

*Winner, 1997 Rodrigo Riera International Guitar Composition Competition*

***Stirrings***  
***for Solo Guitar***

***Don Freund***  
***(1993)***

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# Stirrings

for Solo Guitar

Don Freund

*pp*  
♩ = 132  
CVI  
*ff* *sul pont!* *quasi murmurando, like the scurrings of a mouse* *\*lift barre\**

6

11 CIX *pp* *f* *f*

16 *pp* *f* *f*

21 *p* *ff* *\*lift barre\**

26 *f* *f* *f*

32 CVI *pp* CVI *f* CVI *f* *p* (*sempre sul pont.*)

37 CVI *f* *normale*

43 *p* *ma* *i* *m* *i* CVI *ff*

47 *pp* *ff* *\*lift barre\**

52 *CVI* 2 3 *CVI*  
*ff* *pp* *ff* *p* *f*

58

64 *CIV* *tr* *tr* *tr* *tr* *tr* *tr* *ma CI*  
*ff* *l.v.* *i a 3 4 a m i m i m i*

69 *sul pont.* *p* *p* *CIII*  
*ff* *marcato* *3* *3* *3* *4* *0*

73 *normale* *CIV (trill)* *ff*

77 *sul pont. marcato* *ff* *normale*

82 *sul pont. marcato* *ff*

87 *CI* *f normale*

92 *sul pont. marcato* *m i p m i p m i* *normale* *f* *sul pont.*

96 *normale*

100 *rasqueado* **ff** *rasqueado*

104 *rasqueado* (actual pitch) (artificial) *mp* (5th partial) (4th partial) (5th partial)

109  $\text{♩} = \text{♩} (\text{♩} = 78)$  *s.p. - - - -* *s.p. - - - -*  $\text{♩} = \text{♩} (\text{♩} = 116)$  *f subito* *ff* *rasqueado*

115 *sul pont.* *normale* **ff** *marcato* **f**

119 *CVI rasqueado* *mp* **f**  $\text{♩} = \text{♩} (\text{♩} = 78)$  *s.p. - - - -* *s.p. - - - -*

124  $\text{♩} = \text{♩} (\text{♩} = 116)$   $\text{♩} = \text{♩} (\text{♩} = 78)$  *s.p. - - - -* *mf, singing* *f* *l.v.* *p* *sempre simile*

128 *CVII* *CVIII*

133 *CVII* *(CVI)* *CVII* *CVIII*

138 *mf, singing* **f** **p**

143 *mf, singing*

147 *sempre*

150 *mf, singing*

154

159 *mf, singing*

163 *rasqueado*

168 *rasqueado*

172

176  $\text{♩} = 90$   
*p* 3 *a* <sup>m</sup><sub>3</sub> *a* <sup>a</sup><sub>3</sub> *m* <sup>CI</sup><sub>3</sub> *i* <sup>m</sup><sub>3</sub> *p* 3 3 3 3 3 <sup>m</sup><sub>3</sub> *a* <sup>a</sup><sub>3</sub> *m* <sup>m</sup><sub>3</sub> *i* 3  
 2 1 0 3 4 2 0 1 1 1 1 1 2 4 3 2 2 1 2

179 <sup>CIII</sup> 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 1 3 0 1 3 2

182 *a* <sup>m</sup><sub>3</sub> *m* <sup>i</sup><sub>3</sub> *p* <sup>p</sup><sub>3</sub> *i* <sup>m</sup><sub>3</sub> *a* <sup>m</sup><sub>3</sub> *a* <sup>m</sup><sub>3</sub> *m* <sup>a</sup><sub>3</sub> *m* <sup>m</sup><sub>3</sub> 3 3 3 3 *a* <sup>m</sup><sub>3</sub> *m* <sup>i</sup><sub>3</sub> *p* <sup>sul pont.</sup>  $\text{♩} = 116$  *sul pont.* *ff*  
 2 1 0 1 2 3 3 2 1 2 4 3 2 1 0

186  $\text{♩} = 90$  normale *p* 3 3 3 3 3 3 3 3 3 3 3 3 *p* <sup>m</sup><sub>3</sub> *p* <sup>m</sup><sub>3</sub> *p* <sup>m</sup><sub>3</sub> *a* <sup>a</sup><sub>4</sub> *m* *ff*  
 1 3 1 3 1 2 0 2 1 3 0 1 3 0

189 <sup>3 2 3 2</sup> 2 *f* (l.h. only) *mf* *dim.*

194 *pp* *rit.* <sup>④</sup> <sup>(5th partial)</sup> <sup>⑤</sup> <sup>(5th partial)</sup> <sup>③</sup> <sup>(2nd partial)</sup>  $\text{♩} = 80$

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200 *rit.* 3 3 3 3  $\text{♩} = 72$  normale *p* *p* CII

(l.h. only) *mf, singing* *mf* fast port. *f*

205  $\text{♩} = 90$  *mp* *mf*

210 *p* *mf, marcato*

214 *p* floating *f* yield . . . .

218  $\text{♩} = 90$  ④ ③ ② ① (simile) *pp*

223 ② ① ② ①



228 *slight ritard.* *a tempo*  
*pp*  
*mp, singing*

232

236

239

242 *rit.* *a tempo* *sul pont.*  
*normale* ----- *becoming* ----- *sul pont.* *sim.*

245

248 *allargando . . . .*

♩ = 160 (♩ = 120)

252 *f, bright*

258

260

263 *CVII* *CVI* *CV*

a m i a m i

266 *CIII* *CII*

268 *CII*

269 *mf*

271 *ff* *m i m p i*

276 *m* *CII*

279 *CII*

283 (CII) *sul pont.*

287 normale CI

290 CV

293

296

300 CI

305 *allargando* *a tempo* (Double-stop 5th partial harmonics on the D & G strings; allow open string pitch to be heard balanced with the harmonics; or play VII harmonics on B and E along with open D & G strings)

310 *p* *f* *mp* *mf* *f* *ff*

314 *mp* *fff* *rubato* *accel.* CIX *rasqueado*

CVI

318  $\text{♩} = 144$  *fff* *f*

323 *ff*

327  $\text{♩} = 160$  *p m p m* *p m p* *i m i m i* *m i m a* *mp* (l.h. only)

331 (l.h. only) r.h. only

335

339 *rit.*  $\text{♩} = 72$

342  $\text{♩} = 144$  *ff* *sul pont.* CV *i p* CVI *i p* *m i p m i m i*

345 *m i p* *sffz* (l.h. only) *p*

349 (4th partial) *rit.* (5th partial) (5th partial)

(Last note:  
Allow open string pitch  
to be heard balanced  
with the harmonic.)

