

NON CONTARE

for guitar

Leigh Landy

1984

A very slowly, expressively

non vibr. non vibr.

mf *p_{sub.}*

f *pp* *f* *p*

mf *f* *pp* *f*

mp *f* *ff*

non vibr. *mp* *f*

non vibr. *pp* *f* *mp_{sub.}* *p*

1:15

A: low E-string tuned down to D (and back to E after this movement)
 ① High E-string, ② B-string, etc. ◇ = harmonic
 accidentals and 'non vibr.' refer to only 1 note
 time lengths relative: \square , \square = periodic, otherwise free.

B

$\text{♩} = 60$

min.:30
max.:1:00
p

B: all notes untied. is neither nor ; but something in between.

The pulse must be steady but the performer can play first notes just before, on, and after the beat in free alternation. In any event always leave a bit of "air" between the 3-note groups.

To attain a maximal timbral effect, rub a piece of soft plastic along a part of the 6th string from the 19th fret down to the 12th fret and back, touching the string at a different point for each note allowing different harmonics to appear with the A's and B-flats. The length of a passage down or up the string in terms of time and breadth should vary.

* As to the length of this first rhythmical movement: the word "feeling" will be most helpful. As an ambience is to be created, one should not cut this movement too short, nor extend it into potential dullness.

C

as A

mp f mf p
rit. a tempo
mf cresc. --- f ff p sub. mf
pp mf > p mf f mf
pp mf sub. f mf :50
SILENCE

C: accidentals refer to only 1 note. Time lengths relative: moves quickly and is as periodic.

D

$\text{♩} = 108$

f

5 7 9 7 5 12 12 12 5 7 9 9 7 7 9 7 5 7 9 7 5 12 12

9 7 9 7 5 12 12 5 9 5 5 9 9 9 5 5 7 5 9 7 5

9 9 9 7 5 9 7 5 9 5 9 7 7 5 9 7 7 5 9 7 7 5

9 7 5 5 9 7 5 9 5 7 9 5 9 7 5 5

7 7 7 5 5 7 7 7 5 5 7 7 7 5 5 4 7 7 7 5 5

7 7 7 5 5 7 7 7 5 5 7 7 7 5 5 7 7 7 5 5

ff

D: ethereal harmonic variations. Each variation should move slightly faster than its predecessor. 2:15
 Tune 6th string down to D, 4th string up to E - if this makes you fear popping strings, the following alternative may be considered: 6th string down a minor third, 5th string down a minor second, 4th string up a minor second and 2nd string down a minor second. Return to normal tuning after this movement. Second system indicates - 3 - fret and string (Spanish tablature).

E

♩ = 92

played:

sung:

f KO MA MA DA MA DEH MEH MA KO MA MA DA MA DEH MEH MA

played:

played:

KO MA MA DA MA DEH MEH MA KO MA DA MA MA DEH MA KO

played:

MA DA MA MA DEH MA KO MA DA MA MA DEH MA

played:

MA DA MA MA MA DEH MA KO MA MA DA MA DEH KO MA MA DEH DA KO MA MA DA MA

played:

DEH KO MA MA DEH DA KO MA MA DA MA DEH KO MA MA DEH DA KO MA MA DA MA

3 4

DEH KO MA MA DEH DA KO MA MA DA MA DEH KO MA MA DEH DA KO MAMA DA MA

5 6

DEH KO MA MA DEH DA KO MAMA DAMA DEH KO MAMA DEH DA KO MAMA DAMA

7 8

DEH KO MAMA DEH DA KO MAMA DAMA DEH KO MA MA DEH DA KO MAMA DAMA

9

DEH KO MAMA DEH DA KO MAMA DAMA DEH KO MAMA DEH DA KO MA MAMA DEH

MEH MA MA MA DEH DA KO MA MAMA DEH DA KO MA MA DEH DA KO MA MAMA DEH

1 4

MEH MA MA MA DEH DA KO MA MAMA DEH MEH MA MA MA DEH DA KO MA MAMA DEH

DA KO MA PA DEH DA KO MA DA MA DEH MA KO MA DA MA DEH

MA.

2:00

E: tempo is *qz* or, if this seems too difficult, as close to it as possible.
 Performer may transpose voice line into another octave. Dynamics should be chosen organically.
 4th and 5th strings should be 'prepared' to add what in Africa is known as a 'noise factor'.
 Wrap these strings with a folded piece of paper next to the bridge. (Possibly fasten to avoid slipping.) Remove the preparation before movement F.
 [1] = previous two measures repeated for the first time.

F *moderato*

mf *f* *mp* *f* *mp* *f* *mp*

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

f *p* *mf* *p* *mf* *f* *p* *rit.*

a tempo *rit.* *a tempo* *ff* *p* *f* *pp* *ff*

a tempo *rit.* *pp*

f *p* *mf*

1:20

F: let the second harmonic (B) ring on for as long as possible throughout this movement. Accidentals refer to only one note.
 ♪ - Bartok pizz. = pull string and let it snap against the soundboard.
 Before ♪ = 112, lengths relative: [A] [M] = periodic, otherwise free.

G^a

$\text{♩} = 132$

sung

played

Musical notation for the first system. The vocal line (treble clef) contains notes with lyrics 'N' and 'Z'. The piano accompaniment (treble clef) features a 3/4 time signature and a key signature of one flat. It begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The piano part consists of a steady eighth-note accompaniment with triplet markings.

Musical notation for the second system. The vocal line (treble clef) contains notes with lyrics 'N' and 'Z'. The piano accompaniment (treble clef) continues with the eighth-note accompaniment. A *mf* dynamic marking is present. The word *simile* is written above the piano part. The system concludes with a *(simile)* marking.

+ voice

A single staff of music for the voice part, continuing the eighth-note accompaniment from the previous systems.

+ voice

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+ voice

+ voice

+ voice

+ voice

G^a:

Tempo is to be as close to 132 as possible.

A, B, C, D and E-flat are the only notes to be played. The basic patterns for measures beginning with E-flat, D and C are given at the beginning of the movement. Later certain notes, [] are not filled in.

These notes are to be chosen by the performer from the pitches B, C, and D plus E-flat only in measures that begin with E-flat. In this way the player can improvise freely within the given patterns.

The first note of just less than half of the measures should be accented with an A:

This has not been notated to give the performer the freedom to choose where these A's are to be played. There should be no A played in the last measure.

Sung part - any octave (lower register, though), relaxed. Text is mainly "Z-n"; the combinations "Z-z" and "N-n" should occasionally be substituted. The first syllable may arrive at any point within the last beat of the measure. The second syllable may arrive at the last triplet eight of a measure, prematurely, or at the downbeat as notated.

To keep this movement at a steady pace, the use of a plectrum is recommended.

For those who think that improvisation is not in their repertoire, a personal part may be written out before performance (this holds for G^c as well).



One last remark: maximum concentration will lead to maximal speed and inevitably to the best results - not having to read the score, i.e., memorizing this movement (just as E and G^c) is advised.

G^b

as A

G^b = A

G^C
 ♭ 140
 staccato

G^C
 * = neither  nor  but something in between.
 ** M = free alternation and/or repetition: