Les Fous De Bassan

solo
guitar

Jan 26/89

Juhan
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nomencature

Tuning: ⑥ E ⑤ $A^{\sharp}$ ④ D ③ $A^{\flat}$ ② A ① E

($A^{\sharp}$: quarter tone sharp; $A^{\flat}$: quarter tone flat)

Notes on ③ and ② sound as written. (not transposed).
Notes on ⑤ and ③ are automatically assumed to be "quarter tone sharp" and "quarter tone flat" respectively.
Notes are marked for correct string

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

-------- continue previous material

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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.

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

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- short pause

- pause

- long pause

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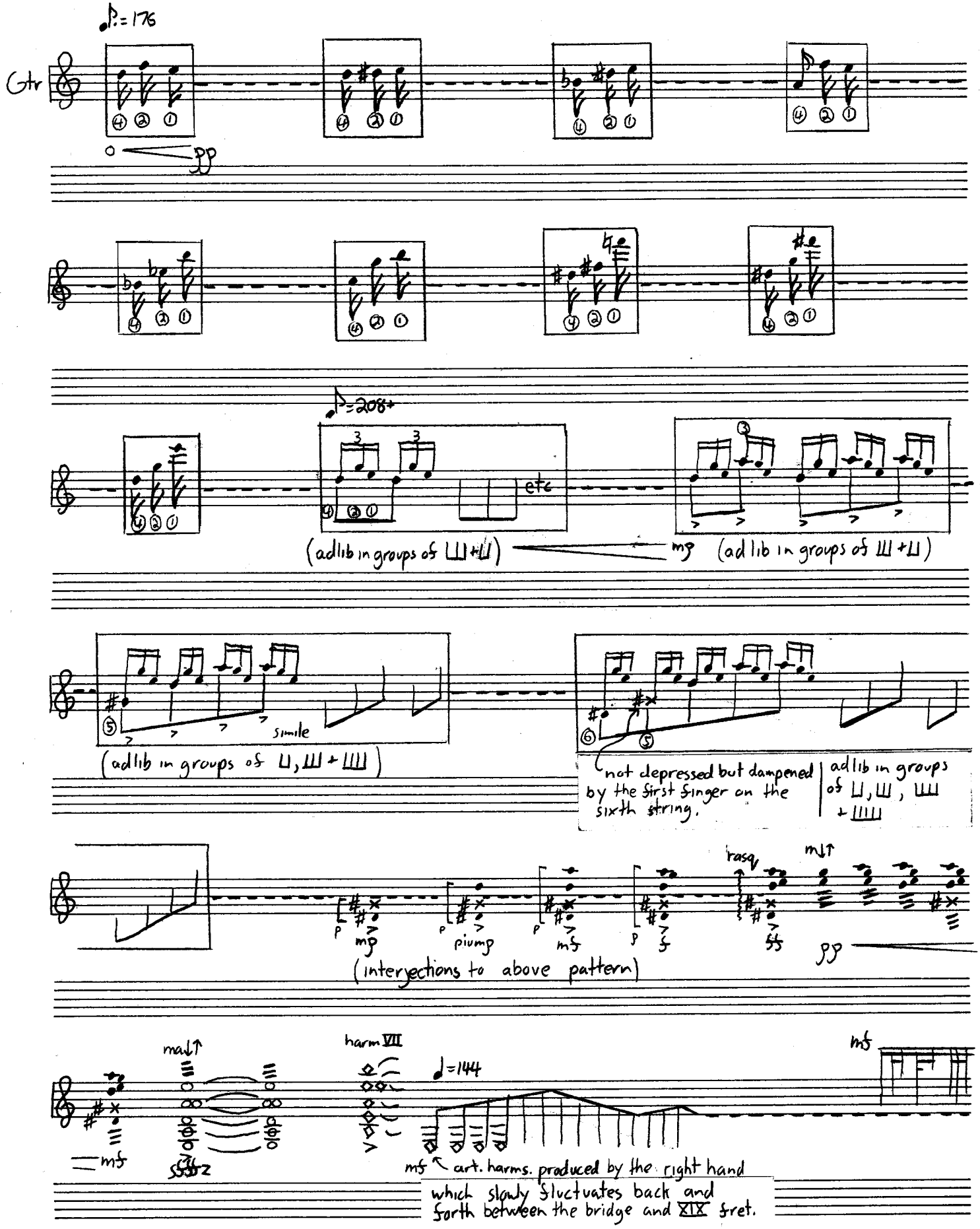

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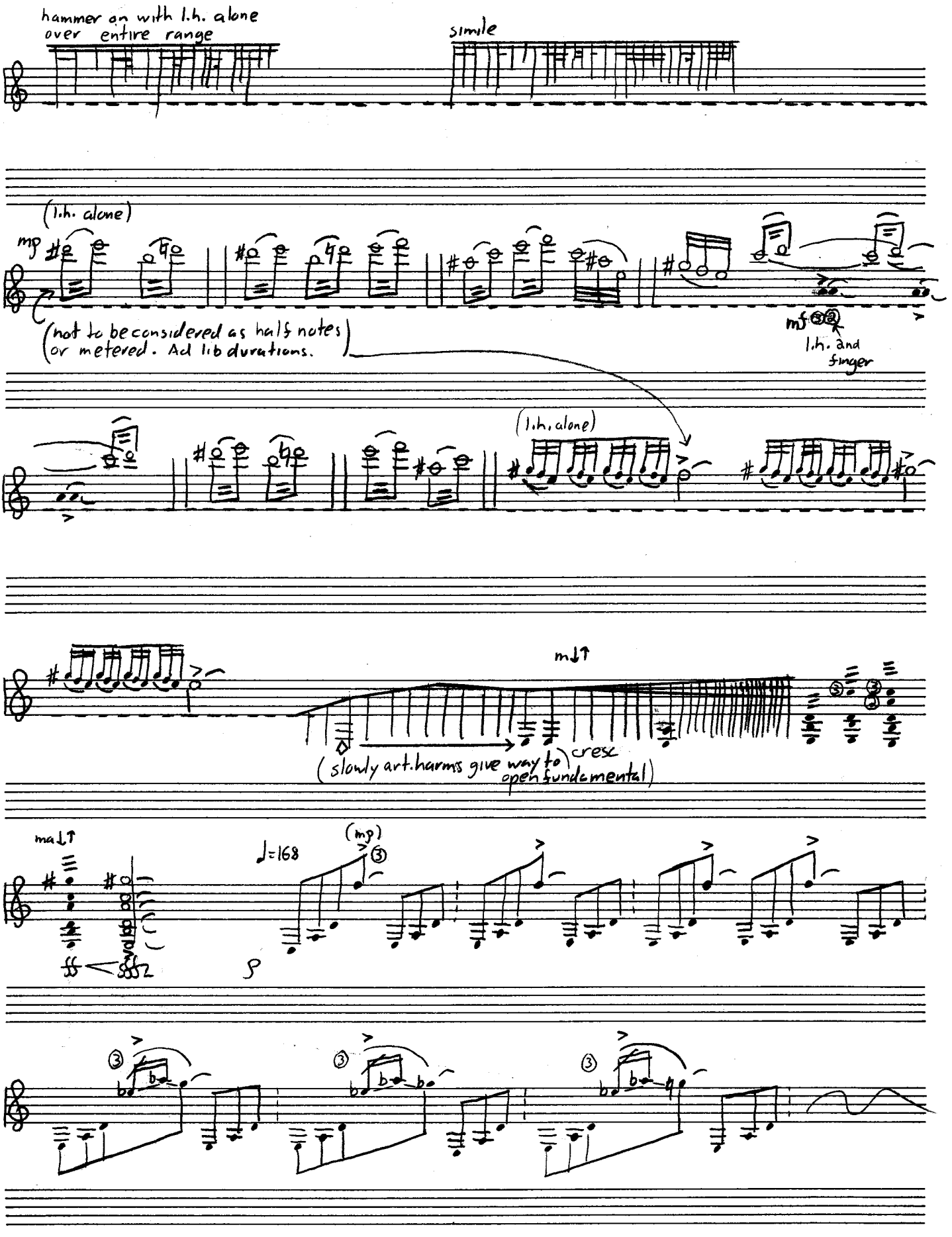
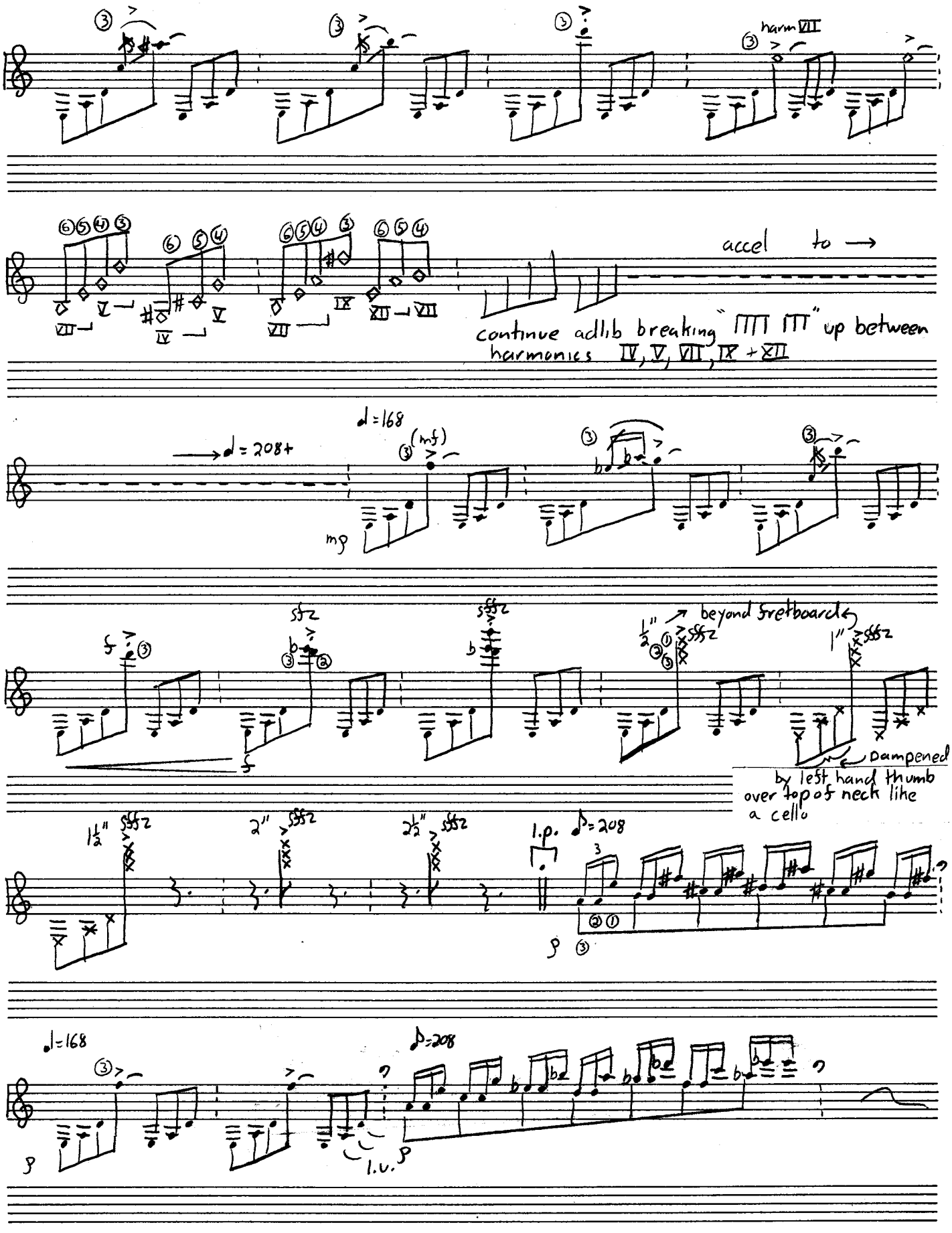
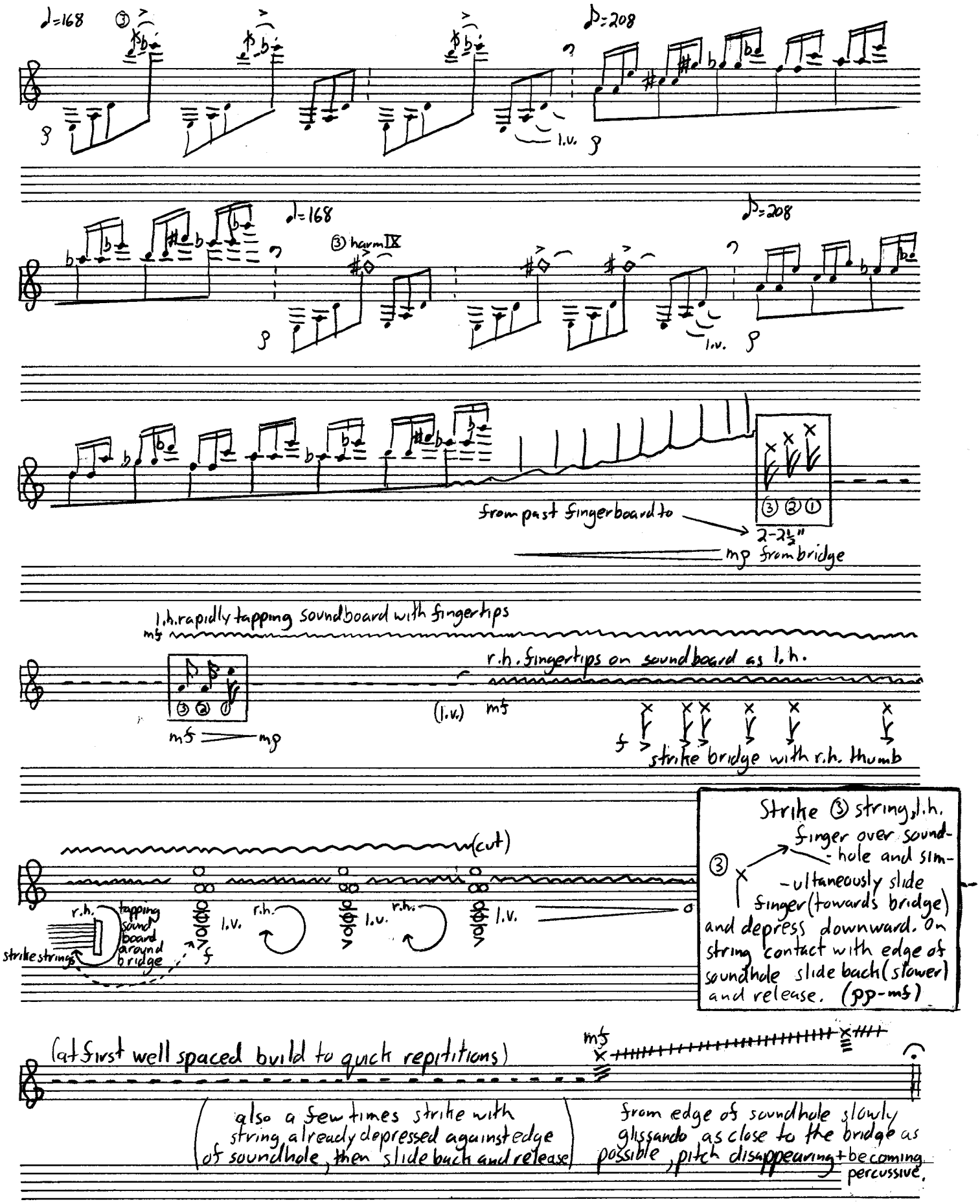
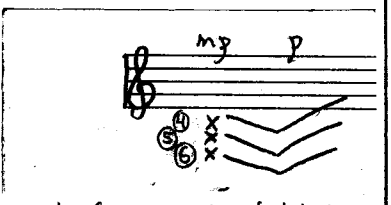
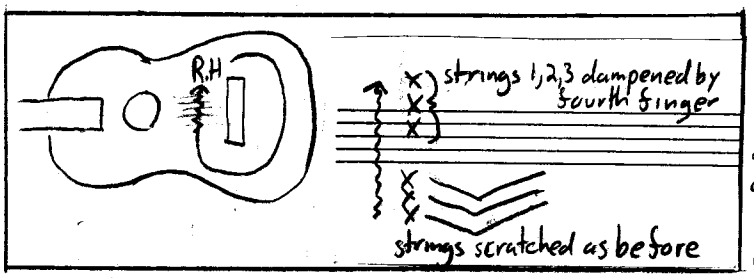

hammer on with l.h. alone over entire range
simile
(l.h. alone)
mp
(not to be considered as half notes or metered. Ad lib durations.)
mf
l.h. and finger
(l.h. alone)
m↓↑
(slowly art. harms give way to open fundamental)
cresc
ma↓↑
♩=168
(mp)
ff
p


harm VII
accel to →
continue adlib breaking "IIII III" up between harmonics IV, V, VII, IX + XII
♩ = 208+
♩ = 168
(mf)
mp
sfz
sffz
beyond fretboard
Dampened by left hand thumb over top of neck like a cello
1½"
2"
2½"
1.p.
♪ = 208
♩ = 168
♪ = 208
l.v.


♩=168
③
♪=208
l.v.
♩=168
③ harm IX
♪=208
l.v.
from past fingerboard to
③ ② ①
2-2½"
mp from bridge
l.h. rapidly tapping soundboard with fingertips
mf
r.h. fingertips on soundboard as l.h.
③ ② ①
mf
mp
(l.v.)
mf
f
strike bridge with r.h. thumb
(cut)
r.h.
tapping sound board around bridge
strike strings
f
l.v.
r.h.
l.v.
r.h.
l.v.
Strike ③ string, l.h. finger over sound-hole and sim-ultaneously 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 repititions)
mf
(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.



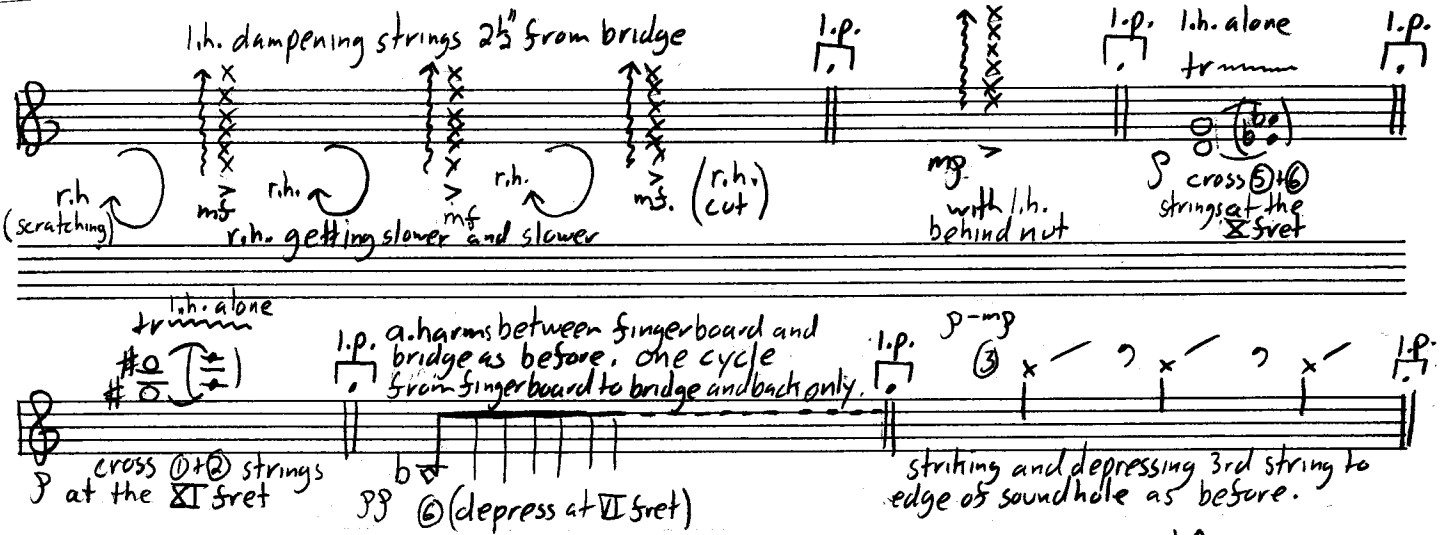
with fingernails of l.h. hand (fingers 1,2,3) scratch along strings (lengthwise) from 2½" from bridge strongly a few inches and then slower scratch back

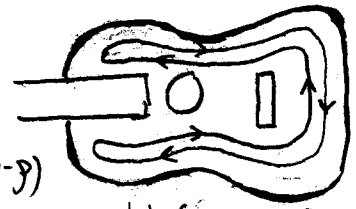


scratch nails of r.h. over soundboard in above manner.

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 repitition is faster, louder and more intense than the one before. The scratches of the l.h. as well succeedingly cover more string length. Build to a climax after 6 or 7 repititions and then (through 5 or 6 repititions) deuccel, decrese etc to as first.





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)