

Christopher Brandt gewidmet
Nocturne en Sarabande
 für Gitarre solo

Claus Kühnl
 (*1957)

♩ = 40

VII
 s. v. *p sempre*

mf *risonanza* *f* *gliss.* *mf* *f* *gliss.*

③ ④ ⑥ 4

muto

accel. ----- ♩ = 60

vibr. *port.* VI (Finger lösen)

mf *f* "ff" *mf* *p* *f*

③ ④

r. H. dämpft ⑥ mit *i* (Zeigefinger)

p *mf* *f*

accel. ----- (♩ = 80)

f *p* *f*

① ② ① ②

(r. H. dämpft)

----- ♩ = 120

f *cresc.* *p* *ff*

③ ④ ⑤

3x

poco a poco accelerando

mit dem Zeigefinger der l. H. steif und hart auf die Zarge schlagen.

mit dem Mittelfinger der r. H. (*m*) zwischen Steg und Saitenhalter schlagen, während der Zeigefinger (*i*) ca. 1 cm vom Steg entfernt alle Saiten dämpft.

$\text{♩} = \text{♩}$ (accel.)

(accel.)

l. H. unter dem Griffbrett hervor und von oben arpeggieren (XI. Bund)

$\text{♩} = \text{♩}$ (= 104)

(accel.)

$\text{♩} = 132$ (a battuta)

$\text{♩} = 48$

Zeigefinger, r. H., vorsichtig über den Steg gleiten lassen und absolut geräuschlos von den Saiten lösen.

4 muto

♩ = 120
 "tambora" sul tasto "tambora" sul pont. tasto pont. tasto "tambora"
mf mf mf mp p f p "f"

ordinario
p apoyando
 ét. ⑥ ⑤ ④ ③ ② ① port.
f marcato ff

tasto "tambora" pont. "tambora" tasto "tambora"
f "f" ff "f" f "f" "f" "f" ff

sul pont.
 ⑥ ⑤ ④ ③ ② ① (simile)
mp

"tambora" sul pont. accel. ----- rall.
"f" mf

a tempo "tambora" sul pont. accel. -----
"f" f

(accel.) ----- tempo primo "tambora" ♩ = ♩ (= 80) ét.
"f" "mf" "p"

Spielanweisung:
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p *p* *mf* *m*
i (ét.)

accel. ----- $\text{♩} = 104$ $\text{♩} = \text{♩} = 139$
feroce!

accel. ----- $\text{♩} = 168$ *pp subito strano!* *mp (bizzarramente)*
VII VIII IX X
r. H. schlägt zwischen Sattel und den Barrégriffen (l. H.: Mittelfinger) an.

$\text{♩} = 60$ *mp* *mf*
VII
gliss

mp gliss

(sempre apoyando) *f* *port.* *perdendosi*

mf *f* *perdend.* *ét.*

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line with various intervals and rests, and a supporting bass line with chords and single notes.

pressante . . . tranquillo di nuovo

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff features a more active bass line. A *part.* marking is present above the lower staff. Dynamics include *p* and *pp*.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with some rests, and the lower staff has a bass line with chords. Dynamics include *p*, *f*, and *mf*.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line, and the lower staff has a bass line. Dynamics include *p* and *pp*.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with triplets and a *sul tasto* marking. The lower staff has a bass line with chords. Dynamics include *mf*, *f*, *mp*, and *p*. A *poco rall.* marking is present above the upper staff.