

# **The Road:**

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Three Stories Without Words

*for electric guitar quartet*

Alexander Elliott Miller

**The Road: Three Stories Without Words** (2014) for electric guitar quartet  
Alexander Elliott Miller

Duration: approximately **11 minutes**

**PERFORMANCE NOTES**

**Tuning**

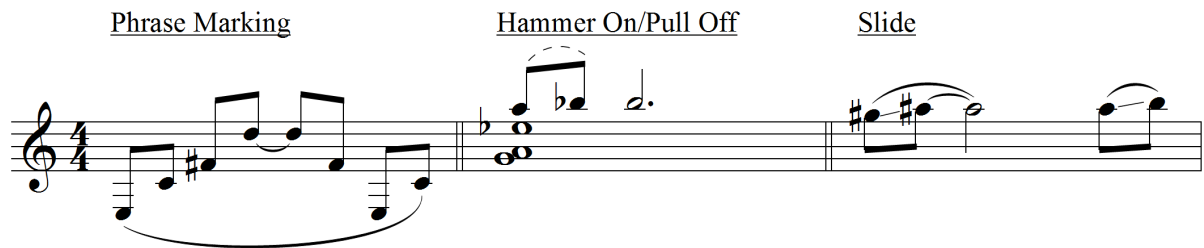
All guitars are retuned as follows:

6 = C      5 = G      4 = D      3 = A      2 = B      1 = E

**Slurs**

There are three different styles of slurs used in the notation of this score:

1. Solid line slurs indicate a traditional phrase marking.
2. Dashed line slurs indicate a hammer on or pull off.
3. Solid line slurs with an accompanying gliss. line indicate a finger slide, where the second note is not re-attacked.



**Tablature**

Given the somewhat unusual alternated tuning used in this work, a tablature notation has been included in the score in selected passages, below the standard notation (m: 62):

The image shows musical notation and tablature for the second electric guitar part (E. Gtr. 2) in 8/8 time. The notation includes a dynamic marking of *p* (piano) and *mf* (mezzo-forte). A performance instruction "(let all notes ring)" is written above the first measure. The tablature is written on a six-line staff with letters T, A, and B indicating the strings. The fret numbers are: 7 0 7 0 0 7, 8 0 0 8 6, 6 7 8 0 0 8, and 7 0 8 0 8 8.

**Cues**

In the parts, a separate "cue staff" is occasionally included in passages where it may assist the coordination of the ensemble (m. 36-39):

Cue Staff <sup>(Guitar 1)</sup>

E. Gtr. 4 <sup>Ord.</sup>

## Harmonics

Natural Harmonics are notated at sounding pitch with diamond noteheads, accompanied by either a bracketed tablature notation or a fret indication. (m. 86 -89):

E. Gtr. 4 <sup>8va</sup>

T  
A  
B

Or, as in m. 1-4:

E. Gtr. 3 <sup>(12th fret)</sup>

*fff* light chorus, reverb

Artificial harmonics are notated with an "A.H" symbol, and written at sounding pitch. (m. 23 - 26):

E. Gtr. 3 <sup>A.H. (8va)</sup>

## Gear

This work may only be played on electric guitars. Any standard make/model of electric guitars or amplifiers may be used, and occasionally the score will include an indication for either a "bright" or "dark" tone. In addition, Guitars 2 and 3 have the following requirements:

**Slides:** **Guitar 2** and **Guitar 3** must each have a slide (metal or glass OK).

**eBow:** **Guitar 3** must have an eBow.

## Effects

*Chorus* and *Reverb*: all four guitarists are requested to use a moderate amount of chorus as a coloristic effect throughout the duration of the work, with a light amount of reverb as well, set to levels to best suit the performance space.

The chorus Rate and Depth should each be set low. The Mix, or Effect Level, may be higher, around 50%.

*Overdrive:* only Guitar 4 is required to have light Overdrive, with the gain set fairly low. Either a pedal or an amplifier overdrive is fine, but it must be possible to switch the overdrive On and Off quickly.

### **Open Metered Passages**

There are two un-metered passages in this work, one short passage, notated as "measures" 52 - 56. The other is an extended passage (roughly the final third of the work) that appears in score as "measures" 175 - 196.

In this final passage beginning at 175, guitarists will have general instructions for timing their entrances, such as "wait for bass line in guitar 2." This aside, no further metric coordination between parts is intended, and the guitarists are free to play there given melodies at their own liberty, resulting in a slightly different performance each time.

Additionally, guitarists may feel free to further embellish their melodies in this section, especially by ornamentation, extension and repetition of motives and melodic figures, or original improvisation.

Such improvisation may be particularly welcome as a way of "buying time" and allowing others to catch up, if any one guitarist finds that he or she has gotten too far ahead of the group in this passage.

The image shows a musical score for two electric guitars, E.Gtr. 1 and E.Gtr. 2, in an un-metered passage. The score is written in treble clef with a key signature of one sharp (F#).  
E.Gtr. 1 starts at measure 181. The melodic line begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, and a half note C5. The bass line consists of a whole note G3. An annotation "wait for bass line in guitar 2" is placed above the melodic line. The dynamic marking *mf* is placed below the first note of the melodic line.  
E.Gtr. 2 has a melodic line starting with a quarter note G#4, a quarter note A4, a quarter note B4, and a half note C5. The bass line consists of a whole note G3. An annotation "wait for guitar 1 to complete bass line" is placed above the melodic line. The dynamic marking *mf* is placed below the first note of the melodic line.  
The score includes various musical notations such as rests, notes, and fingerings (9, 12, 10, 10 for E.Gtr. 2).

### Extended Figures

In the final section cited above (175 - 196), a notation is frequently used where a guitarist will be asked to extend a motivic figure or texture for a duration longer than notated. This extension will be shown with a bracket around a chord to be arpeggiated, or around a melodic figure to be repeated, with a squiggly "trill" line showing the approximate duration of the extension. (m. 175):

E. Gtr. 4

*bright*

*pp* *overdrive OFF*

0 0 7 7 6 0 7 0 7 0 0 6 0 6

*continue steady eighth note arpeggiations of this chord ad lib.*

### Graphic Notation/Improvisation

Several passages, especially in Guitar 2 and Guitar 3's parts, ask the performer to either interpret a graphical line with the slide or freely improvise lines. The performers may feel free to interpret these passages at their own liberty. (m. 41 - 43):

E. Gtr. 3

*semi improvisational, pitches are implied contours only, gentle wailing, like a "howling wolf"*

*mf* *f* *mf*

*(with eBow & slide)*

### Tap

Near the end of the piece, all guitarists activate a chord of open strings by gently "tapping" on the back of the neck with the left hand knuckles. (m. 195):

E. Gtr. 1

*on guitar 4's cue, tap back of neck with knuckles:*

*tap, wait for guitar 4's cue:*

*p* *p*

T  
A  
B

0 0 0 0 0 0 0 0

## **BIO**

Alexander Elliott Miller is a composer, guitarist and teacher whose music has been described as "wild.... unearthly...lyrical...a voice worth listening to" (San Francisco Classical Voice) and "inventive...unconventional" (LA Times' Mark Swed). His compositions have been performed by Grammy-nominated musicians including Tony Arnold, Vicki Ray, Aron Kallay and the Los Angeles Percussion Quartet among many others, and received honors including the 2012 Earplay Donald Aird Composers Award and a MacDowell Fellowship.

Additionally, Miller is a Co-Director and guitarist of the What's Next? Ensemble, an LA-based new music collective formed in 2008 that he manages with his colleagues Ben Phelps, Jack Stulz and Vimbayi Kaziboni. The group has been called a "superb ensemble" and "overwhelming" (Opera West) and a group that plays with "panache" and is "ready for any main stage keen enough to know what's what" (LA Times). In addition to presenting its own critically acclaimed concerts, What's Next? has collaborated with the Long Beach Opera, Carlsbad Music Festival, Jacob TV, served as the Ensemble in Residence at UC-Riverside and, since 2009, produced the Los Angeles Composers Project, an annual concert series that has featured performances of exciting new music by over 60 California based artists.

With backgrounds in rock, classical and jazz guitar, Miller has performed extensively both as an electric guitarist for the What's Next? Ensemble and as a frequent performer of his own compositions for solo classical guitar, especially his work *Flatiron*. In addition, he has performed as a guest guitarist with the Long Beach Opera and the Color Field Ensemble.

He currently teaches composition and music theory at Chapman University and California State University Long Beach. He previously served on the faculties of Illinois State University, the University of Southern California, West Chester University of Pennsylvania and California Lutheran University, and has worked with high school students, leading after-school music education programs in Los Angeles.

He holds a Doctor of Musical Arts degree in Composition from the University of Southern California, a Master of Music in Composition from the Eastman School of Music, and Bachelor of Music degrees in Composition & Guitar Performance from the University of Colorado at Boulder, with additional studies in Max/MSP at UC Berkeley's Center for New Music & Audio Technology (CNMAT).

His works are published by HoneyRock Percussion Performance Literature (Pennsylvania) and VP Music Media (Italy). For more information, please visit [www.alexanderemiller.com](http://www.alexanderemiller.com).

## **CONTACT**

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# The Road:

approx. 11 minutes

## Three Stories Without Words

for electric guitar quartet

Alexander Elliott Miller

$\text{♩} = 96$

Electric Guitar 1

*fff* light chorus, reverb

TAB 0 0 2 2 0 2 2 0

Electric Guitar 2

*fff* light chorus, reverb

8va (9th fret)

Electric Guitar 3

*fff* light chorus, reverb

A.H. sim. (sounding 8va)

Electric Guitar 4

*fff* light chorus, reverb  
light overdrive

**5**

E.Gtr. 1

dark, let all chords ring

E.Gtr. 2

w/Slide  
slow gradual gliss upwards with steady, quiet but bright attacks. Pitches approximate.

w/eBow and Slide *pp* bright  
slow, gradual gliss with smooth imperceptible attack and cutoff. Pitches approximate. Gentle "wailing" sound.

*pppp*

E.Gtr. 3

E.Gtr. 4

*mf* bright

8

E.Gtr. 1

E.Gtr. 2

(continue steady 8ths through fermata) (allow last attack to ring, keep slide moving upwards)

*p* *pp*

E.Gtr. 3

*p* *pppp*

E.Gtr. 4

12

E.Gtr. 1

E.Gtr. 2

*pp* *p* *pp*

E.Gtr. 3

E.Gtr. 4

Ord.  
(2nd string) →



15

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

(continue steady 8ths through fermata)

(allow last attack to ring, keep slide moving upwards)

*pp* *p* *pp*

19

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*pp*

(w/eBow and slide, begin long, gradual gliss up third string)

*pppp*

22

E.Gtr. 1

E.Gtr. 2

*p* *pp* *pp*

E.Gtr. 3

E.Gtr. 4

*A.H. (8va)*

26

E.Gtr. 1

E.Gtr. 2

*p* *pp*

E.Gtr. 3

E.Gtr. 4

*Ord.*

30

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*mp*

*pp* *p* *pp*

A.H. (8va) - - - - -

34

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*pp* *p* *pp*

Ord.

38

E.Gtr. 1

*mf*

*f*

E.Gtr. 2

*pp*

*p*

E.Gtr. 3

E.Gtr. 4

41

E.Gtr. 1

*mf*

*f*

*mf*

*semi improvisational*  
*somewhat free time and pitch, but building tension*

E.Gtr. 2

*semi improvisational, pitches are implied contours only,*  
*gentle wailing, like a "howling wolf"*

E.Gtr. 3

*A.H. (8va)*

E.Gtr. 4

44

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*f*

*mf*

*f*

*f*

Ord.

47

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*pp*

*mp*

A.H. (8va)

51

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

5' - 10'

*p* free, quiet improvisation with slide

*p* free, quiet improvisation with slide and eBow

53

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*p* free time

A.H. (Sva)

*p* free time, no precise coordination with other guitars.

5' - 10'

54

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

Detailed description: This system contains measures 54 and 55. E.Gtr. 1 starts with a whole note chord (G4, B4, D5) with a fermata, followed by a melodic phrase: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4. E.Gtr. 2 and 3 play tremolos. E.Gtr. 4 has a whole note chord (G4, B4, D5) with a fermata, followed by a melodic phrase: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4. Fingering: 1 1 4 0.

10' - 15'

56

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

Detailed description: This system contains measures 56 and 57. E.Gtr. 1 starts with a whole note chord (G4, B4, D5) with a fermata, followed by a melodic phrase: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4. E.Gtr. 2 and 3 play tremolos. E.Gtr. 4 has a whole note chord (G4, B4, D5) with a fermata. Dynamics: pp. Fingering: 0 0 0 1 1 0 0.

59

E.Gtr. 1 *fff*

E.Gtr. 2 *fff*

E.Gtr. 3 *fff*

E.Gtr. 4 *fff* A.H. (8va)

**62** A little faster ♩ = 120

E.Gtr. 1 (let all notes ring)

E.Gtr. 2 *p* *mf*

E.Gtr. 3

E.Gtr. 4



66

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*p* *mf*

*overdrive OFF*

*p*

<5> <5>

70

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*p* *mf*

8<sup>va</sup>

<5> <5>

<7>

74

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*p* *mf* *f*

slow descent w/slide

78

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*p* *mf*

10 8 9 7

13 12 11 10

12 11 10

10 10 9 8



90 (2nd string)

E.Gtr. 1 *mf* bright

E.Gtr. 2 *p* *mf*

E.Gtr. 3

E.Gtr. 4 (8va)

94

E.Gtr. 1

E.Gtr. 2 *p* *mf*

E.Gtr. 3

E.Gtr. 4



E.Gtr. 1

100

E.Gtr. 2

E.Gtr. 3

*ff* *fff* *ff* *fff*

E.Gtr. 4

*ff* *fff*

102

E.Gtr. 1

*p sub.*

7 9 8 10 8 9 7      13 11 12 10 12 11 13      12 12 11 10 11 12 12

E.Gtr. 2

*p*      *mf*

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

E.Gtr. 3

*f*

x x 10 8 9 x x 7 9 8      10 12 11 x x 13 11 12      10 11 12 12 12 11

E.Gtr. 4

*mf*

0 1 0 1

105

E.Gtr. 1

*ff*

10  
10  
9  
8

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

E.Gtr. 2

*ff*

7 0 8 8 8

0 0 0 0 0 0 0 0  
7 7 7 7 7 7 7 7

E.Gtr. 3

*ff sub.*

10  
10  
9  
8

10 10 10 10 10 10 10 10 10 10 9 8  
7 7 7 7 7 7 7 7 7 7 7 7

E.Gtr. 4

*ff sub.*

15 15 15 15 15 15 15 15  
15 15 15 15 15 15 15 15  
15 15 15 15 15 15 15 15  
16 16 16 16 16 16 16 16

15 15 15 15 15 15 15 15 15 15 15 15  
15 15 15 15 15 15 15 15 15 15 15 15  
15 15 15 15 15 15 15 15 15 15 15 15  
16 16 16 16 16 16 16 16 16 16 16 16





109

E.Gtr. 1

(2nd string)

*mp* bright

*fff*

5 / 6 6      6 / 8 8      8 / 10 10

E.Gtr. 2

*fff*

*p sub.*

7 0 7 0

E.Gtr. 3

*fff*

*p sub.*      *mp*

9 10 10 10 10 10 10  
8 8 8 8 8 8 8

7 0 7 0 8 0 7      8 0 8 0 8 0 6

E.Gtr. 4

*fff*

*mf*

17 17 19 19 19 19  
17 17 19 19 19 19  
17 17 18 18 18 18  
17 17 17 17 17 17

0 1 0 1

112

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*p* *mp*

118

116

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*p sub.* *mp* *mf* *mp*

(12th fret)

*rit.* ----- *a tempo*

120

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*mp*

*pp* *mf sub.*

*8va* (7th) (12th)

123

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*rit.* -----

*8va* (5th) (7th)

126 *--a tempo*

E.Gtr. 1

*mp*

1 0 0  
3 2 3 0  
3 0 0

E.Gtr. 2

*mf sub.*

7 0 7 0 0 7 8 0 0 8 0 8 8 0 8 0 8 8 8 0 8 0 8 0 8 0

E.Gtr. 3

(2nd string)

*mf*

E.Gtr. 4

*mp*

130

E.Gtr. 1

*mp*

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

(palm mute)

E.Gtr. 2

*mf*

3 4 4 4 4 6 5 7

E.Gtr. 3

*f*

*mf*

E.Gtr. 4

*mf*

133

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*f*

*f*

137

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*length wise pick scrape on strings*

*ff*

*ff*

*ff*

*muffled strings, pitchless, percussive sound*

140

E.Gtr. 1

• muffled strings,  
pitchless, percussive sound

E.Gtr. 2

E.Gtr. 3

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

E.Gtr. 4

15 15 15      15 15 15      15 15 15

12 12 12      12 12 12      12 12 12

0 0 0      0 0 0      0 0 0







148

E.Gtr. 1

fff

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

E.Gtr. 2

fff

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

E.Gtr. 3

fff

10 10 10 10 10 10 10 10 10 10 10 13 13 13 13 13  
8 8 8 8 8 8 8 8 8 8 8 11 11 11 11 11  
9 9 9 9 9 9 9 9 9 9 9 12 12 12 12 12  
7 7 7 7 7 7 7 7 7 7 7 10 10 10 10 10

E.Gtr. 4

fff

18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18  
18 18 18 18 18 18 18 18 18 18 18 16 16 16 16 16  
17 17 17 17 17 17 17 17 17 17 17 15 15 15 15 15  
16 16 16 16 16 16 16 16 16 16 16 15 15 15 15 15







156 (2nd string)

E.Gtr. 1 *mf* bright

E.Gtr. 2 *p* *mf*

E.Gtr. 3

E.Gtr. 4 *tr* *mf*

160

E.Gtr. 1

E.Gtr. 2 *p* *mf*

E.Gtr. 3 *f*

E.Gtr. 4 *p*

164 *gva-*

E.Gtr. 1

*mf*

*f*

E.Gtr. 2

*p* *mf*

E.Gtr. 3

*f*

slow descent w/slide

15  
15  
15  
15

E.Gtr. 4

168 *gva-*

E.Gtr. 1

E.Gtr. 2

*p* *mf*

E.Gtr. 3

E.Gtr. 4

172

E.Gtr. 1

*fff*

8<sup>va</sup>

E.Gtr. 2

(9th fret)

*fff*

E.Gtr. 3

(12th fret)

*fff*

A.H. (8va)

E.Gtr. 4

*fff* *overdrive ON*

**175**

**No Meter  
Free, Quasi Improvised Alignment of Guitar Parts**

*approximately ♩ = 150, but with a free, "floating" feeling; no strong beats.*

10' - 15'

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*bright*

*pp* *overdrive OFF*

0 0 7 7 6 0 7 0 7 0 0 7 0 6 0 6

*continue steady eighth note arpeggiations of this chord ad lib.*



begin 10' - 15' after entrance of guitar 4's arpeggios  
 free time, approximate dotted half  
 against arpeggio eighth notes

E.Gtr. 1

176

*mp* thick, dark tone

5 6 6

E.Gtr. 2

begin 10' - 15' after entrance of guitar 4's arpeggios

*p* *mp* *p*

accel. → decel. ←  
 continue ad lib.

7 9 7 9 7 9 7 9

E.Gtr. 3

begin 10' - 15' after entrance of guitar 4's arpeggios

bright

*pp* *mp* *pp*

continue ad lib.

0 10 0 10 0 10

E.Gtr. 4

*mp*

(change chords ad lib.)

0  
 9  
 0  
 6

177

E.Gtr. 1

*wait for bass line in guitar 2*

*accel. → decel. continue ad lib.*

*p mp p mp*

E.Gtr. 2

*free time, approximate dotted half against arpeggio eighth notes. wait for guitar 1 to finish bass line.*

*mp thick, dark tone*

E.Gtr. 3

*continue ad lib.*

*pp mp pp*

E.Gtr. 4

178

E.Gtr. 1

*wait for guitar 2 to complete bass line*

*mp*

7 7-9 9

1 2

E.Gtr. 2

*wait for bass line in guitar 1*

*mf*

6 7 9 7 6 7 8

E.Gtr. 3

*mp*

*continue steady eighth note arpeggiations of this chord ad lib.*

6 0 7 0 7 0 6 7 0 7 0 6 6

E.Gtr. 4

*wait for entrance of arpeggios in guitar 3 before fading out.*

*mf*

*continue ad lib.*

*pp*

12 12 12 12 12 12 0 12 0 12 0 12

3 3

179

E.Gtr. 1

Musical staff for E.Gtr. 1. Treble clef. Notes: Bb (quarter), D (quarter), E# (quarter), G (half). Fingering: 3, 2, 1, 7.

E.Gtr. 2

Musical staff for E.Gtr. 2. Treble clef. Notes: G (half), F# (quarter), E (quarter), D# (quarter), C# (quarter), B (quarter), A (quarter), G (quarter). Fingering: 9, 6, 7, 9, 7, 6, 7, 9, 9, 11, 11, 12, 11.

E.Gtr. 3

Musical staff for E.Gtr. 3. Treble clef. Notes: G (half), F# (quarter), E (quarter), D# (quarter), C# (quarter), B (quarter), A (quarter), G (quarter). Fingering: 0, 5, 0, 6. Includes a wavy line for an arpeggio and a dynamic marking *p* with a hairpin.

*wait for entrance of arpeggios in guitar 4 before fading out.*

*(change chords ad lib.)*

E.Gtr. 4

Musical staff for E.Gtr. 4. Treble clef. Notes: G (half), F# (quarter), E (quarter), D# (quarter), C# (quarter), B (quarter), A (quarter), G (quarter). Fingering: 10, 10, 12, 12. Includes a wavy line for an arpeggio and dynamic markings *mf* and *mp*.

*continue eighth note arpeggios*

180

E.Gtr. 1

*wait for bass line in guitar 2*

*mf*

E.Gtr. 2

*wait for guitar 1 to complete bass line*

E.Gtr. 3

*continue arpeggiations of this chord ad lib.*

*mp* *f* *p*

E.Gtr. 4

181

E.Gtr. 1

Musical notation for E.Gtr. 1, measures 181-182. The staff shows a melodic line with slurs and accents. The fretboard below indicates fingerings: 7 9 11 11 12 12 11 11 9 9 for measure 181, and 7 5 7 5-7 7 9 9-11 for measure 182.

E.Gtr. 2

Musical notation for E.Gtr. 2, measures 181-182. The staff shows a bass line with a single note in measure 181 and a chord in measure 182. The fretboard below indicates fingerings: 9 for measure 181, and 0 1 for measure 182.

E.Gtr. 3

Musical notation for E.Gtr. 3, measures 181-182. The staff shows a melodic line with triplets and slurs. The fretboard below indicates fingerings: 10 0 10 0 10 0 for the first triplet in measure 181, 10-12 12 for the second triplet, 12 12 12 12 12 12 for measure 182, and 10 10 9 9 10 10 9 10 for the final triplet.

E.Gtr. 4

Musical notation for E.Gtr. 4, measures 181-182. The staff shows a tremolo effect in measure 181 and a chord in measure 182. The fretboard below indicates fingerings: 0 5 0 4 for measure 182.



E.Gtr. 1

Musical staff for E.Gtr. 1. Treble clef, key signature of one sharp (F#). The staff contains three notes: a dotted quarter note on G4 (marked *mf*), a dotted quarter note on A4 (marked with a sharp), and a half note on B4. Below the staff, fret numbers 5, 6, and 7 are indicated under the respective notes.

E.Gtr. 2

Musical staff for E.Gtr. 2. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: a quarter note on G4 (marked *f*), a quarter note on A4 (marked with a sharp), followed by eighth notes on B4, A4, G4, A4, B4, A4, G4, and a final quarter note on G4. Below the staff, fret numbers are indicated: 7, 9, 7, 9, 10, 10, 9, 9, 7, 7, 12, 12, 10, 10, 9, 9.

E.Gtr. 3

Musical staff for E.Gtr. 3. Treble clef, key signature of one sharp (F#). The staff shows a tremolo effect on a chord. A dynamic marking of *mf* is present. Below the staff, fret numbers 0, 7, 0, and 6 are indicated.

E.Gtr. 4

Musical staff for E.Gtr. 4. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: quarter notes on G4, A4, B4, A4, G4 (marked *f*), followed by a half note on B4 (marked *pv*). This is followed by two groups of eighth notes, each marked with an accent (>): the first group has notes on G4, A4, B4; the second group has notes on G4, A4, B4. Below the staff, fret numbers are indicated: 12, 10, 12, 10, 12, 12, 12, 12, 12, 12, 10. The staff ends with a wavy line and the instruction "continue ad lib. (change to A freely)".



184  
 E.Gtr. 1  
*wait for bass line in guitar 2*  
*f*

E.Gtr. 2  
*wait for guitar 1 to complete bass line*  
*f*

E.Gtr. 3  
*wait for entrance of arpeggios in guitar 4 before fading out.*  
*p* *f*

E.Gtr. 4  
*continue eighth note arpeggios*  
*mf*

185

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

186 *wait for guitar 2 to complete bass line*

E.Gtr. 1

*mf*

1 2 4 6

E.Gtr. 2

*wait for bass line in guitar 1*

*f*

7 5 7 5-7 9 11 12 11 10 10-12 11 11

E.Gtr. 3

12 14 12 14-17 17 14 14-15 15-17 17 17 19 17 19-21 17-19

E.Gtr. 4

*mf*

0 7 0 6

187

E.Gtr. 1

Musical staff for E.Gtr. 1. Treble clef. Four quarter notes: G4, B4, Bb4, G4. Fingering: 7, 5, 3, 2.

E.Gtr. 2

Musical staff for E.Gtr. 2. Treble clef. Melodic line with slurs and accents. Fingering: 12, 7, 7, 9, 9, 11, 11, 6, 6, 7, 7, 9, 7, 9, 12, 12, 11, 11.

E.Gtr. 3

Musical staff for E.Gtr. 3. Treble clef. Chordal arpeggio starting with a dynamic marking of *mf*. Fingering: 0, 7, 0, 6. Text: *continue eighth note arpeggios*.

E.Gtr. 4

Musical staff for E.Gtr. 4. Treble clef. Fading arpeggio followed by a triplet of notes (19, 19, 19) and a dynamic marking of *p*. Then a wavy line with *repeat ad lib.* and a dynamic marking of *f*. Finally, another triplet of notes (19, 21, 17) and a dynamic marking of *f*. Fingering: 19, 19, 19, 19, 21, 17, 17, 19.

188

*wait for bass line in guitar 2*

E.Gtr. 1

*f*

1 6 7 9 7 9 9 11 11 12 11 10 0 11 10 0

*wait for guitar 1 to complete bass line*

E.Gtr. 2

*mf*

2 4 1 2

E.Gtr. 3

0 0 0 0

E.Gtr. 4

*mf*

16 16 17 16 12 14 15 15 17 14 14 12 12 14 14 10 10 12 12 11 11 12



190

E.Gtr. 1

*p* *mf* *p*

*continue ad lib.*

*wait for guitar 2 to complete bass line*

*mf*

12 12 12

3

E.Gtr. 2

*mf*

6 4 2

E.Gtr. 3

*f*

*8va*

*1/4* *1/4* *1/4*

14 15 15 15 17 19 19 22 21 <sup>1/4</sup> 19 22 21 <sup>1/4</sup> 19 22 21 <sup>1/4</sup> 19

E.Gtr. 4

*mf*

0 0  
5 7  
0 0  
6 6

191

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*accel.* → *decel.* ←  
*continue ad lib.*

*p* *mp* *p*

*(8<sup>va</sup>)*

22 22 21 21 19 19 17 17 19 17 15 17 16 17 15 14

19 14 14 15 14 14 16 14 14 15 14

0 0  
9 7  
6 0  
6 6





193

E.Gtr. 1

Musical staff for E.Gtr. 1. It features a treble clef and a single note on the first line (E4) with a fermata above it.

E.Gtr. 2

Musical staff for E.Gtr. 2. It features a treble clef and a single note on the first line (E4) with a fermata above it.

E.Gtr. 3

Musical staff for E.Gtr. 3. It starts with a treble clef and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes on the 12th fret, marked *pp*. The second measure contains a triplet of eighth notes on the 12th fret, also marked *pp*. The third measure contains a triplet of eighth notes on the 12th fret, marked *pp*. The text *continue ad lib.* is written above the staff. The staff then continues with a wavy line representing an arpeggio, ending with a fermata on the first line (E4). A dynamic marking *ppp* is placed at the end of the wavy line.

E.Gtr. 4

Musical staff for E.Gtr. 4. It starts with a treble clef and a key signature of one sharp (F#). The first measure contains a chord with notes on the 0, 7, 6, and 6 frets, marked *ppp*. The text *continue arpeggios with sporadic pauses, until you're the only guitarist still playing, then cue next chord...* is written above the staff. The staff then continues with a wavy line representing an arpeggio, ending with a fermata on the first line (E4). A dynamic marking *ppp* is placed at the end of the wavy line.

194

*on guitar 4's cue,  
tap back of neck with knuckles:*

*tap, wait for guitar 4's cue:*

E.Gtr. 1

*p*

*on guitar 4's cue,  
tap back of neck with knuckles:*

*tap, wait for guitar 4's cue:*

E.Gtr. 2

*p*

*on guitar 4's cue,  
tap back of neck with knuckles:*

*tap, wait for guitar 4's cue:*

E.Gtr. 3

*p*

*cue ensemble for chord, and  
tap back of neck with knuckles:*

*brief 8th note arpeggios,  
w/sporadic pauses*

*tap neck,  
cue ensemble*

E.Gtr. 4

*p*

*pp*

*p*

195

*tap, wait for guitar 4's cue:*

E.Gtr. 1

Musical staff for E.Gtr. 1. It features a treble clef and a tap mark (a half note with a curved line above it) at the beginning. Below the staff is a guitar chord diagram with circles representing fretted notes on strings 1 through 6.

E.Gtr. 2

Musical staff for E.Gtr. 2. It features a treble clef and a tap mark at the beginning. Below the staff is a guitar chord diagram with circles representing fretted notes on strings 1 through 6.

E.Gtr. 3

Musical staff for E.Gtr. 3. It features a treble clef and a tap mark at the beginning. Below the staff is a guitar chord diagram with circles representing fretted notes on strings 1 through 6.

E.Gtr. 4

Musical staff for E.Gtr. 4. It features a treble clef and a key signature of one sharp (F#). The staff contains three distinct musical segments:
 

- A first segment with a bracketed chord of F#4, A4, and C#5, followed by a wavy line representing an 8th note arpeggio. The dynamic marking *ppp* is below.
- A second segment with a tap mark and the instruction *tap neck, cue ensemble* above it. The dynamic marking *p* is below.
- A third segment with a bracketed chord of F#4, A4, and C#5, followed by a wavy line representing an 8th note arpeggio. The dynamic marking *pppp* is below.

 Below the staff is a guitar chord diagram with circles representing fretted notes on strings 1 through 6, corresponding to the chords in the first and third segments.

196

E.Gtr. 1

*fff*

E.Gtr. 2

(9th fret)

*fff*

E.Gtr. 3

(12th fret)

*fff*

A.H. (8va) -----

E.Gtr. 4

*fff* *overdrive ON*