

# Malili Dreaming

Anthony Garcia 2004

## Tuning

- ③ G#
- ⑤ B

## Preludio

*Librement* *accel.* *rit.*

Measures 1-3 of the Preludio. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a melody starting with a forte (*f*) dynamic, moving through *mf* and back to *f*. The second staff is a guitar tablature with fret numbers 0, 4, 5, 3, 0, 3, 5, 4, 0, 0, 4, 5, 3, 0, 2, 0, 3, 5, 4.

Measures 4-6 of the Preludio. The first staff continues the melody with a piano (*p*) dynamic. The second staff shows the corresponding guitar tablature with fret numbers 0, 4, 5, 3, 0, 3, 5, 4, 0, 0, 4, 5, 3, 0, 3, 5, 4.

*accel.* *rit.*

Measures 7-9 of the Preludio. The first staff shows a more complex melodic line with an *accel.* section followed by a *rit.* section. The second staff contains a detailed guitar tablature with fret numbers 0, 4, 5, 3, 0, 3, 5, 4, 5, 3, 0, 2, 4, 2, 0, 3, 0, 2, 4, 5, 7, 5, 4, 2, 5, 4, 2, 0, 3, 0, 0, 2.

Morph rythms *accel.* *rit.*

Measures 9-12 of the Preludio. The first staff features a rhythmic pattern of triplets, marked with accents and a *rit.* instruction. The second staff shows the guitar tablature for these measures with fret numbers 4, 2, 0, 3, 0, 2, 4, 2, 0, 3, 0, 2, 4, 2, 0, 3, 0, 2, 4, 2, 0, 3, 0, 2, 4, 2, 0, 3, 0, 2, 4, 2, 0, 3, 0, 2, 4, 2, 0, 3, 0, 2, 4, 2, 0, 3, 0, 7.

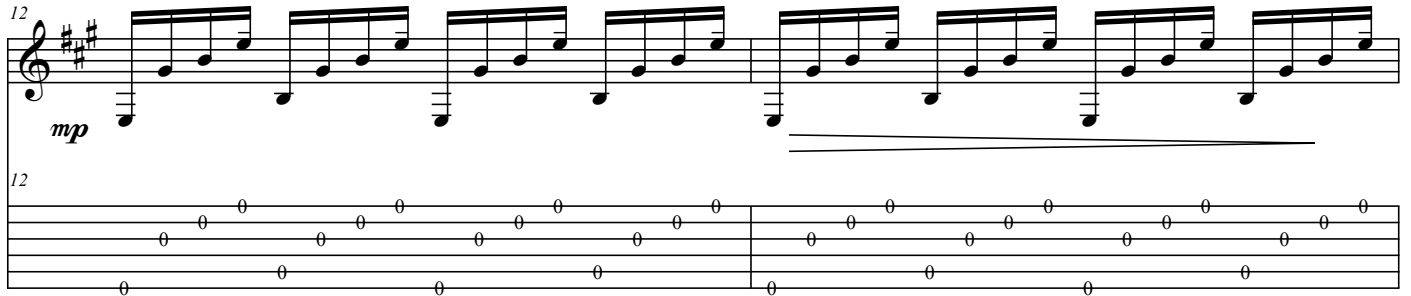
# Trance

*Attaca*

*a tempo*

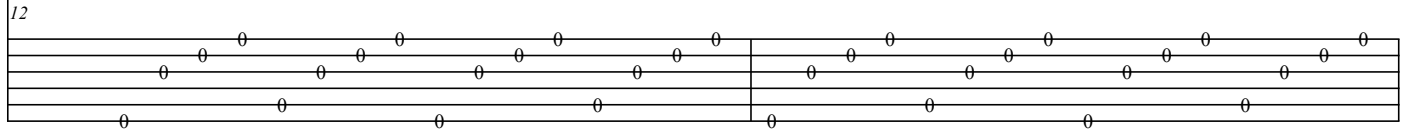
Allow arpeggio to sustain naturally - create tasto/ponticello dynamic waves by brightening the upper melodic line

12

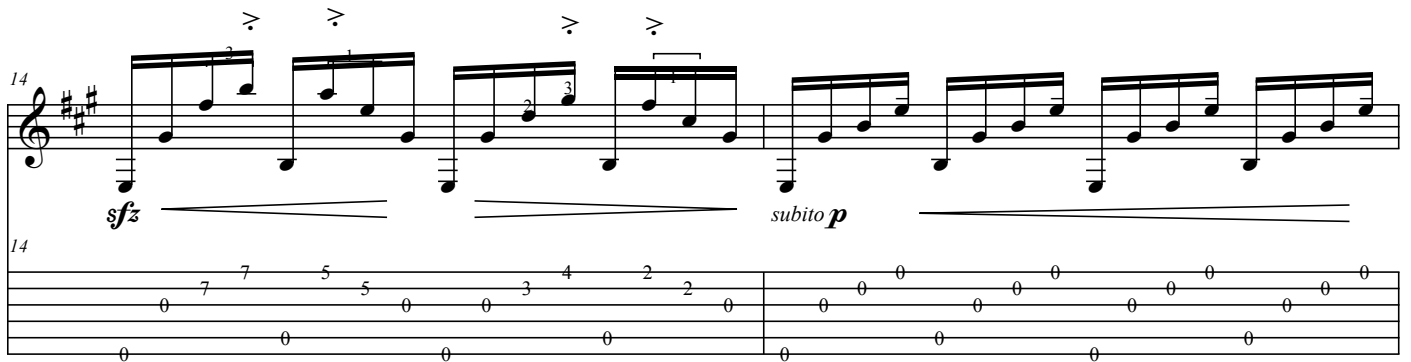


*mp*

12

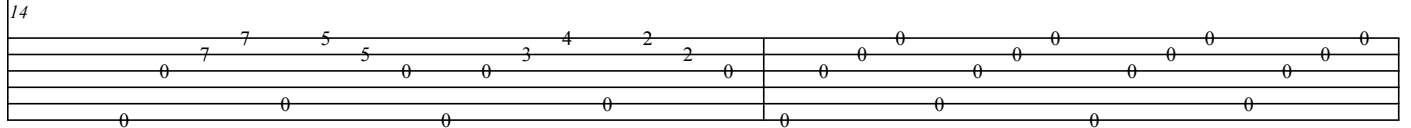


14

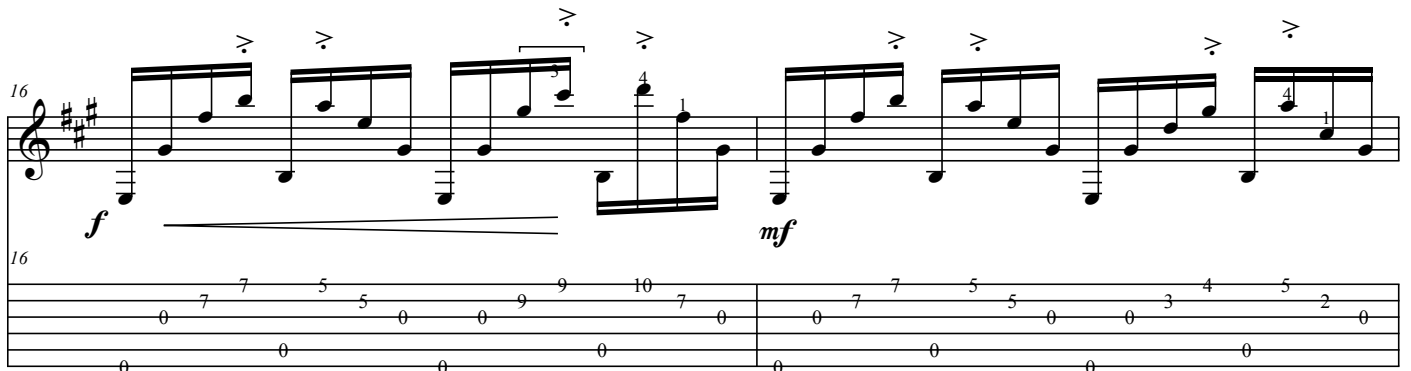


*sfz* *subito p*

14

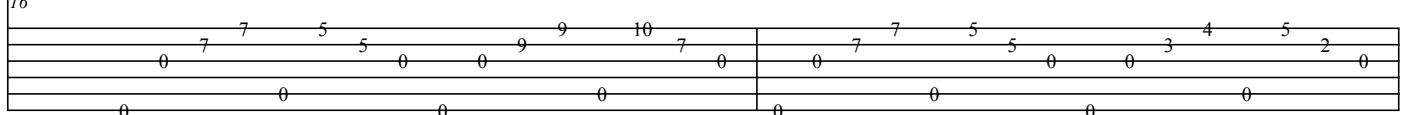


16

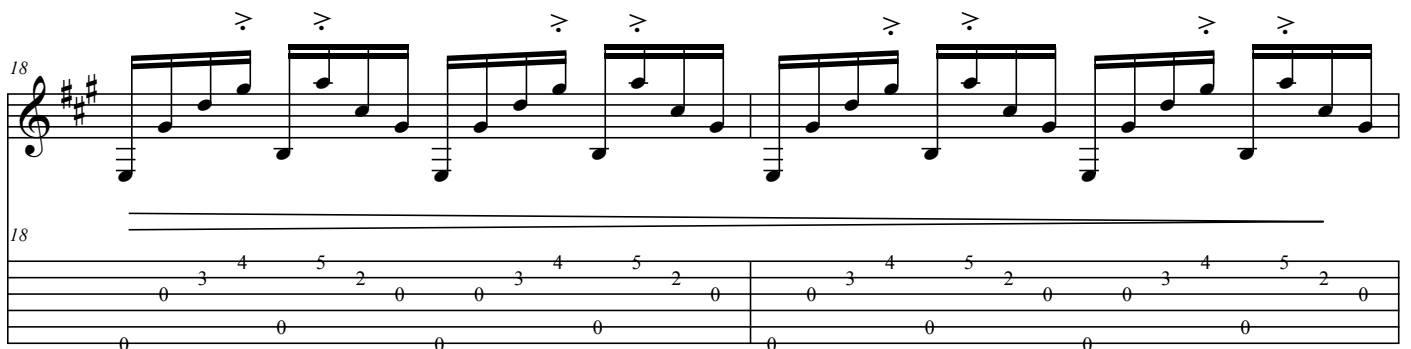


*f* *mf*

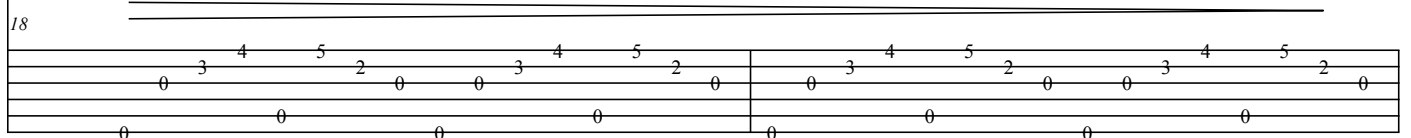
16



18



18



20

20

*mp*

20

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Detailed description: This system contains measures 20 and 21. The treble clef staff shows a melodic line of eighth notes with accents (>) and a dynamic marking of *mp*. The bass clef staff shows a bass line of whole notes, all represented by the number 0.

22

22

*sfz* *mp*

22

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

3 3 3 3 2 3 2 0 2 3 2 0 | 0 0 0 0 0 0 0 0

Detailed description: This system contains measures 22 and 23. Measure 22 features a melodic line with accents and a dynamic marking of *sfz*. Measure 23 features a melodic line with accents and a dynamic marking of *mp*. The bass clef staff shows a bass line with triplets (3) and other notes, with fret numbers like 2, 3, 2, 0, 2, 3, 2, 0.

24

24

*f*

24

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

3 2 7 5 2 3 2 0 2 3 2 0 | 0 0 0 0 0 0 0 0

Detailed description: This system contains measures 24 and 25. Measure 24 features a melodic line with accents and a dynamic marking of *f*. Measure 25 features a melodic line with accents. The bass clef staff shows a bass line with fret numbers like 3, 2, 7, 5, 2, 3, 2, 0, 2, 3, 2, 0.

26

26

*mf* *f*

26

0 0 0 0 0 0 0 0 | 0 7 7 5 5 0 0 3 4 2 2 0

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Detailed description: This system contains measures 26 and 27. Measure 26 features a melodic line with accents and a dynamic marking of *mf*. Measure 27 features a melodic line with accents and a dynamic marking of *f*. The bass clef staff shows a bass line with fret numbers like 7, 7, 5, 5, 0, 0, 3, 4, 2, 2, 0.

28

28

*mp* *f*

28

0 0 0 0 0 0 0 0 | 0 12 12 10 10 0 0 9 9 10 7 0

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Detailed description: This system contains measures 28 and 29. Measure 28 features a melodic line with accents and a dynamic marking of *mp*. Measure 29 features a melodic line with accents and a dynamic marking of *f*. The bass clef staff shows a bass line with fret numbers like 12, 12, 10, 10, 0, 0, 9, 9, 10, 7, 0.

30 *mp*

30 0 7 7 5 5 0 0 3 4 5 2 0 | 0 3 4 5 2 0 0 3 4 5 2 0

32 *p*

32 0 3 4 5 2 0 0 3 4 5 2 0 | 0 0 0 0 0 0 0 0 0 0 0 0

34

34 0 0 0 0 0 0 0 0 0 0 0 0 | 6 0 0 6 0 0 6 0 0 6 0 0 7 0 6 9

36

36 0 0 0 0 0 0 0 0 0 0 0 0 | 6 0 0 6 0 0 6 0 0 6 0 0 6 0 6 10

38

38 0 0 0 0 0 0 0 0 0 0 0 0 | 7 0 6 7 0 7 7 0 6 7 0 9 7 0 6 7 0 10 7 0 6 7 0 9

40

40

42

42

44

44

46

46

48

48

Alternate i & m

50

50

51

*sfz*

3

52

52

*mf*

*accel.*

3

3

3

3

3

3

3

54

54

3

3

56

Articulate legato with left hand only

Hammer-on to sound first note

56

58

58

*BT\**

*\*Tambour*

3

3

\*Tambour = string slap 5th and 6th strings near sound hole

\*BT = Bongo Tap (use m finger to strike top edge of sound board adjacent to bridge)

60 *simile percussion in the bass*

60

62 *rit.*

62

64 *accel.*

64

66 *f* *ff*

66

68 *f* *mf* *rit.* *accel.*

68

70 *rit.*

70

72 *accel.*

72

74 *rit.*

74

## Dreaming

$\text{♩} = 60$  *tranquillo y cantabile*

76 *mf*

76



78

78 *f* *mp*

80

80 *f* *rit.* *a tempo*

82

82

84

84 *f*

86

86 *ff* *5* *rit.* *accel.* *a tempo* *mf* *rit.*

88 *accel.* *rit.* *rit.* *5* *accel.* *rit.*

88

90 *a tempo*

90

92 *rit.* *a tempo*

92

94

94

96

96

98

98

7 5 0 4 2 5 4 0 2 0 0 | 3 0 4 2 0

100

*rit.*

100

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

102

\*Gamelan Effect (See method page 20)

102

4 2 0 3 0 2 | 7 7 | 7 7

*f* *ff* *f* *ff*

105

*a tempo*

$\text{♩} = 100$

*con forza* *simile...*

105

7 5 7 4 0 4 | 5 7 4 0 0 0

107

107

7 0 0 7 0 0 7 0 0 7 0 0 7 0 0 7 0 0

109

*f* *mf*

109

\*Gamelan Effect (See method page 20)

111

*mp* *mf*

111

\*Gamelan Effect (See method page 20)

113

*mp*

113

115

115

117

117

119

119

121

121

123

123

127

127

129

129

131

131

133

133

135

135

137

137

139

139

*con lucura (crazy-wild)*

$\text{♩} = 130$

140

*sfz* *p*

142

*f* *mf*

144

*sfz* *p*

146

*p* *f* *p*

148

*mf*

150 *tasto* *ponticello*

*mp* *f*

152 *ponticello* *tasto*

*f* *mp*

154 *mf*

156

158 *accel.* *a tempo*

*mf*



160 *accel.*

160

162

**f**

164

**f** **ff**

166

**fff**

168

**fff**

170 *a tempo*

*f*

170

172 *a tempo*

*mf*

172

174 *tasto* *ponticello*

174

176 *ponticello* *tasto*

176

178 *rit.*

178

180 *rit.* *accel.*

180

182 *rit.*

182

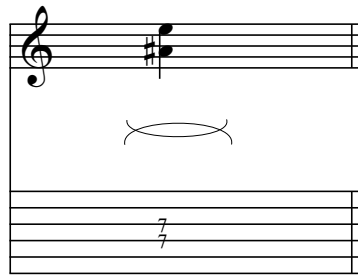
184 *accel.*

184

187 *rit.* *a tempo* *Ad. lib. repeat gradually slowing to fermata (last time)* *pizz.*

187

## Gamelan Effect



### Method

**Step 1:** RH adjacent string twist - twist lowest string under upper adjacent string with right-hand thumb (*p*) - simultaneously pull upper string over lower string with right-hand index finger (*i*) - strings will be crossed.

**Step 2:** Hold twisted string down with one finger from LH, release RH grip

**Step 3:** Pluck one or both of the crossed strings with RH finger(s)