Stringwizard

Guitar Solos

by

Andrew Forrest

for Lara

In the event of a public performance, please include the composer's name on the programme.

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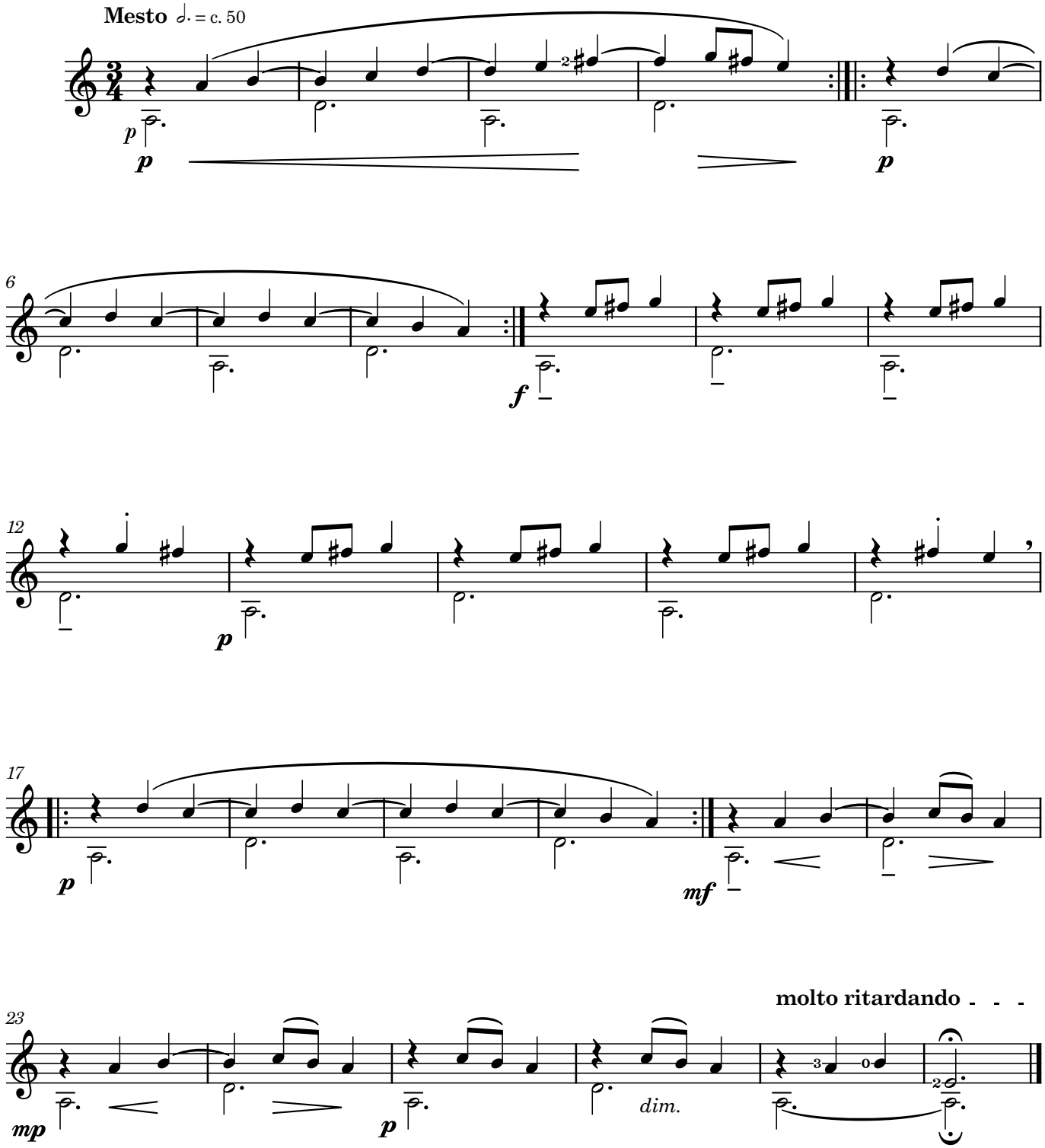
1. Berceuse

This piece has a gently rocking bass line on two open strings. Though a soft lullaby, watch out for the staccato dots in bar 12 and 16 and also the brief use of the forte.



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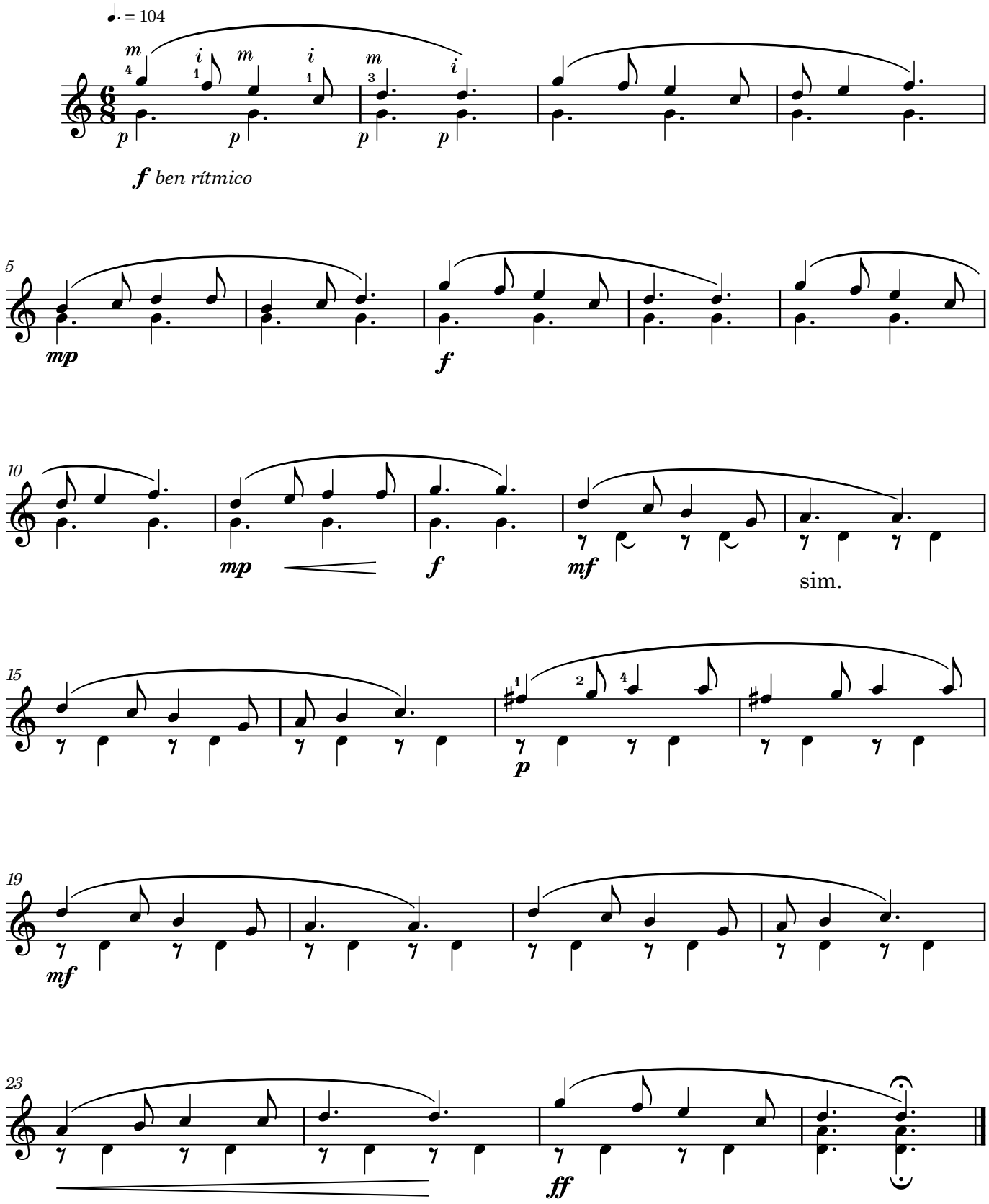
2. Tanz

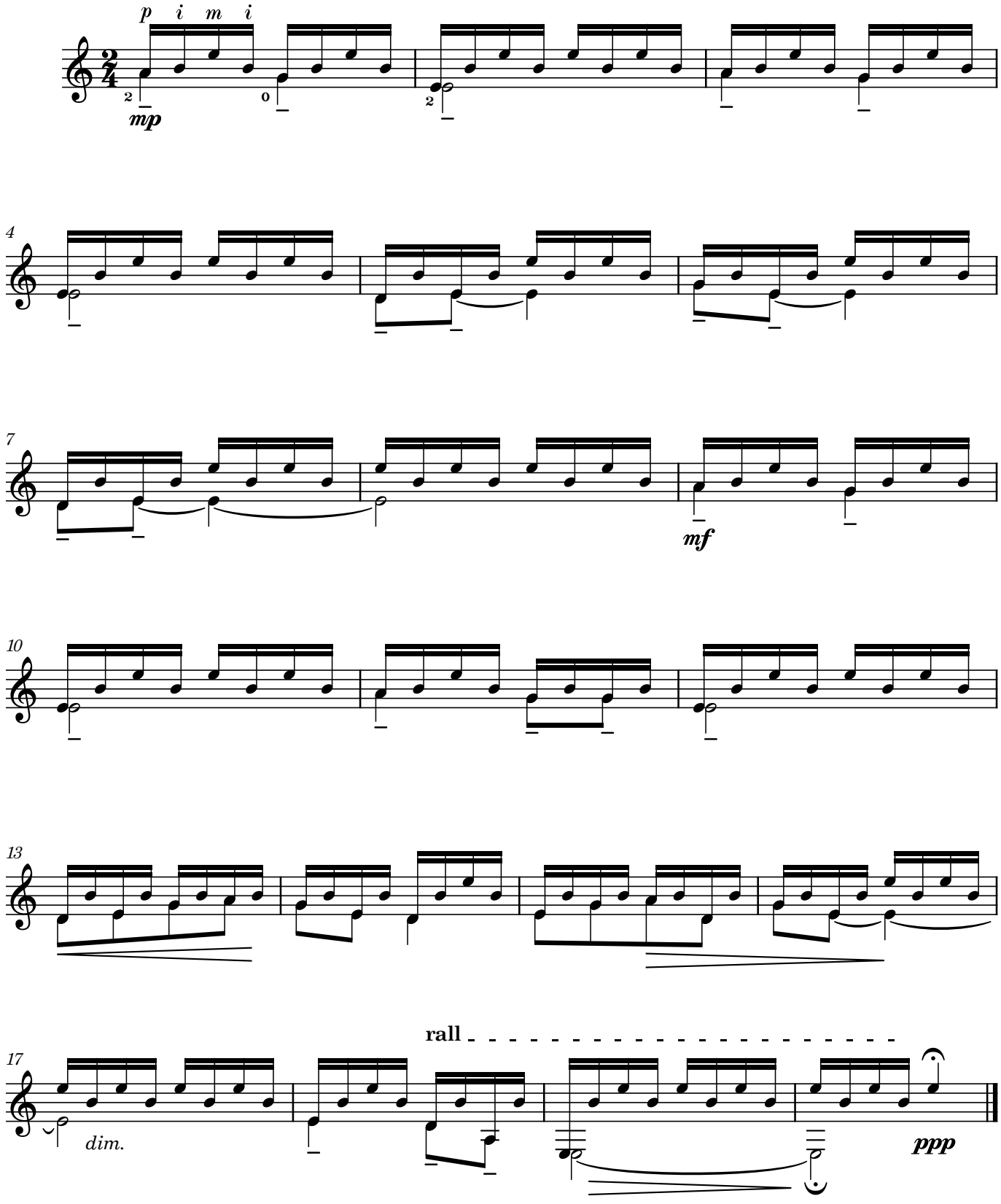
A useful exercise, in the form of a mediaeval dance, to improve the function of the Right Hand thumb. Check that the thumb (p) stays well clear to the left of the fingers (ima). The olden 'feel' of the piece is given by the use of a drone (or pedal) bass line and frequent use of the interval of a fifth.



3. Lament

Make sure that the melody line in the bass is always clear above the accompaniment, which should be even and steady except where it fades out at the end.
Note that only the 2nd finger of the LH is the only one ever used.

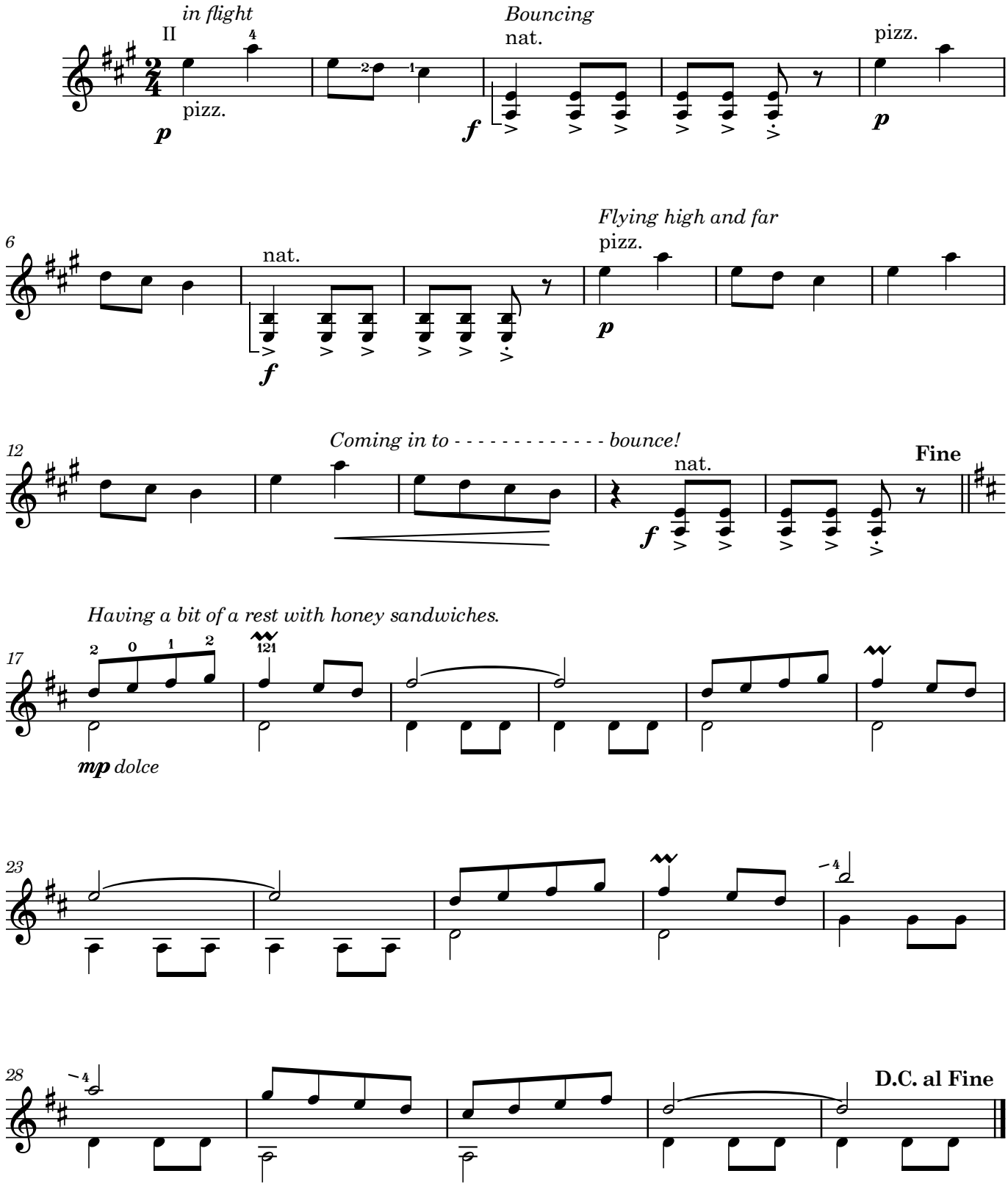
Espressivo ♩ = 84



4. The Flight of the Bouncing Bee

Two new techniques here: pizzicato and also the use of a thumb glide across two strings to give power to the notes in e.g. bars 3 and 4. Try to capture a different mood for the middle of the piece where it goes from A major to D major and do the mordents if you can (these are just quick trills up to the next note in the scale and down again, using LH alone for the second and third notes).

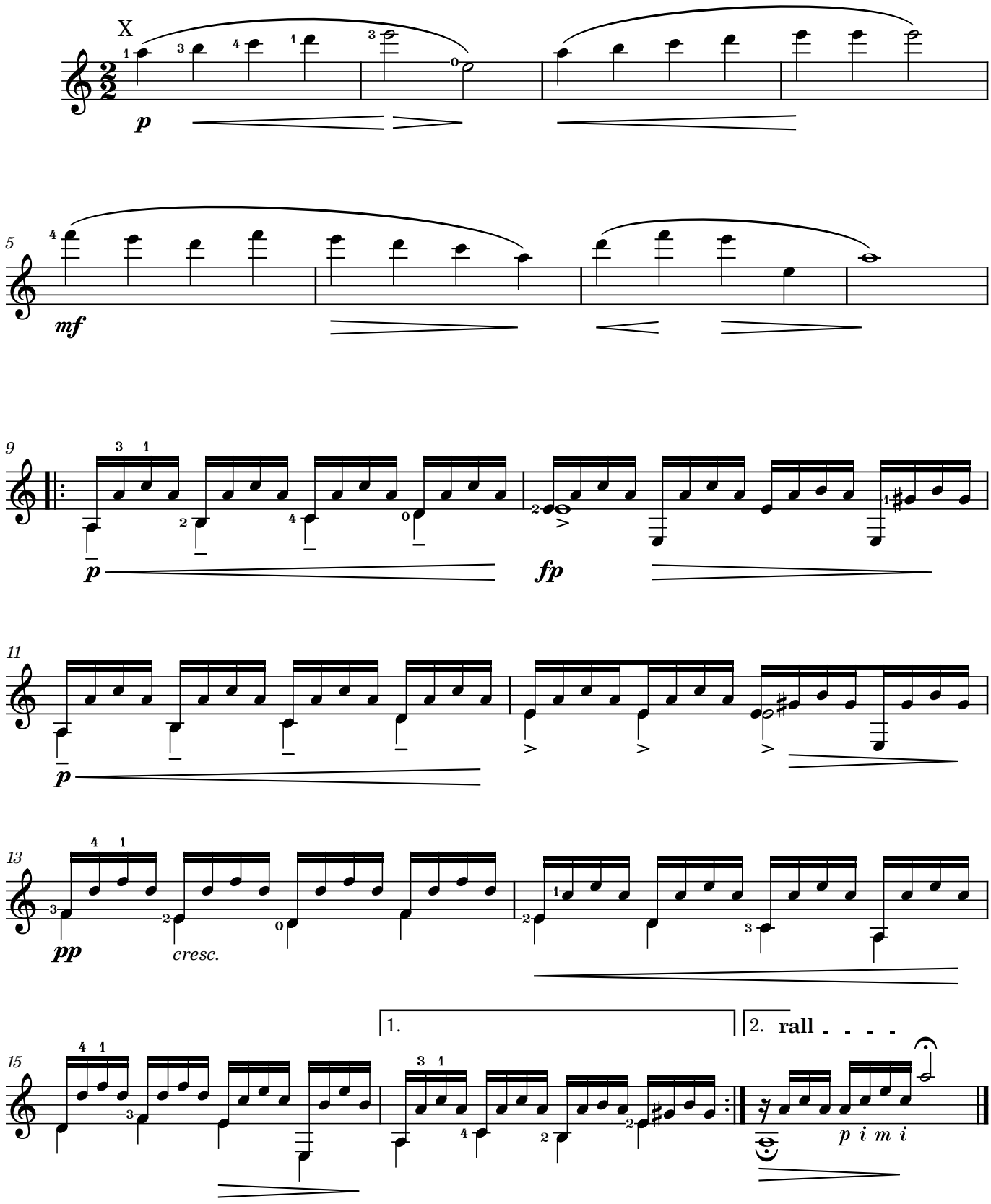
Quite quickly ♩= 132



5. Falcon soaring

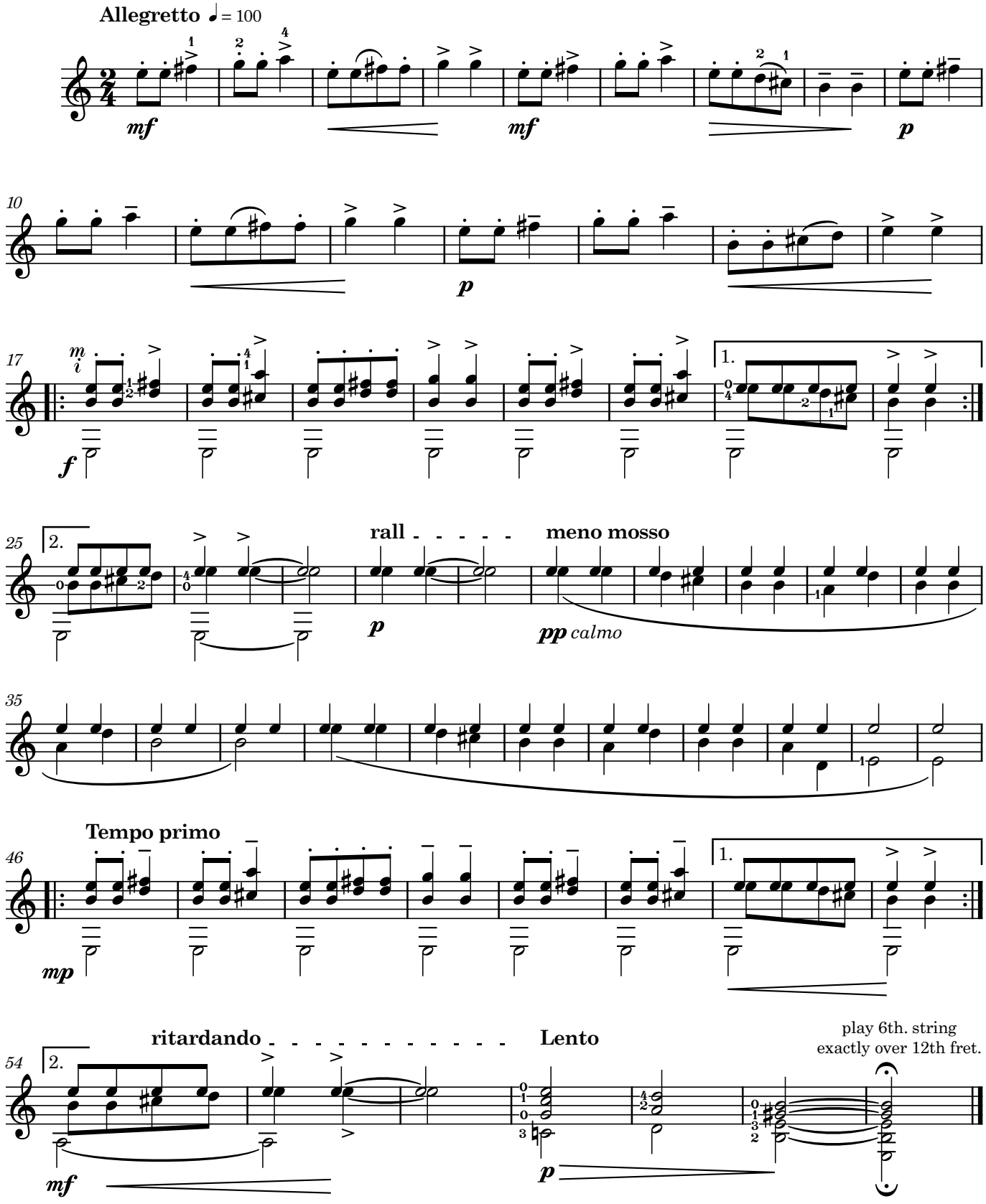
Not too fast so that you have time to produce strong crescendi and diminuendi to give a sense of space and height. Note the accents in the bass melody. Lower notes in the top voice should not distract from this line.

Larghetto, spaciously, with rubato ♩ = 48



6. Cider Dance

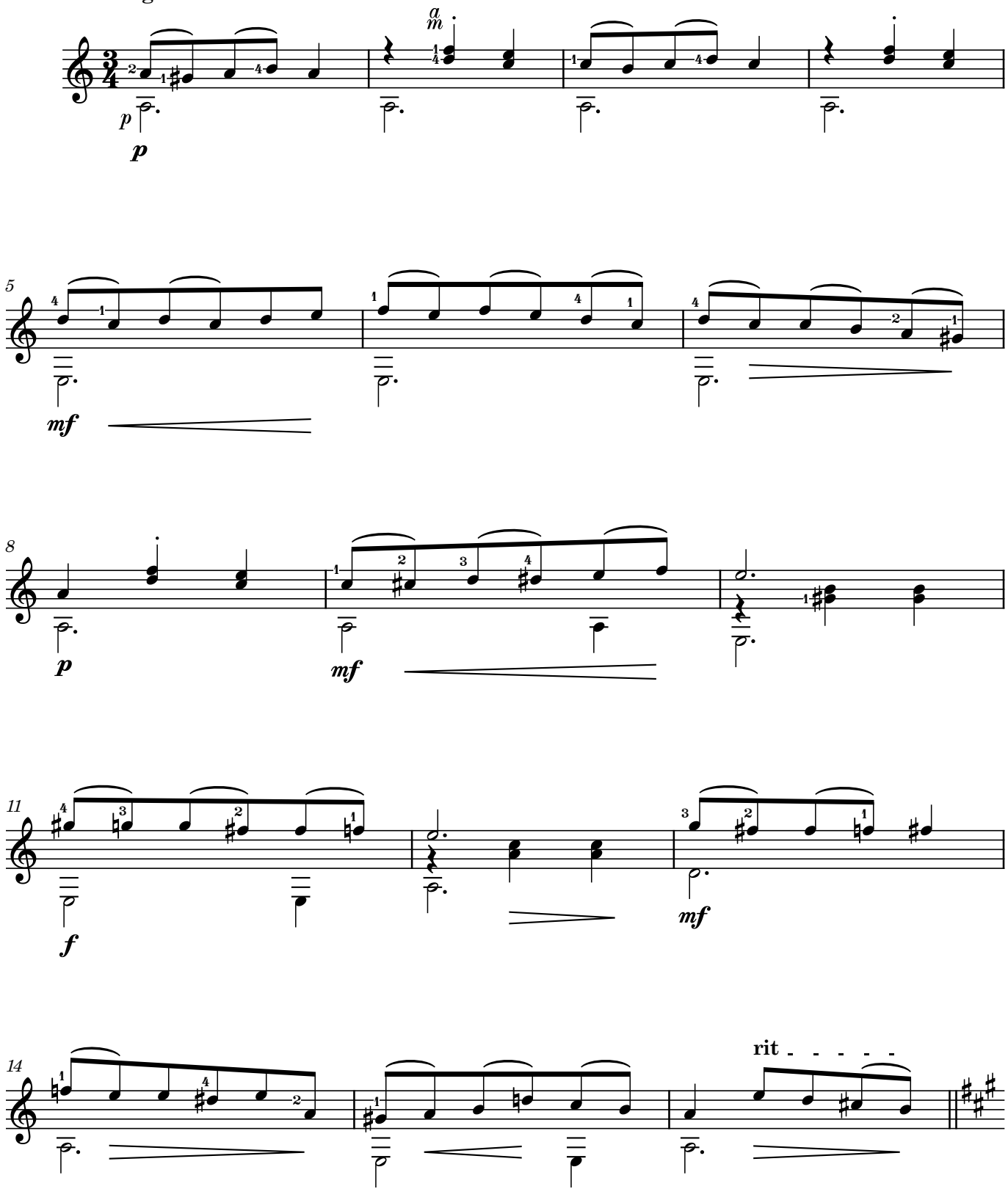
This piece has much to do with articulation. The staccato notes in bar 1 are played using a RH apoyando (rest stroke) alternation, where the next finger to be used is brought immediately into contact with the string to stop it ringing on. For staccato chords, bring both fingers (i,m) back onto the strings. The accents (bar 1 beat 2) are typically on beat 2 of bars, thereby giving the piece a dance-like rhythmic quality. Frequent use is made of two E's of the same pitch together – one is on the open 1st string, the other on the 2nd string 5th fret. Don't worry if it's a little out of tune – it will just add a certain interesting tang to the piece (not TOO much though! You may know what drinking scrumpy is like).

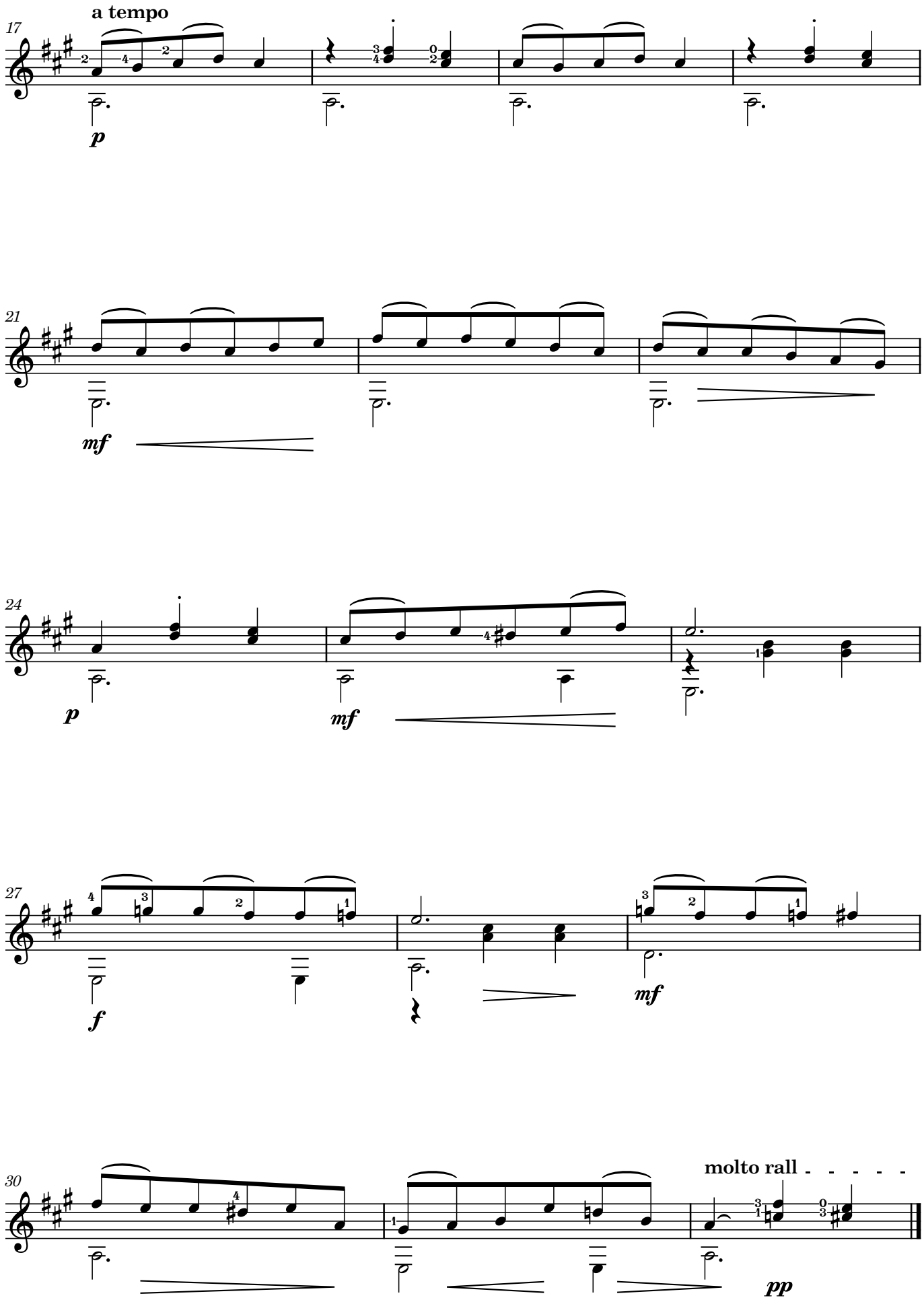


7. Vals

The main purpose of this piece is as a slur (or ligado) study. These should be even in tempo and clearly audible (eventually). The term 'rubato' literally means 'robbed' time – here used to indicate that you may stretch and compress the tempo for expressive purposes. Don't miss the change from A minor to its tonic major half way through.

Allegretto con rubato ♩ = 144

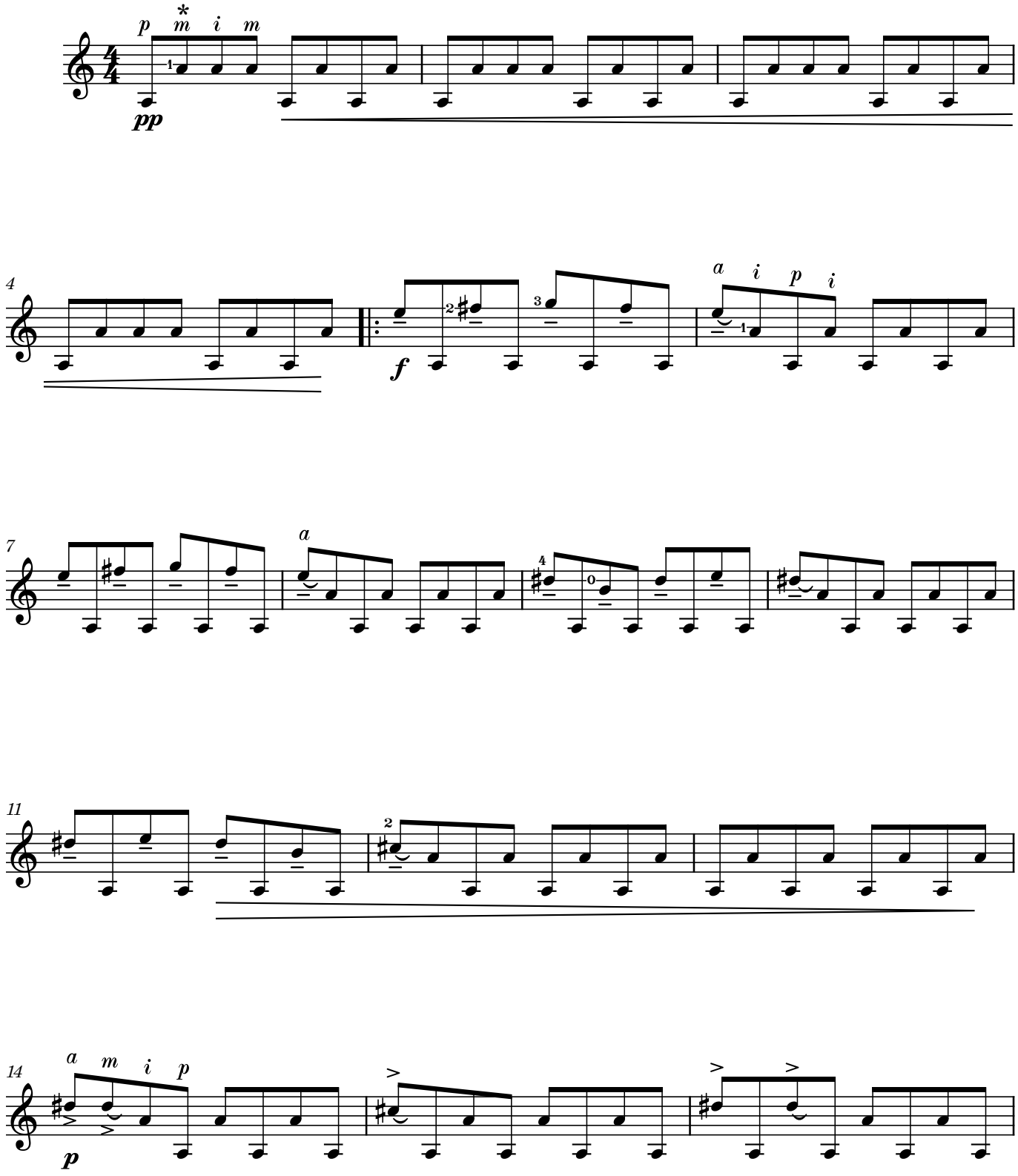


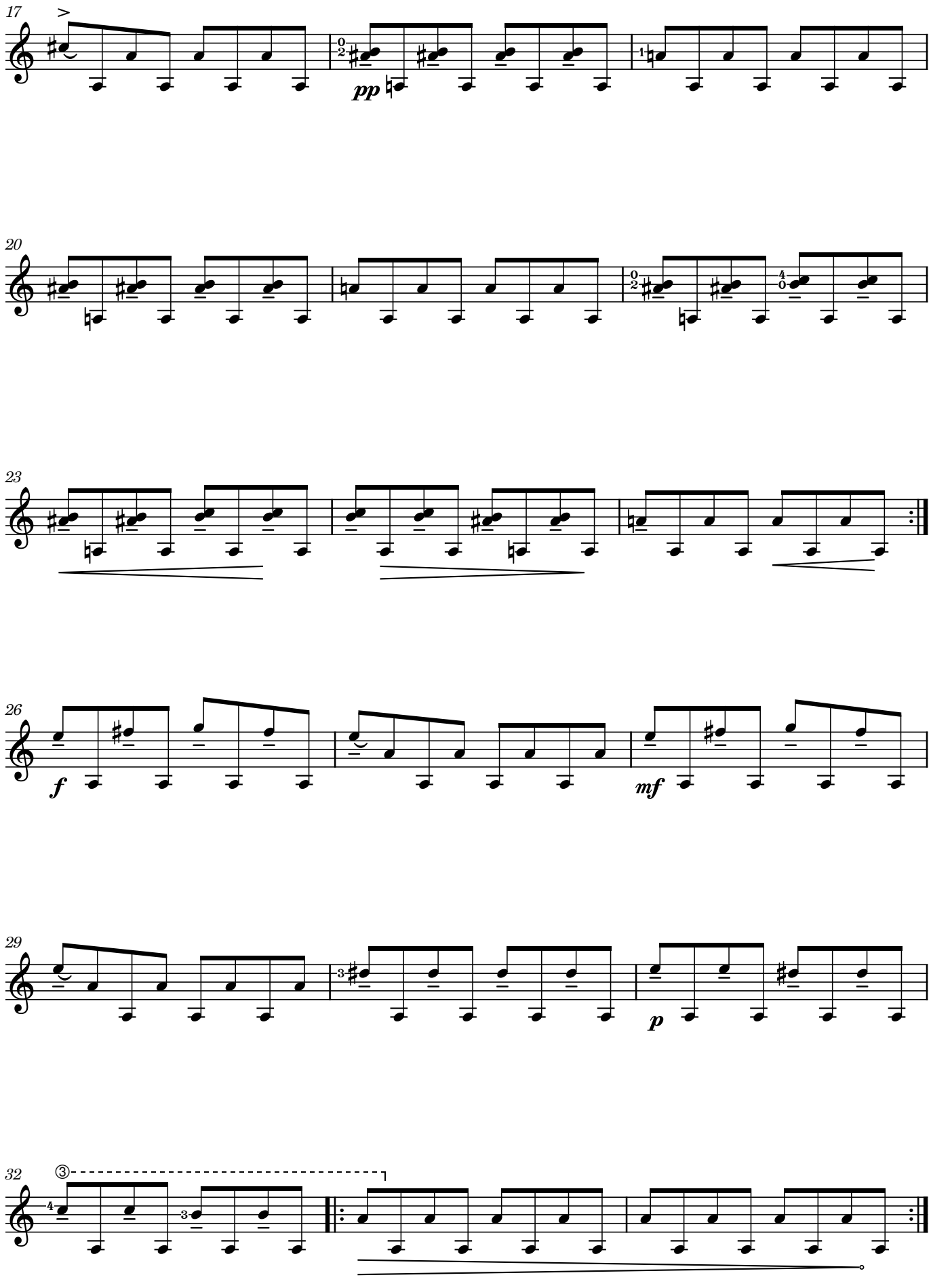
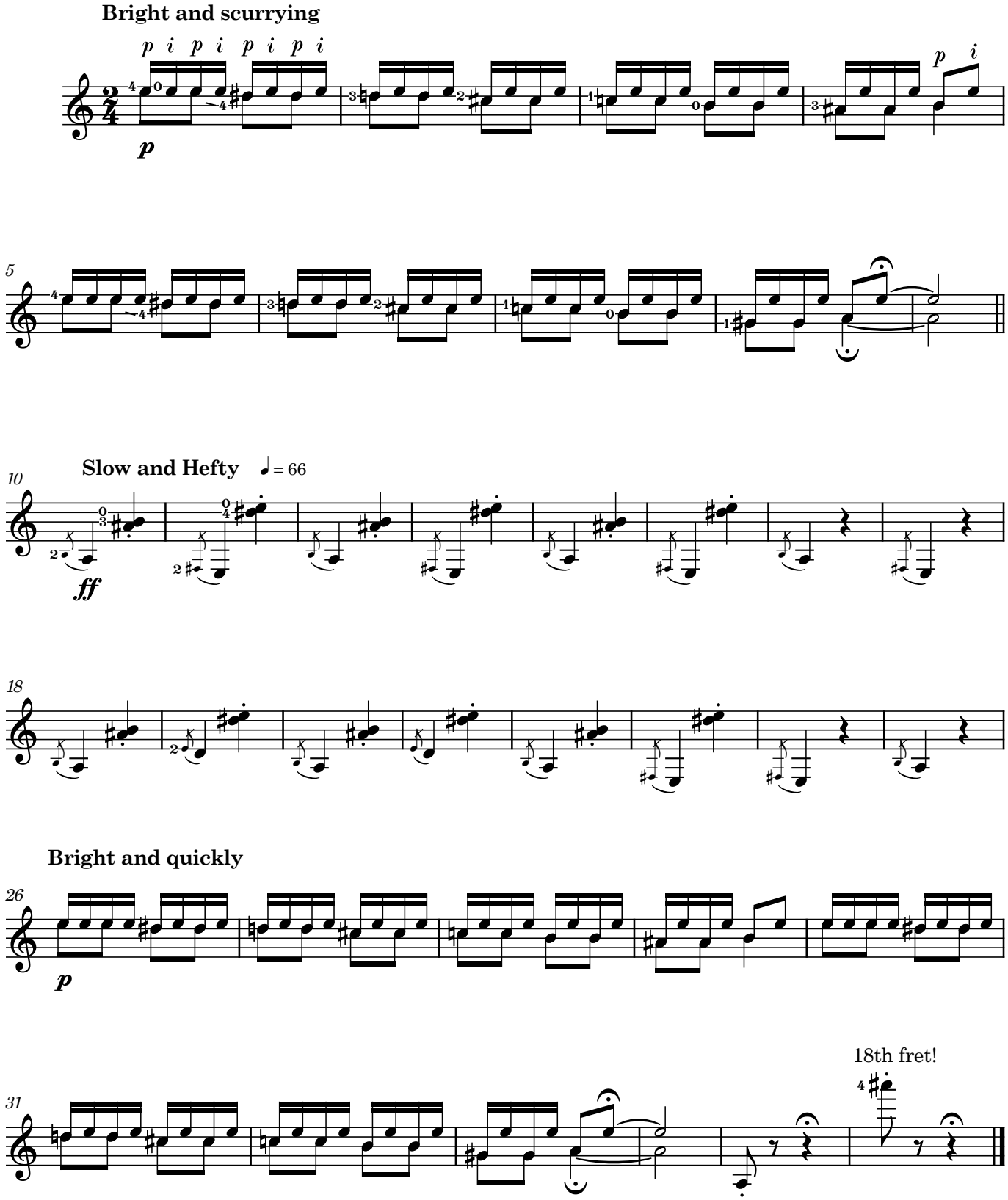

17
a tempo
p
21
mf
24
p
mf
27
f
mf
30
molto rall
pp

8. Night Train

*Obviously this piece is in imitation of a train. Start very quietly and slowly build up the volume. Bring the melody out strongly above the wheels (accompanying A's) and leave notes ringing on where there is the curved line following. * It is suggested that you hold the 1st finger on A on the 3rd string throughout – this helps accuracy – you always know where you are on the fingerboard. The central section has some fairly odd notes together (e.g. A♮ and A♯ and B) but trains don't always sound that tuneful, do they? Play them quietly and with conviction and they can sound very atmospheric.*

Espresso espressivo ♩ = 144




17
pp
20
23
26
f
mf
29
p
32

9. Two Dinosaurs