

# LOUIS VALENTINE JOHNSON

INNOVATIVE GUITAR

ASCAP



## TOCCATA, EVOCATION, AND FANDANGO

COMPOSED BY MARK A. RADICE

ARRANGED BY

LOUIS V. JOHNSON, PHILIP ROTHMAN, RICHARD ALTENBACH

FOR GUITAR AND STRING QUARTET



*Mark A. Radice and Lou Valentine Johnson*

## TOCCATA, EVOCATION AND FANDANGO

I wrote the *Toccata, Evocation, and Fandango* specifically for Lou Johnson after he mentioned to me, in the fall of 1997, the idea of a recording featuring contemporary music for the guitar. I was at once intrigued by the opportunity to write a piece for such a fine performing artist and, at the same time, keenly aware of the fact that I knew nothing about the guitar. Like Falla, I made the rounds of many guitar methods, and I isolated a number of special techniques that appealed to me and that I thought would be useful in writing this composition.

Knowing Lou Johnson's fascination with Baroque music (see *Guitarra Clasica II-Dos Almas Music* 1996), I decided to write a synthetic piece: Its three-movement plan derives from the Baroque concerto in the tempo sequence fast-slow-fast. Likewise, the opening Toccata, written in an improvisational manner in order to give the guitarist freedom of tempo, rhythm, and expression, is clearly indebted to early eighteenth-century models—despite some sonorities that would have horrified Baroque ears. Like its Baroque ancestors, my Toccata takes quite a few unexpected turns. It differs from them though, in that it is thematically linked with the following two movements. Indeed, the harmonics that appear in the Toccata provide the basis of the Evocation and play an important role at the denouement of the Fandango.

The Evocation is a heart-rending elegy in memory of a young life taken by a Colorado blizzard. A boy had gone sledding, become lost, and by the time he was found and taken to the hospital, it was too late. The twofold tragedy—that for the boy himself and that of his family and loved ones—is represented in the formal design and musical structure of the Evocation.

The transition from the Evocation to the Fandango takes place as though in a daze. Once the Fandango is in progress though, it is rhythmically assertive and clearly focused in the key of E. Twenty-first century cathedral bells ring out colors of life's optimism in the face of despair. The piece combines a technical and musical tour de force for the guitarist, who must perform harmonics, tambouras, portamentos, string-bends, tremolos, rasqueados of various types, as well as pizzicato and finger brushing. Chromatic chordal and melodic alterations abound in a weaving of five-measure phrases encompassing Moorish and traditional Western European musical elements. The augmented second is used as a motif throughout the movement. Elements of both the Toccata and of the Evocation appear again in the Fandango, which in an unbridled surge of energy, rushes to its triumphant conclusion.

**Dr. Mark A. Radice**, November 23, 1998  
Ithaca College School of Music, Ithaca, New York

# Toccata, Evocation, and Fandango

for Guitar and String Quartet

For Lou Johnson

## Toccata

♩ = c. 96

composed by Mark A. Radice  
arranged by Philip Rothman, ASCAP  
edited by Lou Johnson & Richard Altenbach, ASCAP

The first system of the score is in 2/4 time with a key signature of one sharp (F#). It features five staves: Guitar, Violin 1, Violin 2, Viola, and Cello. The guitar part begins with a series of chords and a melodic line. The string quartet provides accompaniment with various dynamics including *mf*, *f*, and *ff*. The piece concludes with a double bar line.

The second system begins at measure 7. The guitar part features a melodic line with a triplet and a bend, marked with *mf* and the instruction *rall. - - - a tempo*. The string quartet continues with accompaniment, including a pizzicato section for the cello. Dynamics range from *mf* to *mp*. The system ends with a double bar line.

13 pont. Harm. XII VII pont. Harm. XII ord.

Gr. *pp* ③ ④ ⑤ *f* *pp* ⑤ ④ *mf*

Vn. 1 *p* *pp* *f* *p*

Vn. 2 *f* *p*

Va. *f* *p*

Vc. *f* arco *p*

19 rit. a tempo più mosso ord.

Gr. *cresc.* *sfz* *pp* ② ④ ④ ③ ⑥ *pp* *ord.*

Vn. 1 *sfz mp* *pp* *p*

Vn. 2 *sfz mp* *pp* *p*

Va. *mf* *sfz mp* *pp* *p*

Vc. *sfz mp* *ppp* *mp* *p*

sul G

25 vib.

Gr. *ff*

Vn. 1 *f* *p* *mf* *poco a poco cresc.*

Vn. 2 *f* *p* *mf* *poco a poco cresc.*

Va. *f* *p* *mf* *poco a poco cresc.*

Vc. *f* *p* *mf* *poco a poco cresc.*

molto rit. - - - Tempo primo

31

Gtr. *Bend* *vib.* *sfz* *3* *Bend*

Vn. 1 *ten.* *sfz* *p ten.* *sfz* *p ten.* *mf* *dolce p*

Vn. 2 *ten.* *sfz* *p ten.* *sfz* *p ten.* *mf* *dolce p*

Va. *ten.* *sfz* *p ten.* *sfz* *p ten.* *mf* *dolce p* *ppp*

Vc. *ten.* *sfz* *p* *sfz* *p* *mf* *p dolce* *ppp*

Harm. XII ord.

39

Gtr. *ord.* *Bend*

Vn. 1 *pizz.* *con ritmo* *p* *mp* *p* *mp* *mp* *mp*

Vn. 2 *con ritmo* *p* *mp* *p* *mp* *mp* *mp*

Va. *con ritmo* *mp* *mp* *mp* *mp* *mp* *mp*

Vc. *con ritmo* *mp* *mp* *f* *mp* *mf* *mp* *mf*

45

Gtr.

Vn. 1 *f* *p* *p < mp*

Vn. 2 *f* *p* *p < mp* *p < mp*

Va. *f* *p* *sempre espr.* *p < mp*

Vc. *f* *p* *mp* *p*

54

Gtr. *con vib.* N.V.

Vn. 1 *p* *mp* *mp*

Vn. 2 *p* *mp* *mp*

Va. *p* *mp* *mf* *mp*

Vc. *dim. al fine*

60

Gtr. *calando* *ppp*

Vn. 1 *poco* *calando* *ppp* con sord.

Vn. 2 *poco* *calando* *ppp* con sord.

Va. *mf* *mp* *p* *calando* *ppp* con sord.

Vc. *calando* *ppp* con sord.

# Evocation

Adagio  
♩ = 64

65

Gtr.

Vn. 1  
solo String Quartet Solo (sul A sempre)  
*p* flaut. e dolciss.

Vn. 2  
solo  
*p* flaut. e dolciss.

Va.  
solo  
*p* flaut. e dolciss.

Vc.  
solo  
*p* flaut. e dolciss.



74

Gtr.  
solo con vib.  
*p*

Vn. 1  
Guitar Solo

Vn. 2

Va.

Vc.  
*pp* n.

81

Gtr. *Bend* *Tutti N.V.*

Vn. 1 *(ONLY VLA & C.B. unmuted!)* *Tutti N.V.* *pp sotto voce*

Vn. 2 *Tutti N.V.* *pp sotto voce*

Va. *senza sord.* *Tutti N.V.* *pp sotto voce*

Vc. *Tutti N.V.* *pp sotto voce*

87

Gtr. *Bend* *Bend* *poco rit.*

Vn. 1 *con poco vib.* *poco* *p*

Vn. 2 *con poco vib.* *poco*

Va. *con poco vib.* *poco* *senza sord.*

Vc. *con poco vib.* *poco*

97

Gtr. *pp* *senza sord.* *III* *poco rit.* *Bend* *Bend* *pp*

Vn. 1 *senza sord.* *p molto espr.* *pp*

Vn. 2 *pp* *p* *pp*

Va. *pp* *p* *pp*

Vc. *pp* *p* *pp*



poco più mosso

♩ = c. 96

107

Gr. *mf*

Vn. 1 *pp* *poco a poco cresc.*

Vn. 2 *pp* *poco a poco cresc.*

Va. *pp* *poco a poco cresc.*

Vc.

111

Gr. *mf*

Vn. 1 *mf*

Vn. 2 *mf* *espr.*

Va. *mf*

Vc.

rit. VII

115

Gr. *ppp*

Vn. 1 *pp*

Vn. 2 *pp*

Va. *pp*

Vc. *pp*

# Fandango

$\text{♩} = \text{c. } 54$

Harm. XII **più mosso**  
 $\text{♩} = \text{c. } 126$

119

Gtr. *sfz pp sfz pp sfz mf pp*

Vn. 1 *solo pp < mp > ppp n. pp < mp > ppp n. pp/mp molto p*

Vn. 2 *solo pp < mp > n. pp mp n. pp/mp molto p*

Va. *solo pp mp n. pp < mp > n. pp mp molto*

Vc. *solo pp < mp > n. pp < mp > n. pp < mp > molto*

*sul A* *détaché*

127

Gtr. *Tutti mp*

Vn. 1 *Tutti mp*

Vn. 2 *Tutti mp*

Va. *Tutti mp p*

Vc. *Tutti mp p*

poco più mosso

130  $\text{♩} = \text{c. } 132$

Gtr. *ff* Rasq.

Vn. 1 *mf* *mf* *f* gliss.

Vn. 2 *mf* *mf* *f*

Va. *mf* *mf* *f*

Vc. *mf* *mf* *f*

137

Gtr.

Vn. 1 *mp*

Vn. 2 *mp*

Va. *mp*

Vc. *p*

141 *dolce*

Gtr. *p*

Vn. 1 *pp*

Vn. 2

Va.

Vc.

meno mosso

♩ = c. 96

145

Gr. *p dolce*

Vn. 1 *p mp*

Vn. 2 *p mp p*

Va. *pp mp p mp*

Vc. *pp mp p mp*

149

Gr. *f*

Vn. 1 *f sf pp —molto—*

Vn. 2 *f sf pp —molto—*

Va. *f sf pp —molto—*

Vc. *f p sf pp —molto—*

Andantino

♩ = ♩

153

Gr. *mf*

Vn. 1 *mp/sub. espr.*

Vn. 2 *mp/sub.*

Va. *mp/sub.*

Vc. *mp/sub.*

**Grandioso subito!**

**a tempo**

157

Gtr. *mf* *f*

Vn. 1 *mf*

Vn. 2 *mf*

Va. *mf*

Vc. *mf*

161

Gtr. *mp piu tranquillo*

Vn. 1 *pp mist.*

Vn. 2 *pp mist.*

Va. *pp mist.*

Vc. *pp mist.*

165

Gtr. *mf* *pp* *p* *mf* *p* Harm. XII

Vn. 1 *mf* *pp* *p* *mf* *p*

Vn. 2 *mf* *pp* *p* *mf* *p*

Va. *mf* *pp* *p* *mf* *p*

Vc. *mf* *pp* *p* *mf* *p*

**a tempo**

170

ord. *piu tranquillo* *ord.* *dolce* *mp*

Vn. 1 *p*

Vn. 2 *p*

Va. *p*

Vc. *pizz.* *arco* *mp*

174

*mp*

Vn. 1 *mp*

Vn. 2 *mp*

Va. *mp*

Vc. *mp*

178

Harm.XII IX **molto meno mosso**  $\text{♩} = \text{c. } 76$  *dolce e cantando* *pont.* *mp*

*tambora* *Gtr. CUE:* *tambora* *mp*

Vn. 1

Vn. 2

Va.

Vc.



200

Gr. Vn. 1 Vn. 2 Va. Vc.

*p sub.*

*p*

Detailed description: This system covers measures 200 to 203. The guitar (Gr.) plays a complex, rhythmic pattern of eighth and sixteenth notes. The first and second violins (Vn. 1, Vn. 2) play a melodic line with slurs and accents. The viola (Va.) plays a similar melodic line. The cello (Vc.) plays a bass line with slurs and accents. The dynamic marking *p sub.* is present for the strings, and *p* is at the end of the system.

204

Gr. Vn. 1 Vn. 2 Va. Vc.

Detailed description: This system covers measures 204 to 207. The guitar (Gr.) continues with a complex, rhythmic pattern. The first and second violins (Vn. 1, Vn. 2) play a melodic line with slurs and accents. The viola (Va.) plays a similar melodic line. The cello (Vc.) plays a bass line with slurs and accents.

208 poco accel.

Gr. Vn. 1 Vn. 2 Va. Vc.

*mf* *p*

Detailed description: This system covers measures 208 to 211. The guitar (Gr.) plays a complex, rhythmic pattern. The first and second violins (Vn. 1, Vn. 2) are silent. The viola (Va.) plays a melodic line with slurs and accents, marked *mf*. The cello (Vc.) plays a bass line with slurs and accents, marked *mf*. The dynamic marking *p* is at the end of the system.



rit. . . . . molto meno mosso

212

Gtr. *rit.* *molto meno mosso*  $\text{♩} = \text{c. } 42$

Vn. 1 *mp* (arco) *port.* *f* *sub. pp*

Vn. 2 *mp* arco *f* *sub. pp*

Va. *mp* *f* *sub. pp*

Vc. *mp sub.* *f* *sub. pp*

**Più mosso**

$\text{♩} = \text{c. } 106$

*molto accel.*

217

Gtr. *sub. ff* *vib.*

Vn. 1 N.V. *mf*

Vn. 2 N.V. *p < mf* *p < mf* *mf*

Va. N.V. *p < mf* *p < mf* *mf*

Vc. *mf* N.V. *f* *mf*

*molto rit.*

Rasq.

223

Gtr. *stringendo* *sfz* *sfz* *sfz* *sfz*

Vn. 1 *ricochet* *sfz* *sfz* *sfz* *sfz* *ff*

Vn. 2 *ricochet* *sfz* *sfz* *sfz* *sfz* *ff*

Va. *ricochet* *sfz* *sfz* *sfz* *sfz* *ff*

Vc. *sfz* *sfz* *sfz* *sfz* *ff*

# Toccata, Evocation, and Fandango

for Guitar and String Quartet  
For Lou Johnson

## Toccata

composed by Mark A. Radice  
arranged by Philip Rothman, ASCAP  
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♩ = c. 96

The musical score for the guitar part of the Toccata section consists of five staves of music. The first staff (measures 1-6) begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a sequence of chords and melodic lines with dynamic markings *mf*, *f*, *ff*, and *sf*. The second staff (measures 7-10) continues the melodic line with a *mf* dynamic and includes a triplet and a *rall.* *Bend* instruction. The third staff (measures 11-16) starts with *a tempo* and includes *pont.* (ponticello) markings, harmonic changes to XII and VII, and dynamic markings *pp* and *f*. The fourth staff (measures 17-23) features *Harm. XII*, *ord.* (ordine) markings, *rit.* (ritardando), *a tempo*, *cresc.* (crescendo), and *sfz* (sforzando) markings, along with various fingerings. The fifth staff (measures 24) begins with *più mosso* and includes *ord.* markings and a *vib.* (vibrato) instruction, ending with a *ff* dynamic.

**molto rit.** . . . . . **Tempo primo**

31

Bend

vib.

3

Bend

sfz

dolce

Harm. XII

39

**a tempo**  
con ritmo

ord.

1

2

3

pizz.

44

Bend

1

2

3

49

1

2

3

54

con vib.

N.V.

1

2

3

4

5

6

60

V

calando

ppp

1

2

3

4

5

# Evocation

Adagio

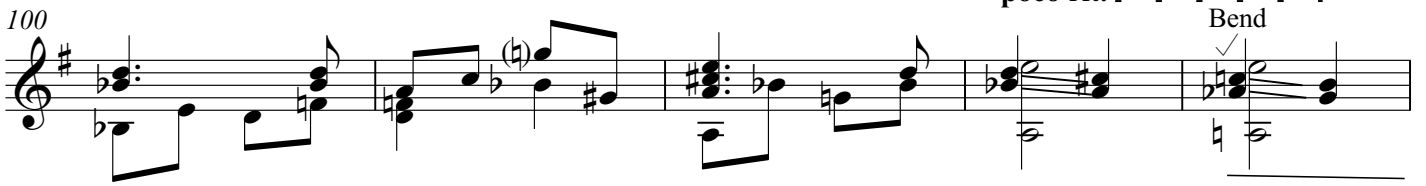
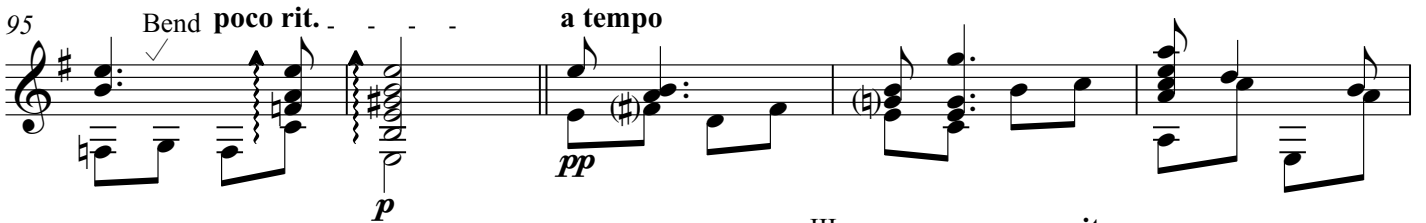
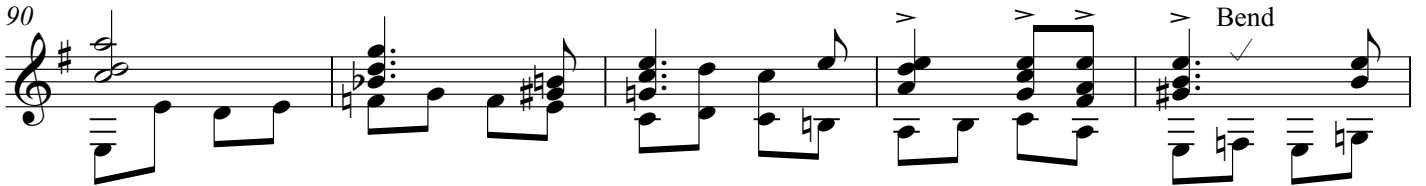
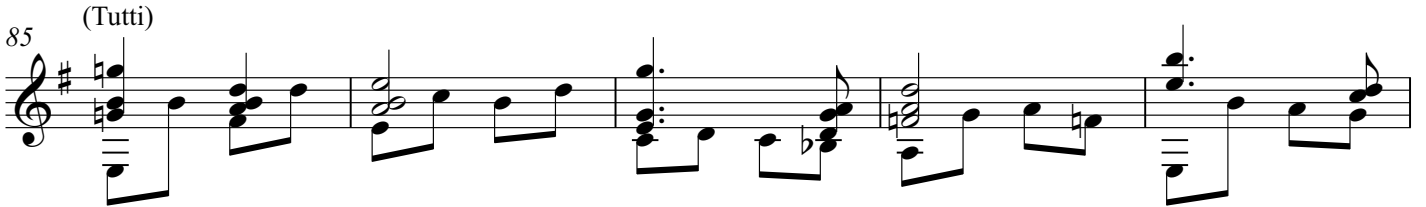
♩ = 64

65

10



Guitar Solo



**poco più mosso**

♩ = c. 96

105 **Bend**

108

110

112

114

116 **rit.**

# Fandango

♩ = c. 54

Harm. XII

119

*sfz* *pp* *sfz* *pp* *sfz* *mf*

**più mosso**

♩ = c. 126

125

*pp*

**poco più mosso**

♩ = c. 132

129

*ff*

133

*f* Rasq.

137

140

*dolce*

**meno mosso**

♩ = c. 96

143

*dolce*

6

147

150

**Andantino**

153

156

**Grandioso subito!****a tempo**

159

162

165

168 **a tempo**  
 Harm. XII  
 ord.  
 piu tranquillo

172 *dolce*  
*mp*

176

179 Harm. XII IX  
**molto meno mosso**  
 ♩ = c. 76  
*dolce e cantando*  
 pont. *mp*  
*pp*  
 tambora

184

188 ord. Bend  
*desperada*  
 tambora

193



**Grandioso ad lib. a tempo con rubato**

196 *con fuoco*

*f* *mf*

199

202

205

208 **poco accel.** . . . . .

211

214 **rit.** . . . . .

**molto meno mosso**

♩ = c. 42

*dolce*

216

*sub. pp*

vib.

**Più mosso**

♩ = c. 106

**molto accel. . .**

219

*sub. ff*

222

*stringendo*

225

**molto rit. . .**

*sfz sfz sfz*

Rasq.

# Toccata, Evocation, and Fandango

for Guitar and String Quartet

For Lou Johnson

composed by Mark A. Radice

arranged by Philip Rothman, ASCAP

edited by Lou Johnson & Richard Altenbach, ASCAP

## Toccata

♩ = c. 96

7 *mp* *sf* *f*

7 *mf* *mp* *p* *rall. - a tempo*

15 *pp* *f* *p* *rit. - a tempo* *sfz mp* *pp* *• sul G*

24 *p* *f* *p < mf poco a poco cresc.*

31 *molto rit. - Tempo primo* *ten.* *sfz* *p* *sfz* *p* *mf* *p dolce*

39 *a tempo con ritmo* *p* *mp* *p* *mp* *mp* *mp*

46 *f* *p* *p < mp* *p < mp*

56 *mp* *poco* *ppp* *calando* *con sord.*

# Evocation

Adagio

♩ = 64

String Quartet Solo

65

□ solo

(sul A *sempre*)

*p flaut. e dolciss.*

71

Guitar Solo

6

81

2

(ONLY VLA & C.B. unmuted!)

Tutti N.V.

*pp sotto voce*

87

con poco vib.

poco

93

poco rit. . . . .

p

a tempo

3

senza sord.

p molto espr.

103

poco rit. . . . .

pp

poco più mosso

♩ = c. 96

pp

poco a poco cresc.

mf

113

rit. . . . .

pp

# Fandango

♩ = c. 54

119 *solo* *pp* *<mp>* *ppp* *<>* *n.* *pp* *<mp>* *ppp* *<>* *n.* *pp* *<mp>* *molto* *sul A*

*più mosso*  
♩ = c. 126

125 *détaché* *p* *Tutti* *mp*

*poco più mosso*

♩ = c. 132

128 *mf*

132 *mf* *f* **2**

*meno mosso*

♩ = c. 96

139 *mp* *pp* *p* *mp* **2**

147 *mp* *sf* *sf* *pp* *molto*

*Andantino*

♩ = ♩

**Grandioso subito!**

153 *mp/sub.* *espr.* *mf*

*a tempo*

160 *ppist.* *mf* **6/16**

166 *a tempo*  $\text{♩} = \text{♩}$

166 *pp* *p* *mf* *p*

172

178

*p* *mp*

178 *molto meno mosso*  $\text{♩} = \text{c. } 76$

Play! *dolce e cantando*

Gtr. CUE: *mp* *pp*

tambora

185

N.V. Vln 2 CUE:

194 Play! *desperada* *con fuoco* *espr.*

*p* *mf* *mist. p sub.* *mf*

3

*p sub.*

207 *poco accel.* *rit.* *port.* *molto meno mosso*  $\text{♩} = \text{c. } 42$

*mp* *f* *sub. pp*

217 *Più mosso*  $\text{♩} = \text{c. } 106$  *molto accel.*

N.V. *mf*

224 *molto rit.* *sfz* *sfz* *sfz* *sfz* *ff*

# Toccata, Evocation, and Fandango

for Guitar and String Quartet

For Lou Johnson

## Toccata

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♩ = c. 96

mp sf f

7 mf mp rall. a tempo

15 f p sfz mp pp più mosso rit. a tempo

24 p f p mf poco a poco cresc.

31 sfz p sfz p mf p dolce

39 con ritmo p mp p mp mp mp

46 f p p < mp p < mp p < mp

56 mp poco ppp calando con sord.

# Evocation

Adagio

♩ = 64

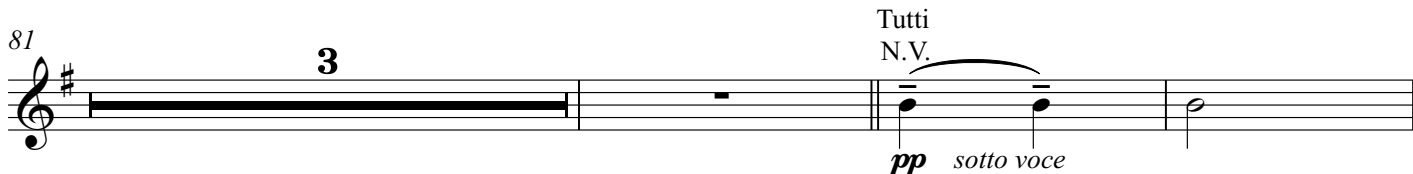
65 solo 



*p* flaut. e dolciss.



71 6



81 6

Tutti  
N.V.

*pp* sotto voce



87

con poco vib. poco

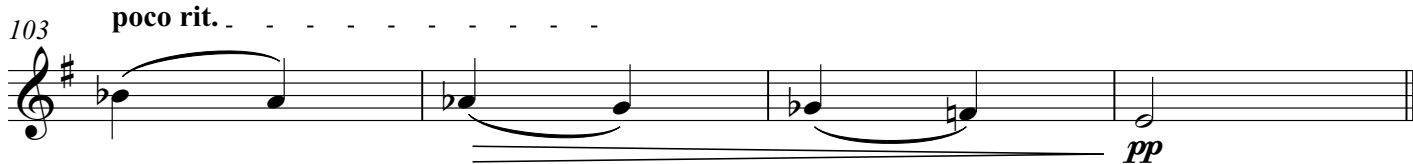


93 poco rit. . . . .



97 a tempo 

senza sord. *pp* *p*




103 poco rit. . . . .

*pp*



107 poco più mosso

*pp* poco a poco cresc. *mf*



113 rit. . . . .

*espr.* *pp*



# Fandango

♩ = c. 54

119 *solo*

*pp* < *mp* > *n.*      *pp* < *mp* > *n.*      *pp* < *mp* > *molto*

*più mosso*

♩ = c. 126

125 *Tutti*

*p*      *mp*

*poco più mosso*

♩ = c. 132

128

*mf*

132

*mf*      *f*

*meno mosso*

♩ = c. 96

138

*mp*      *p*      *mp*

147

*p*      *mp*      *sf*      *sf*      *pp* *molto*

*Andantino*

♩ = ♩

*Grandioso subito!*

153

*mp/sub.*      *mf*

160 *a tempo*

*pp mist.*      *mf*

166 *a tempo* ♩. = ♩

6/16 9/16 *pp* *p* *mf* *p* 2

172

*p* *mp*

178 *molto meno mosso* ♩ = c. 76 3 *dolce e cantando*

*pp*

185 Gtr. CUE: Bend Play!

*n.* *pp* *p*

194 *Grandioso ad lib.* *con fuoco* *a tempo con rubato*

*mf* *mist. p sub.* *mf*

201 *p sub.*

207 *poco accel.* 4 (arco) *rit.* *molto meno mosso* ♩ = c. 42

*mp* *f* *sub. pp*

217 *Più mosso* ♩ = c. 106 *molto accel.* *ricochet*

*N.V.* *p < mf* *p < mf* *mf*

224 *molto rit.*

*sfz* *sfz* *sfz* *sfz* *ff*

## Toccata, Evocation, and Fandango

for Guitar and String Quartet

For Lou Johnson

## Toccata

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♩ = c. 96

7

*mp* *mf* *sf* *f*

7

rall. . a tempo

*mf* *mp*

15

rit. . a tempo,

più mosso

*f* *p* *mf* *sfz mp* *pp*

24

*p* *f* *p* *mf* poco a poco cresc.

31

molto rit. . . Tempo primo

ten.

*sfz* *p* *sfz* *p* *mf* *p dolce* *ppp*

39

a tempo  
con ritmo

*mp* *mp* *mp*

46

*f* *p* *p < mp* *p < mp*

56


calando  
con sord.

*mf > mp* *mf > mp* *mp* *p* *ppp*

# Evocation

Adagio

♩ = 64

65 solo 

*p* flaut. e dolciss.

71

6

81

senza sord.

Tutti  
N.V.  


*pp* sotto voce

87

con poco vib.

*poco*

93

*poco rit.* . . . . .

97

a tempo

*pp*

*p*

103

*poco rit.* . . . . .

*pp*

poco più mosso

107 ♩ = c. 96

*pp*

*poco a poco cresc.*

*mf*

113

*rit.* . . . . .

*pp*

# Fandango

♩ = c. 54

119 solo

*pp* < *mp* > *n.*      *pp* < *mp* > *n.*      *pp* < *mp* < *molto*

**più mosso**

♩ = c. 126

*mp*      *p*

**poco più mosso**

♩ = c. 132

*mf*

*mf*      *f*

**meno mosso**

♩ = c. 96

*mp*      *pp* < *mp* >

*p*      *mp*      *sf*      *sf*      *pp* < *molto*

**Andantino**

♩ = ♩

**Grandioso subito!**

*mp/sub.*      *mf*

**160 a tempo**

*pp mist.*      *mf*

166 a tempo

*pp* *p* *mf* *p*

172

*p* *mp*

178 molto meno mosso

♩ = c. 76

*pp*

185 Vln 2 CUE: Play!

*p*

194 Grandioso ad lib. a tempo con rubato

*p sub.* *mf* *p sub.*

202 poco accel. pizz.

*mf*

211 arco

rit. molto meno mosso

♩ = c. 42

*mp* *f* *sub. pp*

217 Più mosso

♩ = c. 106

molto accel.

*p < mf* *p < mf* *mf*

224 ricochet

molto rit.

*sfz* *sfz* *sfz* *sfz* *ff*

## Toccata, Evocation, and Fandango

for Guitar and String Quartet

For Lou Johnson

composed by Mark A. Radice

arranged by Philip Rothman, ASCAP

edited by Lou Johnson &amp; Richard Altenbach, ASCAP

## Toccata

♩ = c. 96

7 *mp* *sf* *f*

15 *f* *p* *arco* *rit.* *a tempo* *sfz mp* *ppp* *mp*

24 *più mosso* *p* *f* *p* *mf* *poco a poco cresc.*

31 *molto rit.* *Tempo primo* *ten.* *sfz* *p* *3* *mf* *p dolce* *ppp*

39 *a tempo* *con ritmo* *mp* *f* *mp < mf* *mp < mf*

46 *f* *p* *sempre espr.* *mp* *p*

56 *calando* *con sord.* *dim. al fine* *ppp*

# Evocation

Adagio

♩ = 64

65 solo

Musical staff 65-70: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains six measures of music. The first measure starts with a 'solo' marking and a square symbol. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter). The last measure has a fermata over the E3 note.

*p flaut. e dolciss.*

71

Musical staff 71-76: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains six measures. Measures 71-75 contain notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter). Measure 76 is a whole rest. A '4' is written above the staff at the end. Dynamics include *pp* and *n.*

81

Musical staff 81-86: Bass clef, key signature of one sharp (F#), 2/4 time signature. Measures 81-86 are whole rests. A '4' is written above the staff. At measure 86, the key signature changes to natural (F), and the time signature changes to 3/4. The notes are: G2 (quarter), A2 (quarter), B2 (quarter). Dynamics include *pp* and *sotto voce*.

Tutti N.V.

*pp sotto voce*

87

Musical staff 87-92: Bass clef, key signature of natural (F), 3/4 time signature. The staff contains six measures. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter). Dynamics include *con poco vib.* and *poco*.

93

Musical staff 93-96: Bass clef, key signature of natural (F), 3/4 time signature. Measures 93-94 are whole rests. Measure 95 has notes: G2 (quarter), A2 (quarter), B2 (quarter). Measure 96 has notes: C3 (quarter), D3 (quarter), E3 (quarter). Dynamics include *senza sord.* and *poco rit.*

97

Musical staff 97-102: Bass clef, key signature of natural (F), 3/4 time signature. The staff contains six measures. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter). Dynamics include *a tempo*, *pp*, and *p*.

103

Musical staff 103-106: Bass clef, key signature of natural (F), 3/4 time signature. Measures 103-106 are whole rests. Dynamics include *poco rit.* and *pp*.

*poco più mosso*

107

♩ = c. 96

Musical staff 107-112: Bass clef, key signature of natural (F), 3/4 time signature. Measures 107-112 are whole rests. A '6' is written above the staff.

113

Musical staff 113-118: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains six measures. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter). Dynamics include *rit.* and *pp*.



# Fandango

♩ = c. 54

119

solo

*pp* < *mp* > *n.*      *pp* < *mp* > *n.*      *pp* < *mp* < *molto*

**più mosso**  
♩ = c. 126

*mp*      *p*

*mf*      *mf*      *mf*      *mf*      **poco più mosso**  
♩ = c. 132

*mf*      *f*      *f*      *f*      *f*      *f*

*p*      *p*      *p*      *p*      *p*      *p*      *p*      *pp* < *mp* >      **meno mosso**  
♩ = c. 96

*p*      *mp*      *sf*      *p* < *sf*      *pp* < *molto*

**Andantino**

*mp/sub.*      *mp*      *mp*      *mp*      *mp*      *mp*      *mp*      **Grandioso subito!**

160 **a tempo**

*pp mist.*      *pp mist.*      *pp mist.*      *pp mist.*      *pp mist.*      *mf*

a tempo

166

*pp* *p* *mf* *p* *pizz.* *piu tranquillo*

172

*arco* *mp*

178

*molto meno mosso*  
♩ = c. 76  
3  
*pp*

185

Gtr. CUE: Bend Play!  
*pp* *p*

194

Grandioso ad lib. a tempo con rubato  
4  
*mist. p sub.*

202

*p* 3 *poco accel.* *mf* *p*

211

*rit.* *molto meno mosso*  
♩ = c. 42  
*mp sub.* *f* *sub. pp*

217

Più mosso  
♩ = c. 106  
*gliss.* *molto accel.*  
N.V. *mf* *f* *mf* *mf*

224

*molto rit.* *sfz* *sfz* *sfz* *sfz* *ff*

# LOUIS VALENTINE JOHNSON COMPOSITIONS

## FOR SOLO GUITAR

Walking the Yuba River  
Remembrance  
White Bird Pass  
(A Message To Mama)  
Two Boys<sup>1</sup>  
To the Poets  
Snake River Sunset  
Wapello Morning  
A Winter Day  
Saigon - 1965  
One  
The Journey  
Ragdoll  
Lament at Fort Hall  
September Eleventh<sup>1</sup>  
Reflections 911<sup>3</sup>  
Twenty One Years<sup>2</sup>  
Monkey Mind  
Valentine Waltz<sup>2</sup>  
Goodbye To Mexico

### Arrangements also available for

<sup>1</sup>Guitar Duo, Guitar/Viola, Guitar/Violin/Cello

<sup>2</sup>Guitar/Cello, <sup>3</sup>Guitar/Violin/Cello

## TRES PENSAMIENTOS LATINOS

Snowfall in El Escorial  
Lullaby of Love  
Malagueña California

### Arrangements also available for

Guitar Duo, Guitar/Cello, Guitar/Viola,  
Guitar, String Quartet, Percussion  
and Castanets

## THREE PASTORALES

A Soldier in Paradise  
Dark Honey  
The Ferris Wheel

### Arrangements also available for

Guitar/Cello, Guitar/Trombone

## TWO HAIKUS

If Only  
Water Wind & Stone

### Arrangements also available for

Guitar/Violin

## FOR SOLO GUITAR

### THE PEACE CONCERTO

Portraits  
Song of Peace  
The Question

Arrangements also available for  
Guitar Duo, Guitar/Violin, Guitar/Flute,  
Guitar/String Quartet, Guitar/Viola,  
Guitar/Cello, Guitar/Piano

### SOLSTICE

Summer  
Shadows from the North  
Winter

### TWELVE MOMENTS

*from the Peace Concerto*  
Valiantly Running with Fire  
Sad the Death  
Song of Peace  
A Boy's Tears Play the Guitar  
I Am Here

A Photograph of Love  
A Little Boy Runs  
The Journey Begins

Thoughts of the Dark Fire  
Happy with Mama and Daddy  
Without My Daddy  
Always in My Heart

### Arrangements also available for

Guitar Duo, Guitar/String Quartet,  
Guitar/Violin, Guitar/Viola, Guitar/Cello,  
Guitar/Piano, Guitar/Flute, Guitar/Clarinet,  
Guitar/Trombone

## FOR THE CHILDREN

Heidi's Song  
Children Dancing  
The First Night  
Graduation

### Arrangements also available for

Guitar/Viola, Guitar/Clarinet,  
Guitar/String Quartet,  
Guitar/String Orchestra

## FOR GUITAR AND HARPSICHORD

### THREE MEMORIES

I  
Allegro Appassionato  
II  
Andante Espressivo  
III  
Allegro

## ARRANGEMENTS

La Hora Azul  
(Elorriaga)  
A Day in the Country  
(Mexican Trad.)  
Plegaria - (Gomez)  
Mazurka - (Fortea)  
Evocacion - (Merlin)  
Romanza - (Anon.)  
Mi Noche Triste  
(Castriota)  
Moderato - (F Sor)  
Estudio/Lagrima<sup>1</sup>  
(Tarrega)  
Song of the Birds<sup>1</sup>  
(Casals)  
Minuets I & II  
Gavottes I & II  
(J.S. Bach)  
Allegretto in B Minor,  
Opus 35 - Number 22<sup>2,3,4</sup>  
(Fernando Sor)  
Toccata, Evocation, and Fandango<sup>1,3,5,6</sup>  
(Mark A. Radice)

J.S. Bach Prelude BWV1007

### Arrangements also available for

<sup>1</sup>Solo Guitar, <sup>2</sup>Guitar/Cello,  
<sup>3</sup>Guitar/String Quartet, <sup>4</sup>Guitar/Viola,  
<sup>5</sup>Guitar/Piano, <sup>6</sup>Guitar/String Orchestra



INNOVATIVE GUITAR

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