

"Out of Africa"

for solo guitar

I.

Call at Sunrise

Alan Thomas
(2008)

Ben cantando, $\text{♩} = 78$ ($\text{♩} = 52$)
calmo e espressivo

lunga *lunga*

p *sempre sul* ③, allowing other strings to sympathetically resonate

③ Left Hand alone —

(square noteheads = "hammered-on" notes)

Right Hand alone

(diamond noteheads = RH artificial harmonic technique--here used to play natural harmonics)

norm.

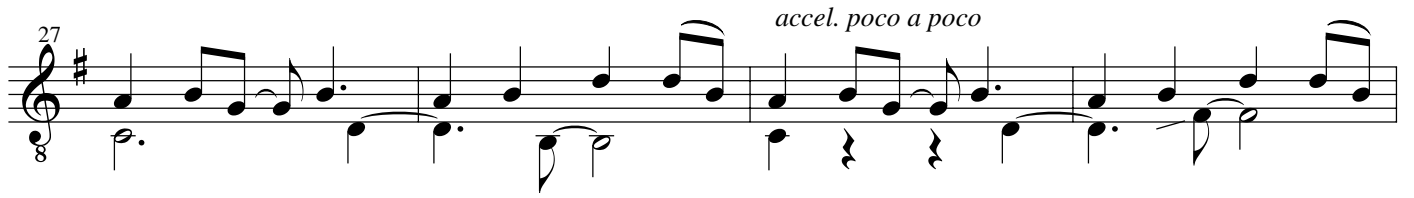
gradually cresc. to m. 36

cresc. poco a poco

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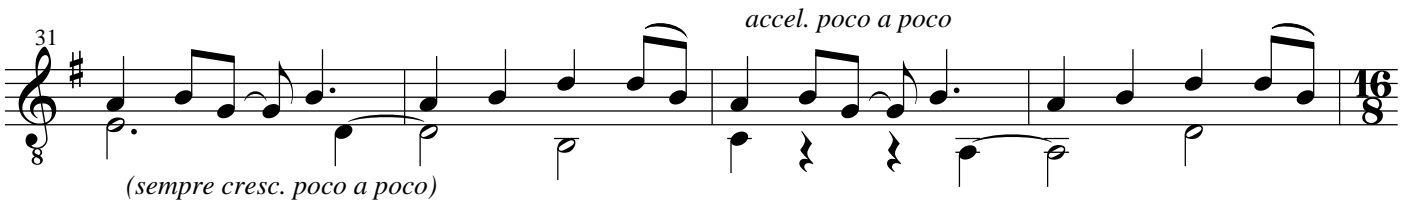
Please notify the composer of any public performances of this work by emailing info@alanthomas-guitar.com

27 *accel. poco a poco*



Musical staff 27-30: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with dotted half notes and quarter notes. The tempo marking is *accel. poco a poco*.

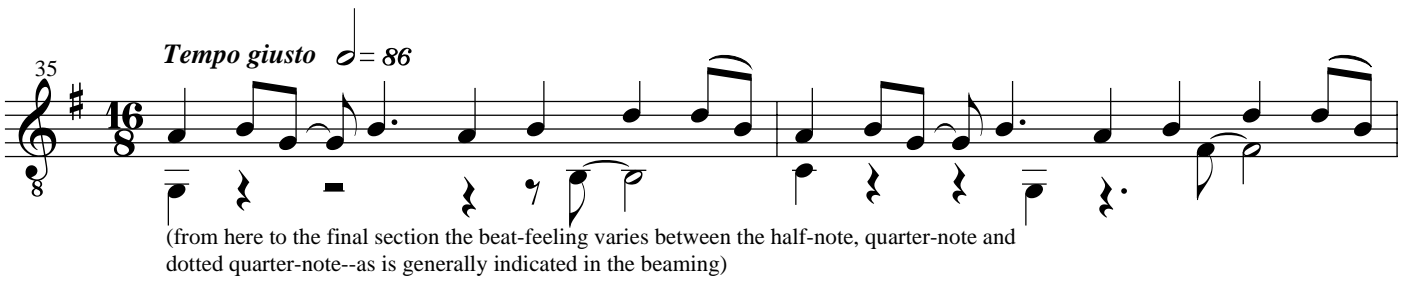
31 *accel. poco a poco*



Musical staff 31-34: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with dotted half notes and quarter notes. The tempo marking is *accel. poco a poco*. The staff ends with a double bar line and a 16/8 time signature.

(sempre cresc. poco a poco)

35 *Tempo giusto* $\text{♩} = 86$



Musical staff 35-36: Treble clef, key signature of one sharp (F#), 16/8 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with dotted half notes and quarter notes. The tempo marking is *Tempo giusto* with a quarter note equal to 86. A note below the staff indicates a change in beat-feeling.

(from here to the final section the beat-feeling varies between the half-note, quarter-note and dotted quarter-note--as is generally indicated in the beaming)

37 *ben cantando*



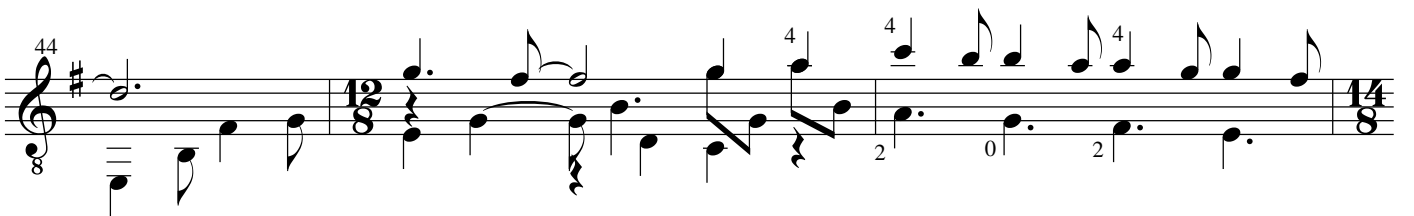
Musical staff 37-39: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, and a bass line with dotted half notes and quarter notes. The tempo marking is *ben cantando*. A *mf* dynamic marking is present. The staff changes time signature from 16/8 to 12/8 and then to 6/8.

40



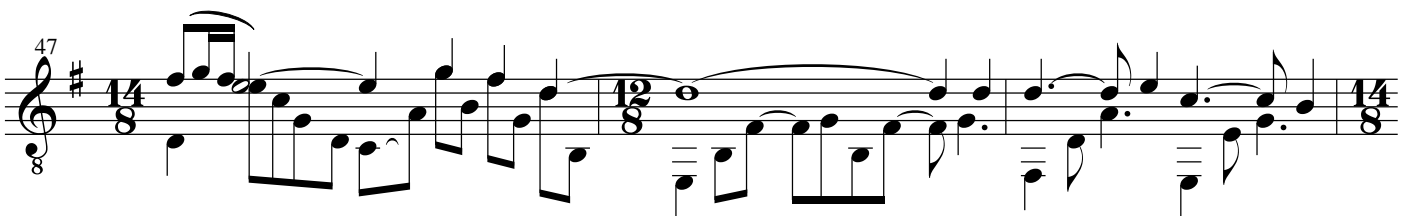
Musical staff 40-43: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, and a bass line with dotted half notes and quarter notes. The staff changes time signature from 6/8 to 10/8 and then to 8/8.

44



Musical staff 44-46: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, and a bass line with dotted half notes and quarter notes. The staff changes time signature from 8/8 to 12/8 and then to 14/8. Fingerings 4, 2, 0, 2 are indicated for the right hand.

47



Musical staff 47-50: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, and a bass line with dotted half notes and quarter notes. The staff changes time signature from 14/8 to 12/8 and then to 14/8.

50

53

56

58

61

64

68

73 [CI] *mp*

76 *f* CIII *mp* *sostenuto*

79 *mf*

82 *f*

85 ③ *f*

88 *f*

92 *f*

95

97

100

103

1-2

LH RH

3 4

ff

pp

l.v.!

106

x3

LH

2

**

5

4

110

114

** See note on next page.

** From this bar to the end of the piece a sample realisation is given of the musical structure described below. The performer is encouraged to use the "rules" given to make his or her own quasi-spontaneous realisation of the structure, freely playing with the possibilities of the basic idea rather than getting too bogged down in the detail.

"Rules"

The Right Hand always alternates between two "artificial" harmonics, while the Left Hand always plays "hammer-ons" of notes selected from the three different groups, either in the order given or permuted. Realise the structure by alternating the LH and RH notes (always alternating RH "D"/LH/RH "A"/LH etc.) within the indicated rhythmic pattern. While the RH always alternates between its two notes, the LH moves from LH Group 1 to Group 2 before finishing with Group 3.

RH plays the low E (only once) somewhere in the course of this process.

Finish when it feels right, ending on LH "B" with all three notes (A B D) ringing on.

Use this rhythmic pattern as a looping structure in which to place the actions of the two hands.

The RH always alternates between these two notes played at the 12th fret.

The LH cycles through the notes in these groups, either in order or permuted, moving gradually from one group to the next to the end of the piece.