

Tibayon

B.Michel

frotti-frotta

Guitare 1

Guitare 2

Guitare 3

Guitare 4

ppp *mp*

5

Guit. 1

Guit. 2

Guit. 3

Guit. 4

tap-tap

mp

9

Guit. 1

Guit. 2

Guit. 3

Guit. 4

⑥ cordes bloquées sans hauteur définie

p

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2
13

Musical score for Guitars 1-4, measures 2-13. The score is in treble clef with a key signature of one sharp (F#). Guitars 1 and 2 play a rhythmic pattern of eighth notes with accents (>) and muted notes (x). Guitars 3 and 4 play a descending melodic line with a wavy line indicating a slide, followed by a series of chords marked with 'x'.

A

17

f

Musical score for Guitars 1-4, measures 17-20. This section is marked with a forte (*f*) dynamic. Guitars 1 and 2 play a melodic line with slurs and accents. Guitars 3 and 4 continue with the descending melodic line and chords from the previous section.

21

Musical score for Guitars 1-4, measures 21-24. Guitars 1 and 2 play a melodic line with slurs and accents. Guitars 3 and 4 continue with the descending melodic line and chords. A 'tap-tap' instruction is present in measure 22, and a forte (*f*) dynamic is indicated in measure 24.

25

Guit. 1

Guit. 2 *mp*

Guit. 3 *mp*

Guit. 4 *mf*

29

Guit. 1

Guit. 2

Guit. 3

Guit. 4

A'

33

Guit. 1

Guit. 2

Guit. 3

Guit. 4

Tibayon

4
37

Musical score for Guitars 1, 2, 3, and 4, measures 37-40. The score is in treble clef with a key signature of one sharp (F#). Guitars 2, 3, and 4 play a rhythmic pattern of eighth notes. Guitar 1 plays a melodic line with some accidentals.

41

Musical score for Guitar 1, measures 41-42. It shows a melodic phrase with a fermata over the final note. A '5' is written above the staff, indicating a fifth fret.

séquence improvisation :
- mode possible ci dessus ; gérer les solistes ad lib
- les guitares 2 et 3 rentrent progressivement en crescendo discret et coltinue sur frotti-frotta , tap-tap ou gliss au choix
- la guitare 4 est faite par le professeur ou par des divisions ad lib
- tout est à gérer et totalement ouvert
- il est souhaitable à la fin de la séquence de refaire les mesures 13 à 16 de l'intro avant de reprendre A

reprendre AABA'
puis aller à la coda

Musical score for Guitar 4, measures 41-42. It shows a complex rhythmic pattern with many beamed notes and rests.

coda

45

Musical score for Guitars 1, 2, 3, and 4, measures 45-48. The score is in treble clef with a key signature of one sharp (F#). Guitars 2 and 3 play a rhythmic pattern of eighth notes with 'tap-tap' markings. Guitars 1 and 4 play melodic lines. Dynamics include *f* (forte).

49

The musical score consists of four staves, each labeled 'Guit. 1' through 'Guit. 4'. The key signature is one sharp (F#).
 - **Guit. 1:** Melodic line starting with quarter notes, ending with a half note and a whole note in the final measure.
 - **Guit. 2:** Rhythmic accompaniment using natural harmonics (marked with 'x') and quarter notes.
 - **Guit. 3:** Harmonic accompaniment using chords and natural harmonics.
 - **Guit. 4:** Bass line with a glissando effect on the 6th string, indicated by a horizontal line with a downward arrow.

notes :

- faire la coda ad lib de façon à arriver au ppppp il est possible d'éliminer des éléments au fur et à mesure du processus.
- si possible techniquement diviser la guitare 1 de telle façon qu'une ou deux guitares jouent la coda en harmoniques naturelles.
- si cela fonctionne il est intéressant de finir la pièce avec les harmoniques qui se meurent dans le silence .
- frotti-frotta se fait paume main ou quatre doigts sur les cordes bloquées ; imitation d'une peau frottée.
- tap-tap se fait sur l'éclisse et sur la caisse; imitation d'une percussion bois type woodblock.
- gliss se fait du mi corde 6 en descendant où on veut et où on peut sans chercher de hauteur imitation de la cueca brésilienne.