

B DRIVE: theme
7 and 6th string
to D

THEME FROM E.T. ARR

SUN 9-5-82

SOLO GUITAR
VERY SLOWLY GRADUALLY INCREASE TO MODERATE TEMPO

G6/9#11 F#11
E6/9#11 E D XONE

E6 NUSE
TREME

Gm

G ... than PARADELS

COUNTER POINT
LIGHT & FAST
+ + + + +

BDLYD. G6 Bb07 | BbLYD (Ab11 D6/5) | ELYD. C E07 | ELYD. All

full

E.T. 2

9-7-82

Handwritten musical notation for E.T. 2, consisting of two staves. The notation includes notes, rests, and some markings like '+' and 'x' above notes.

use other E.T. theme in)

9-7-82 E.T.

E.T. EXTRA TAG ("BI-DI") FOR ADVANCED RANGE

Handwritten musical notation for E.T. with annotations. The top staff has '2nd pos' and '3rd pos' written above it. The bottom staff has 'TECHNIQUE' written below it. There are also some notes and rests on both staves.



POSSIBLY AEBLIAN OPEN SUSTAIN THROAT

ritard

OPT. = B MAJOR LEW TO BUFFER THE EAR FOR FINALE END

Handwritten musical notation with annotations. The top staff has 'but FIRST TAKE WITH BLYSIAN' written below it. The bottom staff has 'WINDS' written above it. There are notes, rests, and some markings on both staves.

3

g6b7 Dorian

Handwritten musical notation on two staves. The top staff shows a melodic line with notes and rests, and a bass line with chords. The bottom staff continues the bass line with more complex chordal structures. A large arrow on the left points from the top staff down to the bottom staff.

E^b F Com F(?)

after E^b Dorian

Handwritten musical notation on two staves. The top staff shows a melodic line with notes and rests, and a bass line with chords. The bottom staff continues the bass line with more complex chordal structures.

K. T.

4

~~B Aeolian~~ then further down Aeolian idea or used near end of development
OPT: B Aeolian PEDAL ... G# Aeolian ... FLYDIAN ... A LYDIAN
end of more florid intro

RETARD
slowly

END in B

OPEN
or on the bar line

8VA
Eb/5

B HARMONIC AOTD TYPE THEME

8VA

E.T. ENDING
7th fret BARRE
RT.

- or (2) END with theme and tags of various sort in D
- or (3) " " HIGH [E] SIMILAR to A treatment above but theme head comes in 4 times (in all 4 octaves)
- (4) or in D as in (3)
- (5) END as in (2) but in B

5 E.T. COUNTERPOINT TREATMENT

9.10-82

THEME IN BASS

PRECEDES

USE OPEN HARMONIC

THEME #2 IN SPAN. Now 10th POS 21 21

THEME #2 913

THEME #2 E11

G♭ 3 feel quick counterpoint D⁷/₃ A⁷/₅ C⁷m A⁶/₅ A⁶m

when doing in F D⁶7 E⁷ (3rd POS) C⁷/₇ A⁷/₃ eventually to E⁶/₉#11 E⁶/₉#11

E⁶ C⁶ chords or E⁶ range E⁶A⁷ A⁶/_{E⁶} E⁶/_{F⁶} A⁶/₁₁ E⁶.....

then

INTRO: IMIT (or do in same voice or mix)

NEW TRIPLE feel COUNTERPOINT: