

13 – NOTES ON COMBINING GUITAR 1 & GUITAR 2 SCORES

These notes describe a combined Guitar book for Jason Robert Brown’s musical “13”, based on the 2013 revisions to the score. Preparing a book as described here takes considerable effort, but the result is a rewarding to play, and enables the material to be covered adequately by one guitarist.

Notation

m. = measure (e.g. m.1-15 means measures 1 to 15).

G1 = Guitar 1

G2 = Guitar 2

/ = separator

// = end of number

Example notation: m.1-5: G1 / m.6-10: G2 / m.11-15: G1+G2

Translation: play Guitar 1 for measures 1 to 5, Guitar 2 for measures 6 to 10, and both Guitar 1 and 2 simultaneously for measures 11 to 15.

#1: Thirteen (Rev. 3/7/13)

Use electric guitar throughout.

m.1-41: G1 / m.42: G2, adding accents (>) to each beat / m.43: G1 / m.52-67: G2 / m.72-73: G1 / m.74: G2 / m.75: G1 / m.76-79: G1 / m.80: G2 / m.81-110: G1 / m.111-126: G2 / m.127-134: G1 / m.135-150: G1 / m.151-175: G1 //

#1A: Becoming A Man (Rev. 3/11/13)

Use electric guitar throughout.

Play G2 throughout. m.93-104 indicates “low voicings”. I suggest medium voicings (e.g. Eb2 at 6th fret).

#1B: Thirteen – Coda (Rev. 8/19/09)

Use electric guitar throughout.

m.143-153: G1 / m.154: G2 / m.155-166: G1 / m.167-174: G2 / m.175-176: G1 / m.177-179: G2 //

#1C: Indiana Transition (Rev. 8/19/09)

Use electric guitar and play G1 throughout.

#2: The Lamest Place In The World (Rev. 8/21/09)

Use electric guitar throughout.

m.1-55: G2 / m.56-63: G1, ease back on volume, then crescendo a little m.62-63 / m.64-65: G2 / m.66: G2 (beats 1 & 2), G1 (beats 3 & 4) / m.67-125: G2 / m.126-127: G1 //

#3: Hey Kendra (Rev. 8/21/09)

Use electric guitar throughout, with subtle Chorus pedal.

This number involves a lot of switching back and forth between G1 and G2. G1 mostly plays wah-wah, so a lot of switching on and off of the wah pedal is necessary. Alternatively, you can balance the wah in a “middle” position when it’s meant to be off. In the following notes, wah is on only in the measures indicated.

m.1-3: G1 (wah on) / m.4: G1 / m.5-9: G2 / m.10 G1 (wah on) / m.11: G2 / m.12: G1 / m.13-20: G2 /
m.21-22B: G1 (wah on) / m.23: G1 / m.24-28: G2 / m.29: G1 (wah on) / m.38: G2 / m.39: G1 (wah on) /
m.40-45: G1 (wah on) / m.46-50: G2 / m.51-56: G2 / m.57: G1 (wah on) //

#3A: Invitations (Rev. 8/21/09)

Use electric guitar throughout.

m.1-41: G1 / m.42-46: G1 / m.47-62: G2 / m.63-70: G1 / m.71-79A: G1 / m.80: G1 (beats 1-3), G2 (beat 4) /
m.81-95: G2 //

Note: the number ends at m.95. The G2 score erroneously includes 4 additional measures numbered m.96-99.

#4: Get Me What I Need (Rev. 7/22/09)

Use electric guitar throughout.

m.1-8: G2 / m.9-26: G1 / m.27-32: G2 / m.33-52: G1 / m.53-66A: G2 //

#4A: Kendra Dream (Rev. 8/21/09)

Use electric guitar throughout.

m.150-157: G1 / m.158-159: G2 //

Note: in the 2009 version of the score, the Keyboard 1 (Piano Conductor) part was erroneously written a tone lower than the Guitar 1, Guitar 2, Bass and Keyboard 2 parts. This was corrected in the 2013 PC book.

#4B: Get Me – Coda (Rev. 7/22/09)

Use electric guitar throughout.

m.179-186: G2 / m.187-209: G1 / m.210-220: G2 //

#5: Opportunity (Rev. 3/13/13)

Use electric guitar throughout.

m.1-14: G2 / m.15-24: G1+G2 / m.25-29: G1 / m.30: G2 / m.31-33: G1+G2 / m.34: G2 / m.35-38: G1+G2 /
m.39-46a: G2 / m.46b-46q: G2 / m.47-58: G2 / m.59-60: G1 / m.61-62: G2 / m.63-64: G1 / m.65-66: G2 /
m.67-73: G1 / m.74: G2 / m.75-77: G1+G2 / m.78: G2 / m.79-82: G1+G2 / m.83-90: G2 /
m.99-100: G2 / m.101-102: G1 / m.103-104: G2 / m.105-106: G1 / m.107-108: G2 / m.109-110: G1
m.111-112: G2 / m.113-114: G1 / m.115-126: G1 //

#6: What It Means To Be A Friend (Rev. 8/21/09)

Use acoustic guitar throughout.

m.1-27: G2 / m.28-29: G1 / m.30-70: G2 //

#7: All Hail The Brain (Rev.8/21/09)

Use electric guitar throughout.

m.A-B and m.1-36: G1 / m.37-52: G2 / m.53-71: G1 / m.72-83: G1 / m.84-89: G2 / m.92-103: G1 /
 m.104-119: G1 / m.120-123: G2 / m.124-147: G1 / m.148-180A: G1 /
 m.180B: G1 (beats 1&2), G2 (beats 3&4) //

#7A: Terminal Illness (Rev. 8/21/09)

Use electric guitar throughout.

This two guitar parts are woven together quite tightly in much of this number. Combining them results in a nice complete part which is quite busy and fun to play.

m.181: G1 / m.182: G1 (beats 1&2), G2 (beats 3&4) / m.183: G1 (beats 1&2), G2 (beats 3&4) / m.184: G2 /
 m.185-186: G1 / m.187: G2 / m.188: G2 (beats 1&2), G1 (beats 3&4) / m.189: G1 /
 m.190: G1 (beats 1&2), G2 (beats 3&4) / m.191: G1 (beats 1&2), G2 (beats 3&4) / m.192: G2 /
 m.193: G1 (beats 1&2), G2 (beats 3&4) / m.194: G1 / m.195: G2 / m.196: G2 (beats 1&2), G1 (beats 3&4) /
 m.197-255: G1 / m.256-262: G2 / m.263-305: G1 / m.306-309: G2 / m.310-313: G1 //

#8: Getting Ready (Rev. 8/21/09)

Use electric guitar throughout.

m.7-52: G2 / m.53-112: G1 / m.113-142: G2 / m.143-238 G1 / m.239-261: G2 / m.262-289: G1 //

#9: Any Minute (Rev. 8/21/09)

Use electric guitar throughout, alternating between “clean” and “heavy metal” tones as needed. Ideally, m.9-38 should be played on acoustic guitar, but it would involve very quick changes from and back to electric at m.7 and m.38 respectively. How brave are you feeling?

m.1-8: G1 / m.9-38: G2 / m.39-41: G1 / m.42-49: G2 / m.49A-49J: G1 / m.49K-64: G1 / m.65: G2 /
 m.66-79: G1 //

#9A: Bloodmaster Fight U/S (Rev. 8/21/09)

Use electric guitar and play G1 throughout (G2 is tacet).

#10: Good Enough

Use electric guitar and play G1 throughout (G2 is tacet).

#11: Being A Geek (Rev. 8/21/09)

Use electric guitar throughout.

m.A-J: G1 / m.K: G2 (cue notes only) / m.1-19: G2 / m.20-22: G1+G2 /
 m.23: G1+G2 (play G1 notes an octave higher than written) / m.24-25: G1 /
 m.26-27: G1 (notes) + G2 (solo marking) / m.28-31: G1+G2 / m.32-35: G1 / m.36-37: G1+G2 /
 m.38: G1 / m.39: G1+G2 / m.40-52: G1 / m.53-56: G2 / m.57-58: G1+G2 / m.59: G1 / m.60-62: G1+G2 /
 m.63: G1 / m.64-66: G1+G2 / m.67: G1 / m.68-69: G2 (beats 1, 3 & 4), G1 (beat 2) / m.70: G1+G2 / m.71: G1 /
 m.72-73: G2 (beats 1, 3 & 4), G1 (beat 2) / m.74: G1+G2 / m.75: G2 / m.76-78: G1 /
 m.79: G1 (beats 1, 2 & 4), G2 (beat 3) / m.80-82: G1 / m.83-85: G1+G2 / m.86: G1 /
 m.87-98: G1 (notes and slash marks) G2 (“SOLO FILLS” markings) / m.99-107: G2 / m.108-109: G1+G2 /
 m.110-113: G2 / m.114-115: G1 / m.116-124: G2 //

#12: Bad Bad News (Rev. 8/21/09)

Use electric guitar throughout.

Note: time signature is 12/8; references to beats refer to 1/8 notes.

m.1-15: G1 / m.16: G1 (beats 1-3), G2 (beats 4-12) / m.17: G2 / m.18-26: G1 / m.27: G2 /
 m.28: G2 (beats 1-6), G1 (beats 7-12) / m.29-30: G1 / m.31-32: G2 / m.33: G1 / m.34-35: G2 / m.36-47: G1 /
 m.48: G2 / m.49-70: G1 / m.71-72: G2 / m.73-77: G1 / m.78-80: G2 / m.81-86: G1 / m.87-90: G2 /
 m.91: G1 (beats 1-6), G2 (beats 7-12) //

#13: Tell Her (Rev. 8/22/09)

Use electric guitar throughout.

The part jumps around a lot between the two guitar book for this number.

m.1-16: G1 / m.17-19: G2 / m.20-32: G1 / m.33: G1+G2 / m.34-36: G2 / m.37: G1 / m.38-49: G2 / m.50-51: G1 /
 m.52: G2 (beats 1-3.5), G1 (last 1/8 note) / m.53: G1 / m.54-55: G2 / m.56-57: G1 / m.58-60: G2 /
 m.61: G1+G2 //

#13A: Transition To Girl’s Bathroom (Rev. 3/11/13)

Use electric guitar and play G1 throughout (G2 is tacet).

#13B: Did That Work? You Bet It Did! (Rev. 3/11/13)

Use electric guitar and play G1 throughout.

#14: It Can't Be True (Rev. 8/22/09)

Use electric guitar throughout.

m.1-11: G1 / m.12: G2 / m.13: G1 (add note "(VOX)" from G2 / m.14-66: G1 / m.67-68: G2 / m.69-155: G1 / m.156: G1 (add vocal cue from G2) / m.157-168: G1 / m.169-171: G2 / m.194-227: G1 / m.228-231: G2 / m.232-235: G1 / m.236-239: G2 / m.240-259: G1 //

#15: If That's What It Is (Rev. 8/22/09)

Use acoustic guitar throughout.

This part is mostly G1, but it incorporates some important elements of the G2 part. At the end, there is a very fast change to electric for #15A.

m.1-61: G1 / m.62: G2 / m.63: G2 (beat 1), G1 (beats 2-4) / m.64: G1 / m.65: G2 (beat 1), G1 (beats 2-4) / m.66: G1 / m.67: G2 (beat 1), G1 (beats 2-4) / m.68: G1 / m.69: G2 (beat 1), G1 (beats 2-4) / m.70: G1 / m.71-74: G1 / m.75: G2 (beat 1), G1 (beats 2-4) / m.76: G1 / m.77: G2 (beat 1), G1 (beats 2-4) / m.78: G1 / m.79-82: G1 / m.83: G2 (beat 1), G1 (beats 2-4) / m.84-92: G1 / m.93: G2 (beat 1), G1 (beats 2-4) / m.94: G1 / m.95: G2 (beat 1), G1 (beats 2-4) / m.96-128: G1 / m.129-148: G2 / m.149: G2 (beat 1), G1 (beats 2-4) / m.150: G1 / m.151: G2 (beat 1), G1 (beats 2-4) / m.152: G1 / m.153: G2 (beat 1), G1 (beats 2-4) / m.154: G1 / m.155: G2 (beat 1), G1 (beats 2-4) / m.156-160: G1 / m.161: G2 (beat 1), G1 (beats 2-4) / m.162: G1 / m.163: G2 (beat 1), G1 (beats 2-4) / m.164: G1 / m.165-187: G1 / m.188-194: G2 //

#15A: Evan's Haftorah (Rev. 7/2/09)

Use electric guitar and play G1 throughout (G2 is tacet).

There is a direct segue from #15. I recommend playing m.1-2 of #15A on acoustic, then switching to electric in m.3-5.

#16: A Little More Homework (Rev. 8/22/08)

Use acoustic guitar m.12-75, switch to electric at m.76-83 and play electric guitar m.84-128.

Although the score calls for acoustic guitar for the measures I have used from m.84-95, I found that playing these on electric sounded great, adding some fullness at a point where the song starts to build.

m.12-95: G1 (at m.76, add a note "SWITCH TO ELECTRIC" and put an open bracket. Add a close bracket at m.83. At m.84 add a note "PLAY").

m.96-128: G2 //

#16A: Bows (Rev. 7/2/09)

Use electric guitar throughout.

m.1-24: G2 / m.25-40: G1 / m.41-48: G2 / m.49-50: G1 / m.52-53: G2 //

#17: Brand New You (Rev. 8/23/09)

Use electric guitar throughout.

m.1-4: G2 / m.5-19: G1 / m.20: G2 / m.21-95: G2 //
