

Etude 8r

Gérard REBOURS

(Weird meeting)

Moderato (♩ = c. 88, ♪ = ♩)

a m i p i m a m p i m a m a m i m a p i m i p m

m i p a m p i a i p a m a m i p m a p i p i m a

i m a p i p a m i p a m i m a p a m p i p a m p i p

a p m i p a p m i p m a p i p m a p i p m p a i p m p a i p

m a i m i a rep. i m a i a m rep. a m i a m i a m i m a m

3 volte 3 volte

a m i m i m a i a i i m a m a a m i m i m a p m i p

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The musical score consists of four staves of music in treble clef. The first staff (measures 19-21) is in 14/16 time, with lyrics 'a i p i m a p' and 'i m p i a p m a m i p a i a m i'. The second staff (measures 22-24) is in 7/16 time, with lyrics 'a m p p a m i' and 'm a p p i m a a m'. The third staff (measures 25-27) is in 8/16 time, with lyrics 'a m i p m p i m p a m p' and 'p i m a m a m i p i m i p a m i m a p i'. The fourth staff (measures 28-30) is in 9/16 time, with lyrics 'm i p m a m a m i p' and 'i m a i p i p i m a p a m i p i m p i m a'. The score includes various guitar techniques such as triplets, slurs, and dynamic markings like '>' and 'p'. Fingering numbers (1-5) are indicated below the notes.

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Cette étude fut publiée pour la première fois dans le magazine *Les Cahiers de la Guitare* (n°2, 1982), accompagnée d'un commentaire analytique dont le lien se trouve à la suite de celui de la présente partition. Elle fut ensuite publiée dans le magazine anglais *Classical Guitar* (1989) et, jusqu'en 2009, dans mon recueil *Etudes 6 à 10* (éditions Transatlantiques). De petites modifications apparaissent dans cette édition révisée : une fin différente et quelques variantes harmoniques et dynamiques. Le sous-titre *Weird meeting* fait référence au superbe *Strange meeting* de Bill Frisell, débutant par un curieux hasard sur le même accord et s'en échappant de façon similaire. Je n'avais jamais entendu ce titre alors (il fut enregistré en 1985) et je ne pense pas que Mr Frisell ait été un lecteur des *Cahiers de la Guitare*...

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This arpeggio study n°8 was first published in Les Cahiers de la Guitare (n°2, 1982), along with an analysis that can be found - in French only - with the link that appears after the link to this score. It also appeared in the English magazine Classical Guitar (1989) as well as - until 2009 - in my collection Etudes 6 à 10 published by Transatlantiques editions. Minor changes have been introduced in this revised version : a different ending and a few dynamic and harmonic variations. The subtitle Weird meeting refers to Bill Frisell's Strange meeting, a remarkable composition in which both the first chord and the musical direction immediately following it are quite similar to the beginning of my Study n° 8. This is merely a coincidence, as I did not know this great musician when I composed my Study number 8. Mr Bill Frisell made the first recording of his Strange Meeting in 1985, I think, and I am quite sure he had never read the Cahiers de la Guitare !

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