

II.

Morning Dance

from "Out of Africa"

Alan Thomas

Allegro giubiloso ♩ = 112

(metric subdivisions)

3 + 3 + 4 + 3 + 3 3 + 3 + 2 + 3 + 3 + 2

f *vib.* ⑤

marcato, highly inflected and with varying articulations

* For notational clarity, the meter here changes to 4/4, but for the bass line the player should attempt to maintain the feel of the metrical subdivisions previously indicated.

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

19

21

[CII]

23

rasg.
a m i

sim.

m.s. ("hammer")

25

m.s.

27

CII

29

31

* In this percussion part, "bass drum" (downward stems layer) is simulated by striking the lower bout with the fleshy heel of the palm, while the "snare drum" (upward stems) is played by the fingers striking the guitar's lower side. The intended action is therefore a kind of rocking between the palm and fingers.

48

m.s.

51

norm.

54

57

60

("campanella", quasi kora)
a 3 m a 3 p p a m p m p p m p m p

** m.s. (1 pulls-off to open string)*

62

64 CII 0 2 2 CII

66 3 3 3 3 CII 3 > > D.S. al Coda

(as before) *

68

70

72

74 CII 3 3 0 1 2 3