

Carrying You

Laputa -Castles in the Sky-

Sungha Jung
Monologue

Music by Sungha Jung

Standard tuning

Moderate ♩ = 80

S-Gt

let ring throughout

f *mf* *f*

TAB

$\text{J} = 80$ *rall.* ————— $\text{J} = 50$

$\text{J} = 85$

mf *f*

T A B
 0 2 0 1 2 0 1 0 0 0 0 3

12

T
A
B

♩ = 88

16

TAB

1 0 2 0 1 2 0 3 0 2 3

19

mf

TAB

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

22

f

TAB

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

25

TAB

0 0 0 2 2 2 0 1 0 0 5 5 8 5 0

28

mf *f*

TAB

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

$\text{♩} = 88 \text{ rall.}$ -----

31

TAB

5 5 8 0 0 3 1 0 3 2 1 3 0 1 3 0 2 4

mf f

rall. ----- $\text{♩} = 60$ $\text{♩} = 100$

34

P.M. -----

TAB

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

mf f mf f mf f

37

P.M. -----

TAB

8 8 7 8 7 8 8 12 12 12 (12) 12 10 10 12 (10) 10 10 8 10 8 10 10 8

mf f mf f

40

TAB

8 9 10 9 10 10 10 9 (9) 8 X X X 6 6 5 6 5 6 8 5 7 8 10

mf f

42

TAB

5 5 7 5 7 5 7 8 5 7 8 7 7 10 7 10 7 8 11 8 7 10

48

mf *f*

TAB

13—15—12—13—12—14—15—0—0—(0)—X—X—X—X—

10—9—10—8—10—7—8—10—12—10—8—7—

Musical score for "The Wind" by Gustav Mahler, featuring a piano part and a guitar part. The tempo is marked $J = 100$ *rall.* and $J = 93$.

The piano part (treble clef) includes a melodic line with a fermata and a final chord. The guitar part (bass clef) includes fret numbers and a final chord diagram.

The guitar part includes the following fret numbers and a final chord diagram:

| String | Fret | String | Fret | String | Fret | String | Fret | String | Fret |
|--------|------|--------|------|--------|------|--------|------|--------|------|
| T | 10 | | 12 | | 13 | | (13) | X | |
| A | | 14 | | 14 | | (14) | X | | |
| B | 0 | 14 | | 14 | | (14) | X | | |

The final chord diagram shows the following fret numbers: 0, 3, 1, 0, 0, 3.

54

mf f mf f mf f

TAB: 3 0 2 (0) 2 0 3 (0) 1 0 2 1 1 0

B: 3 X (0) (X) (0) X X 0 2 0

56

mf f mf f mf f mf

TAB: 0 2 (X) (X) 1 2 1 2 0 1 3 (0) (0)

B: 0 (2) (X) (X) 2 (2) X X 1 X 3 X X

58

f mf f mf f mf f mf f

TAB: 1 0 (2) 0 1 0 2 3 1 3 3 5 3

B: 0 (3) X (2) X X X (0) (0)

60

mf f mf f mf f mf f

TAB: 0 0 (2) 2 (2) 2 0 0 2 2 1 0 1 (1) 2 0 1 1 2 2 0 X X X X 0

B: 0 (2) 2 (2) 2 2 2 2 2 (2) 2 (2) 2 (2) 2 2 0 X X X X

62

mf f mf f

TAB: 5 5 7 8 7 5 5 0 0 3 1 1 2 2 3 0 1 3 5 3 0

B: 0 5 0 5 X 0 (0) X (0) 3 0 0 1

65

mf *f*

TAB

$\text{♩} = 93 \text{ rall.}$ $\text{♩} = 65$

67

mf *f*

TAB

$\text{♩} = 88$

70

mf *f*

TAB

73

mf *f*

TAB

76

mf *f*

TAB

79

mf *f*

TAB

82

mf *f* *mf* *f*

$\text{♩} = 88 \text{ rall.} \text{-----} \text{♩} = 70$

TAB

$\text{♩} = 87$

86

P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H.

TAB

90

P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H.

TAB

$\text{♩} = 87 \text{ accel.} \text{-----} \text{♩} = 90$

94

P.H. P.H. P.H. P.H. *mf*

TAB 0 2 2 0 2 1 2 1 0 5 8 5 0 (5) (0)

97

f P.H. P.H. P.H. P.H. *mf* *f* P.H. P.H. P.H. P.H. P.H. P.H. P.H. *f* P.H.

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

B 1 3 3 2 (0) 3 3 3 0 2 2 2 0

$\text{♩} = 90 \text{ rall.} \text{-----}$

100

P.H. P.H. *mf* *f* P.H. P.H. P.H. P.H. *mf* *f* P.H. P.H. P.H. P.H.

TAB 5 8 0 3 1 2 1 3 1 3 0 2 4

B 0 5 0 (5) 1 3 3 2 (0) 3 3 0 2 4

rall.----- $\text{♩} = 70$ $\text{♩} = 70 \text{ rall.} \text{-----} \text{♩} = 65$

103

P.H. *mf* *f*

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

B 0 0 0 0 2 2 2 3 (2) 2 3 0

$\text{♩} = 65$ *rall.* ----- $\text{♩} = 50$

106

T
A
B