

Liberation Through Hearing During the Existence Between

For Prepared Electric Guitar, Audience Participation

Erich Barganier

2023

For Mark Stewart

Movements:

- I. Bardo of the Moment of Death
- II. Bardo of Experiencing Reality
- III. Bardo of Rebirth I
- IV. Bardo of Rebirth II

Duration:

~40 minutes

Performance Notes

The piece should be performed using an electric guitar, multiple effect pedals, a guitar amplifier, and a microphone. The performer may use an electric guitar of their choosing, and may need to prepare up to three electric guitars before performance. These instruments should have at least a bridge and neck pickup, but may have additional pickups.

While any guitar amplifier may be used, more powerful amplifiers are preferred. They should be set to the clean channel and some built-in reverb may be added. The amount may be determined by the performer.

Any effect pedals may be used throughout the piece and the performer may pick and choose which effects they would like to use in the piece. They may also choose when to use these effect pedals. The piece requires a bare minimum of a volume pedal and a distortion pedal.

The performer must lead the audience in chants throughout the work. The pitch content of the chants is left up to the performer, but should generally follow the pitch material of what the guitar plays. Specific instructions are listed in each individual movement below.

The performer takes on the role of a healer and spiritual guide through the piece. They should lead the audience through the work using their voice and should have a near shaman-like presence in front of the audience.

The piece should be played in its entirety, only stopping to change instruments. If the performer wishes, they may lead the audience in guided humming and quiet chanting between the movements. Specific pitch material and phonetics are left to the discretion and choice of the performer.

Roman numerals above pitches represent which frets to use. Arabic numerals above pitches represent which strings to play the pitches on, with 1 being high E and 6

being low E. If Roman or Arabic numerals are not present, the performer may use their best judgement as to where to play the indicated note.

Throughout the piece, notated pitches refer to where the performer should place their fingers on the instrument rather than audible pitch. Specific instructions will be given for each movement.

I. [Bardo of the Moment of Death]

To start the piece, the guitar must be detuned and all the strings must be very slack. The individual pitches of the strings do not matter, but they should generally still follow the pattern of the 6th string tuned to the lowest note and the 1st string tuned to the highest, with each string in between subsequently tuned higher than the last.

Once the strings have been detuned, the performer should slide either a metal rod or guitar slide at the point where the neck and body of the guitar intersect. The following photos illustrate the preparation.



The performer should play this movement with a plectrum directly above the bridge pickup. Only the bridge pickup should be activated. Towards the end of the movement, the performer must silently and slowly slide the rod out of position,

leaving the strings loose and very slack. From this tuning, they should complete the movement as written.

The rod raises the strings above the frets, allowing the performer to fully depress and partially depress notes. Notes that should be fully depressed are indicated with a black circle, while notes that should be half-depressed feature a circle that is half-white and half-black. Open strings are denoted by white circles.

The indicated pitches in the movement will not be audibly accurate to the performance. Instead, these act as position markers and the performer should play the frets that would normally feature each notated pitch.

Vibrato lines indicate that the performer should rapidly bend and release the indicated pitch, creating a warbling effect.

Towards the end of the piece, the performer must play on the opposite side of the rod. These muted notes are indicated with X noteheads.

The performer should start the work by humming a drone and encourage the audience to hum along, either in unison or harmony. They should continue humming the drone through the movement, encouraging the audience to continue. They may hum at any dynamic and may ad lib the phrasing of the hum. The hum does not need words.

At the end of the movement, let the humming naturally come to an end.

II. [Bardo of Experiencing Reality]

This movement should be performed on an electric guitar placed face-up on a table. The instrument should have a capo across the 7th fret and should have 4 alligator clips placed at random on 4 different strings. The placement of the alligator clips is at the discretion of the performer.

This movement should be performed using wooden dulcimer mallets and the notation corresponds to where the performer should strike the instrument. An

activated Ebow should then be placed on the 4th string as close to the capo as possible, while still being able to vibrate the string.

The movement was written in standard tuning, but the performer may experiment with other tunings if they so please. The notation in the movement refers to standard tuning, with strings 1-6 referring to notated pitches E,A,D,G,B,E.

X noteheads indicate that the performer should strike the bridge piece of the guitar, while open string notes (E,A,D,G,B,E) indicate that the performer should strike the corresponding strings.

If two noteheads are placed side by side, the performer must use both mallets to strike the corresponding position simultaneously.

Some moments of the movement feature ranges of strings that the performer should strike, notated as 3-note chords. Exact strike placements are up to the performer.

Noteheads on two separate staff lines indicate different areas of the instrument where the performer should play. These are often two different strings. X noteheads always refer to striking the bridge piece, even if they are placed on different staff lines.

At some moments, the performer is instructed to strike a note and let the mallet bounce. During these moments, they should loosen the grip on the mallet, and let the mallet freely bounce.

At mm.49, the performer must hold down the indicated fret with one mallet, and strike the corresponding string with the other mallet. They should continue this method until the end of mm. 69.

The performer should create a chant in harmony with the Ebow drone in rhythmic unison with the movement. They should use chant in articulated 8th notes that match the tempo and rhythm of the work. They may use phonetics of their choosing and change them throughout the piece. The chant should be pitched and they should lead the audience in the chant.

Once The audience has momentum, the performer is encouraged to work in the following recitation:

Through your blessing, grace, and guidance, through the power of the light that streams from you:
May all my negative karma, destructive emotions, obscurations, and blockages be purified and removed,

May I know myself forgiven for all the harm I may have thought and done,

May I accomplish this profound practice of phowa, and die a good and peaceful death,

And through the triumph of my death, may I be able to benefit all other beings, living or dead

Any parts of the above recitation may be included throughout the piece, chanted in constant 8th notes, but it may be omitted at the performer's discretion.

End the piece by allowing the sound of the final note to die out, and quickly take the Ebow off the instrument. The performer may also need to cue the audience into silence using a hand gesture.

III. [Bardo of Rebirth I]

To perform this movement, the guitar should be in standard tuning (EADGBE) and a 4" paperclip should be attached between the neck and bridge pickup, as indicated below:



The placement of the paperclip is very important – it should be slid on from the bottom, with the longer portion of the paperclip underneath the strings. The smaller top should lay over the top, forming a makeshift double bridge.

The performer should activate the neck pickup and should perform above the neck pickup using a plectrum.

At mm. 154, the performer should switch the bridge pickup on, so that the neck and bridge pickups are active.

Headless stems indicate that the performer should play the notated rhythm with random, atonal pitches.

The performer should lead the audience in a swelling unpitched vocal harmony from mm. 114 to mm 136. They can let the harmony slowly break apart. The performer may also interact with the audience at moments of their discretion in ways of their choosing.

The piece ends once the final note finishes ringing. The performer may wish to lead the audience in a continued hummed harmony as a transitory bridge to the final movement.

IV. [Bardo of Rebirth II]

This movement uses the same preparation and tuning as the previous movement.

The performer should place one metal slide on their index finger of the hand they usually use to pick the instrument, and one metal slide on the pinky finger of the hand that usually depresses frets.

The movement should be performed using heavy distortion. Other effect pedals may be used, and can be selected by the performer.

The notation of the piece is broken into the left and right hand, with the assumption that the left hand is the hand the performer typically uses to depress frets and the right hand typically holds the pick. If the performer is left-handed, the staves should be inverted.

Rectangular noteheads indicate general placements of where the slides should be placed, and unless a specific pitch is notated, the performer should follow the contour.

The performer should use the slides to create vibrato, as indicated in the score.

The slides should be used to bow the instrument by quickly sliding them up and down at indicated pitches to create tone.

The performance command strike indicates that the performer should use the slide to hit the strings in the notated area/grouping.

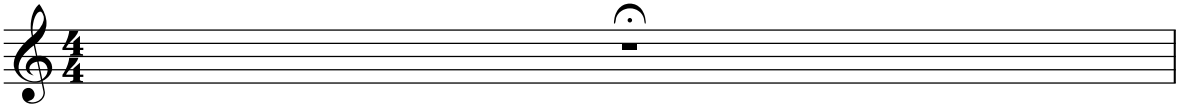
If the performer chooses to lead the audience in this movement, they should encourage noise, stamping of feet, and chaotic sounds.

The performer should abruptly end the piece after playing the final note.

I. [Bardo of the Moment of Death]

Calm, With Moments of Force ♩ = 110

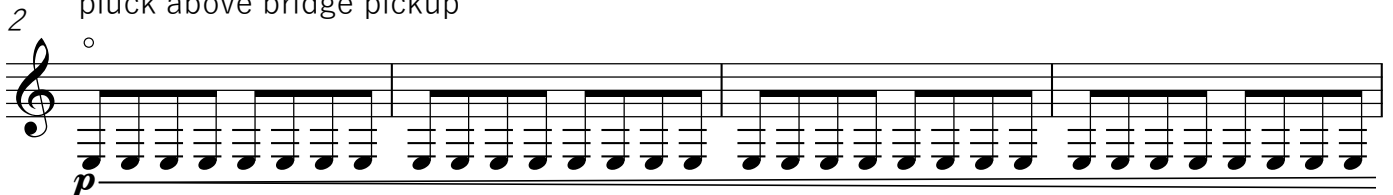
Start piece by leading audience in low, mantra-like humming chant,
ad lib chant in and out throughout piece [approx. 30 seconds]

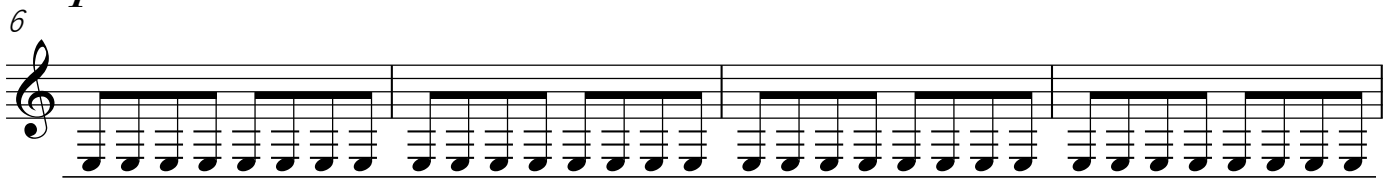
Electric Guitar 

detune strings, place metal slide where body and neck meet

bridge pickup

pluck above bridge pickup

2 
p

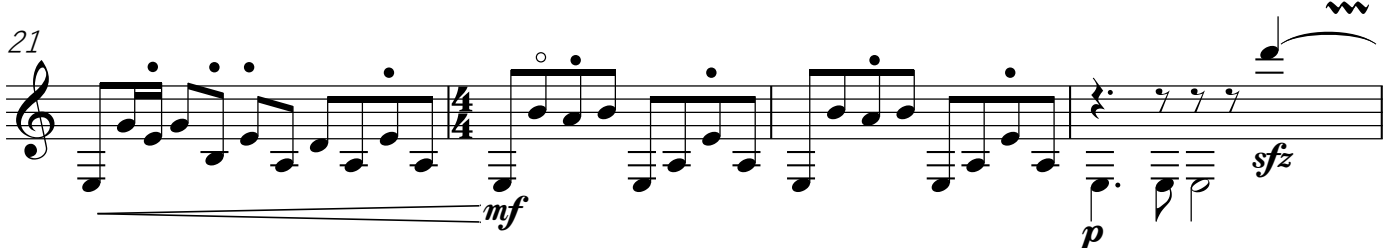
6 

10 

14 *mf* 
mp

18 

21 
rapidly press and release

21 
mf *sfz* *p*

25

1 XII
2 X
3 XIV
2 XV
1 XII
2 X

p *f* *p* *f* *p* *f* *p* *f*

31

XIV
3
2
1
2

p *f* *p* *mp*

36

1 2 1 2
1 2 1 2

mf

40

1 2
1 2

f

44

1 2
1 2 1 2

48

XII
1
1

p *subito* *mf*

gently and freely bend 1st string as desired

52

56

freely bend and release 2nd string
stop bending 1st string

60

2
XV
1
f

64

68

72

4 5 4 6 4

76

5 4 6 4 5

80

4 # 6 4 # 5 4 # 6

84

>mf mp

rapidly bend and release

88

2 XV 1 XII 2 X 3 XIV 2 XV 1 XII

p f p f p f p f

94

2 X 3 XIV 2 1

p f p mp

99

2 1 2 1 2 1

p mf

103

2 1 2 1 2 1

p mf

107

2 1 2 1

p mf

111 2 1 2 1 3 VIII IX 2 VII IX 1 VII IX

f

freely speed up and slow down

114 3 . . 2 . . 1 # . . 3 . . 2 . . 1 # . .

116 3 . . 2 . . 1 # . . 3 XII XV XII XV XII XV

118 1 . . 1 . . 1 . . 1 . .

120 1 . . 1 . . 3 . . 2 . . 1 # . .

122 3 . . 2 . . 1 # . . 3 . . 2 . . 1 . . 2 3

125 4 . . 5 . . 6 5 . . 4 . . 3 . . 2 . . 1 . . 2 3

accel.

129 4 . . 5 . . 6 5 . . 4 . . 3 . . 2 . . 1 . . 2 3

133 4 5 6 . . . 5 4 3 . . 2 1 . . 2 3 . .

137 4 5 6 *Subito* ♩ = 110

rapidly bend and release

XV XII X

142 XIV XV XII X XIV

148 mp

152 mf

156 f

160

create random chord shape, use this
picking pattern
embellish with bends

164 *change chord*

p

170 *change chord*

176 *change chord* **accel.** *change chord*

182 *change chord*

$\text{♩} = 130$
188 *change chord* *change chord*

193 *change chord*

198 **rit.** *change chord* *change chord*

rapidly bend and release

203 $\text{♩} = 110$
as written

Musical staff 203-208. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a bass line with chords. Ornaments are labeled with numbers 1, 2, 3 and Roman numerals XV, XII, X, XIV. Dynamics include *p* and *f*.

Musical staff 209-214. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with ornaments and a bass line with chords. Ornaments are labeled with numbers 1, 2, 3 and Roman numerals XV, XII, X, XIV. Dynamics include *p* and *f*.

Musical staff 215-218. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with ornaments and a bass line with chords. Ornaments are labeled with numbers 1, 2. Dynamics include *mp*.

Musical staff 219-222. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with ornaments and a bass line with chords. Ornaments are labeled with numbers 1, 2, 1 2. Dynamics include *mf*.

Musical staff 223-226. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with ornaments and a bass line with chords. Ornaments are labeled with numbers 1, 2. Dynamics include *f*.

Musical staff 227-230. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with ornaments and a bass line with chords. Ornaments are labeled with numbers 1, 2, 1 2, 3, 2, 3. Dynamics include *mf*.

Musical staff 231-234. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with ornaments and a bass line with chords. Ornaments are labeled with numbers 3, 2, 3, 3 2, 1, 2. Dynamics include *mf*.

233 3 2 1 . 2 . . 3 2 . . 3 2 . . 1 . 2 . .

235 3 2 . . 3 2 . . 1 . 2 . . 3 . 2 . . 3 3 . 2 . . 3

238 3 . . 2 . . . 3 . . 2 . . . 3 . . 1 . . . 2 . . . 3 . . .

242

246

250

254 1 Left hand pull-off

continue pull-offs

257

259

261

263

265

267

with pick

mp

270

rapidly press and release

275

281

1 XII 2 X 3 XIV

p *f* *p* *f* *p* *f* *p*

286

1 2 1 2

mp

290

1 2 1 2

mf

294

1 2 1 2

f

298

1 2 1 2

f play on opposite side of slide bridge

302

mf

307

mf

Abyss ♩ = 70

take slide bridge off
keep humming chant going

312

n

f

317

rit.

323

random notes

let final note ring to conclusion
let chant fade away

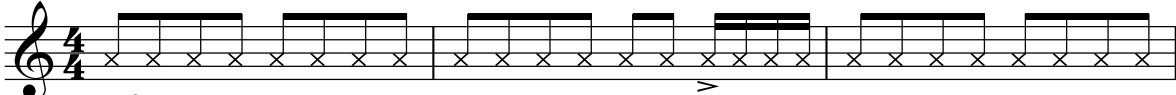
327

fff

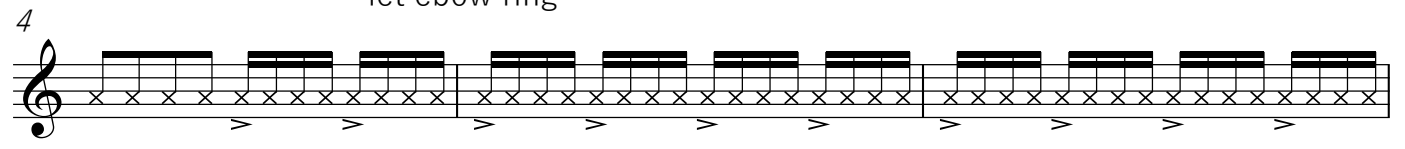
♩ = 40

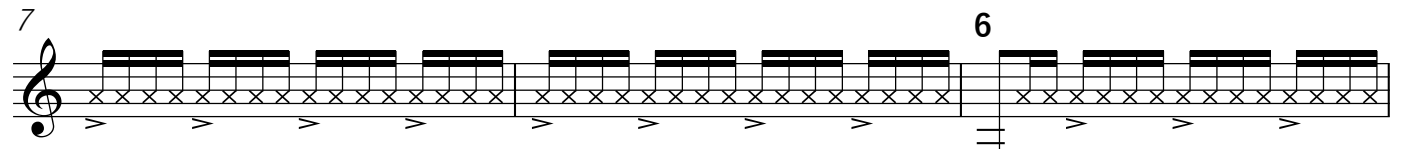
II. [Bardo of Experiencing Reality]

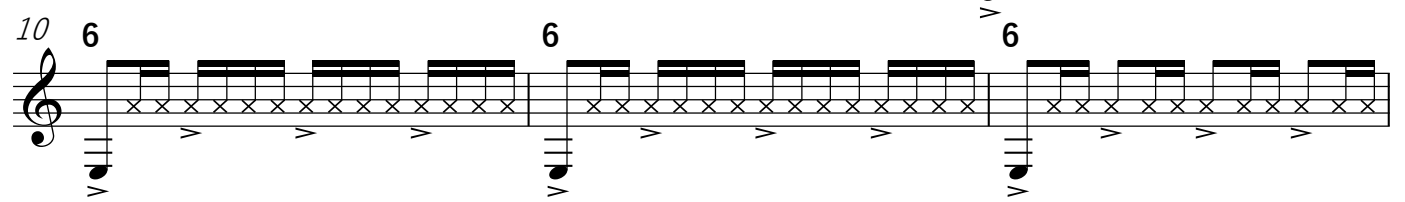
Driving ♩ = 88 lead articulated chant on 8th notes, maintain through piece
 place 4 alligator clips on strings between 7th fret and where the neck meets the body
 play with 2 dulcimer mallets on bridge

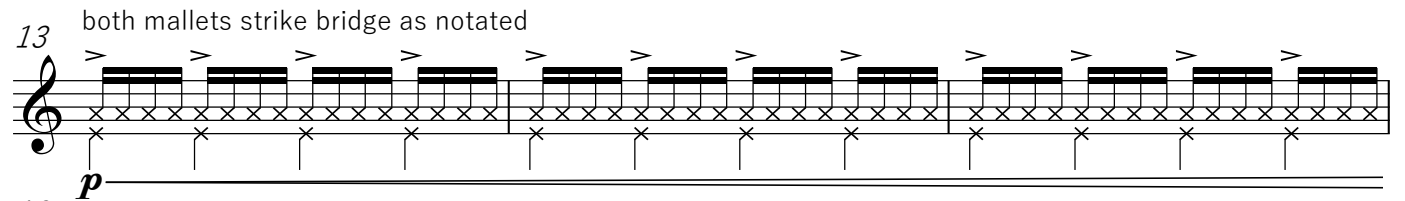
Electric Guitar 

mf capo 7th fret
 activate bridge pickup only
 place elbow on 4th string where neck and body meet
 let elbow ring

4 

7 

10 

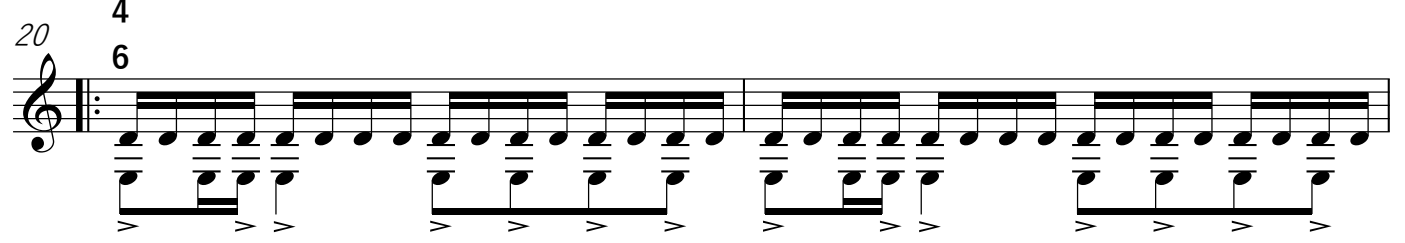
13 *p* 

both mallets strike bridge as notated

16 

6 mallets hit 6th string in unison as notated

18 *mf* 

20 

4 1
5 2
6 3 strike general regions

22

25

28 *as written*

f

30 strike bridge

p

33

36

39 let mallets bounce on held note

mf

44 let bounce

f *mp* 1 *as written*

49 ¹ XII hold down indicated note with a mallet ¹ XV
8va

53 (8) ¹ XIV ¹ X

57 (8) ¹ XVII ¹ XIV ¹ XII

61 (8) ¹ XV ¹ XIV

65 (8) ¹ X ¹ XVII ¹ XIV

69 (8) ¹ ¹ 3

73

77 *mf* *pp* strike random notes lightly next to capo, any string

80 ⁶ strike bridge *p* *sfz*

16

83

Musical staff 83: Treble clef, eighth-note patterns with accents and breath marks.

86

Musical staff 86: Treble clef, eighth-note patterns with accents and breath marks, ending with a 4/6 time signature and a forte (*f*) dynamic marking.

89

Musical staff 89: Treble clef, eighth-note patterns with accents and breath marks.

91

Musical staff 91: Treble clef, eighth-note patterns with accents and breath marks, starting with a 4/6 time signature.

93

Musical staff 93: Treble clef, eighth-note patterns with accents and breath marks.

95

Musical staff 95: Treble clef, eighth-note patterns with accents and breath marks, starting with a 4/6 time signature.

97

Musical staff 97: Treble clef, eighth-note patterns with accents and breath marks.

99

Musical staff 99: Treble clef, eighth-note patterns with accents and breath marks, starting with a 2/4 time signature, then a 4/6 time signature, and ending with a first ending (1). Dynamic marking is mezzo-forte (*mf*).

103

Musical staff 103: Treble clef, eighth-note patterns with accents and breath marks.

107

111 6

>mp

115

mf

accel.
hit loosley in these ranges

out of control mallets on all open strings
loose, busy rhythm

119

ppp

♩ = 88

122

123

124

f p

127

mp

130

mf

rit.

18

133

Musical notation for measures 133-136. Each measure contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The notes are beamed in pairs. The bass clef is positioned below the staff. A dashed line is drawn above the staff.

remove elbow and abrupt cut

137

Musical notation for measures 137-140. Measures 137-139 contain the same eighth-note sequence as measures 133-136. Measure 140 contains a single half note G4 with a fermata above it. The bass clef is positioned below the staff. A dashed line is drawn above the staff.

III. [Bardo of Rebirth I]

Articulated ♩ = 160

neck pickup on

paperclip across where neck meets body or between pickups

0 play with plectrum between fretted notes and paperclip

Electric Guitar

Musical staff 1: Treble clef, 14/8 time signature. The staff contains a continuous eighth-note pattern. A forte (*f*) dynamic marking is placed below the first few notes.

Musical staff 2: Treble clef, 13/8 time signature. The staff contains a continuous eighth-note pattern. A triplet of eighth notes is indicated at the beginning of the staff.

Musical staff 3: Treble clef, 13/8 time signature. The staff contains a continuous eighth-note pattern. Fret numbers 5 and 4 are written above the notes.

Musical staff 4: Treble clef, 14/8 time signature. The staff contains a continuous eighth-note pattern. Fret numbers 5, 4, and 5 are written above the notes.

Musical staff 5: Treble clef, 14/8 time signature. The staff contains a continuous eighth-note pattern. Fret numbers 5, 4, and 5 are written above the notes.

Musical staff 6: Treble clef, 14/8 time signature. The staff contains a continuous eighth-note pattern. A fret number 4 is written above the notes.

Musical staff 7: Treble clef, 12/8 time signature. The staff contains a continuous eighth-note pattern. Fret numbers 5 and 4 are written above the notes.

Musical staff 8: Treble clef, 12/8 time signature. The staff contains a continuous eighth-note pattern. Fret numbers 5 and 4 are written above the notes.

Musical staff 9: Treble clef, 12/8 time signature. The staff contains a continuous eighth-note pattern. Fret numbers 5, 4, and 4 are written above the notes.

20

25

5

Musical staff 20-25: Treble clef, 4/4 time signature. Measures 20-25 contain eighth-note patterns. Measure 25 has a fingering '5' above it.

28

6 5

15

Musical staff 28-32: Treble clef, 4/4 time signature. Measures 28-32 contain eighth-note patterns. Measure 28 has fingering '6 5' above it. Measure 32 has a measure rest of 15/8.

32

6 5

15

Musical staff 32-34: Treble clef, 4/4 time signature. Measures 32-34 contain eighth-note patterns. Measure 32 has fingering '6 5' above it. Measure 34 has a measure rest of 15/8.

34

14

Musical staff 34-36: Treble clef, 4/4 time signature. Measures 34-36 contain eighth-note patterns. Measure 34 has a measure rest of 14/8.

36

Musical staff 36-38: Treble clef, 4/4 time signature. Measures 36-38 contain eighth-note patterns.

38

4 XIX

12

p

Musical staff 38-41: Treble clef, 4/4 time signature. Measures 38-41 contain eighth-note patterns. Measure 38 has a measure rest of 12/8. Measure 41 has a measure rest of 4/4. Dynamics include *p* and accents.

♩ = 80

6-4

41 *atonal notes, follow contour and rhythm*

Musical staff 41-46: Treble clef, 4/4 time signature. Measures 41-46 contain sparse, atonal notes.

mf

46

Musical staff 46-50: Treble clef, 4/4 time signature. Measures 46-50 contain sparse, atonal notes.

50

Musical staff 50-54: Treble clef, 4/4 time signature. Measures 50-54 contain sparse, atonal notes.

1 *Let notes ring*

54

p

Subito ♩ = 160

60 (8)

66 (8)

70 (8)

f

74 6

78 6

82 14/8

86 14/8

88 13/8

22

90 5 4

Musical staff 90-91: Treble clef, key signature of one sharp (F#), 3/8 time signature. Measures 90-91. Fingering: 5, 4.

92 5 5 4

Musical staff 92-93: Treble clef, key signature of one sharp (F#), 3/8 time signature. Measure 92. Measure 93: 4/4 time signature. Fingering: 5, 5, 4.

95

Musical staff 95: Treble clef, key signature of one sharp (F#), 3/8 time signature. Measure 95.

99 4

Musical staff 99-101: Treble clef, key signature of one sharp (F#), 3/8 time signature. Measure 99. Measure 100: 14/8 time signature. Measure 101. Fingering: 4.

1 - 2

Only use frets 0, XVII, XIX, XXI

102 8va

Musical staff 102-104: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 102. Measure 103: 8va. Measure 104. Dynamics: *pp*.

105 rit.

Musical staff 105-108: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 105: rit. Measure 106: (8). Measure 107: (8). Measure 108: (8).

109

Musical staff 109-112: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 109: (8). Measure 110: (8). Measure 111: (8). Measure 112: (8).

113 = 80 Subito = 160
lead audience in hummed harmonization, start soft and get louder
5 4

Musical staff 113-116: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 113: = 80. Measure 114: Subito = 160. Measure 115: lead audience in hummed harmonization, start soft and get louder. Measure 116: 5 4. Dynamics: *mp*.

117

Musical staff 117: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 117.

121

Musical staff 121: Treble clef, eighth-note pattern, dynamic *f*

125 5 4

Musical staff 125: Treble clef, eighth-note pattern, dynamic *mp*

129

Musical staff 129: Treble clef, eighth-note pattern

133

let harmonization break apart

5

Musical staff 133: Treble clef, eighth-note pattern, dynamic *mf*, measure 16

137

Musical staff 137: Treble clef, dotted quarter notes

140

Musical staff 140: Treble clef, dotted quarter notes

143

Musical staff 143: Treble clef, dotted quarter notes, dynamic *f*, measure 14

145

Musical staff 145: Treble clef, eighth-note pattern

147

6

Musical staff 147: Treble clef, eighth-note pattern

149

Musical staff 149: Treble clef, eighth-note pattern

151

♩ = 120
bridge pickup

154

1 - 2
Only use frets 0, XVII, XIX, XXI

157 *8va*

f

160 (8)

163 (8) rit.

166 (8)

169 (8) ♩ = 90

172 5 XIX 4

6 - 4

174 *random, atonal notes with this rhythm and contour*

Musical staff 174-178: Treble clef, 4/4 time signature. The staff contains a sequence of notes with stems pointing upwards, creating a jagged, atonal contour. The notes are scattered across the staff, with some beamed together.

179 *mf*

Musical staff 179-182: Treble clef, 4/4 time signature. The staff contains a sequence of notes with stems pointing upwards, continuing the jagged, atonal contour from the previous staff. The notes are scattered across the staff, with some beamed together.

183

Musical staff 183-186: Treble clef, 4/4 time signature. The staff contains a sequence of notes with stems pointing upwards, continuing the jagged, atonal contour. The notes are scattered across the staff, with some beamed together.

187

Musical staff 187-191: Treble clef, 4/4 time signature. The staff contains a sequence of notes with stems pointing upwards, continuing the jagged, atonal contour. The notes are scattered across the staff, with some beamed together. At the end of the staff, there is a dynamic marking *mp* and the instruction *let ring*.

8va-----
p

mp
let ring

(8)

192

Musical staff 192-195: Treble clef, 4/4 time signature. The staff contains a sequence of notes with stems pointing upwards, continuing the jagged, atonal contour. The notes are scattered across the staff, with some beamed together. At the end of the staff, there is a dynamic marking *f*.

f

IV. [Bardo of Rebirth II]

Agressive ♩ = 120

Paperclip near bridge pickup

All pickups on
with distortion

Electric Guitar Right Hand

Electric Guitar Left Hand

E. Gtr. R

E. Gtr. L

5

♩ = 160 - 165
let strings ring

ff

E. Gtr. R

E. Gtr. L

9

f

mp

sfz

strike

E. Gtr. R

E. Gtr. L

14

f

strike

Crystalline and dolce ♩ = 80

clean

tap slide on 1st string between pickups and play these notes

18

E. Gtr. R

E. Gtr. L

fff pp

XXI
place slide here across all strings

20 (8)

E. Gtr. R

E. Gtr. L

p

XIX XVII

start fast vibrato

Agressive ♩ = 160 - 165

distortion

let strings ring

22 (8)

E. Gtr. R

E. Gtr. L

f

XIX XXI

vibrato gets wider and wider

25

E. Gtr. R

E. Gtr. L

clean and tap
8va

distortion

clean and tap
8va

pp f p

XXI XIX

28 (8) distortion

E. Gtr. R

E. Gtr. L

f *mp* *sfz* *f*

strike

32

E. Gtr. R

E. Gtr. L

fff

36

E. Gtr. R

E. Gtr. L

f

♩ = 120
between bridge and neck pickup

41

E. Gtr. R

E. Gtr. L

ff *p*

Crystalline *♩ = 80*
freely tap
with distortion and tap on 1st string between pickups

8va

fast vibrato
XIX

45 (8)

E. Gtr. R

E. Gtr. L

XVII XV

wider and wider vibrato

Agressive ♩ = 160 - 165
between bridge and neck pickup

48 (8)

E. Gtr. R

E. Gtr. L

XVII

f

between bridge and neck pickup

51

E. Gtr. R

E. Gtr. L

pp *f*

between bridge and neck pickup

randomly hit the between bridge and neck pickup strings with slides

56

E. Gtr. R

E. Gtr. L

mp *sfz* *f* *mp*

strike between bridge and neck pickup

take slide off and hold it between index and thumb

strike nut

let strings ring

30

freely bounce slide on strings 1-3 between bridge and neck pickups

start bowing strings 1-3 with slide up and down

lay slide across all strings

bounce from side to side

gliss.

bow all strings with slide

E. Gtr. R

p

sfz

let strings ring

XXI

E. Gtr. L

hammer on slide

hammer-on fret, strings 1-6 w/slide with fast vibrato

70

E. Gtr. R

gliss.

bow strings 1-6 with slide

IX

E. Gtr. L

cover strings 6,5 with slide

75

E. Gtr. R

gliss.

bow strings 1-6 with slide

XII

E. Gtr. L

81

E. Gtr. R

E. Gtr. L

86

bow strings 1-6 with slide

E. Gtr. R

IX

E. Gtr. L

91 *cover strings 6-4*

E. Gtr. R *gliss.* XII XV X IX

E. Gtr. L

*freely glide between nut and covered fret on strings 6-4
pretty glistening sound*

100

E. Gtr. R X XII XV XIX XXI

E. Gtr. L

109 *strike* *distortion* *let strings ring* ♩ = 160 - 165

E. Gtr. R *mp* *sfz* *f*

E. Gtr. L *strike*

113 *clean and tap* *distortion* *clean and tap* *8va*

E. Gtr. R *pp* *f* *p*

E. Gtr. L XXI XIX

116 (8) *distortion* *strike*

E. Gtr. R *f* *mp* *sfz* *f*

E. Gtr. L *strike*

120

E. Gtr. R

E. Gtr. L

fff

124

between bridge and neck pickup

E. Gtr. R

f

E. Gtr. L

between bridge and neck pickup

f

129

accel.

E. Gtr. R

E. Gtr. L

134

E. Gtr. R

cut abruptly

strike

fff

E. Gtr. L

strike