

ALEX DE GRASSI

GUITAR COLLECTION

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THE MUSIC IN THIS BOOK WAS ORIGINALLY CONCEIVED WITHOUT ANY THOUGHT AS TO HOW IT WOULD APPEAR AS A COLLECTION OF DOTS ON A PAGE. THESE GUITAR PIECES GENERALLY STARTED OUT AS INTUITIVE IMPROVISATIONS IN UNUSUAL 'OPEN' TUNINGS. THE DISCOVERY OF NEW VOICINGS AND SONIC TEXTURES OFTEN PROVIDED THE BASIS FOR DEVELOPING SOMETHING MORE 'COMPOSED' THAT EVENTUALLY JELLED INTO A MORE OR LESS 'FIXED' PIECE. I THINK OF THEM AS IMPRESSIONS, STORIES, AND PORTRAITS THAT HAVE FILTERED THROUGH ME, THROUGH MY FINGERS, AND THEN THROUGH THE GUITAR AND BACK INTO THE ETHER AGAIN. IN SHORT, A CLEAR METHOD BEHIND THE WRITING HAS NEVER REVEALED ITSELF. HOWEVER, I HAVE MADE SOME OBSERVATIONS OVER THE YEARS ABOUT STYLE, FORM, AND SOME OF THE TECHNICAL DEVICES WHICH MAY SHED SOME LIGHT ON BRINGING THESE PIECES BACK TO LIFE FROM THE PRINTED PAGE.

WHILE SOME PIECES LIKE "CHILDREN'S DANCE" AND "SOUTHERN EXPOSURE" COME CLOSE TO HAVING A RECOGNIZABLE SONG FORM OR AN EVEN NUMBER OF MEASURES IN A GIVEN SECTION, THE GENERAL TREND IS TOWARDS A MORE CONVOLUTED FORM THAT REPEATS FRAGMENTS OF ITSELF AS IT MOVES FROM BEGINNING TO END. I HAVE GENERALLY OPTED TO WRITE OUT SECTIONS THAT MIGHT HAVE BEEN PRINTED AS A PARTIAL REPEAT OR SECOND AND THIRD CODA SO AS TO AVOID CONFUSION FOR THE READER. FOR THAT REASON, MANY PIECES WILL APPEAR LONG IN PRINT EVEN IF THEY ARE RELATIVELY SHORT.

PERHAPS THE MOST DOMINANT STYLISTIC CHARACTER OF THESE PIECES IS THE WAY THE MELODIES, COUNTERMELODIES, AND MOTIFS SEEM TO EMERGE AND DISAPPEAR FROM A FABRIC OF ARPEGGIOS AND CHORD SHAPES. THE PROCESS OF TRANSCRIBING HAS FORCED ME TO CHOOSE WHETHER NOTES BELONG TO A MELODY, AN INNER VOICE, A BASS LINE, AN ARPEGGIO, OR SOME COMBINATION THEREOF. IT IS FAIRLY COMMON IN THIS MUSIC FOR A MELODY TO SPLIT INTO TWO (IE. "MCCORMICK," "CAUSEWAY") OR FOR A BASS NOTE OR NOTES TO FUNCTION AS PART OF THE MELODY (IE. "SLOW CIRCLE"). THE FINAL TRANSCRIPTION NEVER SEEMS TO ENTIRELY DESCRIBE THE TOTAL EFFECT, BUT, I HAVE TRIED (WITH THE HELP OF MY EDITOR) TO SHOW IN THE NOTATION WHAT IS NOT ALWAYS SO OBVIOUS IN THE TABLATURE.

I LIKE TO MAKE THE VISUAL ANALOGY BETWEEN THE 'DEPTH OF FIELD' CONCEPT USED IN PHOTOGRAPHY AND MY STYLE OF PLAYING. SOME NOTES ARE IN THE 'FOREGROUND,' OTHERS IN THE 'MIDDLE GROUND,' AND OTHERS EVEN LESS PRESENT ARE HEARD IN THE 'BACKGROUND.' IN REALITY, THERE ARE INFINITE DEGREES IN-BETWEEN WHICH GIVE THE MUSIC A CONTINUOUS 'DEPTH OF FIELD' OR THREE DIMENSIONAL QUALITY. THE EXTENT TO WHICH THIS 'DEPTH OF FIELD' IS ACHIEVED IN PERFORMANCE DEPENDS ON HOW THE INDIVIDUAL NOTES ARE ACCENTED. I THINK OF THIS AS A 'HIERARCHY OF ACCENTS.' NOT ONLY ARE SOME PASSAGES LOUD AND OTHERS SOFT, BUT, WITHIN ANY GIVEN PHRASE THERE IS CONSIDERABLE VARIATION IN HOW HARD INDIVIDUAL NOTES ARE PLAYED. WE CONSIDERED DEVELOPING A SYSTEM FOR RANKING INDIVIDUAL NOTES WITHIN THIS 'HIERARCHY OF ACCENTS' FOR THIS BOOK, BUT, ULTIMATELY WE FELT THAT THE END RESULT WOULD LOOK OVERCROWDED IN PRINT. SO, WE SIMPLY USED TRADITIONAL ACCENT MARKS. THE NOTES IN PARENTHESIS ARE TO BE PLAYED EXTREMELY SOFTLY; THEY USUALLY EXIST ONLY FOR SUBTLE RHYTHMIC PURPOSES AND MAY OR MAY NOT FIT INTO ONE OF THE 'VOICES' OF THE MUSIC.

A FRIEND OF MINE ONCE DUBBED MY STYLE 'GUITAR POINTILLISM,' AFTER THE TURN OF THE CENTURY STYLE OF THE NEO-IMPRESSIONIST PAINTERS IN WHICH A JUXTAPOSITION OF DIFFERENT COLORED AND SIZED DOTS OR POINTS COMBINE TO CREATE THE OVERALL HUE AND TEXTURE. THESE 'POINTILLISTIC' OR 'DEPTH OF FIELD' QUALITIES ARE READILY HEARD IN THE PIECES "MIRAGE" AND "TURNING." IN "MIRAGE" THE MELODY IS OFTEN PLAYED AS THE ACCENTED UP-BEAT AND SEEMS TO 'POP-OUT' OF AN ENDLESS SERIES OF ARPEGGIOS WHICH HAVE THEIR OWN INTERNAL 'HIERARCHY OF ACCENTS.' SOMETIMES THE SAME NOTE PLAYED IN THE SAME POSITION IS A MERE INNER VOICE AND THEN ONE BEAT LATER IT IS HEARD AS A PART OF THE MELODY (SEE PERFORMANCE NOTES), RESULTING IN A LAYERED OR OVERLAPPING SOUND. IN "TURNING" THE MELODY MIGHT BE THOUGHT OF AS 'FOREGROUND,' WHILE THE INNER VOICE MOTIFS CREATE A RHYTHMIC 'BACKGROUND.' THE BASS LINE AND COUNTERMELODIES FILL THE 'MIDDLEGROUND.'

TIMBRE, OR TONE COLOR, ALSO PLAYS A BIG ROLE IN HOW THESE PIECES SOUND. THE RANGE OF SHADING FROM BRIGHT TO DARK ACHIEVED BY PLAYING (RIGHT HAND) NEAR THE BRIDGE OR UP BY THE SOUND-HOLE WILL ADD A LOT OF CHARACTER. AGAIN, IN "TURNING," THE INNER VOICE 'ECHOES' THE MELODY (SEE PERFORMANCE NOTES) WHEN IT IS PLAYED METALICO IN JUXTAPOSITION TO THE WARMER SOUND OF THE MELODY. THIS IS ALSO TRUE ON THE THIRD PAGE OF "INVERNESS." THE FLUID TRANSITION BACK AND FORTH BETWEEN THE TWO TONE COLORS ADDS A SENSE OF MOVEMENT TO THE PASSAGE.

MOST OF THESE PIECES ARE WRITTEN FOR 'OPEN-TUNINGS.' THE USE OF THESE TUNINGS TENDS TO SCRAMBLE THE LOGIC USED IN STANDARD TUNING AND ALLOWS FOR UNUSUAL CHORD AND ARPEGGIO VOICINGS. OPEN-TUNINGS ALSO REINFORCE CERTAIN RESONANCES IN THE GUITAR. THE CONTRAST BETWEEN OPEN AND FRETTED STRINGS OFTEN BECOMES A DOMINANT CHARACTER OF THE PIECES. OPEN STRINGS ARE OFTEN USED TO SUSTAIN LONG NOTES, WHILE FRETTED NOTES CAN TAKE ON A VIBRATO, STACCATO, OR MUTED QUALITY. I TEND TO LET MANY NOTES RESONATE OR 'RING-OUT,' FINDING THEIR OWN NATURAL DURATION WITHIN THE ABOVE MENTIONED 'HIERARCHY OF ACCENTS.' I HAVE TRIED TO NOTATE THESE DURATIONS WHERE POSSIBLE. SOME PIECES LIKE 'SLOW CIRCLE' MIGHT APPEAR TO BE OVERWRITTEN IN THIS REGARD — WITH LOTS OF EXTRA TIED NOTES — BUT IT IS AN ATTEMPT TO REFLECT THE WAY IT ACTUALLY SOUNDS. IN OTHER PLACES I HAVE USED MORE CONVENTIONAL AND THEORETICAL DURATIONS TO AVOID CONFUSION.

FINALLY THERE MAY BE A FEW MINOR VARIATIONS BETWEEN THE TRANSCRIPTIONS IN THIS BOOK AND THE ORIGINAL RECORDED VERSIONS. A SLIGHT CHANGE IN TEMPO, THE OMISSION OF A REPEAT, OR THE USE OF AN ALTERNATE BASS NOTE SIMPLY REFLECT MY MOST RECENT PREFERENCE FOR PLAYING THE PIECE. FOR THE MOST PART HOWEVER, THEY ARE TRUE TO THE ORIGINAL RECORDING.

CHILDREN'S DANCE

CAPO IV

P. 9 MEASURE 6

THE NOTES IN PARENTHESSES ARE "PUSH-OFF" OR RHYTHM NOTES WHICH ARE THEN HAMMERED-ON TO BECOME PART OF THE CHORD WHICH FOLLOWS.

P. 12 MEASURE 10

THE NOTE IN PARENTHESSES "A" IS HAMMERED-ON WITH THE LEFT HAND EVEN THOUGH IT IS NOT PLUCKED WITH THE RIGHT HAND

P. 13 MEASURE 4

THE F# IS HAMMERED-ON WITH THE LEFT HAND EVEN THOUGH IT IS NOT PLAYED

MCCORMICK

CAPO II

P. 15 MEASURE 6

TWO "C" NOTES ARE PLAYED; ONE FRETTED USING VIBRATO, THE OTHER IS OPEN AND GIVES A CHORUS EFFECT

P. 20 MEASURE 10

THE BASS NOTE "B" WAITS FOR THE MELODY TO RETURN TO "F" BEFORE SLIDING DOWN TO "A." THIS MUST BE DONE WITH FORCE TO MAKE THE NOTE SOUND CLEARLY.

SOUTHERN EXPOSURE

CAPO II

P. 22 MEASURE 1

THE OPENING BASS NOTE "F" SLIDES DOWN TO "E" AT THE SAME TIME THE OPEN "C" IS PLAYED IN THE MELODY. THIS MUST BE DONE WITH FORCE TO SOUND THE NOTE CLEARLY. ALTERNATIVELY, THE "E" CAN BE PLUCKED AGAIN WITH THE THUMB.

WESTERN

P. 28 MEASURE 7

THIS IS THE FIRST OF SEVERAL SECTIONS IN WHICH THE "M" AND THE "I" FINGERS SHOULD BE PLAYED TOGETHER WITH MACHINE-LIKE PRECISION WITH EMPHASIS ON THE OFFBEATS.

SLOW CIRCLE

P. 35 MEASURE 2

THE OPEN 5TH STRING "B" HAMMERS-ON TO THE "E" AT THE SAME TIME THAT THE "A" IS HAMMERED-ON BY A HALF BARRE WHICH COVERS THE 6TH STRING EVEN THOUGH THE 6TH STRING IS NOT PLUCKED

P. 35 MEASURE 11

THE MELODY NOTE "B" SLIDES DOWN TO THE OPEN STRING WITH THE FOURTH FINGER AND THEN THE FIRST FINGER IMMEDIATELY SLIDES BACK UP TO THE "F"

CAUSEWAY

P. 40 MEASURE 6

THE TEMPO MOMENTARILY EXPANDS AND CONTRACTS TO LET THE PHRASE BREATHE.

P. 41 MEASURE 6

MIRAGE

P. 54 MEASURE 18

NOTICE HOW THE "C" IS PLAYED TWICE ON THE SECOND STRING IN THIS MEASURE: THE FIRST TIME AS AN EIGHTH NOTE AND PART OF THE "INNER VOICE" ARPEGGIO, THE SECOND TIME AS AN EIGHTH NOTE TIED TO A DOTTED HALF AND AS PART OF THE MELODY.

TURNING

P. 58 MEASURE 5, 7

THE TWO SIXTEENTH NOTES AND THE EIGHTH NOTE AT THE END OF THE MEASURE ARE PLAYED "METALICO" TO SOUND LIKE AN ECHO OF THE MELODY NOTE. THIS BECOMES A RECURRENT MOTIF.

OVERLAND

P. 69 MEASURE 6, 11

THESE SLIDES HAVE NO SPECIFIC DESTINATION, ONLY A DIRECTION, (UP OR DOWN) BUT GIVE THE END OF THE PHRASE A SENSE OF RAPID MOVEMENT.

P. 69 MEASURE 12

STOP THE OPEN SECOND STRING BY FRETTING AT THE FIRST FRET BUT DON'T PLUCK OR SOUND THE STRING.

A NOTE ABOUT THE TUNINGS:

THE TUNINGS AND CONSEQUENTLY THE NOTATION FOR "INVERNESS," "CAUSEWAY," AND "TURNING" CAN BE TRANSPOSED DOWN FROM EBEBFBE TO DADDEAD TO ALLOW FOR LESS STRING TENSION. FOR THE SAME PURPOSE THE TUNING FOR "SLOW CIRCLE" CAN BE LOWERED FROM EBEGAD TO DADFGC. ORIGINALLY, I PLAYED AND RECORDED THEM WITH THE HIGHER TENSION, BUT NOW I FIND THE LOWER TENSION PREFERABLE DEPENDING ON THE TYPE OF GUITAR USED.

Children's Dance

By Alex de Grassi

Capo IV

Tune ⑥ Down to D

$\text{♩} = 126$ approx.

Vivace

126 approx.

Vivace

T A B

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

1.

2 3 2 3 0 1 2 0 4 0 | 0 2 1 0 2 4 0 2 3 .

2.

1/2 CV₁

C II

1/2 CV₁

C II

0 2 1 0 2 4 0 2 3 . | 0 6 (5) 0 (5) 0 (4) 0 | 4 3 2 0 0 2 2 0

1/2 CV₁

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



Continuation of the musical score. The top staff continues the melodic line with eighth-note pairs. The bottom staff provides the corresponding guitar tablature with fingerings (e.g., 3, 2, 0, 1, 0, 3; 2, 3, 1, 3, 0). The measure ends with a double bar line.

Continuation of the musical score. The top staff shows eighth-note pairs. The bottom staff provides the corresponding guitar tablature with fingerings (e.g., 2, 3, 1, 3, 0; 1, 2, 0, 3, 0).

Continuation of the musical score. The top staff shows eighth-note pairs. The bottom staff provides the corresponding guitar tablature with fingerings (e.g., 2, 3, 1, 3, 0; 1, 2, 0, 3, 0).

Continuation of the musical score. The top staff shows eighth-note pairs. The bottom staff provides the corresponding guitar tablature with fingerings (e.g., 0, 2, 1, 2, 0, 2, 3, 0, 2; 2, 3, 1, 3, 0, 1, 2, 0, 3, 0).

Continuation of the musical score. The top staff shows eighth-note pairs. The bottom staff provides the corresponding guitar tablature with fingerings (e.g., 0, 2, 1, 2, 0, 2, 3, 0, 2; 2, 3, 1, 3, 0, 1, 2, 0, 3, 0).

1/2 C V

Continuation of the musical score. The top staff shows eighth-note pairs with articulation marks (a, p, m, i). The bottom staff provides the corresponding guitar tablature with fingerings (e.g., 1, 0, 1, 5, 5, 5, 3, 1, 0; 0, 1, 2, 0, 3, 0, 2, 1; 2, 7, 6, 7, 5, 5, 3, 1, 0).

Continuation of the musical score. The top staff shows eighth-note pairs with articulation marks (a, p, m, i). The bottom staff provides the corresponding guitar tablature with fingerings (e.g., 1, 0, 1, 5, 5, 5, 3, 1, 0; 2, 7, 6, 7, 5, 5, 3, 1, 0).

1/2 C III

Fretboard diagram:

```

    0 1 2 0 3 0 0 2 3 0
    2 3 0 1 3 1 3 1 0
    5 3 3 5 3 5 3 2 0
  
```

1/2 C III

Fretboard diagram:

```

    2 3 0 1 3 1 3 1 0
    5 3 3 5 3 5 3 2 0
    2 0 0 0 0 0 0 2
    0 2 4
  
```

Fretboard diagram:

```

    2 3 2 0 3 0 3 3
    2 3 2 0 3 0 3 0 3
    2 3 2 0 3 0 3 0 2
  
```

Fretboard diagram:

```

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

I.

||2.

§

a m v.

1/2 C II

To Coda ⊕

I.

p i a *

||2.

D.S. al Coda

* The A is hammered on even though the 3rd string is not plucked

Coda

Sheet music for guitar in G major (two sharps). The first staff shows sixteenth-note patterns with hammer-ons (m), pulls (p), and slurs (i). The second staff shows a sixteenth-note pattern with hammer-ons (m) and slurs (i). Below the staves are two sets of guitar tablature with corresponding fingerings.

Fingerings below the tablature:

- Top set: 1 0 0 3 0 2 | 0 2 0 1 5 | 3 2 0 0 3 0 2
- Bottom set: 0 2 0 4 0 0 4 | 0 0 4 4 0 2 0 4 | 0 0 4 0 0 4

Sheet music for guitar in G major (two sharps). The first staff shows sixteenth-note patterns with hammer-ons (m), pulls (p), and slurs (i). The second staff shows a sixteenth-note pattern with hammer-ons (m) and slurs (i). Below the staves are two sets of guitar tablature with corresponding fingerings.

Fingerings below the tablature:

- Top set: 0 1 0 0 3 2 3 | 0 2 2 0 2 0 2 3 0 2 0 3
- Bottom set: 0 2 0 4 0 0 4 | 0 0 4 4 0 2 0 4 | 0 0 4 0 0 4

* The F# is hammered on even though the 4th string has not been plucked

Sheet music for guitar. Part 1 (left) starts with a sixteenth-note pattern (a) followed by eighth-note pairs (m i). Part 2 (right) starts with a sixteenth-note pattern (a) followed by eighth-note pairs (m i). Below the staves are two sets of guitar tablature with corresponding fingerings.

Fingerings below the tablature:

- Part 1: 0 2 2 0 2 0 0 1 0 2 1 | 0 2 2 0 2 0 0 1 0 6
- Part 2: 0 2 2 0 2 0 0 1 0 2 1 | 0 2 2 0 2 0 0 1 0 6

Sheet music for guitar. The first staff shows sixteenth-note patterns with grace notes (>). The second staff shows sixteenth-note patterns with grace notes (>). The third staff shows sixteenth-note patterns with grace notes (>). The fourth staff shows a sixteenth-note pattern with grace notes (>). The fifth staff shows a sixteenth-note pattern with grace notes (>). Below the staves are two sets of guitar tablature with corresponding fingerings.

Fingerings below the tablature:

- Top set: 5 7 5 4 5 4 2 4 2 0 2 2 | 0 2 3 0 2 0 3 0 0 1 0 2 6
- Bottom set: (6) 4 0 0 2 2 2 2 | 0 0 2 3 0 2 0 3 0 0 1 0 2 6

2.

Fingerings for measure 2: 0 2 3 3 0 0 1 0 | 0 2 0

Fingerings for measure 3: 7 6 5 0 6 0 3 5 | 1 3 3 0 3 0 2 0 | 0 2 3

Fingerings for measure 4: 0 2 3 1 3 0 1 2 0 3 0 | 0 2 1 0 3 0 2 0 2 3 | 0 2 3

Fingerings for measure 6: 2 3 1 3 0 1 2 0 3 0 | 0 2 1 0 2 3 0 2 0 3 | 0 2 1 0 2 3

Fingerings for measure 8: 0 0 0 0 3 2 3 2 0 3 0 3 3 | 0 2 4 0 2 4 2 | 0 2 4 0 2 4 2

C VII

Harm. 8va Harm. 8va

rit.

Harm. Harm.

Fingerings for measure 10: 2 3 2 0 3 0 3 3 | 2 3 2 0 3 0 0 | 7 7 3

Fingerings for measure 11: 0 2 4 0 2 4 | 0 2 4 0 2 4 | 7 7 3

McCormick

By Alex de Grassi

Capo II

Tuning

①=F ②=C

③=G ④=D

⑤=A ⑥=D

=approx. 152

C XII

* Vibrato for 3rd string only

* Vibrato for 3rd string only

* Vibrato for 3rd string only

1

0 7 9 10 (0) 7 9 7 11 9 7 0 0 7 9 10 (0)

1.

7 9 7 7 0 (0) 7 5 7 5 0 (0) 4 7 0 4 0

To Coda \oplus

0 2 0 3 0 6 7 5 7 5 0 (0)

C III

4 7 0 4 3 5 3 6 3 3 5 5 3 6 0 0

a m
 let ring...
 metallico...
 metallico...

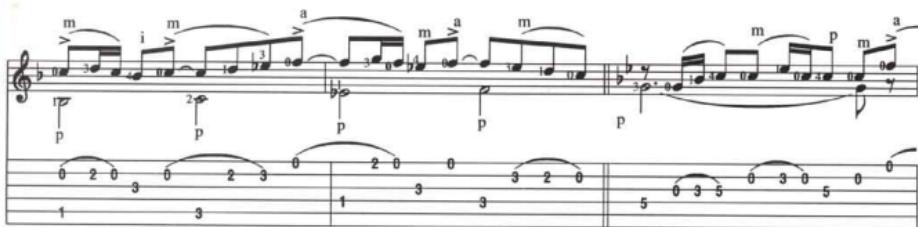
p i m a m
 metallico...

m i m
 metallico...

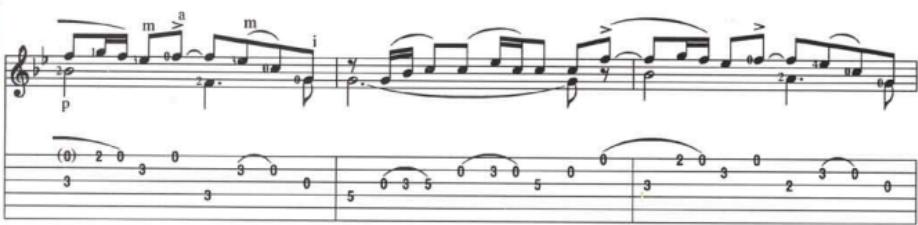
p p i i
 p

p i m i m i m i m i
 p

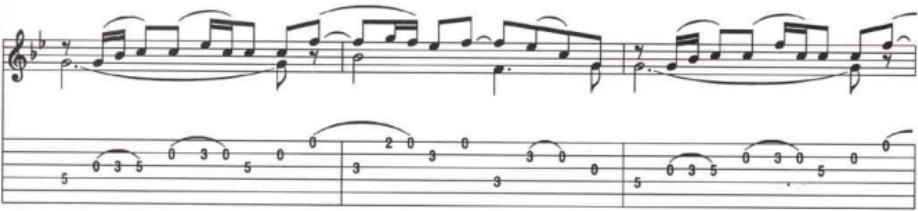
Sheet music for guitar. The top staff shows sixteenth-note patterns with grace notes and slurs. The bottom staff shows fingerings (0, 3, 5), (0, 3, 0, 5), (0, 3, 5), (0, 3, 0, 5), (0, 2, 0, 3, 0, 5), (0, 2, 0, 3, 0, 5), (0, 2, 0, 3, 0, 5), (0, 2, 0, 3, 0, 5). Measures 6-7.



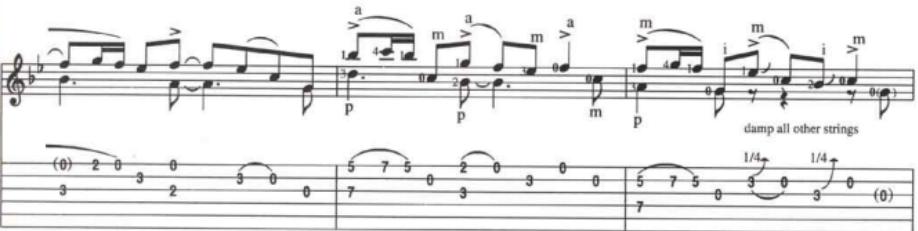
Sheet music for guitar. The top staff includes dynamic markings (p, m, i, a) and fingerings (1, 2, 3, 5). The bottom staff shows fingerings (0, 2, 0, 3, 0, 5), (1, 3, 3, 2, 0), (5, 0, 3, 5, 0, 5), (5, 0, 3, 5, 0, 5). Measures 8-9.



Sheet music for guitar. The top staff includes dynamic markings (p, m, a, i) and fingerings (3, 2, 0, 3, 0, 0, 5, 0, 3, 5, 0, 5). The bottom staff shows fingerings (3, 2, 0, 3, 0, 0, 5, 0, 3, 5, 0, 5). Measures 10-11.



Sheet music for guitar. The top staff shows sixteenth-note patterns with slurs. The bottom staff shows fingerings (5, 0, 3, 5, 0, 5, 0, 0, 5, 0, 3, 5, 0, 5). Measures 12-13.



Sheet music for guitar. The top staff includes dynamic markings (p, m, a, m, i, m) and fingerings (3, 2, 0, 3, 0, 0, 5, 0, 7, 5, 0, 5, 0, 0). The bottom staff shows fingerings (3, 2, 0, 3, 0, 0, 5, 0, 7, 5, 0, 5, 0, 0). Measures 14-15. A note at the end of measure 15 reads '(0)'. The instruction 'damp all other strings' is present.

dam all other strings
p *mp* *i*
gradually more metallico

p *m*
 gradually more metallico

gradually more metallico

D.S. al Coda
Coda

p *m*
Harm. 12
Harm.

Harm. 12
Harm.

Sheet music for guitar with tablature. Measures 1-4. Fingerings: a m, p, Harm., a m, p, Harm., a m, p. Chords: (0) 0 10 12, 10 12 10 9 10, 7 0 0 0, 12 0 0 0.

Sheet music for guitar with tablature. Measures 5-8. Fingerings: Harm., p, Harm., Harm. Chords: 0 0 0 0, 7 0 0 0, 10 12 10 9 10, 12 0 0 0.

Sheet music for guitar with tablature. Measures 9-12. Fingerings: a m, i m, a m, a m, a m, a m, a m, a m. Chords: 7 0 0 0, 12 0 11 0 9 0, 7 9 7 (0) 7 (0) 5 0, 12 0 0 0.

Sheet music for guitar with tablature. Measures 13-16. Fingerings: a m, a m, m a m, Harm. Chords: 0 5 4 0 (0) 0 2 0, 1 0 2 0 0 0, 12 12 12 12 12 4.

Harm. -----

Sheet music for guitar with tablature. Measures 17-20. Fingerings: i a m, i, a m, m i m, rit. Chords: (4) 0 2 3 2 0, 12 12 12 12 12 4, 7 5 0 2 3 0, 12 12 12 12 12 4.

Southern Exposure

By Alex de Grassi

Capo II Tuning

①=F ②=C

③=G ④=D

⑤=A ⑥=D

* $d=158$ approx. or $d=79$ approx.

The image shows a page of sheet music for guitar, featuring a treble clef staff with various markings like 'i', 'm', and 'a' above the notes, and a tablature staff below it. The tablature staff shows fingerings for the strings A and B.

String A:

- Measure 1: 3-2-0
- Measure 2: 0-1-4
- Measure 3: 2-5
- Measure 4: 4-0
- Measure 5: (empty)
- Measure 6: 2
- Measure 7: 0-2
- Measure 8: 0
- Measure 9: 2-0
- Measure 10: 0-2
- Measure 11: 0

String B:

- Measure 1: 3
- Measure 2: 2
- Measure 3: (empty)
- Measure 4: 1
- Measure 5: 2
- Measure 6: 3
- Measure 7: 4
- Measure 8: 2-3
- Measure 9: 0
- Measure 10: 0
- Measure 11: 0

* Felt in cut time

Musical score for guitar and piano, page 10, measures 10-11. The score includes two staves: a treble clef staff for the piano and a six-string staff for the guitar. The piano part features eighth-note patterns with dynamic markings like *p*, *m*, and *i*. The guitar part shows chords and fingerings (e.g., 3, 3; 1, 2; 2, 3). Measure 10 ends with a fermata over the piano's eighth-note pattern. Measure 11 begins with a piano dynamic *p*.

The musical score shows two staves. The top staff is for the guitar and includes measure numbers 11 and 12, dynamic markings, and a 'To Coda' instruction with a circle symbol. The bottom staff is a guitar tablature showing fingerings and string numbers. Measure 11 starts with a 2, followed by a 0, then a 2 over a 3, then a 0. Measure 12 starts with a 2, followed by a 0, then a 2 over a 3, then a 0. The coda begins at the end of measure 12, indicated by a bracket and a circle symbol.

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The image shows a multi-page sheet of musical notation for guitar, featuring six staves of music with corresponding tablature below each staff. The notation includes various performance markings such as dynamic (e.g., f, mp), articulation (e.g., accents, slurs), and fingerings (e.g., 'i', 'm', 'a'). The tablature uses standard guitar notation with six horizontal lines representing the strings and vertical tick marks indicating finger placement. The music is divided into measures by vertical bar lines, and some measures contain multiple notes or chords. The overall style is complex and technical, typical of classical or virtuosic guitar music.

D.C. al Coda

\oplus *Coda*

Western

By Alex de Grassi

Tuning

- ①=E♭ ②=C
- ③=G ④=D
- ⑤=A ⑥=D

♩=approx. 122, like a march in $\frac{3}{4}$ time



Sheet music for Western, second page. The top half shows a treble clef staff with a key signature of one flat (B-flat), a tempo of approximately 122 BPM, and a time signature of 3/4. The bottom half shows a guitar tablature with three strings labeled T, A, and B. The tablature consists of six measures. The first measure starts with a vertical bar line and has a '1' below it. The second measure has a '(0)' below it. The third measure has a '2'. The fourth measure has a '3'. The fifth measure has a '4'. The sixth measure has a '5'. The tablature uses numbers and letters (0, 2, 3, 0, 2; 2, 0, 2, 3, 0, 0; 5, 8, 5, 7; 5, (0)) to indicate fingerings.

Sheet music for Western, third page. The top half shows a treble clef staff with a key signature of one flat (B-flat), a tempo of approximately 122 BPM, and a time signature of 3/4. The bottom half shows a guitar tablature with three strings labeled T, A, and B. The tablature consists of six measures. The first measure starts with a vertical bar line and has a '1' below it. The second measure has a '2'. The third measure has a '3'. The fourth measure has a '4'. The fifth measure has a '5'. The sixth measure has a '6'. The tablature uses numbers and letters (0, 7, 10, 7, 7, (7); 10, 7, 10, 7, 10, 7, 0; 9, 10, 7, 7, (7), 10, 7, 10, 7, 0) to indicate fingerings.

m i m Harm. a Harm. Harm. svva Harm. Svva Harm. Svva Harm.

Harm. Harm. 0 12 0 10 0 12 0 10 0 12 0 10 0 12

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of one flat, and a time signature of common time. It features a melodic line with various note heads and stems. Above the notes are the lyrics "a m a i m a m a m i m". The bottom part is a tablature for a six-string guitar, showing the fingerings for each note. The strings are numbered 1 through 6 from left to right. The tablature shows a repeating pattern of chords or notes across four measures.

The image shows a musical score for a six-string guitar. The top staff is a melodic line with lyrics: 'a m i a m i m'. The bottom staff is a harmonic line with corresponding fret numbers: 5, 7, 0, 5, 5, 7, 0, 5, 7, 0, 0, 3, 0, 0, 0, 2, 1. The music is in common time, with a key signature of one flat.

A musical score for guitar featuring a treble clef staff with various dynamics like m, i, p, and a, and a corresponding tablature below showing fingerings and string numbers.

The image shows a page of sheet music for a six-string guitar. The music is in common time and consists of ten measures. Measure 1 starts with a bass note followed by a melodic line. Measures 2-4 continue this pattern. Measure 5 begins with a dynamic 'p' (piano). Measures 6-7 show a melodic line with slurs and grace notes. Measures 8-9 feature a sustained note with a dynamic 'm' (mezzo-forte) and a melodic line. Measure 10 concludes with a dynamic 'm' and a melodic line. Below the staff, a tablature provides the fingerings for each note. The tablature uses numbers from 0 to 10 to indicate the frets, with '6' at the bottom and '0' at the top. Fingerings include '0', '5', '5', '0', '5', '8', '0', '0', '10', '7', '10', '7', '7', '(7)', '10', '7', '10', '7', '0'. The tablature also includes a '6' at the beginning and a '5' at the end.

mp cantabile

0 7 7 (7) 8 7 8 11 12 0 10 0 12 0 8 0 12
 10 9 10 9 10 10 10 10 10 10 10 10 10 10

(12) 0 10 0 12 0 8 0 12 0 10 0 11 0 11
 8 8 9 9

p mp

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

ff

7 0 7 0 7 10 0 0 3 3 3 2 3 3 2 3 1 1

3 3 2 3 3 2 0 0 2 3 0 2 2 (2) 0 2 3 0 0
 3 3 5 5

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one flat, and a time signature of common time. It features a melodic line with various note heads, some with stems and some with wavy lines above them, indicating grace notes or slurs. The bottom part is a tablature for a six-string guitar, showing the fingerings and positions for each note. The tablature includes numerical values and letters (e.g., 0, 5, 8, 6, 10, 7) and specific markings like a circled zero and a circled seven.

mf like a machine

Musical score for guitar and piano. The piano part consists of eighth-note chords. The guitar part shows a repeating pattern of eighth-note chords. Fingerings are indicated above the guitar staff: 10, 0, 8, 0; 0, 10, 0, 8; 10, 0, 8, 0; 0, 10, 0, 8.

Sheet music for guitar. The top staff features sixteenth-note patterns with dynamic markings 'p' and 'f'. The bottom staff shows standard notation with tablature below it.

Sheet music for guitar. The top staff includes grace notes and dynamic markings 'm'. The bottom staff shows standard notation with tablature below it. A performance instruction 'relaxed' is written below the staff.

Sheet music for guitar. The top staff shows sixteenth-note patterns with dynamic markings 'p'. The bottom staff shows standard notation with tablature below it. A performance instruction 'like a machine' is written below the staff.

Sheet music for guitar. The top staff shows sixteenth-note patterns with dynamic markings 'm'. The bottom staff shows standard notation with tablature below it.

m

relaxed

Fretboard positions: 7, 0, 5, 0, 5 | 0, 7, 0, 5, 0, 3 | 0, 3 (0) 2, 0 | 3, 1

Roll

Roll

Fretboard positions: 0, 5, 0 | 5, 0 | 5, 6, 7 | 5, 5 | 5, 6, 7, 0

mp

i p

i 3

i p

p

Fretboard positions: (0), 7 10 | 7 9 | 8 10 | 8 10 | 8 10

i p

i 3

a

i p

p

mf like a machine

Fretboard positions: 10 13 10 | 10 13 (0) | 6 | 8 8 7 8 | 8 7 8 0 7 0

metallico

Fretboard positions: 8 8 7 8 | 8 7 8 0 7 8 | 5 8 8 7 8 | 5 8 8 7 8

The image shows a page of sheet music for guitar. The top half features a musical staff with a treble clef, a key signature of one flat, and a time signature of common time. It contains a melodic line consisting of eighth and sixteenth notes, with several grace notes indicated by small vertical strokes above the main notes. The bottom half provides a tablature for the guitar's six strings. The first measure shows the strings at 0, 0, 0, 0, 0, 0. The second measure shows 0, 7, 0, 0, 0, 0. The third measure shows 0, 0, 6, 7, 8, 0. The fourth measure shows 7, 0, 5, 0, 0, 0. The fifth measure shows 0, 7, 0, 5, 0, 0. The sixth measure shows 0, 0, 7, 7, 7, 6. The tablature is annotated with dynamic markings: a crescendo arrow pointing up from the first measure, a decrescendo arrow pointing down from the second measure, and a forte dynamic (ff) centered over the third measure.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of two flats and a tempo marking of quarter note = 120. It features a continuous eighth-note melody. The bottom staff is a bass clef staff with a key signature of one flat and a tempo marking of quarter note = 120. It shows a harmonic progression with chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), B major (B-D-F#), E major (E-G-B), A major (A-C-E), D major (D-F#-A), and G major (G-B-D). The bass notes are indicated by vertical stems pointing down.

Musical score for guitar, measures 7-10. The score includes a treble clef, key signature of B-flat major, and dynamic markings like accents and *mf*. The guitar tablature below shows fingerings and string numbers.

The image shows a musical score for a six-string guitar. The top half is a standard staff notation with a treble clef, a key signature of two flats, and a tempo marking of eighth-note triplets. The bottom half is a tablature showing the fretboard with six vertical strings. The tablature includes numerical values above the strings to indicate note pitch and duration. The first measure starts with an open string (0) followed by notes at 10, 8, and 0. The second measure starts with an open string (0) followed by notes at 8, 10, and 0. The third measure starts with an open string (0) followed by notes at 8, 10, and 8. The fourth measure starts with an open string (0) followed by notes at 8, 10, and 8.

Musical score for guitar. The top staff shows melodic lines with dynamic markings *p*, *a*, *m*, and tremolo. The bottom staff shows fingerings: 0 5 0, 5 8 (0), 0 3 (0), 2 0 0 0.

Musical score for guitar. The top staff includes 'Harm.' and '8va' markings. The bottom staff shows fingerings: 0 5 7, 5 8 (0), 0 3 2 0 2 0 0.

Musical score for guitar. The top staff shows fingerings: (0) 5 0, 5 8 0, 7 8 0 7, 7 8 0 7 8 0. The bottom staff shows fingerings: 6.

Musical score for guitar. The top staff shows fingerings: (0) 9 7 8 0 7, 0 7 8 0 7 0, 5 7 0 5 7 5, 7 0 5 7 0 0. The bottom staff shows fingerings: 6.

Musical score for guitar. The top staff shows fingerings: 3 0 0, 0 2 0, 0 0, 0 5 8 5 0, 5 8 0 (0). The bottom staff shows fingerings: 3.



Roll Roll

7 5 5 5 6 7 0 0 7 10 7 7 8 7 10 ~

⊕ Coda



like a machine, but with melancholy

(10) 10 0 0 8 0 10 0 0 10 0 0 10 0 0 10 0 0 10 0 0 10 0 0 10 0 0 10

10

10



0 10 0 0 8 0 10 0 0 10 0 0 10 0 0 10 0 0 10 0 0 10 0 0 10 0 0 10

10

10



0 10 0 0 8 0 10 0 0 10 0 0 10 0 0 10 0 0 10 0 0 10 0 0 10 0 0 10

10

10

Fade

Slow Circle II

By Alex de Grassi

Tuning

- ①=D ②=A
③=G ④=E
⑤=B ⑥=E

* $\text{♩} = 146$ approx. or $\text{♩} = 73$ approx.

1/2 C X

1/2 C V

The first section of the sheet music features a treble clef staff with a key signature of one sharp (F#) and a time signature of 1/2 C X. It includes dynamic markings like 'p' and 'i' (indicated by a downward arrow). Below the staff is a guitar tablature with six strings labeled T, A, B, G, D, E from top to bottom. Fingerings such as 12(0), 11, 0, 7, 0, 0, 2, 0, 6, 2, 0, 0, 0 are shown above the strings. The tablature also includes note heads and vertical bar lines.

* Felt in cut time

The second section begins with a treble clef staff and a key signature of one sharp (F#). The time signature changes to 1/2 C V. Dynamic markings include 'p' and 'a' (indicated by an upward arrow). The guitar tablature below shows fingerings like 0, 4, 2, 0, 0, 2, 0, 2, 0, 0, 8, 0, 7, 9, (0), 0. The tablature uses vertical bar lines to separate measures.

The third section starts with a treble clef staff and a key signature of one sharp (F#). The time signature is 1/2 C V. Dynamic markings include 'p' and 'i'. The guitar tablature shows fingerings like 2, 0, 0, 2, 0, 0, 2, 0, 0, 0, 2, 0, 0, 0. The word 'metallico' appears in the tablature area. Vertical bar lines are used to separate measures.

The final section begins with a treble clef staff and a key signature of one sharp (F#). The time signature is 1/2 C V. Dynamic markings include 'p' and 'i'. The guitar tablature shows fingerings like 3, 0, 2, 0, 3, 9, 0, 7, 9, (0), 0, 4, 5, 6, 0. The text 'To Coda' with a circle symbol is at the end of the staff. Vertical bar lines are used to separate measures.

1.

play with more force on repeat

1.

play with more force on repeat

(0) 0 2 0 0
2 0 0 . (0)

3

a little slower and tentative

1/2 C VII

pp saltasto

p p
p p

(0) 4 2 0
2 0 0 .
7 7 9 9 0
12 11 10 11 12

*a tempo**rall.**mf**p*

p p i m
p p i m
p p i m
p p i m
p p i m
p p i m

2 0 0 2 0 0 0
2 0 4 0 0 0 .
3 0 2 0 0 0

i a p
i a p
i a p
i a p
i a p
i a p

(0) 0 2 0 0 0 2 0 2 2/4 0 0 0 2 0 2 3

p p i m
p p i m
p p i m
p p i m

0 2 0 2 0 0 0 2 0 0 0 2 0 0 4 0 4 0 4 1/2

Musical score for guitar. The top staff shows a melodic line with grace notes and slurs. The bottom staff is a tablature with fingerings (0, 2, 3, 3, 3, 2, 2, 0) and a measure number (4).

Musical score for guitar. The top staff includes articulation marks 'a', 'm', 'i' and dynamic 'p'. The bottom staff is a tablature with fingerings (0, 2, 0, 2, 2/9, 7, 9, 0, 4, 4, 0, 3, 3, 0, 2, 0, 2, 0, 0) and a measure number (0).

Musical score for guitar. The top staff includes dynamic 'p' and articulation 'rall.'. The bottom staff is a tablature with fingerings (0, 2, 0, 0, 1, 0, 2, 0, 0, 0, 2, 0, 2) and a measure number (2).

Musical score for guitar. The top staff includes articulation 'a', 'm', 'i' and dynamic 'p'. The bottom staff is a tablature with fingerings (0, 2, 0, 0, 2, 0, 0, 1, 0, 2, 0, 0, 2, 0, 0) and a measure number (3).

Musical score for guitar. The top staff includes articulation 'a', 'm', 'i', 'p', 'm', 'a' and dynamic 'p'. The bottom staff is a tablature with fingerings (9, 12, 10, 11, 0, 0, 9, 10, 9, 0, 0, 10, 9, 9, 10, 10) and a measure number (12).

C VII

Sheet music for C VII. The top staff shows a bowed instrument with lyrics: *p i m i ova p a m i a*. The bottom staff shows a guitar with fingerings: 9, 7, 7, 0, 5, 6, 2, 0, 0, 2, 4, 0.

C VIII

Sheet music for C VIII. The top staff shows a bowed instrument with dynamic *p* and fingerings: *m i p*. The bottom staff shows a guitar with fingerings: (0) 9, 0, 9, 0, 0, 7, 9, 7, 9, 7, 12, 9, 12, 10, 11, (0), 12, 12.

Sheet music for C VIII continuing. The top staff shows a bowed instrument with dynamics *p*, *mp*, and *saltasto*. The bottom staff shows a guitar with fingerings: (0) 2, 0, 0, 10, 9, 0, 5, 7, 9, 9, 7, 9, 0, 0, 7, 8, 0, 0.

Sheet music for C VIII concluding. The top staff shows a bowed instrument with dynamics *sf*, *mp*, *saltasto*, *rall.*, *sf*, *mp*, and *saltasto*. The bottom staff shows a guitar with fingerings: 12, 12, 9, 12, 0, 7, 8, 0, 0, 16, 17, 12, 9, 0, 7, 8, 0, 0.

a tempo

misterioso

1/2 C VIII

1/2 C VII

rall.

C VII

like a roller coaster

accel.

metallico

gradually

rall.

saltasto

Harm.

D.C. al Coda

Φ Coda

rall.

Causeway

By Alex de Grassi

Tuning

①=E ②=B

③=F# ④=E

⑤=B ⑥=E

♩=150



1/2C IV

Musical score and tablature for the first section of Causeway. The score consists of two staves: a treble clef staff with six strings and a bass clef staff with three strings (T, A, B). The tablature below shows the fingerings for each note: T (0), A (2), B (4), T (0), A (5), B (6), T (4), A (4), B (5). The music includes various articulations like 'm' (muted), 'a' (arpeggiated), 'p' (pizzicato), and 'i' (palm muted). The tempo is indicated as ♩=150.

Musical score and tablature for the second section of Causeway. The score consists of two staves: a treble clef staff with six strings and a bass clef staff with three strings (T, A, B). The tablature shows fingerings: T (0), A (6), B (6), T (4), A (6), B (5), T (4), A (6), B (5), T (0), A (5), B (5), T (0), A (0), B (5). The music features arpeggiated patterns and dynamic markings like 'p' and 'm'.

Musical score and tablature for the third section of Causeway. The score consists of two staves: a treble clef staff with six strings and a bass clef staff with three strings (T, A, B). The tablature shows fingerings: T (4), A (5), B (0), T (4), A (5), B (0), T (4), A (0), B (0), T (4), A (0), B (0), T (4), A (4), B (0), T (4), A (0), B (2). The music includes sustained notes and grace notes.

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a m m

(2) 0 4 0 0 2 0 0 2 0 4 0 0 0 0

4 0 2 0 0 0 6

a a m a m i m

6 0 0 0 6 7 6 4 7 0 4 7 0 0 2 4 0 0 0

(6) 6 4

a m m

(0) 0 0 2 0 4 0 0 2 0 2 0 0 0 0 0 0 0 0

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

a a a a

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

1/2 C IX

(0) 0 10 0 0 10 12 0 0 6 0 0 7 0 0 7 6 0 0 7 6 0 0

9 9 11 10 9 9 6 7 6 0 0 6 7 6 0 0 6 7 6 0 0 6 7 6 0 0

m

a

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

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

6 6 0 0 | 6 0 0 0 | 0 2 0 2 0 0 | 5 5 0 0 0 0

(0)

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

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

a

m a

a

m i m a

2 3 2 0 3 0 2 2 0 0 0 14 12 11 12 0 7 6 7 8 0 0 10

m i

8 8 0 0 0 0 2 2 0 0 0 14 12 11 12 0 7 6 7 8 0 0 10

To Coda ⊕

a

m i a

rall. (on D.S. only)

8 8 0 0 0 0 2 0 2 0 0 0 11 9 12 12 0 0 0 0

m i a m i p a 1/2 C IX

(0) 9 0 9 12 9 10 0 0 9 9 11 10 0 0 9 9 9 7 0

m i m i m i m i a

(0) 7 9 0 7 9 0 9 9 9 0 9 9 11 12 12 0 0

1/2 C IX.

(0) 9 0 9 12 9 10 0 0 9 9 11 10 0 0 9 9 9 7 0

a m a m a m i

(0) 9 0 9 0 7 0 7 0 0 9 6 0 0 0 0 9 9 9 7 0

a m a a a m

(0) 9 0 9 0 7 0 7 0 0 9 6 0 0 0 0 10 11

floating

Musical score for guitar, measures 12-15:

Top Staff (Melody):

- Measure 12: *p*, *i*, *m*, *i*
- Measure 13: *p*, *i*, *m*, *a*
- Measure 14: *p*, *i*, *m*, *i*
- Measure 15: *a*, *m*, *i*, *p*

Bottom Staff (Harmony):

- Measure 12: 10 11 0, 10 10
- Measure 13: 11 10 0, 10 11
- Measure 14: 9 0, 11 10 0, 0
- Measure 15: 9 0 0, 0 0 0

Musical score for guitar, measures 9-11:

Top Staff (Melody):

- Measure 9: *p*, *p*, *i*, *m*
- Measure 10: *p*, *p*, *i*, *p*
- Measure 11: *p*, *p*, *p*, *i*, *m*, *i*

Bottom Staff (Harmony):

- Measure 9: 11 0 0, 0 0
- Measure 10: 11 0 0, 0 0
- Measure 11: 11 0 0, 0 0

Musical score for guitar, measures 10-12:

Top Staff (Melody):

- Measure 10: *p*, *i*
- Measure 11: *p*, *i*, *m*
- Measure 12: *p*, *p*, *i*, *a*

Bottom Staff (Harmony):

- Measure 10: 7 8 0, 0 0
- Measure 11: 7 8 0, 7 8 0
- Measure 12: 7 8 0, 0 0

Musical score for guitar, measures 10-12:

Top Staff (Melody):

- Measure 10: *m*, *p*
- Measure 11: *m*
- Measure 12: *p*, *p*

Bottom Staff (Harmony):

- Measure 10: 7 7 0, 9 10 0
- Measure 11: 7 7 0, 9 10 0
- Measure 12: 8 10 0, 10 0 0

Musical score for guitar, measures 10-12:

Top Staff (Melody):

- Measure 10: *m*, *i*, *p*, *i*, *a*
- Measure 11: *p*
- Measure 12: *p*, *p*, *i*, *m*

Bottom Staff (Harmony):

- Measure 10: 7 8 9 10
- Measure 11: 8 10 10
- Measure 12: 12 10 12 12 0 0

a m i a

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

a m i m a

2 3 0 0 | 3 5 0 (0) | 3 2 1 0 | 0 3 3 0 | 1 3 3 0

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

metallico

m a

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

m p i a

metallico

p p i m a m

a m i a m

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

p p i

i m a m a m i m

(0) 1 0 3 0 0 | 0 0 4 0 | 4 0 0 0 | 4 0 2 0 0

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

p i m a

(0) 3 4 0 0 0 2 0 3 2 2 3 2 0 0 0 0 2 0 0

4

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

a 3

Harm. a

2 4 2 4 2 0 0 0 12 0 0 0 12 0

3

1/2 C IX

Harm. 8th a

(0) 9 10 0 0 9 9 10 12 9 10 9 0 0 5 5

10

(5) 4 5 0 0 0 2 4 0 2 0 4 4 2 0 4 1/4 0 2 3 4 0 6

5

m i m a

(0) 2 0 3 4 0 0
4 5 4 0 4 0 0
0 5 0 4 0 0
9 2 0 0 0 0

6 2 0 0 0 0
2 0 2 0 0 0
2 0 2 0 0 0
3 1 3 0 3 0

(0) 3 0 0 4 0 0
5 0 0 4 0 0
0 0 0 0 0 0
4 0 0 3 0 0

(0) 3 4 0 0 0 0
3 0 0 3 2 0 0
3 2 2 3 2 0 0
2 0 0 0 0 0

D.S. al Coda

(0) 2 0 0 0 0 0

Coda

rit.
14 12 11 12 11 12 0 9 11

Inverness

By Alex de Grassi

Mixolydian Mode in B
Tuning

①=E ②=B

③=F# ④=E

⑤=B ⑥=E

♩.=122 approx.



from afar

1/2 C V

m
 m i m
 1/2 C V
 a
 a m a
 1/2 C V
 m
 m i m
 1/2 C V

7 5
 $0 \quad 3 \quad 0$
 $7 \quad 5 \quad 2 \quad 0$
 $0 \quad 5 \quad 5 \quad 7$
 $0 \quad 0 \quad 5 \quad 5$
 $5 \quad 5 \quad 5 \quad 7$
 $0 \quad 0 \quad 2 \quad 3 \quad 0$
 $5 \quad 5 \quad 5 \quad 5 \quad 7$
 $0 \quad 0 \quad 2 \quad 3 \quad 0$
 $5 \quad 5 \quad 5 \quad 5 \quad 7$

i m i a
 1/2 C V
 i m i m
 1/2 C V
 i m i a m a
 a

10 7
 $10 \quad 7 \quad 8$
 $7 \quad 0 \quad 7 \quad 9 \quad 0$
 $0 \quad 5 \quad 5 \quad 7$
 $0 \quad 0 \quad 5 \quad 5$
 $5 \quad 5 \quad 5 \quad 7$
 $0 \quad 0 \quad 9 \quad 7 \quad 10 \quad 7 \quad 0 \quad 11$
 $5 \quad 5 \quad 5 \quad 5 \quad 0$

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

12 11
 $0 \quad 9 \quad 10 \quad 9 \quad 7 \quad 0 \quad 4 \quad 5$
 $(0) \quad 5 \quad 5 \quad 2 \quad 4 \quad 0 \quad 0$
 $0 \quad 0 \quad 2 \quad 0 \quad 0$
 $5 \quad 5 \quad 2 \quad 4 \quad 0 \quad 0$
 $0 \quad 0 \quad 2 \quad 0 \quad 0 \quad 0$

mp
 sff
 mp
 sff
 a m a m i m

$0 \quad 0 \quad 2 \quad 0 \quad 0$
 $5 \quad 5 \quad 2 \quad 4 \quad 0 \quad 0$
 $0 \quad 0 \quad 2 \quad 0 \quad 0$
 $10 \quad 9 \quad 0 \quad 9 \quad 10 \quad 9 \quad 0 \quad 4 \quad 5 \quad 0 \quad 3 \quad 4 \quad 0$

1/4
 sff
 mp

$9 \quad 10 \quad 9 \quad 0 \quad 4 \quad 5 \quad 0 \quad 2 \quad 0 \quad 4 \quad 0$
 $10 \quad 9 \quad 0 \quad 9 \quad 10 \quad 9 \quad 0 \quad 4 \quad 5 \quad 0 \quad 3 \quad 4 \quad 0$
 $0 \quad 0 \quad 2 \quad 0 \quad 0$
 $5 \quad 5 \quad 2 \quad 4 \quad 0 \quad 0$

metallico gradually *saltando** gradually

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

5 2 1 5 2

* Playing closer to fingerboard

* Playing closer to fingerboard

mettalicato.

The image shows a page of sheet music for guitar. The top staff is in treble clef and G major (two sharps). It features a melodic line with various dynamics like 'p' (piano), 'mp', and 'f' (fortissimo), and fingerings such as 'i', 'm', 'a', and 'p'. The bottom staff is a six-string guitar tablature, providing a transcription of the melodic line. Fingerings and dynamic markings from the top staff are also indicated below the strings.

Fretboard diagram for guitar string 6, showing the notes and fingerings for the first 15 measures of the solo. The notes are: 10 (open), 0, 0, 9, 10, 9, 0, 7, 10, 7, 8, 9, 8, 0, 9, 0, 7, 0, 7, 0, 0, 3, 0, 5, 5, 4, 3, 4, 3.

A musical score page showing two staves of music for orchestra. The top staff starts with a dynamic 'a' over a sixteenth-note pattern. The bottom staff begins with a dynamic 'm'. Both staves continue with various dynamics like 'a', 'm', and 'i', along with slurs and grace notes.

metallico

Fretboard diagram for the first measure of the guitar solo. The diagram shows six strings and six frets. The notes are: string 6 (open), string 5 (open), string 4 (open), string 3 (open), string 2 (open), and string 1 (open). There is a small circle above the 1st fret on string 1.

A musical score for piano, showing two staves of music. The left staff uses a treble clef and the right staff uses a bass clef. Measure 11 starts with a forte dynamic (f) and includes slurs and grace notes. Measure 12 begins with a piano dynamic (p). The notation includes various dynamics like forte (f), piano (p), and mezzo-forte (mf), as well as slurs, grace notes, and specific performance instructions like "i" and "a".

Sheet music for guitar, measures 7-9. The top staff shows a melodic line with various dynamics and fingerings. The bottom staff shows the corresponding guitar tablature with fingerings above the notes.

Fine

Harm. m³

p i.

rit.

rall.

(12)

11	9	119	9	12	11	9	119	0	14	11	12	0	11	9	119	12	9	10	119	0	0	12	11	12
12			119	0					12			0				12	9	10	119	0	0			

Mirage

By Alex de Grassi

Tuning

①=D ②=A

③=G ④=D

⑤=A ⑥=D

=146 approx.

misterioso altasto gradually metallico

metallico gradually altasto

(7) 10 8 7 0 9 7 0 0 7 0 0

(0) 7 0 0 0 . (9) 0 0 8 0 7 0 0 6 0 0 0

C III

(0) 6 4 0 6 3 3 3 3 3 3 3 3 6 3 3 4

C III

C VI

C IV

C IV

C VIII

To Coda ϕ

C IV

CIV

C II

(4)

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

4 4 4 5 | 5 5 | 4 2 2 2 | 2 0 2 0 | 2 0 2 0 | 2 2 |

gliss.

(0) 7 0 0 10 0 0 9 | 0 12 0 12 0 | 0 9 12 0 | 0 0 15 |

1 8 8 9 | 10 10 | 10 10 | 10 10 |

(15) 0 14 14 0 14 | 0 14 12 14 0 14 | 0 13 13 0 14 | 0 19 13 0 13 |

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

(19) 0 11 0 13 | 0 11 0 12 | 0 0 0 0 | 0 0 0 0 |

11 12 11 13 | 13 12 11 13 | 9 8 9 8 | 9 8 9 8 |

D.S. al Coda

rall.

12 0 0 0 | 0 0 0 7 |

9 8 0 0 | 9 8 0 0 |

(0) 9 8 0 0 | 9 8 0 0 | 0 20 |

9 8 0 0 | 9 8 0 0 | 20 24 |

9 8 0 0 | 9 8 0 0 | 20 24 |

Turning

By Alex de Grassi

Tuning

①=E ②=B

③=F♯ ④=E

⑤=B ⑥=E

$\text{♩} = 124$ approx.

Musical notation for the first section of the piece. The top staff is in 4/4 time with a key signature of four sharps. It features sixteenth-note patterns with grace notes and dynamic markings like p and m . The bottom staff is a guitar tab with fingerings (e.g., 0, 3, 4) and string numbers (T, A, B).

Continuation of the musical notation. The top staff shows a melodic line with grace notes and dynamic markings. The bottom staff is a guitar tab with fingerings and string numbers.

Continuation of the musical notation. The top staff includes dynamics like *a cantabile*, *metallico*, and *like an echo*. The bottom staff is a guitar tab with fingerings and string numbers.

Continuation of the musical notation. The top staff shows a melodic line with grace notes and dynamic markings. The bottom staff is a guitar tab with fingerings and string numbers.

Sheet music for guitar with tablature. The top part shows a melodic line with grace notes and sixteenth-note patterns. The bottom part shows the corresponding fingerings on the six-string guitar neck.

Sheet music for guitar with tablature. The top part shows a rhythmic pattern of eighth-note pairs. The bottom part shows the corresponding fingerings on the six-string guitar neck.

a
m a
Sheet music for guitar with tablature. The top part shows a melodic line with grace notes and sixteenth-note patterns, labeled "metallico -4 like an echo". The bottom part shows the corresponding fingerings on the six-string guitar neck.

p i i
Sheet music for guitar with tablature. The top part shows a melodic line with grace notes and sixteenth-note patterns. The bottom part shows the corresponding fingerings on the six-string guitar neck.

m
1/2 C II C II
m i p 2 p i
Sheet music for guitar with tablature. The top part shows a melodic line with grace notes and sixteenth-note patterns. The bottom part shows the corresponding fingerings on the six-string guitar neck.

C II

(2) 2 4 3 2 | 2 2 4 3 | 2 4 2 0 | 3 0 3 4 | 3 4 3 4 | 0 0 4 3 | 0 2 4 2 |

metallico 4

C IV

0 0 4 3 0 0 | 0 0 4 3 0 (0) | 7 5 6 4 5 6 | 4 4 6 5 5 |

metallico -4

C IV

6 5 4 5 6 | 6 5 (5) | 5 5 9 7 | 5 5 9 7 |

metallico -4

C V

(7) 5 5 | 5 5 5 7 0 | 0 0 3 3 | 0 0 4 2 0 | 0 0 3 3 | 0 0 4 2 0 |

p p

C II

0 0 4 2 0 2 0 4 3 2 2 4 9 2 4 9 2 4

C II

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

C II

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

C II

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

(5) 0 0 3 5 0 3 4 0 0 5 4 0 4 0 5 0 4 0 4 5 0

Sheet music for guitar. The top staff shows sixteenth-note patterns. The bottom staff shows a bass line with fingerings: (2) 0 0 3 0, 5 4 4 0; 0 0 3 4, 0 0 3 2; 0 0 3 4, 0 0 3 2.

C IV

Sheet music for guitar. The top staff starts with a sixteenth-note pattern. The bottom staff shows a bass line with fingerings: 0 3 4 3, 0 0 3 4; 0 4 5 6, 4 6 5 4; 0 4 6 5, 4 5 4 5.

C IV

1/2 C III

Sheet music for guitar. The top staff shows a sixteenth-note pattern labeled "metallico". The bottom staff shows a bass line with fingerings: 6 4 4 4, 4 4 4 (0); 5 3 3 3, 0 3 3 (0); 5 3 3 3, 0 3 3 (0).

C II

Sheet music for guitar. The top staff shows a sixteenth-note pattern. The bottom staff shows a bass line with fingerings: 4 3 2 4, 2 2 4 3; 2 4 3 2 4, 2 4 3 2 2 4 2.

Sheet music for guitar. The top staff shows a sixteenth-note pattern labeled "metallico". The bottom staff shows a bass line with fingerings: 0 3 0 3 4, 0 0 3 4; 0 4 3 2 4 2 0, 0 0 3 4; 0 4 3 0 0, 0 0 3 2 0 3.

metallico

4 4 5 2 2 0
0 0 4 3 3 0
0 0 4 3 3 0
0 0 4 3 3 0

a a a
0 2 2 2 4 2 4 2 0 5 0 0 2 0 3 4 3 4 5

(5) 0 3 4 0 12 11 7 9 7 4 5 4 5 0 0 2 3 0 0 0

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

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

Harm.
8va

rall.

Harm.

Overland

By Alex de Grassi

Tune ⑥ down to D

$d_s = 78$ approx.

Like a Sprint from Start to Finish

A musical score for 'The Star-Spangled Banner' on a treble clef staff. The key signature is one sharp. Measure 11 starts with a grace note followed by eighth-note pairs. Measure 12 begins with a dynamic 'p' and contains lyrics 'p i m i a m i a m i m'. The score uses a mix of standard notation and tablature-like markings.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 10 and a 0; string 5 has a 0; string 4 has a 12 and a 14; string 3 has a 14 and a 14; string 2 has a 14 and a 14; string 1 has a 14 and a 14. A vertical bar line separates this measure from the next.



Musical notation for guitar in G major (two sharps). The first measure shows sixteenth-note patterns with grace notes. The second measure shows eighth-note patterns. The third measure shows sixteenth-note patterns. The fourth measure shows eighth-note patterns.

Tablature below:

(0)	3	5	0	3	0	6	7	6	0	7	6	0	3	6	0	3	6							
7	6	6	6	6	6	7	4	4	7	5	5	7	6	0	0	7	6	6	0	3	6	0	3	6

Musical notation for guitar in G major (two sharps). The first measure shows sixteenth-note patterns with grace notes. The second measure shows eighth-note patterns. The third measure shows sixteenth-note patterns. The fourth measure shows eighth-note patterns.

Tablature below:

(0)	6	0	7	6	0	0	7	6	3	0	5	0	3	0	3	0	4	4	7	5	5	7	6	0	0	7	6	0	7	6	0
-----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Musical notation for guitar in G major (two sharps). The first measure shows sixteenth-note patterns with grace notes. The second measure shows eighth-note patterns. The third measure shows sixteenth-note patterns. The fourth measure shows eighth-note patterns.

Tablature below:

(0)	3	0	3	0	3	0	4	4	7	6	0	0	12	14	14	14	12	14	14	14	10	0	14	14	12	14	14	14
-----	---	---	---	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	---	----	----	----	----	----	----

Musical notation for guitar in G major (two sharps). The first measure shows sixteenth-note patterns with grace notes. The second measure shows eighth-note patterns. The third measure shows sixteenth-note patterns. The fourth measure shows eighth-note patterns.

Tablature below:

12	14	14	14	14	14	14	12	14	14	14	14	14	10	0	14	14	12	14	14	14	10	0	14	14	12	14	14	14
----	----	----	----	----	----	----	----	----	----	----	----	----	----	---	----	----	----	----	----	----	----	---	----	----	----	----	----	----

A musical score for guitar featuring a treble clef, a key signature of one sharp, and a common time signature. The score consists of three measures of sixteenth-note patterns. Below the staff is a tablature system showing the frets and strings for each note. The first measure starts with a fermata over the first two notes. The second measure starts with a fermata over the first note. The third measure starts with a fermata over the first note.

The image shows a musical score for guitar. The top staff is a melodic line with eighth-note patterns and rests. The bottom staff is a tablature with six strings, showing fingerings (0, 3, 0, 3, 0) and strumming patterns (down-up, down-up). Measure 1 starts with a common time signature. Measures 2-3 are labeled "1/2 C IV" with a fermata over the first measure. Measures 4-5 are labeled "1/2 C V" with a fermata over the first measure. Measures 6-7 return to common time.

The image shows a musical score for a guitar. The top staff is a melody line with grace notes, indicated by small vertical strokes above the main note heads. The time signature changes between $\frac{1}{2} \text{ C}$ IV and $\frac{1}{2} \text{ C}$ V. The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers (4, 5, 6) above the strings.

1/2 C IV 1/2 C V 1/2 C IV 1/2 C V

(0) 4 7 6 0 | 5 7 6 0 | 0 7 6 3 9 6 | 0 7 6 3 9 6 | 4 7 6 0 | 5 7 6 0 |

C IV

Musical score for C IV section. The top staff shows a melodic line with various dynamics (p, i, m, a) and grace notes. The bottom staff shows a guitar tab with fingerings (e.g., 0, 7, 6, 6, 0, 6; 4, 6, 6, 4, 4, 6; 4, 6, 6, 4, 7, 4, 4). Measures 1-3.

C IV

Musical score for C IV section. The top staff continues the melodic line with dynamics p, i, m, a. The bottom staff shows a guitar tab with fingerings (e.g., 6, 6, 4, 7, 4, 4, 4; 4, 6, 7, 7, 4, 4; 0, 4, 6, 4, 4, 6, 0). Measures 4-6.

Musical score for C IV section. The top staff shows a melodic line with dynamics p, i, m, a. The bottom staff shows a guitar tab with fingerings (e.g., 0, 4, 6, 4, 0, 4, 6, 0; 6, 6, 4, 0, 4, 6, 0; 6, 6, 4, 4, 6, 0). Measures 7-9.

1/2 C IV

Musical score for 1/2 C IV section. The top staff shows a melodic line with dynamics p, i, m, a. The bottom staff shows a guitar tab with fingerings (e.g., 4, 4, 7, 6, 0, 0, 6; 4, 4, 7, 6, 0, 7, 0; 4, 4, 7, 6, 0, 0, 6). Measures 1-3.

C VI

Musical score for C VI section. The top staff shows a melodic line with dynamics p, i, m, a, m, i, a. The bottom staff shows a guitar tab with fingerings (e.g., 4, 5, 4, 7, 0, 4, 6; 4, 2, 1, 0, 0, 4, 0, 2, 0, 2, 0; 4, 2, 1, 0, 0, 4, 0, 2, 0, 2, 0). Measures 1-3.

20

(0) 0 0 3 0 1 0 2 0 | 0 0 3 0 1 0 2 0 | 0 0 3 0 2 0 2 0 |

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

m m m

(0) 0 0 3 2 0 2 0 | 0 0 1 0 3 1 0 | 0 0 1 3 1 3 |

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

* Slide up fingerboard for duration of note, then release.
The slide has no particular destination but adds a "zip."

p i m a m i a m i P i m a m i >

m a m i >

0 0 0 0 0 0 | 9 12 9 12 9 10 | 0 0 0 0 0 0 |

11 9 9 9 9 11 | 12 10 12 10 11 10 | 11 9 9 9 9 11 |

p i m a m i m i * m i

12 9 10 9 12 9 12 0 9 10 | 0 0 0 0 0 0 | 3 2 1 0 1 0 2 3 |

(0) 12 9 10 9 12 9 12 0 9 10 | 0 0 0 0 0 0 | 3 2 1 0 1 0 2 3 |

* Slide down the fingerboard

* stop the open 2nd string by fretting 1st fret, but
not picking the string.

(2) 3 2 1 0 2 3 2 1 0 2 | 3 2 1 0 2 3 2 1 0 2 | 3 2 1 0 2 3 2 1 0 2 |

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

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

(2) 2 2 0 1 2 2 | 0 1 2 3 2 1 0 2 3 | 3 2 1 0 2 3 0 1 2 |

(2) 3 2 1 0 1 0 2 | 3 2 1 0 2 0 1 2 | 0 2 1 0 2 0 1 2 |

* Stop open 2nd string by fretting but not picking 1st fret

(2) 0 2 1 0 2 0 1 2 | 0 2 1 0 2 0 1 2 | 0 2 1 0 2 0 1 2 |

(2) 3 2 1 0 1 0 2 | 3 2 1 0 2 0 1 2 | 0 2 1 0 2 0 1 2 |

m
i

