

A

♩=185

ON A RED HORSE

J. EDGE

SNARE ROLL

DRUMS

pppp cresc.

G#7(sus4)



G#m7



A#7(#9)



A#7(b9)



Gmaj7(#11omit3)



ACOUSTIC GUITAR

T A B

2 4 0 4 4 0 2 | 4 0 2 0 0 4 0 | 4 3 0 3 3 0 4 | 3 0 2 0 0 3 0 | 1 3 0 3 3 0 1

TUNED BEBEBE. CAPO 7

A

♩=185

VIOLIN I

Violin I staff with treble clef, key signature of two sharps (F# and C#), and a *ppp* dynamic marking.

VIOLIN II

Violin II staff with treble clef, key signature of two sharps (F# and C#), and a *ppp* dynamic marking.

VIOLA

Viola staff with treble clef, key signature of two sharps (F# and C#), and a *ppp* dynamic marking.

VIOLONCELLO

Violoncello staff with treble clef, key signature of two sharps (F# and C#), and a *ppp* dynamic marking.

IMPROVISE TO CHART

DOUBLE BASS

Double Bass staff with bass clef, key signature of two sharps (F# and C#).

16

A. GTR.

Chord diagrams: G#m7, A#+7(#9), A#+7(b9), Gmaj7(#11omit3), Gmaj7

VLN. I

VLN. II

VLA.

VC.

21

A. GTR.

Chord diagrams: G#7(sus4), G#m7, A#+7(#9), A#+7(b9), Gmaj7(#11omit3)

VLN. I

VLN. II

VLA.

VC.

26

A. GTR.

Gmaj7 G#7(SUS4) G#m7 A#7(#9) A#7(b9)

VLN. I

VLN. II

VLA.

VC.

31

A. GTR.

Gmaj7(#11omit3) Gmaj7 Bm7 gmaj7

VLN. I

VLN. II

VLA.

VC.

Bm7
 x000x

Bmaj7
 x000x

36

A. GTR.

VLN. I

VLN. II

VLA.

VC.

ff

B

41 GROOVE (IMPROVISE TO CHART)

Dr.

f

G#7(SUS4)

G#m7

A#+7(#9)

A#+7(b9)

Gmaj7(#11omit3)

A. GTR.

VLN. I

VLN. II

VLA.

VC.

PIZZ.

mf

ARCO

pp

ff

46

A. GTR.

Chords: Gmaj7, G#7(SUS4), G#m7, G#7(SUS4), G#m7

VLN. I

VLN. II

VLA.

VC.

51

A. GTR.

Chords: A#7(b9), A#7(b9), Gmaj7(#11omit3), Gmaj7, G#7(SUS4)

VLN. I

VLN. II

VLA.

VC.

56

A. GTR.

G#m7

A#+7(#9)

A#+7(b9)

Gmaj7(#11omit3)

Gmaj7

56 4 0 2 0 4 0 4 0 4 0 4 0 4 3 0 3 3 0 4 3 0 2 0 0 3 0 1 3 0 3 3 0 1 3 0 2 0 0 3 0

VLN. I

VLN. II

VLA.

VC.

61

A. GTR.

G#7(SUS4)

G#m7

A#+7(#9)

A#+7(b9)

Gmaj7(#11omit3)

61 2 4 0 4 4 0 2 4 0 2 0 0 4 0 4 3 0 3 3 0 4 3 0 2 0 0 3 0 1 3 0 2 0 0 3 0

VLN. I

VLN. II

VLA.

VC.

66

A. GTR.

VLN. I

VLN. II

VLA.

VC.

Gmaj7 G#7(sus4) G#m7 A#7(#9) A#7(b9)

71

A. GTR.

VLN. I

VLN. II

VLA.

VC.

Gmaj7(#11omit3) Gmaj7 Bm7 gmaj7



76

A. GTR.

VLN. I

VLN. II

VLA.

VC.

p *f* *p* *f*

Detailed description: This system of musical notation covers measures 76-80. The guitar part (A. GTR.) is written on a six-line staff with a treble clef and a key signature of two sharps (F# and C#). It features a sequence of chords: Bm7 (measures 76-77), Gmaj7 (measures 78-79), and Bm7 (measure 80). The string parts (VLN. I, VLN. II, VLA., VC.) are written in treble clef for the violins and bass clef for the viola and cello. They play sustained notes with dynamic markings of piano (*p*) and forte (*f*).



81

A. GTR.

VLN. I

VLN. II

VLA.

VC.

p *f* *p* *f* *p* *f*

Detailed description: This system of musical notation covers measures 81-85. The guitar part (A. GTR.) continues with the Bm7-Gmaj7-Bm7 chord sequence. The string parts (VLN. I, VLN. II, VLA., VC.) continue with sustained notes and dynamic markings of piano (*p*) and forte (*f*).

86

A. GTR.

gmaj7

E

B7

Bm6

VLN. I

VLN. II

VLA.

VC.

92

A. GTR.

Dmaj13

Gmaj7

B7

VLN. I

VLN. II

VLA.

VC.

99

Bm⁶

Dmaj13

Gmaj7

N.C. - (HALF WHOLE OCTATONIC ON B FINAL)

F ♩=178

A. GTR.

VLN. I

VLN. II

VLA.

VC.

(IMPROVISE AROUND RIFF)

106

A. GTR.

DB.

SOLO ARCO

ff

112

A. GTR.

4 5 4 5 6 6 6 | 0 0 0 3 0 | 2 1 2 3 1 2 | 3 3 3 3 4 3 3 | 4 5 4 5 6 6 6

VLN. I

VLN. II

VLA.

VC.

DB.

pp

PORT.

p

112

117

A. GTR.

0 0 0 3 0 | 2 1 2 3 1 2 | 3 3 3 3 4 3 3 | 4 5 4 5 6 6 6 | 5 0 0 1 3 0 3 1 0 | 4 0 0 1 3 3 1 0 0

VLN. I

VLN. II

VLA.

VC.

DB.

pp

PORT.

p

117

N.C. - (BI-MODAL - HALF WHOLE OCTATONICS ON B AND F# FINALS)

122

A. GTR.

VLN. I

VLN. II

VLA.

VC.

DB.

126

A. GTR.

VLN. I

VLN. II

VLA.

VC.

DB.

G#7(SUS4)

G#m7

IMPROVISE TO CHART

131

A. GTR. *A#7(b9)* *A#7(b9)* *Gmaj7(#11omit3)* *Gmaj7* *G#7(SUS4)*

VLN. I

VLN. II

VLA.

VC.

136

A. GTR. *G#m7* *G#7(SUS4)* *G#m7* *A#7(b9)* *A#7(b9)*

L.H MUTE LOW ON FINGERBOARD R.H SCRATCH BOW
SLIDE L.H UP AND DOWN SLOWLY (1ST-3RD POS)

VLN. I

VLN. II

VLA.

VC.

141

MILITARY BUILD

Dr.

pppp cresc.

Gmaj7(#11omit3) Gmaj7 G#7(SUS4) G#m7 A#7(#9)

A. GTR.

VLN. I

VLN. II

VLA.

VC.

146

A#7(#9) Gmaj7(#11omit3) Gmaj7 G#7(SUS4) G#m7

A. GTR.

VLN. I

VLN. II

VLA.

VC.

A#7(#9)



A#7(b9)



Gmaj7(#11omit3)



Gmaj7



G#7(sus4)



151

A. GTR.

Tablature for A. GTR. (Measures 151-155):

Measure 151: 4 3 0 3 3 0 4

Measure 152: 3 0 2 0 3 0 4

Measure 153: 1 3 0 3 3 0 1

Measure 154: 3 0 2 0 3 0 1

Measure 155: 2 4 0 4 4 0 2

VLN. I

Violin I staff (Measures 151-155):

Measures 151-152: 16 %

Measures 153-154: %

Measure 155: %

VLN. II

Violin II staff (Measures 151-155):

Measures 151-152: 16 %

Measures 153-154: %

Measure 155: %

VLA.

Viola staff (Measures 151-155):

Measures 151-152: -

Measures 153-154: -

Measure 155: -

VC.

Violoncello staff (Measures 151-155):

Measures 151-152: -

Measures 153-154: -

Measure 155: -

G#m7



A#7(#9)



A#7(b9)



Gmaj7(#11omit3)



Gmaj7



156

A. GTR.

Tablature for A. GTR. (Measures 156-160):

Measure 156: 4 0 2 0 4 0 4 0

Measure 157: 4 3 0 3 3 0 4

Measure 158: 3 0 2 0 3 0 4

Measure 159: 1 3 0 3 3 0 1

Measure 160: 3 0 2 0 3 0 4

VLN. I

Violin I staff (Measures 156-160):

Measures 156-157: 20 %

Measures 158-159: %

Measure 160: 24 %

VLN. II

Violin II staff (Measures 156-160):

Measures 156-157: 20 %

Measures 158-159: %

Measure 160: 24 %

VLA.

Viola staff (Measures 156-160):

Measures 156-157: -

Measures 158-159: -

Measure 160: -

VC.

Violoncello staff (Measures 156-160):

Measures 156-157: -

Measures 158-159: -

Measure 160: -

161 KICK IN

Dr.

N.C. - (HALF WHOLE OCTATONIC ON B FINAL)

A. GTR.

VLN. I

VLN. II

VLA.

VC.

DB.

167

A. GTR.

3 3 3 3 4 3 3 | 4 5 4 5 6 6 6 | 0 0 0 3 0 | 2 1 2 3 1 2 | 3 3 3 4 3 3

VLN. I

... GRADUALLY MORE AGRESSION AND MORE NOISY AS YOU GET HIGHER...

4

VLN. II

... GRADUALLY MORE AGRESSION AND MORE NOISY AS YOU GET HIGHER...

4

VLA.

VC.

DB.

172

A. GTR.

4 5 4 5 6 6 6 | 0 0 0 3 0 | 2 1 2 3 1 2 | 3 3 3 4 3 3 | 4 5 4 5 6 6 6 | 5 4

VLN. I

8 INTRODUCTION TREM. SPEEDING UP AS YOU GET TO THE TOP 12

VLN. II

8 INTRODUCTION TREM. SPEEDING UP AS YOU GET TO THE TOP 12

VLA.

VC.

DB.

177 **I** IMPROVISE TO CHART

Dr. **II** $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{6}{4}$ | $\frac{5}{4}$

ffff AAAAAARRRRRRRH!!!!

N.C. - (BI-MODAL - HALF WHOLE OCTATONICS ON B AND F# FINALS)

A. GTR. $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{6}{4}$ | $\frac{5}{4}$

T 5 0 0 1 3 0 3 1 0 | 1 1 1 7 | 4 0 1 3 0 3 1 0 | 6 3 0 4 0 6 0 | 5

B 0 0 1 3 0 3 1 0 0 | 0 0 0 0 | 4 0 1 3 0 3 1 0 0 | 6 3 0 4 0 6 0 | 5

ffff AAAAAARRRRRRRH!!!!

VLN. I **I** $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{6}{4}$ | $\frac{5}{4}$

ffff AAAAAARRRRRRRH!!!!

DON'T WORRY ABOUT PITCHES HERE)
GLISS.

VLN. II $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{6}{4}$ | $\frac{5}{4}$

MAKE HORRIBLE HIGH PITCHED KEENING NOISES

ffff AAAAAARRRRRRRH!!!!

DOUBLE STOPPED QUARTER TONES MIGHT BE NICE

VLA. $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{6}{4}$ | $\frac{5}{4}$

ffff AAAAAARRRRRRRH!!!!

VC. $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{6}{4}$ | $\frac{5}{4}$

ffff AAAAAARRRRRRRH!!!!

DB. $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{6}{4}$ | $\frac{5}{4}$

ffff AAAAAARRRRRRRH!!!!

181

A. GTR.

VLN. I

VLN. II

VLA.

VC.

DB.

The musical score consists of six staves. The guitar staff (A. GTR.) is at the top, showing fret numbers (0, 1, 3, 4, 5, 6) and rhythmic notation. Above it are various musical symbols including accents, slurs, and fermatas. The violin I (VLN. I) and violin II (VLN. II) staves are in treble clef with a key signature of two sharps (F# and C#) and a 5/4 time signature. The violin II staff features a long, sweeping slur across measures 181-184. The viola (VLA.), cello (VC.), and double bass (DB.) staves are in bass clef with the same key signature and time signature. The double bass staff has a prominent melodic line with many accents. The bottom of the page is enclosed in a double-line border.