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Don't Forget Satie !

Four Pieces For Solo Guitar

2008

Don't Forget Satie!

Die Komposition „Don't Forget Satie!“ macht Zeit auf unterschiedliche Weise erfahrbar: die vier Stücke sind proportioniert im Verhältnis 4 : 1 : 6 : 9 bei einer Gesamtdauer von 4 Minuten.

Die einzelnen Stücke sind verschiedenen Komponisten des 20. Jahrhunderts gewidmet und machen den jungen Leuten auf ebenso stringente wie vergnügliche Weise mit deren kompositorischen Denken vertraut.

Das Grundmaterial der Komposition basiert auf einem experimentellen Umgang mit dem Instrument. Dabei entstehen eigenartige Spiel- und Klangtechniken jenseits des üblichen Gitarrenspiels. Beispielsweise ist der im 1. Satz entstehende E-Gitarren-Sound durchaus gewollt.

The composition "Don't Forget Satie!" makes you experience time in quite distinct manners: the four pieces are proportioned in a ratio of 4 : 1 : 6 : 9, with a total duration of 4 minutes.

The single pieces are dedicated to different composers of the 20th century and let young people become familiar in a stringent yet pleasurable way with their specific compository thinking.

The basic material of the composition is predicated on an experimental way of handling the instrument, giving rise to peculiar playing and sound techniques beyond the usual guitar playing. For instance the sound of electric guitar in the 1st movement has actually been created on purpose.

Zeichenerklärungen - Playing instructions

I. / II.

Immer rechte Hand
Right hand

Immer linke Hand
Left hand

Für die rechte Hand – for the right hand:

Bartók-Pizzicato: Saite mit extremer Wucht gegen das Griffbrett knallen lassen.
extremely noiseful

Klang so rasch wie möglich abdämpfen; Klanganteil so gering wie möglich: KNALL
damp sound as quick as possible: sound like a BANG.

Klingende Saite abdämpfen
damp sounding chord

Saiten für die Dauer der Klammer vollständig gedämpft halten.
no sound during this time!

Für die linke Hand – for the left hand:

Heftig auf die Saite klopfen
vehement knocking on the chord

Klang entsteht durch Abziehen des Fingers
sound by drawing off the finger

Heftig klopfendes Aufsetzen des Fingers, allerdings tonlos, da die Saite durch die rechte Hand vollständig gedämpft ist.
vehement knocking, but toneless, because the right hand is damping the chord completely.

Mit Ausnahme der Takte 14 bis 16 und 22 werden alle Klänge auf der tiefen E-Saite erzeugt.
With the exception of bars 14 to 16 and 22 all sounds must be played on the deep E. .

Zu IV.

Kein einziger Ton wird auf herkömmliche Weise gezupft. Alle Töne werden ausnahmslos dadurch erzeugt, dass die Saiten durch perkussives Klopfen in Schwingung versetzt werden. Dabei ist beabsichtigt, dass beide Saitenabschnitte schwingen, also auch und vor allem der Abschnitt zwischen Fingeraufsatz und Sattel (nut). An diesem Vorgang sind beide Hände gleichberechtigt beteiligt.

Notenhals nach oben: rechte Hand

Notenhals nach unten: linke Hand

Die als notierten Tonhöhen entsprechen den traditionellen Positionen auf der Saite.

Die „kleinen Noten“ (in Klammern bzw. in eigenen Notensystemen oberhalb oder unterhalb des Hauptsystems) geben den ungefähren Klang zwischen Fingeraufsatz und Sattel an.

Die Klammer zeigt an, dass der rechte Saitenabschnitt komplett durch rechte

Hand abgedämpft ist: es ist nur der links schwingende Saitenabschnitt zwischen Finger und Sattel zu hören.

Sofern keine „kleinen Noten“ notiert sind, bedeutet das nicht, dass der linke Saitenabschnitt nicht mitschwingt. Vielmehr hat der Autor mit Rücksicht auf die Lesbarkeit auf diese verzichtet: der Spieler mache sich bewusst, dass der tatsächliche Klang von den notierten Tonhöhen abweichen kann.

Ferner berücksichtige man, dass die Dynamik sich stets auf die Intensität der Aktion bezieht, nicht aber auf die objektive Lautstärke.

for IV.

Not one note is being picked the traditional way. All notes without exception are being created by bringing the chords into vibrations with percussive knocking. The intention is to make both parts of the cord vibrate, also and above all the one between the spot where the fingers are set and the nut. Both hands are involved equally in this process.

stem notated upward: right hand

stem notated downward: left hand

The tone pitches notated as correspond to the traditional positions on the chord.

The "small notes" (/in brackets or in special staves above or below the main stave) indicate the approximate sound between finger position and nut.

The bracket indicates that the right chord section is completely silenced by the

right hand: only the left vibrating chord section between finger and nut is to be heard.

In case there are no "small notes" notated, this does not mean that the left chord section does not vibrate, too. In fact, the author has rather renounced them with regard to the readability: the player is asked to take into consideration that the real sound may deviate from the noted tone pitches.

Furthermore please note that the pace always refers to the intensity of the action, not to the objective sound volume.

- I. Immediately ...** (Salut to H. Lachenmann – Fret Climbing and Suppressed Sounds) – *48 sec.*
- II. Suddenly ...** (A Surprising Adventure – In memoriam G. Ligeti) – *12 sec.*
- III. Anciently ...** (Hommage à J. Cage – The King of Thule) – *72 sec.*
- IV. Finally ...** (Don't Forget Satie!) – *1 Min. 48 sec.*

I. Immediately ... (Salut to H. Lachenmann - Fret Climbing and Suppressed Sounds)

♩ = 104

sempre quasi E-guitar

5

8

con tutta sforza

Sul E/A

15

fff *fff* *sffz* *fff* *sffz* *fff* *sffz* *sffz*

vibr. *vibr.* *vibr.*

20

sffz *sffz* *fff* *sffz* *fff* *sul A/D*

vibr. *vibrato molto*

damp between finger and nut

6/16

24

con tutta sforza al fine

ff *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz* *ff*

sempre Sul E (al fine)

28

sffz *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

simile

press the string

let the string jerk upwards

attacca:

II. Suddenly ... (A Surprising Adventure - In memoriam G. Ligeti)

♩ = 104

ffffz

III. Anciently ... (Hommage à John Cage - The King of Thule)

♩ = 72

Musical notation for the first system, featuring a single treble clef staff with various time signatures and dynamic markings. The notation includes wavy lines and pluck symbols (+) above the staff. The dynamics are *p*, *mf*, *f*, *mf*, *p*, and *f*. The time signatures are 3/4, 5/4, 4/4, 4/4, 4/4, and 3/4. The system concludes with a double bar line.

XII. VII. IV. simile p f

+ : pluck the string at the XIIth fret; make sure, that the harmonics sound quiet clear. Quasi "gedackt".

♩ = 60

Musical notation for the second system, starting at measure 43. It features a single treble clef staff with various time signatures and dynamic markings. The notation includes wavy lines and pluck symbols (+) above the staff. The dynamics are *mf*, *f*, *f*, *mf*, *mf*, *p*, *p*, *mf*, *p*, *f*, *p*, *mf*, *f*, and *f*. The time signatures are 3/4, 6/4, 7/4, 6/4, 6/4, 4/4, 4/4, and 3/4. The system concludes with a double bar line.

43 mf f f mf mf p p mf p f p mf f f

IV. ----- XII. ----- VII. XII. VII.

48

mf *mf* *p* *mf* *p* *p* *f* *mf* *p* *f* *mf*

VII. XII.

$\text{♩} = 72$

72 "

Finally ... (Don't Forget Satie!)

A ♩ = 100
(Antiphonic Introduction)

sound: *p* quasi children's song

Sul G knocking on the string l.h.

Sul E knocking on the string r.h.

f *sfz* *mf*

Sound between
finger and nut:

simile

The x - notes give the finger position on the string; all x - notes should be inaudible, because the right hand damps the strings all the time.
the little notes give approximately the sound between finger and nut.
The dynamic is related to the intensity of the action.



56

ff *sfz* *f* *sfz*

sul H

BTOCCATA *iridescing sound*

♩ = 145

59 *ff* *sul H* G H G *simile* *sfz sfz* *ff* *sul E*

65 *sempre fff* *sul H* E *simile* *sul G* H G D G *sfz* D A *sfz*

69 *sul E* A *simile* *ff* *f* *sul A* E *simile*

73 *sfz* *p* *sempre piano* *al niente*

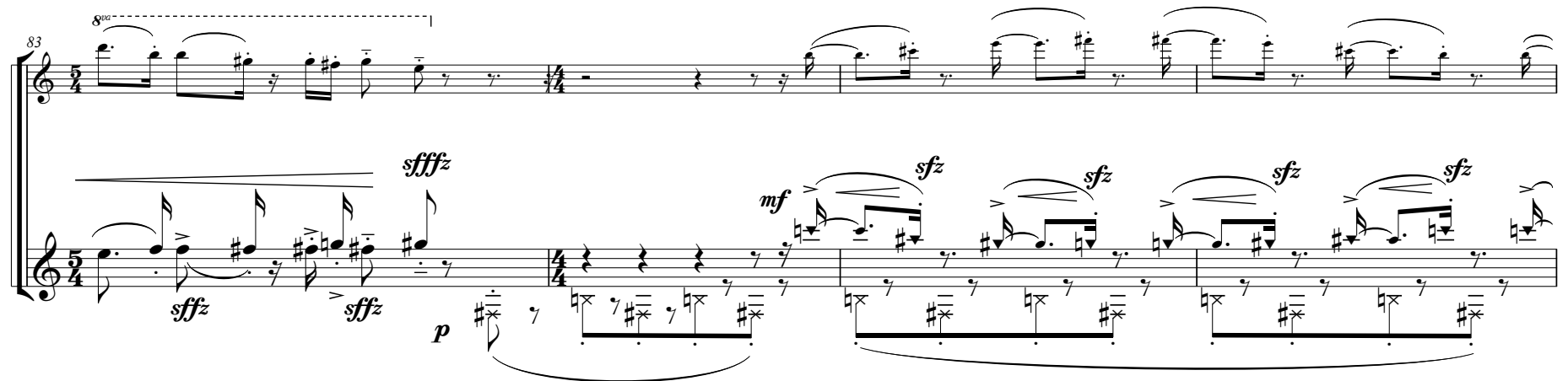
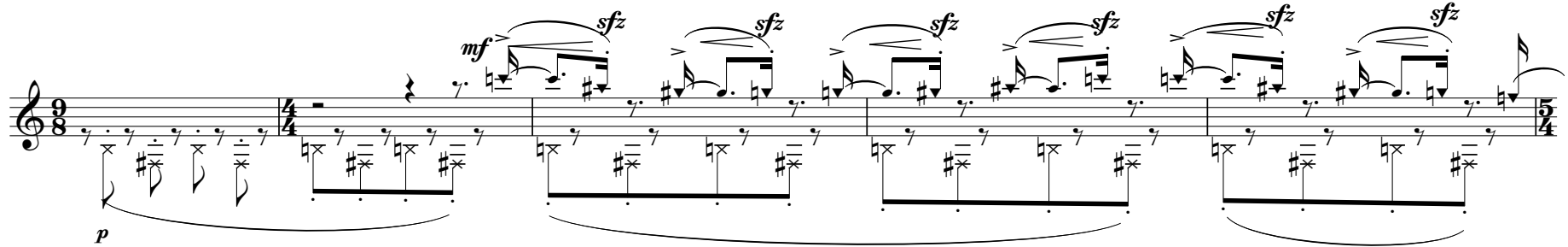
8va → *simile*

sound between finger and nut

SONG I.

(Gershwin, I got rhythm)

sound between finger and nut:



C

SONG II.

87 resulting sound: $\text{♩} = 120$ *cantabile*

sfz *sfz* *fffz* left hand solo

sfz *sfz* *sul A* 2 2 2 1 2

91 *sul D* *sul G* *sul E G H E simile*

94 *with great emotion* *ff* *fffz* *al niente*

sul D G E *sul A*

Detailed description: This musical score is for a piece titled 'SONG II.' and is marked with a 'C' time signature. It consists of three systems of music. The first system (measures 87-90) features a vocal line with a 'resulting sound' annotation and a piano accompaniment with a tempo of 120. The piano part includes a 'left hand solo' section. Dynamics range from *sfz* to *fffz*. The second system (measures 91-93) continues the piano accompaniment with various articulations and dynamics, including *f* and *sfz*. The third system (measures 94-96) features a vocal line with the instruction 'with great emotion' and a piano accompaniment that concludes with 'al niente'. Dynamics include *ff* and *fffz*. The score includes various musical notations such as triplets, slurs, and specific fingerings.

A' ♩ = 100

Musical score for section A'. It begins at measure 97 with a piano (*p*) dynamic. The notation includes a triplet of eighth notes, a fermata, and a forte (*f*) dynamic. The piece concludes with a *sul H* marking and a fortissimo (*sfz*) dynamic. The tempo is marked as ♩ = 60. A bracket above the first measure indicates a performance instruction: "Sul G knocking on the string l.h."

D

sprint in less than 16 seconds to the end...

Musical score for section D, starting at measure 101 with a tempo of ♩ = 160. The score is marked with fortissimo (*fff*) and the instruction "strong beats on the strings with much noise,". It features five numbered measures (1-5) with the instruction "sempre con tutta sforza". The piece ends with a "break off suddenly" instruction.

1' 48"