

K Outro

The Moving Force

Music by Robert Fripp

$\text{♩} = 120$ let ring and keep a quarter note pulse throughout the piece:

3 G1

T 10 10 10 10 10 10 10 10 10 10 10 10
A 10 10 9 10 10 10 7 10 10 9 10 7 10 10 10
B 7 10 10 9 10 10 7 10 10 9 10 7 10 10 9

B 8

5 G1
11 8
T 6 6 6 6 6 6 6 6 6 6
A 5 6 5 6 5 6 5 6 5 6
B 3 5 3 5 3 5 3 5 3 5
3 5 3 5 3 5 3 5 3 5

The image shows a musical score for guitar. The top staff is in treble clef, featuring a continuous eighth-note pattern. The bottom staff is in bass clef, featuring a continuous sixteenth-note pattern. The score includes measure numbers 7 and 8.

Guitar tablature for G1 and G2. The top section shows a six-string guitar neck with a treble clef. The strings are labeled T, A, B from left to right. Fret numbers 10, 9, 7, 9, 7, 9 are indicated above the strings. The bottom section shows a bass clef neck with three strings labeled T, A, B. Fret numbers 10, 9, 7, 9, 7, 9 are indicated above the strings. Measures 11 through 14 are shown for both sections.

13 G1

T 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15
A 14 15 15 12 14 15 12 14 15 14 12 14 15 14 12 14 15 15
B 14 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

17 G1

T A B

13 15 12 15 15 15 13 15 12 15 15 13 15 15 15 12 15 15 13 10 10 12 10 10 10

20 G1

T A B

G2

T A B

Musical score for G1 and G2 guitar parts. The score consists of two staves. The top staff, labeled G1, is for a six-string guitar and features a treble clef, a key signature of one sharp, and a time signature of 8/8. The bottom staff, labeled G2, is for a six-string guitar and features a bass clef, a key signature of one sharp, and a time signature of 9/8. Both staves show a series of eighth-note patterns. The G1 staff has a repeating pattern of eighth notes followed by a sixteenth note. The G2 staff has a continuous eighth-note pattern.

22 G1

Sheet music for guitar (G1) and tablature (TAB) for measure 22. The music is in 8/8 time, key of G major (no sharps or flats). The tablature shows the strings T (top), A, and B. Fingerings are indicated above the strings: T (7, 7, 7, 6, 7, 7), A (7, 7, 7, 4, 7, 7, 7, 6, 7, 7, 7, 4, 7, 7, 7, 6, 7, 7, 7, 4), and B (6).

23 G1

Sheet music for guitar (G1) and tablature (TAB) for measure 23. The music is in 8/8 time, key of G major (no sharps or flats). The tablature shows the strings T (top), A, and B. Fingerings are indicated above the strings: T (7, 7, 7, 6, 7, 7, 7, 4, 7, 7, 7, 6, 7, 7, 7, 4, 7, 7, 7, 6, 7, 7, 7, 4), A (5), and B.

24 G1

Sheet music for guitar (G1) and tablature (TAB) for measure 24. The music is in 8/8 time, key of G major (no sharps or flats). The tablature shows the strings T (top), A, and B. Fingerings are indicated above the strings: T (7, 7, 7, 6, 7, 7, 7, 4, 7, 7, 7, 6, 7, 7, 7, 4, 7, 7, 7, 6, 7, 7, 7, 4), A (4), and B.

25 G1

Sheet music for guitar (G1) and tablature (TAB) for measure 25. The music is in 8/8 time, key of G major (no sharps or flats). The tablature shows the strings T (top), A, and B. Fingerings are indicated above the strings: T (11, 12, 12, 12, 9, 12, 12, 12, 11, 12, 12, 12, 9, 12, 12, 12, 11, 12, 12, 12, 9, 12), A (11), and B.

26 G1

Sheet music for guitar (G1) and tablature (TAB) for measure 26. The music is in 8/8 time, key of G major (no sharps or flats). The tablature shows the strings T (top), A, and B. Fingerings are indicated above the strings: T (12, 12, 12, 12, 12, 12, 12, 12, 11, 12, 12, 12, 12, 12, 12, 11, 12, 12, 12, 12, 11, 12), A (11), and B.

28 G1
13/8

T 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12
A 12 12 11 9 12 11 12 9 12 12 12 11 12 12 12 12 12
B 9 9 14 11 14 11 14 11 14 11 14 11 14 11 14 11 14

F#1 13/8

T 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17
A 16 17 17 17 17 17 17 16 17 17 17 17 14 17 17 17 17 17
B 16 17 17 17 17 17 17 16 17 17 17 17 14 17 17 17 17 17

Guitar tablature for the second measure of a piece in G major. The first two strings are muted (X). The third string is played with a hammer-on from the 12th fret to the 10th fret. The fourth string is played with a pull-off from the 10th fret to the 8th fret. The fifth string is muted (X). The sixth string is muted (X).

30 G1

8

T 17 17 17 17 17 17 17
A 16 14 17 17 16 17 14 17 17 17 17 17
B 16 14 17 17 16 17 14 17 17 17 17 14 17

G2
D:8
4

TAB ←

35 G1

T A B

11 12 12 12 8 9 9 9 9 5 6 6 6 6 6

G2

T A B

11 12 12 12 8 9 9 9 9 5 6 6 6 6 6

Third Relation

Music by Robert Fripp

 $\text{♩} = 80-88$

A Introduction

G1, G2

G4

5 G1, G2

G4

B D minor

9 G1, G2

G4 *suggested accented picking simile*

C Re-Intro

13 G1

T 17 17 17 17
A 15 15 15 15 15 15 15
B 14 14 14 14

T 17 17 17 17
A 15 15 15 15 15 15 15
B 14 14 14 14

T 17 17 17 17
A 15 15 15 15 15 15 15
B 14 14 14 14

T 17 17 17 17
A 15 15 15 15 15 15 15
B 14 14 14 14

G2

T 17 17 17 17
A 15 15 15 15 15 15 15
B 14 14 14 14

T 17 17 17 17
A 15 15 15 15 15 15 15
B 14 14 14 14

T 17 17 17 17
A 15 15 15 15 15 15 15
B 14 14 14 14

T 17 17 17 17
A 15 15 15 15 15 15 15
B 14 14 14 14

G4

T 17 17 17 17
A 15 15 15 15 15 15 15
B 14 14 14 14

T 17 17 17 17
A 15 15 15 15 15 15 15
B 14 14 14 14

T 17 17 17 17
A 15 15 15 15 15 15 15
B 14 14 14 14

T 17 17 17 17
A 15 15 15 15 15 15 15
B 14 14 14 14

D D minor

17 G1

T 17 17 17 15
A 15 15 12 14 15
B 14

T 17 17 15 15 15 15
A 15 15 12 14 15
B 14

T 17 17 15 15 15 15
A 15 15 12 14 15
B 14

T 17 17 15 15 15 15
A 15 15 12 14 15
B 14

G2

T 10 10 10
A 8 8 8 8 8 10
B 7 7 7

T 10 10 10
A 8 8 8 8 8 10
B 7 7 7

T 10 10 10
A 8 8 8 8 8 10
B 7 7 7

T 10 10 10
A 8 8 8 8 8 10
B 7 7 7

G4

accented picking simile

T - - -
A - - -
B - - -

T 3 3 3 3 0 3 5
A 2 2 5 2 2 5
B 2 2 5 2 2 5 2 0 2 5 2 0

E A minor

G1

27

G2

G4

V □ V V □ V

F First descending section

G1

25

mp

G2

mp

G4

mp

G1

29

T
A
B

G2

T
A
B

G4

T
A
B

G: A minor

33 G1

T
A
B

G2

T
A
B

G4

V □ V

V □ V

V □ V

T
A
B

H D minor

37 G1

Second descending line

41 G1

THRAK

Music by Robert Fripp

Editor's note:

This piece is shown with a rhythm notation, which is useful to visualize the whole structure.
The First Theme presents two simultaneous parts (**G1** in five, **G2** in seven) and the Second Theme adds a third part (**G3** in five):

G1 1 4 1 4 1 4 1 4 1 4 1 4 1 4
G2 1 4 6 1 4 6 1 4 6 1 4 6 1 4 6
G3 1 3 1 3 1 3 1 3 1 3 1 3 1 3

This is played with staccato chords in **every number**, with a full barre when indicated.
The "Rock & Roll Part" (on the following page) features power chords played with three strings.

$\text{♩} = 72$

Introduction:



All guitars: four bars of five, playing on 1 and 4:

1 4 1 4 1 4 1 4

A First Theme:



G1 fourteen bars of five, playing on 1 and 4:

1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4

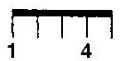
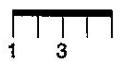
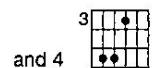
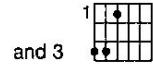


G2 ten bars of seven, playing on 1, 4 and 6:

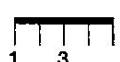
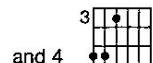
1 4 6 1 4 6 1 4 6 1 4 6 1 4 6
 1 4 6 1 4 6 1 4 6 1 4 6 1 4 6

[B] First Rock & Roll Part:

In C

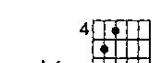
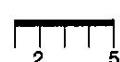
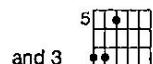
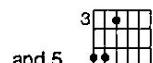
**G1** eighth bars of five, playing on 1**G2** eighth bars of five, playing on 1**G3** eighth bars of five, playing on 5

In F

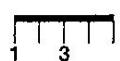
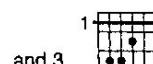
**G1** four bars of five, playing on 1**G2** four bars of five, playing on 1**G3** four bars of five, playing on 5

Then four bars in C, four bars in F and eight bars in G:

In G

**G1** eight bars of five, playing on 1**G2** eight bars of five, playing on 1**G3** eight bars of five, playing on 2**[C] Mid Tro:**

All guitars: four bars of five, playing on 1 and 4 on any dotted fret:

**[D] Second Theme:****G1** and **G2** play the same First Theme.**G3** plays two different chords, as follows:**G3** fourteen bars of five, playing on 1**[E] Second Rock & Roll Part (short):**

Eight bars in C, four bars in F and eight bars in G.

Ending:



One final bar: all guitars on the one, on any dotted fret.



THE SEVEN PRIMARY EXERCISES

The **First Primary** for the left hand, to:

- Adopt an efficient configuration of the hand;
- Incorporate the principles of succession, the completion of flow, release and simultaneous release within the operation of the fingers.

The **Second Primary** for the right hand, to:

- Develop a sense of equipoise along the right hand from the elbow to the fingers;
- Establish the hand's centre of gravity;
- Acquire familiarity with suspended arm picking;
- Acquire familiarity with pivotal picking;
- Establish the method of alternate picking.

The **Third Primary** for the left hand, to:

- Develop lateral fingering;
- Acquire familiarity with the vocabulary of the fingerboard throughout the positions and bring this knowledge within the hand;
- Extend the principles of the First Primary towards music.

The **Fourth Primary** (cross-picking) for the right hand, to:

- Extend the field of alternate picking across the strings.

The **Fifth Primary** for the left hand, to:

- Develop vertical fingering;
- Acquire familiarity with the vocabulary of the fingerboard along the length of the neck and bring this knowledge within the hand;
- Extend the principles of the First Primary towards music.

The **Sixth Primary** (the anchor) where one or two fingers of the left hand are gently applied to a string while the remaining figures execute a combination, to:

- Cultivate release by restraining removal;
- Develop the independence, strength and efficiency of the fingers.

The **Seventh Primary** (the finger pivot) where one finger of the left hand is placed between two adjacent strings, vertically from above the fingerboard, and pivoting slightly either side of this placement to stop notes on these adjacent strings, for:

- The economy of motion between adjacent strings;
- The cultivation of accuracy.