

IMPORTANT: The accompanying notation is the transposed PIANO score, not a transcription of the guitar parts.

In bars 5 thru 9 Ted wrote the chord names above the grid boxes, the rest of the diagrams have no names. You'll notice on some of these chord names there's a small number just under the letter – either a 3, 5, or 7. These indicate the inversion used: 3 for first inversion (3rd in the bass), 5 for 2nd inversion (5th in the bass), and 7 for 3rd inversion (7th in the bass).

For bar 13, Ted wrote 2 grid boxes to be used as an optional inserted extended phrase, which he called "Echos optional." This phrase is not in the piano score, and can be skipped.

In bar 15 there is a scale run that Ted intended to be play mostly with harmonics. He wrote there: "Insert 'raindance' open harmonics – 1st & 4th fingers, 7th & 12th frets: A (4), B (2), D (3), E (1) & slide up to F# (w/opt. vibrato)." He didn't write grid boxes for this whole passage. I inserted my own grid boxes to indicate how to play it, based upon his abovementioned comment.

I believe what he meant by "Raindance open harmonics" is the playing of open harmonics on the 7th and 12th frets in a cascade sequence, allowing them to ring.

Ascending cascade as follows:

5th string, 12th fret – 6th string, 7th fret –

4th string, 12th fret – 5th string, 7th fret –

3rd string, 12th fret – 4th string, 7th fret –

2nd string, 12th fret – 3rd string, 7th fret –

1st string, 12th fret – 2nd string 7th fret – 1st string, 7th fret.

For descending, play it in reverse order. Use only your 1st and 4th fingers.

This is a great effect to be used for an Em9 or G6 sound. (Pat Metheny uses this technique often.)

Ted indicated that the scale in bar 15 was to end by playing an E fretted note, then sliding up to an F#. This doesn't correspond to the original score. I prefer to play that final F# note alone using the open harmonic on the 2nd string, 7th fret. I added an optional diagram for Ted's E to F# slide.

Ted stopped his arrangement at the beginning of bar 26. This left basically 11 unaccounted-for measures. In order to complete the arrangement, I wrote up what I believe Ted would have done, based on the piano score and Ted's treatment of the previous bars. A lot of those remaining 11 bars are repeated sections from bars 1, 2 and 14, in which I was able to repeat the same grid boxes. I watched the "Backenstoe Wedding" video and noticed how Ted played those end bars. I believe my notation is pretty accurate and faithful to his arrangement. If anyone has other suggestions of voicings or fingers, I would love to see them posted on the Forums.

This is a beautiful piece, and not too difficult to execute. I hope these pages make it easy to learn and play.

ENJOY!

--Paul Vachon