

Les Fous De Bassan

solo
guitar

Jan 26/89

Juhan
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nomenclature

Tuning: ⑥ ⑤ ④ ③ ② ①
E A \sharp D A \flat A E
(quarter tone sharp) (quarter tone flat)

Notes on ③ and ② sound as written. (not transposed).

Notes on ⑤ and ④ are automatically assumed to be "quarter tone sharp" and "quarter tone flat" respectively.

Notes are marked for correct string



notes in box are to be repeated any order at approximate speed of tempo marking, and/or as instructions require.

----- continue previous material

Note durations should only be considered metered if affixed by a tempo marking.

Otherwise, a whole note does not equal four beats but rather a longer period of time relative to say a quarter or half note. As well unmetered, two half notes side by side do not have to correspond to the same duration. Actual durations in unmetered time is left to the performer.

Durations of boxes, sections, individual notes & chords, pauses etc are left entirely to performer. The prescribed duration of the piece is only a suggestion and maybe radically altered.

9 - short pause

∩ - pause

l.p.
| . | - long pause

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$\text{♩} = 176$

Gtr

pp

$\text{♩} = 208+$

(ad lib in groups of III + II) mp (ad lib in groups of III + II)

(ad lib in groups of II, III + IIII)

not depressed but dampened by the first singer on the sixth string. | ad lib in groups of II, III, IIII + IIII

(interjections to above pattern)

rasq, mf, pp

mal ↑

harm VII

$\text{♩} = 144$

ms

ms art. harms. produced by the right hand which slowly fluctuates back and forth between the bridge and XIX fret.

hammer on with l.h. alone
over entire range

simile

A single staff of music showing a hammer-on exercise. The notes are densely packed across the entire range of the staff, from the lowest bass clef notes to the highest treble clef notes. The notation is a series of vertical lines representing notes, with some stems and beams.

(l.h. alone)

A single staff of music with dynamic markings *mp*, *p*, and *mf*. The notes are mostly half notes and quarter notes, some with slurs. A handwritten note says "(not to be considered as half notes) or metered. Ad lib durations." with an arrow pointing to the notes. Another note says "l.h. and singer" with an arrow pointing to a specific note.

A single staff of music with a slur over a group of notes. A handwritten note "(l.h. alone)" is written above the slur. The notes are mostly quarter and eighth notes.

A single staff of music with a crescendo hairpin. The notes are mostly quarter notes. A handwritten note says "(slowly art. harms give way to open fundamental)" with an arrow pointing to the notes. A dynamic marking *mf* is written above the staff.

A single staff of music with a tempo marking $\text{♩} = 168$. The notes are mostly quarter notes with slurs. Dynamic markings *mf* and *p* are present. A handwritten note says "maLT" above the staff.

A single staff of music with slurs over groups of notes. The notes are mostly quarter notes. A handwritten note says "maLT" above the staff.

accel to ->

continue adlib breaking "III III" up between harmonics IV, V, VII, IX + XII

$\text{♩} = 168$

$\text{♩} = 208+$

mf

sfz

$sfz2$

$\frac{1}{2}"$ beyond fretboards

Dampened by left hand thumb over top of neck like a cello

sfz

$sfz2$

1.p. $\text{♩} = 208$

$\text{♩} = 168$

$\text{♩} = 208$

$\text{♩} = 168$ $\text{♩} = 208$

$\text{♩} = 168$ $\text{♩} = 208$

③ harm IX

from past fingerboard to

mp from bridge

l.h. rapidly tapping soundboard with fingertips

r.h. fingertips on soundboard as l.h.

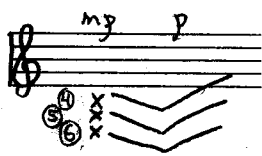
strike bridge with r.h. thumb

Strike ③ string, l.h. finger over soundhole and simultaneously slide finger (towards bridge) and depress downward. On string contact with edge of soundhole slide back (slower) and release. (pp-mf)

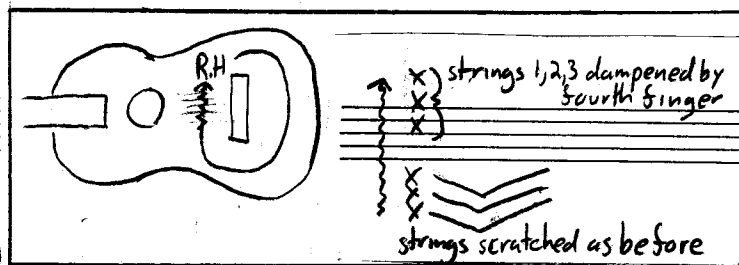
(at first well spaced build to quick repetitions)

also a few times strike with string already depressed against edge of soundhole, then slide back and release

from edge of soundhole slowly glissando as close to the bridge as possible, pitch disappearing + becoming percussive.



with fingernails of l.h. hand (fingers 1,2,3) scratch along strings (lengthwise) from 2 1/2" from bridge strongly a few inches and then slower scratch back



scratch nails of r.h. over sound board in above manner.

The r.h. begins slowly striking the string as it comes around. On striking the string the l.h. fingers scratch along the strings

Every repetition is faster, louder and more intense than the one before. The scratches of the l.h. as well succeeding cover more string length. Build to a climax after 6 or 7 repetitions and then (through 5 or 6 repetitions) decel. decrease etc to as first.

l.h. dampening strings 2 1/2" from bridge

r.h. (scratching) mf

r.h. getting slower and slower mf

ms. (r.h.) (cut)

l.p.

l.h. alone trmm

mp with l.h. behind nut

p cross 5+6 strings at the 5 fret

l.h. alone trmm

l.p. a. harms between fingerboard and bridge as before. one cycle from fingerboard to bridge and back only.

l.p. p-mf

cross 1+2 strings at the XI fret

pp 6 (depress at VI fret)

striking and depressing 3rd string to edge of soundhole as before.

(pp-p)

scratch fingers of R.H. slowly along soundboard as shown 3-4 times slightly speeding up around bridge.

l.p.

3 times slightly distance r.h. as if to tambour strings.

In process of descending to strike strings stop just before. Strings remain quiet except for any resonance produced by the passing wind.

l.p.

lean back in chair

(Dur: approx 7:00 min)