

Alastair Greig

Soledad

(solitude)

composed for and
dedicated to
Federico Nunez

and especial thanks to
Fernando Maglia

Soledad

(solitude)

Alastair Greig

sounds an octave higher
(in all subsequent cases unless stated otherwise)

I.
Slow ♩ = 72
pizz. sec
p (ord.) XII ②
pp XII ④
p XII ③
p

the accelerando applies to each group of beamed notes, in this instance giving a start-stop, start-stop rhythmic effect

XII ③
4 pizz. sec
p (ord.) ③
p *mf* *pp* *mf* *p*
pizz. sec

sounds an octave higher
(art. harm.)

(ord.) (gliss.)
7 ②
p espress. *pp*

more movement

♩ = 88-96

9
f *sfz sub. p*

12

f *p* *f* *p*

15

pizz. (ord.)

p (marc.)

5 5

11:8

17

actual sound XII

(l.v.) (1^u)

as before but reversed, stop-start....

10:8 3:2 niente

slow ♩ = 72

20

p *PPP*

sounds an octave higher (a. h.)

tap the open string with the thumb

3:2 3:2 3:2 3:2 3:2

II. distant, mournful

♩ = 66

23

(a.h.)
ord.
5
p *pp*

28

tap the open string with the thumb
p *pp*

32

p *f* *p*

35

sounds an octave higher
XII XII (a.h.)
② ④ ③
pp *ppp*

III.

fast ♩ = 160

ponticello (above the soundhole)

continue for 3-5"

①
②

37

ppp (ad. lib.) (*sempre ppp*)

39

T
(tambora)

(ponticello)

②
③

p *sub. f* *ppp*

1
2
3

1: side box, r.h.
2: the tip, l.h.
3: bridge area, r.h.

p *f* *p* *f*

♩ = 160

40

2-3" (l.v.)

(ad. lib.)

(ad. lib.)

p *f* *mf*

42

Musical staff for measure 42. The staff contains a series of notes with stems pointing up and down, interspersed with rests. The dynamic marking *pp* is written below the staff.

(ponticello)

43 T T

Musical staff for measure 43. The staff contains notes with stems pointing up and down, interspersed with rests. There are two trill-like markings labeled 'T'. The dynamic marking *p* is written below the staff. A section of the staff is marked with a circled '3' and '1-2"', with arrows indicating a gradual increase in volume. The dynamic marking *ppp* is written below this section. A wedge-shaped dynamic marking is also present. The bottom staff shows notes with stems pointing up and down, with dynamic markings *p* and *pp*.

44

Musical staff for measure 44. The staff contains notes with stems pointing up and down, interspersed with rests. There are three circled numbers (2, 2, 1) above the staff, each with a corresponding '1-2"', '1"', and '3"' box and arrow indicating a gradual increase in volume. The dynamic markings *ppp*, *ppp*, and *niente* are written below the staff. A wedge-shaped dynamic marking is also present. The bottom staff shows notes with stems pointing up and down, with a dynamic marking *ppp*.

IV.

swift, light...

♩ = 172-180

gradual accel.
very fast by the
end of the beamed
group

45

Musical staff for measure 45. The staff contains a beamed group of notes with stems pointing up and down. The dynamic marking *sfz* is written below the staff, and *ppp* is written below the beamed group.

as before,
but reversed

46

48

49

very slowly, drifting away...

♩ = 88

XII... (a.h.)(a.h.) XII
 ⑥ ⑤ ② ② ③ (rapid vibrato)

④ for the lower D (s.r.)

52

8 V.

fast ♩ = 144-50

59 *velutato* ord. (rapid vibrato)
p *p* *p* *p* *sub. p*

with the index and middle fingers (without nails)

62 *velutato*
p *ppp* *ppp*

with the index and middle fingers (without nails)

66 *ppp* *pp* *p*

with the index and middle fingers (with nails)

68 *f* *ff* ord.

70 muffled, muted... (2-3")
p *sub. pp* *pp* *ppp*

73 *velutato*

with the index and middle fingers (without nails)

tempo: ad lib.
vary the value of each note

repeat this bar 2 or 3 times, the order of notes can change after the first time

74 ord.

ord.

play any of the notes in this bar, in any order, the stem indication is approximate

as previous bar...

ponticello

(molto rit.)

allow all sound to fade to nothing

VI.
very slowly

♩=66

79 (l.v.) (a.h.) XII XII (art. harm.)

① ② ④ ⑤ ⑥ ③ ② ①

pp

81

as close to the nut
 as possible,
 use the l.h.,
 gently strum the
 "open" strings

(l.v.) XII XII

③ ④

ppp *ppp poss.*

arpeggiate upwards,
 very slowly, tempo
 tempo ad lib., the last
 note is a harmonic.

82 (art. harm.) as before

XII VII (a.h.)

⑥ ⑤ ④ ② ① (l.v.) (l.v.)

pp *ppp* *ppp*

85 (s.r.) XII

(a.h.) ⑤

(l.v.)

VII.
with menace...

♩ = 66
dry, brittle
① ③ ① ③

87

ff *sub. p*

90

ff *sub. p*

91

92

93

rasgueado

94

f

...and malice...

ponticello

95 ord. rasg. fff f fff

96 rasg. f

97 ord. pizz. fff f fff

98 T rasg. ff mf rasg.

99 ord. pizz. 3 ord. p mf p

100

pizz.

5

ord.

mp *pp*

101

pizz.

p

102

ord.

espress.

pp *p* *ppp* *pp* *ppp*

103

gliss.

pppp

VIII.
slowly, sadly...

$\text{♩} = 76$

105

p espress. *pp* *p* *pp (sempre pp)* *p* *(pp)*

109

(pp)

112

p espress. *(pp)*

distant, gradually slowing down...

116

p espress. *(sempre pp)* (l.v.)

121

ppp

IX.
as if improvised

♩=66

127

③ ① ③

f *f* *pp*

tempo: ad lib.

ord.....

.....pont.....

128

....ord.

(b) *tr*

(vib. slowing down)

pp *p*

beat the strings
with the palm

slide upward, as fast
as possible using the thumb
and the middle fingers of the
right hand

♩=66

130 T

p

gliss.

①

132

p espress.

3

tempo: ad lib.

①
②

133 *mp* 9:8 *sfz* 9:8 *mf* *gliss.*

♩ = 66

(a.h.) (a.h.) (a.h.)

② ③

135 7:4 *gliss.* (♯) *p* 3:2 *pp* *ppp*

slide upward..
as before

⑤

beat the strings
with the palm

T

l.v.

137 *gliss.* ⑤ *mf* *l.v.*

139 ord.

139 *f*

140

5:4 7:4

(♯) *tr* (♯)

f

140 5:4 7:4 (♯) *tr* (♯) *f*

tune the 6th string
a semi-tone lower,
making the open
string Eb

X.
ethereal, cold (like ice..) ♩ = 144

148 *tasto*

p *p* *pp*

senza espress.

154

160

165 (a.h.) VII

pp *pp*

171

175

181

Musical notation for measures 181-185. The upper staff contains a melodic line with a dashed slur above it. The lower staff contains a bass line with a slur and a fermata over the final measure.

186

Musical notation for measures 186-190. The upper staff contains a melodic line with a dashed slur above it. The lower staff contains a bass line with a slur and a fermata over the final measure. Dynamic markings include *pp* and *p*. The instruction *(sempre pp)* is written at the end of the system.

191

Musical notation for measures 191-195. The upper staff contains a melodic line with a dashed slur above it. The lower staff contains a bass line with a slur and a fermata over the final measure. Dynamic markings include *p*.

196

Musical notation for measures 196-199. The upper staff contains a melodic line with a dashed slur above it. The lower staff contains a bass line with a slur and a fermata over the final measure. Dynamic markings include *pp*.

re-tune the 6th string, as normal

silence. 2"

200 (ord.)

Musical notation for measure 200. The upper staff contains a melodic line with a slur and a fermata over the final measure. The lower staff contains a bass line with a slur and a fermata over the final measure. Dynamic markings include *ppp* and *gliss.*

XI.

♩ = 120 (app.)

violent, with suppressed rage

203

ff *ff* *sffz*

205

ff *sffz*

207

silence.
3-5"

ff *ff*

210

silence.
3-5"

silence.
3-5"

starting above the SH,
press the string indicated,
with the middle finger nail (r.h.)
and slowly slide down the string
to the nut producing a
high pitched gliss.

pp *ppp*

214

⑤

silence. 2-3"

ppp

216

ff

5:4 5:4 5:4 5:4

218

3:2 3:2 5:4 5:4 5:4

silence. 3-5"

221

ca: 5-8"

as before, but slowing down to a stop

silence. 2-3"

pp

⑥

223

ff

silence.
2-3"

225

as before

ca: 8-13"

pp

227

ppp

XII.
sardonic, at times with mock bravura

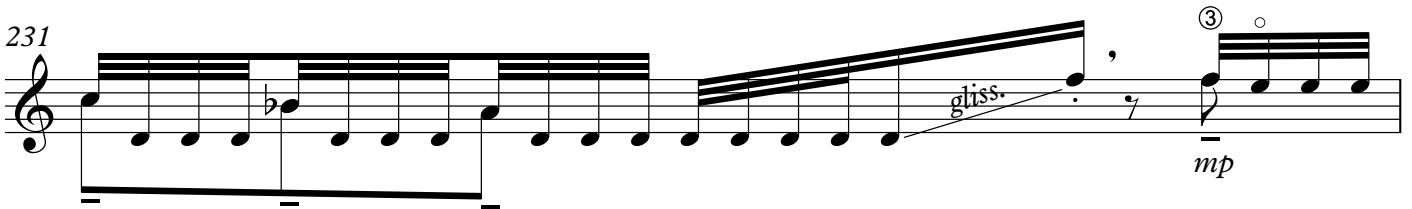
229 *13:8*



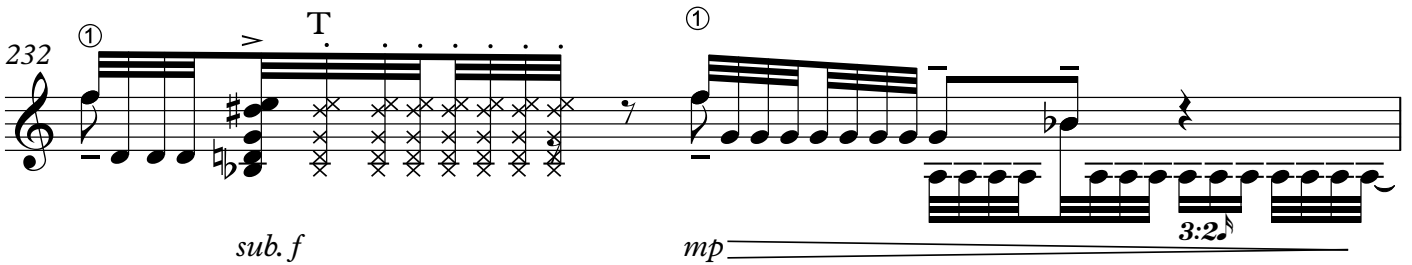
♩=60
230 *f*



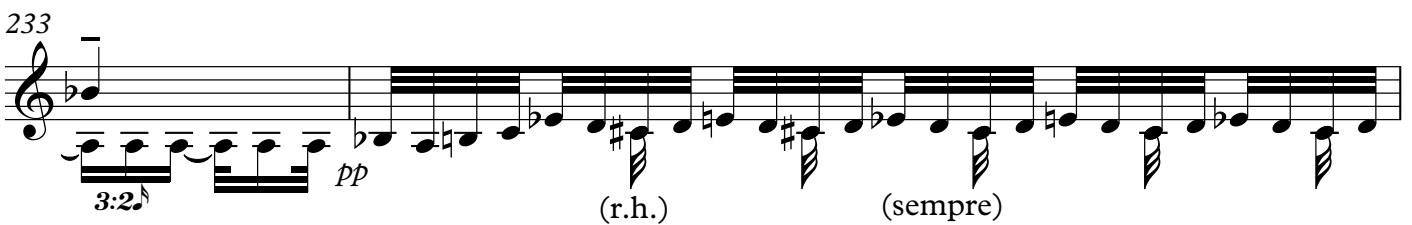
231 *gliss.* *mp*



232 *sub. f* *mp* *3:2*



233 *pp* (r.h.) (sempre)



235 (x5)



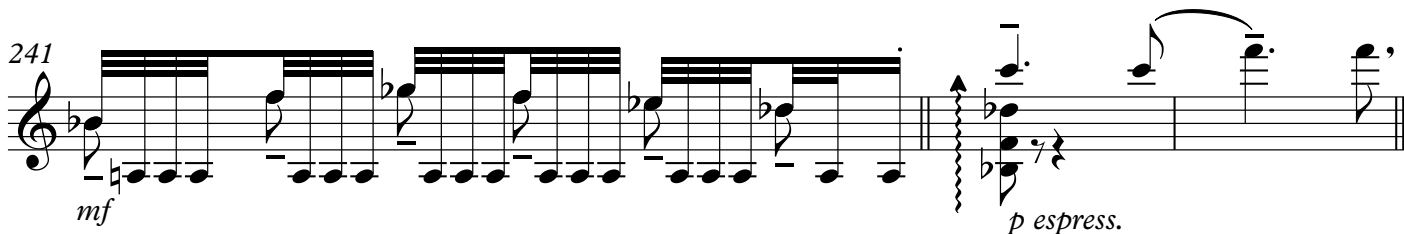
237 (a.h.) XII (a.h.)

meno mosso



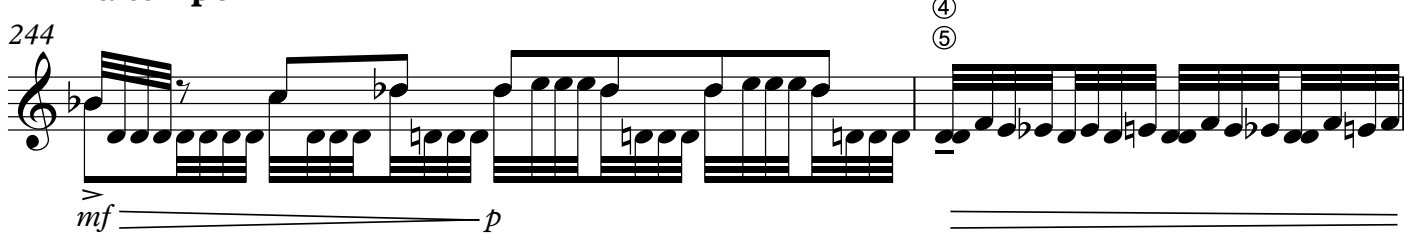
ff *mf* *ff* *mf* *p espress.* *pp*

a tempo $\text{♩} = 60$ **meno mosso**



mf *p espress.*

$\text{♩} = 60$ **a tempo**



mf *p*

246

meno mosso



pp

♩=50 (app.)

247

p espress.

a tempo

♩=60

249

p

251

sub. fz *p* (vib.) *tr* *pp* 3:2

254

3:2 3:2 3:2 3:2 ⑤ ⑥ ⑤ ⑥ 3:2 *mf* *pp*

257

④ ⑤ ④ 3:2 (x3) *pp*

meno mosso

260 *f* *tasto* *mf* (ord.)

263 *f* *p* *a tempo* $\text{♩} = 60$ (let the note ring...)

266 *pp* (x8)

268 *sub. fz* *p* *5:4*

270 *pizz.* *sempre p*

271 *sub. fz* *p* (ord.) *pizz.* (ord.)

273

ff

v.

277

silence.
2-3"

pp

3:2

279

280

rit. accel.

p

pp

5:4

5:4

283 -

6:4

6:4

6:4

6:4

3:2

5:4

fff

XIII.

distant, desolate

♩ = 55

(art. harm's.)

(sempre)

285 *pp* ① *pp* (s.r.) ④ ⑥ ④ ② ⑥ ④ ③

(sempre)

289

292 (arp.) (l.v.) (a.h.) *ppp*