

II

1 $\bullet = 97$

Guitar *f* *ff* *mp* *H*

Tape

5 $\bullet = 104$

Guitar *p* *mf* *f* *p* *poco acc-*

Tape

8 $\bullet = 107$

Guitar *f* *mf* *ff* *mf* *f* *mf* *p*

Tape

11 $\bullet = 102$

Guitar *ff* *mp* *mf* *ff* *mf* *p*

Tape

14

Guitar

Tape

mf *ff* *mp* *f*

$\text{♩} = 72$

IX. X. V. V. VII. IX. VII. VII. V. V. VII. V. V.

④ ⑥ ③ ④ ② ⑤ ① ⑥ ③ ④ ⑤ ② ⑤ ③ ⑥ ② ⑤ ③ ⑥ ② ⑤ ③ ⑥ ② ③ T 5 H H T H ③ bend.vibr.

Musical notation for system 14. The guitar part features a complex sequence of notes with various fingering indications (e.g., ④, ⑥, ③, ④, ②, ⑤, ①, ⑥, ③, ④, ⑤, ②, ⑤, ③, ⑥, ②, ⑤, ③, ⑥, ②, ③, T, 5, H, H, T, H, ③ bend.vibr.) and dynamic markings (*mf*, *ff*, *mp*, *f*). The tempo is marked as $\text{♩} = 72$. The tape part provides a rhythmic accompaniment with a steady pattern of eighth notes.

17

Guitar

Tape

ff *p* *f* *mf tr* *p tr* *ff* *p*

gliss. bend- T H T H 6 ③ bend ② bend (release) R.H.

⑥ ⑤ ⑥ ③ ④ ⑤ ⑥ ⑤ ④ ③ ② ① ② ③ ④ ⑤ ⑥

⑥ VII. ③ V. ④ V. ⑥

Musical notation for system 17. The guitar part includes techniques like glissando and bending (gliss., bend-, bend (release)). It features dynamic markings (*ff*, *p*, *f*, *mf tr*, *p tr*, *ff*, *p*) and various fingering and articulation symbols (e.g., ⑥, ⑤, ⑥, ③, ④, ⑤, ⑥, ⑤, ④, ③, ②, ①, ②, ③, ④, ⑤, ⑥, ③, T, H, T, H, 6, ③, ②, R.H., ⑥ VII., ③ V., ④ V., ⑥). The tape part continues with a rhythmic pattern.

20

Guitar

Tape

pp *mf* *ff* *f* *mp*

⑥ IX. ① XII. (pre-bend) ③ ⑤ IX④V. ③ (slow bend)

Musical notation for system 20. The guitar part features techniques like pre-bending and slow bending (① XII. (pre-bend), ③ (slow bend)). Dynamics include *pp*, *mf*, *ff*, *f*, and *mp*. Fingering and articulation symbols are present (e.g., ⑥, IX., ① XII., ③, ⑤ IX④V., ③). The tape part provides a steady rhythmic accompaniment.

23

Guitar

Tape

fff *ppp* *mf*

XV. ③ ① ② simile 9:8 7:8

Musical notation for system 23. The guitar part includes techniques like a large trill or tremolo (XV.) and a simile section (③ ① ② simile). Dynamics range from *fff* to *ppp* and *mf*. Time signatures 9:8 and 7:8 are indicated. The tape part provides a rhythmic accompaniment.

26

Guitar

Tape

p *f* *mp* *f* *mp*

④ ③ ⑥ ⑤ ⑥ V. ⑤ V. ⑥ V. ② VII. ⑤ IX. ① V. harmonic gliss. III. V.

Musical notation for system 26. The guitar part features techniques like harmonic glissando (① V. harmonic gliss.) and various fingering. Dynamics include *p*, *f*, *mp*, *f*, and *mp*. Fingering and articulation symbols are present (e.g., ④, ③, ⑥, ⑤, ⑥ V., ⑤ V., ⑥ V., ② VII., ⑤ IX., ① V., harmonic gliss., III., V.). The tape part provides a rhythmic accompaniment.

44

Guitar

Tape

sempre l.v.

tr

tr

ff *mf* *f* *ff*

H

47

Guitar

Tape

R.H. harmonic

R.H. harmonic

$\bullet = 102$

(harmonic gliss.)

V. IX. V. VII. X. VII. V. VII. V. VI.

mf *f* *p*

H

50

Guitar

Tape

VII. IX. IX. XII.

ff *mp* *f*

52

Guitar

Tape

sempre l.v.

pizz

p *f* *p* *mf* *p*

55

Guitar

Tape

$\bullet = 74$

(*pizz*)

pppp *mf* *p* *f* *ff*

V.

72

Guitar *mf* *ff* *mp*

Tape

75

Guitar *f* *p* *f* *p* *mf*

Tape

78

Guitar *ppp* *ff* *pp* *f*

Tape

pizz *i* ↓ ↓ ↓ ↑ ...

rasq. *3*

moito vibr. *T*

bend XI.

R.H. ① (XVII. + XVI.)
②

L.H. *f* ⑤H ⑥H

81

Guitar *mf* *ff* *f*

Tape

⑤H ⑥H ④+ ③+ ⑤H ⑥H *bend*

84

Guitar *ppp* *f* *ff* *fff* *ff*

Tape

rit. -----

moito vibr.

bend

87 $\bullet = 94$

Guitar *mp* *p* *f* *ff*

Tape

90 *poco accel.*

Guitar *pp* *f* *mp* *f* *mf*

Tape

93 $\bullet = 100$

Guitar *f* *mf* *ff* *mf* *ff* *mf*

Tape

96 *bend* *11:8* *pizz* *i* $\downarrow \uparrow \downarrow \uparrow \dots$

Guitar *ff* *mf* *p*

Tape

99 *pizz* *pizz*

Guitar *ff* *f* *ff* *ff* *f*

Tape

a poco a poco rit.

101

① ○
② XII.
③ XIV.
④ bend

① X. — XII. — XIII.
② XII. — XIV. — XV.
③ gliss.
④ gliss.

XII. — XIII. — XV.
XIV. — XV. — XVII.

Guitar

Tape

103

⑤ T
⑥ T
③ ○
④ ○

molto vibr.

bend
mp

① XII. — X.
② XII.
③ VII. — VIII.
④ IX. — X.

ff ⑤ XI. — IX. mf ff ⑥ XI. mf ff ⑥ XII. — X.

Guitar

Tape

105

① XII.
② XII.
③ ○
④ ○

④ ① ② ③ ④ ① ② ③

⑤ X. mf ff ⑥ XI. — IX. mf f ⑦ X.

Guitar

Tape

107

♩ = 80

⑤ X. rasq. X. ④ ③ ② ① 6 6 6

accel. XII. Take off Capotasto

ff mp fff

Guitar

Tape

109

♩ = 102

∇
sul tast. (slow release) sul pont.

ff start tremolo ppp mf

Guitar

Tape

113

Guitar

Tape

pp *mf* *pp ff* *f* *p* *f* *p*

bend

116

Guitar

Tape

mf *p* *mf* *p* *mf* *VII.* *V.* *V.* *VII.* *IX.*

119

Guitar

Tape

pp *p* *f* *mp* *pp*

IX. *VII.* *V.* *V.* *X.* *IX.* *V.* *VII.* *V.* *IV.* *V.* *VII.*

121

Guitar

Tape

p *pp* *mp* *f* *p* *mp*

bend

V. *VII.*

123

Guitar

Tape

p *mf* *pp* *mp* *p*

bend

release

125

damp strings

7:8 3:4

VII.

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

Guitar

Tape

pp *p* *ppp* V. VII.

127

3 3 4 5 3 5

Guitar

Tape

< pp *ppp*

130

Guitar

Tape

133

Guitar

Tape