



Tim Brace

Arrangeur, Compositeur, Directeur, Professeur

États-Unis

A propos de l'artiste

I am a composer/singer/guitarist/choir director for a small-ish Methodist/United Church of Christ congregation in Austin, Texas, USA. I have a background in classical guitar and composition, and have written or arranged more than 50 works for small church choir (10-15, no professional singers), and more than 75 works for guitar or guitar in ensemble. My choral music is not difficult to learn, for the most part, and is within the traditional tonal framework of Western classical music. My guitar works can sometimes be more adventurous.

Sociétaire : ASCAP

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A propos de la pièce



Titre : Dada (-ish, at least)

Compositeur : Brace, Tim

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Editeur : Brace, Tim

Instrumentation : Guitare seule (notation standard)

Style : Classique

Tim Brace sur [free-scores.com](https://www.free-scores.com)



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Dada (-ish, at least)

Tim Brace

6th string = D

♩ = 110

let ring

sim

Guitar

mf

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Dada (-ish, at least

This guitar sheet music is for the piece 'Dada (-ish, at least)'. It consists of ten staves of music, each labeled 'Gtr.' on the left. The music is written in treble clef with a key signature of two sharps (F# and C#). The piece is in 4/4 time. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (0, 1, 2, 3, 4). The word 'sim' is used as an instruction for some passages. The music is divided into measures, with measure numbers 17, 19, 21, 23, 25, 27, 29, 31, and 33 indicated at the start of their respective staves. The piece concludes with a double bar line at the end of the final staff.

Dada (-ish, at least)

Gtr. 35

3/4

2 2 3 4 0

Gtr. 38

4/4

0 2 0 3 0 4 0 5

(b)

Gtr. 40

3 0 3 0

(b)

Gtr. 42

3 0

Gtr. 44

Gtr. 46

Gtr. 48

Gtr. 50

Gtr. 52

Gtr. 54

Gtr. 56

Gtr. 58

Gtr. 60

Gtr. 62

Gtr. 64

Gtr. 66

Gtr. 68

Gtr. 70

The image shows a guitar score for the piece 'Dada (-ish, at least)'. It consists of six staves of music, each labeled 'Gtr.' and numbered 72, 74, 76, 78, 80, and 82. The music is written in treble clef with a key signature of two sharps (F# and C#). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'sim'. Fingering numbers (0, 1, 2, 3, 4, 5, 6) are placed above or below notes to indicate fingerings. Some notes have a plus sign (+) above them, indicating a hammer-on. The piece features a mix of eighth and sixteenth notes, often grouped in patterns. The time signature changes from 4/4 to 3/4 and back to 4/4.

NOTES:

1. I've suggested a tempo. Play whatever tempo works for you. I haven't notated any change in dynamics. It's pretty much a continuous motion piece; add dynamic changes if they make sense to you.
2. One of the characteristics of the piece is an overlap of a fretted note to an open string. I tried to notate to let the fretted note continue to sound over the open string (e.g. bar 12). Change any fingering to suit your preference, but please don't violate this characteristic.
3. Lots of open strings in this piece, intentionally. Let them ring as long as is possible/reasonable.
4. In bars 39 and 82: the intention on the last 16th note of each group is to hammer onto an open string without plucking the note (that's the meaning of the plus sign). So, A-sharp on 1st string is pulled off to the open 1st string, then that string is plucked (3rd 16th note of 4), then the 4th 16th note is hammered on the next lower string (in this example, the 2nd string). This pattern continues through the bar. So you would pluck A-sharp, pull to E, pluck E, then hammer the F-natural on the 2nd string without plucking that string. Rinse and repeat. Hopefully this is clear. I'm not known to be concise.
5. The title refers both to the history of minimalism and its ties to the Dada art movement, and to the fact that the foundational notes of the piece are D-A-D-A. Clever, huh?