

Challenging

This waltz is a genuine George Arvola original. I have renamed it as I am expecting to submit it as a possible theme for a movie which to my knowledge, has not yet been made or maybe not even proposed.

A hybrid style in the rhythm guitar part may be the better choice. The bass motifs may be easier to control if the chords are struck with the fingers.

The melody will sound better if played using closed fingering. (no open strings) Some "slipping and sliding" techniques seem appropriate in this mournful melody. Acoustic or classical guitars are the best choice for this song. An accordion would also be a good melody instrument on this tune.

Moderate Waltz

mm = 130 = ♩ or a bit faster

Theme from "The Godmother"

by George Arvola
(in 1994)

The musical score is written for guitar and consists of five systems. Each system has a melody line (top staff) and a bass line (bottom staff). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as 'Moderate Waltz' with a metronome marking of mm = 130 = ♩ or a bit faster.

System 1: The melody begins with a triplet of eighth notes (3, 2, 1) followed by a quarter note (2). A glissando is indicated over the next two notes. The bass line starts with an Em chord. Fingering numbers 1, 3, 4, 3, 1 are shown above the melody notes.

System 2: The melody continues with a triplet (3) and a quarter note (2). The bass line features Am and Em chords. A slur covers the final two notes of the melody line.

System 3: The melody has a triplet (3) and a quarter note (2). A slur covers the next two notes. A specific instruction 'bend "F#" to "G"' is written above a note. The bass line includes Am and C7 chords.

System 4: The melody starts with a triplet (3) and a quarter note (1). A slur covers the next two notes. The bass line features F#7 and B7 chords. Fingering numbers 3, 2, 1, 2 are shown above the final notes of the melody line.

Theme from Godmother (pg.2)

3 2 4 2 2 3 2 2 3 1 3

E7

2 3 1 3 1 3 1 3 4 4

Em C7

bend "F#" to "G"

B7 Em C Em

Em C Em

A casual observation will reveal that although the song is in 3/4 time, the rhythm of the melody is mostly in couplets while the accompaniment is truly in a waltz rhythm. Yes, this architecture was mostly mathematically contrived. At the time of writing this song, I was amused by my own genius. In hindsight, genius might be a bit of an overstatement of my abilities. (G.A.)

My original title for this song was "Bologna Polifono." I believe that I had invented a new Italian word "polifono" and I deemed it to mean "polyphonic." Therefore, the title could have been loosely translated to mean "Polyphonic Baloney." Quite a few of my students have commented that they like the titles of my compositions at least as much if not more, than the actual songs.