
BRADLEY SCOTT ROSEN

WYOMING THE REDEEMER

Solo for Resonator guitar

SCORE

January 2014
May 2014

For Boaz Roberts

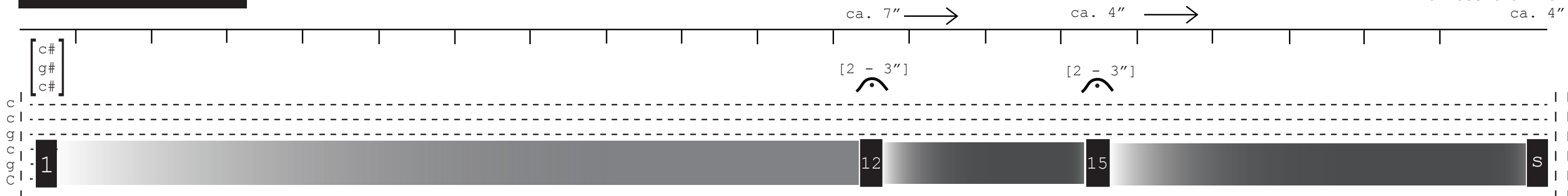
California



Note

A ship: wood on water, neither here nor there. Geographically placeless, drifting, completely isolated and self-sufficient, yet dependent on the waves and winds of the ocean. This space of 'otherness' is the product of two mutually exclusive and sometimes diametrically opposed characteristics. And so floats along a friendship: where one might say left the other says right, one may think heaven and the other think not. No matter the equation, there are times when these moments of opposition synthesize and assume the role of a third space, muted yet anchored. Wyoming the Redeemer seeks to assume this place of otherness through a musical, visual and physical experiment in the essence of collaboration and friendship, sacrifice, ritual, suffering: human moments when we look inward. The intention with Wyoming the Redeemer was to create an isolated space that is penetrable yet not freely accessible, and like all matters of the heart, requires work.

*no less than 13"
ca. 4"



♩ = ca. 44

rit.

mf

mf

THE RITUAL

Forbidden

When the devil had finished all this tempting, he left him until an

ca. 10"

wrap fingers around neck of guitar like you are choking it

ca. 12"

o pp - o

rtu ne - t i m e .

12 15 14 S

The washing of sins

CRUCIFIX (redeemer position)

[3-5"]

♩ = ca. 72

[space equals time, play rhythm irregular ad lib.]

RH palm mute

tami tami tami simile...

THE RITUAL x2

♩ = ca. 88

"and like a hammer which shatters a rock?"

S

X X X X X X

ca. 20-30"

LH improv staccato w/slide
gliss up and down with taps

"He has dug a pit and hollowed it out, And has fallen into the hole which he made."

THE RITUAL

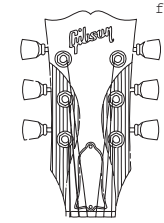
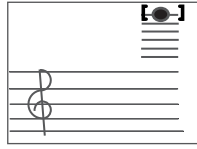
Pick up guitar as quickly as possible. Smoothest possible trans. from Ritual to Wyoming position.

lock the position but this should only be a brief gesture.

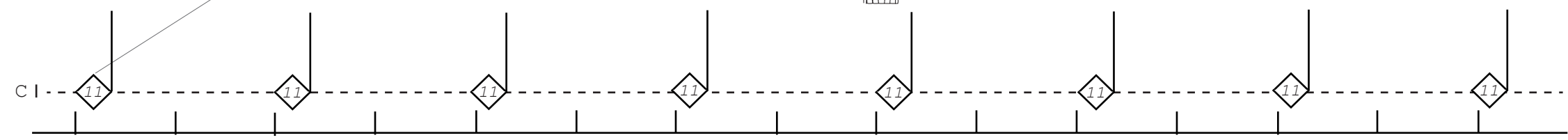
CRUCIFIX

♩ = ca. 52
Like Church bell

RH tap harmonic



With every articulation of the tap harmonic, bend the headstock of the guitar back and forth to arrive at the destination pitch. This is a headstock bend/gliss



*Focus should be on resonance of harmonic and less on articulation.

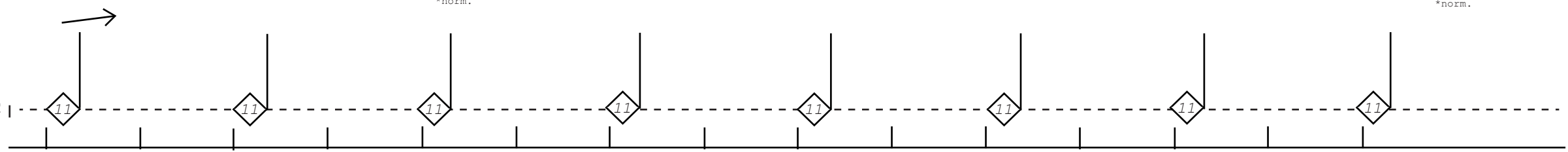
*norm.

*norm.

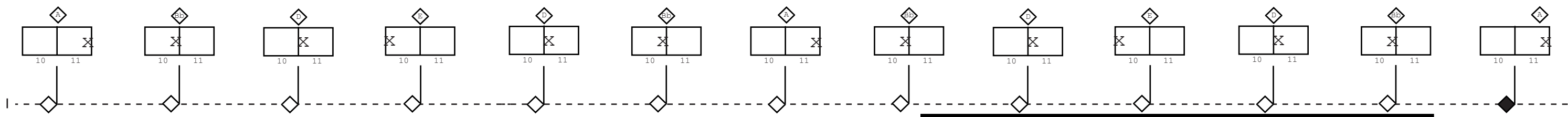
♩ = ca. 63

The Washing of Sins

slide with only LH ppp
articulation of gliss from
7th - 5th and 7th - neck.



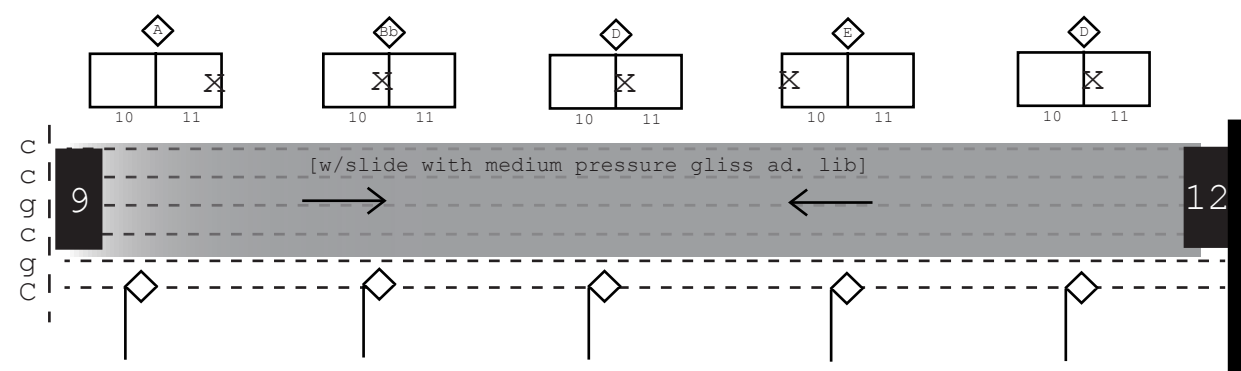
♩ = ca. 52
Like Church bell



3
5 4 3
5 4 3
5 4 3
fffff

w/ slide
3
17-17 17 - 17-17 17 - 17-17 17 -
17-17 17 - 17-17 17 - 17-17 17 -
17-17 17 - 17-17 17 - 17-17 17 -
5 4 3
5 4 3
5 4 3
fffff [riff with super high slide hemiola]

[3-5"]



[w/slide with medium pressure gliss ad. lib]

3
5 4 3
5 4 3
5 4 3
fffff

♩ = ca. 63

Swim
circular motion. Dizzying. Change tempo ad. lib.
5 6 7
x9
accel. 7-9

3
5 4 3
5 4 3
5 4 3
fffff

Swim
circular motion. Dizzying. Change tempo ad. lib.
5 6 7
x7

[riff with super high slide hemiola]

w/ slide

fff

Hang em' High

[pick up guitar by strings at sound hole and aggressively shake 3 times]

● = ca. 100
w/ pick

[let resonate]
Redeemer position

fff

RH palm
mute ca. 1.5 inches
from saddle

THE RITUAL

x3

fff

x2

fff

x3 with gliss ad. lib.

fff

x5 eventually gliss to 1st fret

fff

Rhythm should not stay precise

fff

fff

1

fff

x3 with gliss ad. lib.

Rhythm should not stay precise

fff

1

Xindefinite
end on first articulation of triplet
mute resonance. Ending must be loud
and then drastically silent.