf

mp

mf

8va

El. Gtr.

rit.----- a tempo

Musical score for measures 75-82. The score includes staves for EG 1, EG 2, MB A, EG 3, EG 4, and MB B. EG 1 starts with a *p* dynamic, *bowed* instruction, and an *ord. (chopstick)* instruction. EG 2 has a *(Vib.)* instruction. MB A includes a *Crotale delicate* instruction. EG 3 has a *Vibraphone* instruction and a *(grab bows)* instruction. Dynamics range from *p* to *mf*.

Musical score for measures 83-86. The score includes staves for EG 1, EG 2, MB A, Perc. 3, EG 4, and MB B. EG 1 and EG 2 have a *mute top 4 strings* instruction. MB A has a *MIDI Bass* instruction and a *solo* instruction. Perc. 3 has a *(Vib.)* instruction. EG 4 has a *bowed* instruction. Dynamics range from *pp* to *f*. Measure 84 is boxed.