

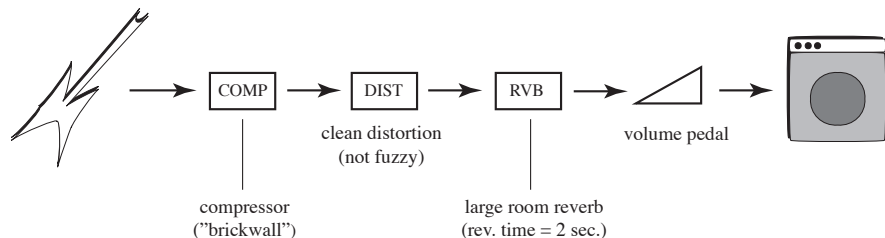
una occasione d'oro
for electric guitar quartet



by Scott Smallwood

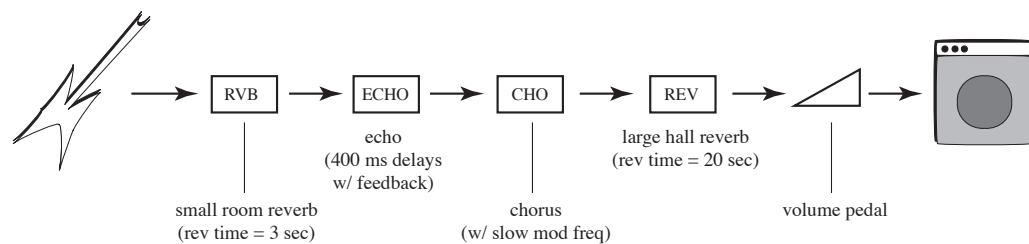
Electric Guitar 1

1. An effects chain should be used, as follows (or as equivalent as possible):



2. A middle-sized tom-tom (drum) will also be needed. If none is available, a box or other "thumpy" sounding resonant body may be substituted.

1. An effects chain should be used, as follows (or as equivalent as possible):



2. A small-sized tom-tom (drum) will also be needed. If none is available, a box or other "thumpy" sounding resonant body may be substituted.

Electric Guitar 2

una occasione d'oro for electric guitar quartet

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NOTES

GENERAL:

1. This piece is scored for 3 electric guitars and electronic bass, amplified through separate on-stage amplifiers. Guitar and bass amplifiers of any kind may be used. The amplifiers should be pointed at the back wall of the auditorium.

2. Each part requires an effects chain (see individual notes).

3. Amplified sound: Try to imagine the amplified sound as if it is coming from far away, for example, in the next room, or next building, or under the floor. It should be a kind of undulating cloud that hovers behind you.

4. Acoustic sound: the acoustic sounds of the unamplified strings are important and should be heard. They will at times be louder than the amplified sounds.

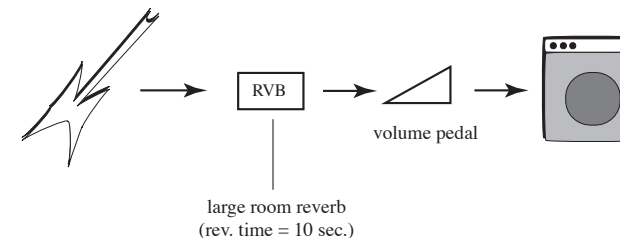
5. Guitars 2 and 3 work as a team, and are responsible for cueing the lettered sections. All players should maintain an internal pulse at all times, based on the tempo marking indicated.

6. Guitar 1 and Electric Bass parts are long loops which should be repeated until a cue is given. Once a cue is received, move on to the next section, but don't move abruptly. Finish counting the current note or rest and then move on to the first element in the next section.

ca. 10:00

Electric Bass

1. An effects chain should be used, as follows (or as equivalent as possible):

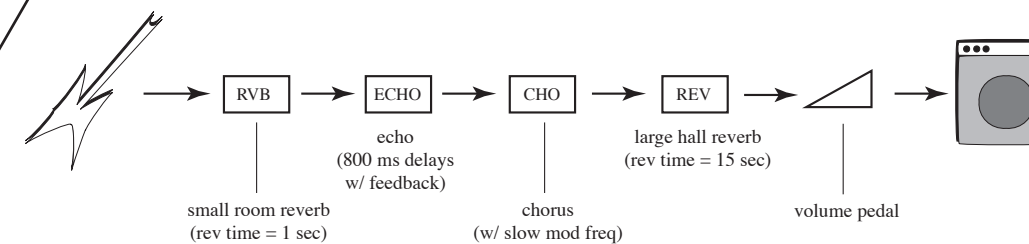


2. This part also involves whistling and ringing a bell. If possible, a "deskbell" should be used, preferably one that is tuned to an F.

3. The IV string should be tuned down to a C.



1. An effects chain should be used, as follows (or as equivalent as possible):



2. A large-sized tom-tom (drum) will also be needed. If none is available, a box or other "thumpy" sounding resonant body may be substituted.

Electric Guitar 3

una occasione d'oro

by Scott Smallwood

Electric Guitar 1

Electric Guitar 2

Electric Guitar 3

Electric Bass

$\text{♩} = 100$

p

p

IV - retune to low C

rest for N beats

strum (softly) together with broad strokes...
let ring... } always...
dynamic of non-amplified strumming is *p*...

1 2 3 4 5 6 7 1 2 3 4 5 6 7 8 14 1 2 3 4 17 1 2 3 4 5 6 7 8 9 10 20

volume pedal *pp*

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.B.

pp

p

A

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.B.

p 1 2 3 4 **16** 1 2 3 4 5 6 **16** 1 2 3 4 5 **10** *p* **9**

p 7-9 (beats) 4-6 9-11 10-12 10-12 5-6

p *volume pedal* *p*

high tom-tom, w/ finger

low tom-tom, w/ finger

B

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.B.

1 2 3 4 5 6 7 **20** 1 2 3 4 5 6 7 8 9 10 **10** *p* **9**

6-8 10-12 5-7 11-13 7-9 7-9 9-11 6-8 4-6 bell 6-8 whistle 7-9

p

3



♩ = 80

12-14 (beats)

8-10

10-12

15-17

8-10

E.Gtr. 1

pp (volume pedal)

p *pp*

E.Gtr. 2

p

1

2

3

4



11

1

2

3

4

5

6

7



16

1

2



6

(drum)

p



10

E.Gtr. 3

p



p



E.B.

E.Gtr. 1

E.Gtr. 2

1

2

3

4

5

6

7

8

9

10

11

13

(drum)

p



4

1

2

3

4

5

6

7

8

9

10

12

E.Gtr. 3

13

p



E.B.



E.Gtr. 1

pp *p* *pp* *p*

7-9 11-13 9-11

E.Gtr. 2

p 1 2 3 4 5 6 7 8 9 7 10 1 2 3 4 5 12 1 2 3 4 5 6 7 8

E.Gtr. 3

p

E.B.

p 6-8 5-7 bell whistle 7-9 3-4 8-10 7-9 7-9 4-6 8-10

E.Gtr. 1

continue as above

E.Gtr. 2

7 1 2 3 4 5 6 12 1 2 3 4 5 6 7 8 9 15 1 2 3 4 5 6 7 8 9 10

E.Gtr. 3

E.B.

continue as above

5

E.Gtr. 1

13-15
8-10
13-15
11-13
11-13
8-10

mid tom-tom, w/ finger

(volume pedal) *p* *ppp* *p* *ppp*

E.Gtr. 2

10 *p* 1 2 3 4 5 6 6 *p* 9 1 2 3 4 5 6 7 8 14 1 2 3 4 5 6 7

E.Gtr. 3

p *p*

E.B.

7-9 9-11 10-12 9-11 6-8 5-7 7-9 7-9 bell whistle 11-13 4-6 5-7 4-6

p

E.Gtr. 1

continue as above

E.Gtr. 2

12 *p* 1 2 3 4 5 6 11 *p* 6 1 2 3 4 5 6 7 8 9 11 1 2 3 4 5

E.Gtr. 3

p

E.B.

continue as above

E.Gtr. 1 *continue as above*

E.Gtr. 2 **12** *p* 1 2 **15** 1 2 **16** 1 2 3 4 5 6 7 8 9 10 **9** *p* **9** **3**

E.Gtr. 3 *p*

E.B. *continue as above*

F

E.Gtr. 1 **9-11** *pp* **9-11** *p* **11-13** *ppp* **16-18** *mid tom-tom, w/ finger* **8-10**

E.Gtr. 2 1 2 3 4 5 6 7 **8** 1 2 3 4 5 6 **21** 1 2 3 4 5 6 7 **2** *p*

E.Gtr. 3 *p*

E.B. **10-12** **3-5** **5-7** **10-12** **6-8** **7-9** *bell* *whistle* **8-10** **11-13** **3-5** **11-13** **10-12** **4-6** *bell* *p*

E.Gtr. 1 *continue as above*

E.Gtr. 2 (drum) *p* 10 10 1 2 3 4 5 10 1 2 3 4 1 (drum) 8 1 2 3 4 5 6 7 8 9 10 11 12

E.Gtr. 3 *p* 10 10 1 2 3 4 5 10 1 2 3 4 1 (drum) 8 1 2 3 4 5 6 7 8 9 10 11 12

E.B. *continue as above*

E.Gtr. 1 *continue as above*

E.Gtr. 2 (drum) 14 1 2 3 4 5 6 7 8 5 (drum) 10 1 2 3 4 5 6 16

E.Gtr. 3 14 1 2 3 4 5 6 7 8 5 (drum) 10 1 2 3 4 5 6 16

E.B. *continue as above*



E.Gtr. 1

pp (volume pedal) *p* *pp*

8-10 11-13 15-17 10-12 7-9

E.Gtr. 2

p 1 2 3 4 5 6 7 8 9 10 11 12 6 *p* 7 1 2 3 4 5 6 7 11 *p* 2 1 2 3 4 5

E.Gtr. 3

p 8-10 8-10 6-8 8-10 4-6 9-11 7-9 bell whistle 5-7 10-12 8-10 11-13 bell whistle 2-4

E.B.

p

E.Gtr. 1

continue as above

E.Gtr. 2

p 17 1 2 3 4 5 6 7 4 *p* 8 1 2 3 4 5 6 7 8 14 *p* 2

E.Gtr. 3

p

E.B.

continue as above

H

E.Gtr. 1 *pp* 14-16 8-10 9-11

E.Gtr. 2 *p* 1 2 3 4 5 6 7 17 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6

E.Gtr. 3 *p*

E.B. *p*

E.Gtr. 1 *continue as above*

E.Gtr. 2 15 1 2 3 4 5 6 7 8 9 18 1 2 3 4 5 6 7 8 9 3 (drum) *pp*

E.Gtr. 3 15 18 3 *pp*

E.B. *continue as above*

fx volume pedal (closed)



E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.B.

fx volume pedal

(closed)

18 *p* 1 2 3 4 5 6 10 1 2 3 4 5 6 7 8 9 13

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.B.

pp

fine

pp 1 2 3 4 5 6 12 1 2 3 4 5 6 7 11 1 2 3 4 5 6 7