Andrew McKenna Lee

Variation, Fixation, and Fantasy

after a Prelude by Bach

Suite I

for Guitar Solo

Variation, Fixation, and Fantasy

after a Prelude by Bach

Andrew McKenna Lee
(2004)

Performance duration- 10 minutes

Performance notes

During the ***Fixation,*** three distinct types of *"tambora"* technique are used:

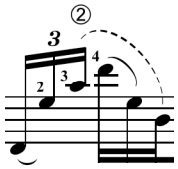
1. **Bar 87:** When normal noteheads are indicated, the right hand thumb is placed perpendicular to the strings and lightly strikes them just in front of the saddle. The result should be a soft 'thumping' percussive effect.

2. **Measure 88:** When 'X' noteheads are indicated, the thumb (still perpendicular to the strings) strikes the tailpiece of the bridge directly behind the saddle. The resulting sound should have more of a wooden "knock" to it than the technique described above.

3. **Measures 89-90:** When empty, square noteheads are indicated under a tremolo, the right hand should be slightly "fanned out" and placed perpendicular to the strings. In a quick oscillating motion at the wrist, the thumb strikes the tailpiece of the bridge directly behind the saddle, and the "pinky" finger strikes the top of the guitar where the top joins the back side of the instrument.

In all cases, the left hand fingers should remain depressed in the formation of the relevant chord, allowing it to resonate freely throughout the tambora passages.

When dashed left hand slurs appear, such as in the example below, the finger remains depressed on the indicated string until one arrives at the note which is connected by the slur. At this point, the finger is released, causing the new note to sound. Consequently, the dashed slur affects only the two notes that it connects. All other slurs retain their usual significance.



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after a Prelude by Bach

Suite I

Andrew McKenna Lee
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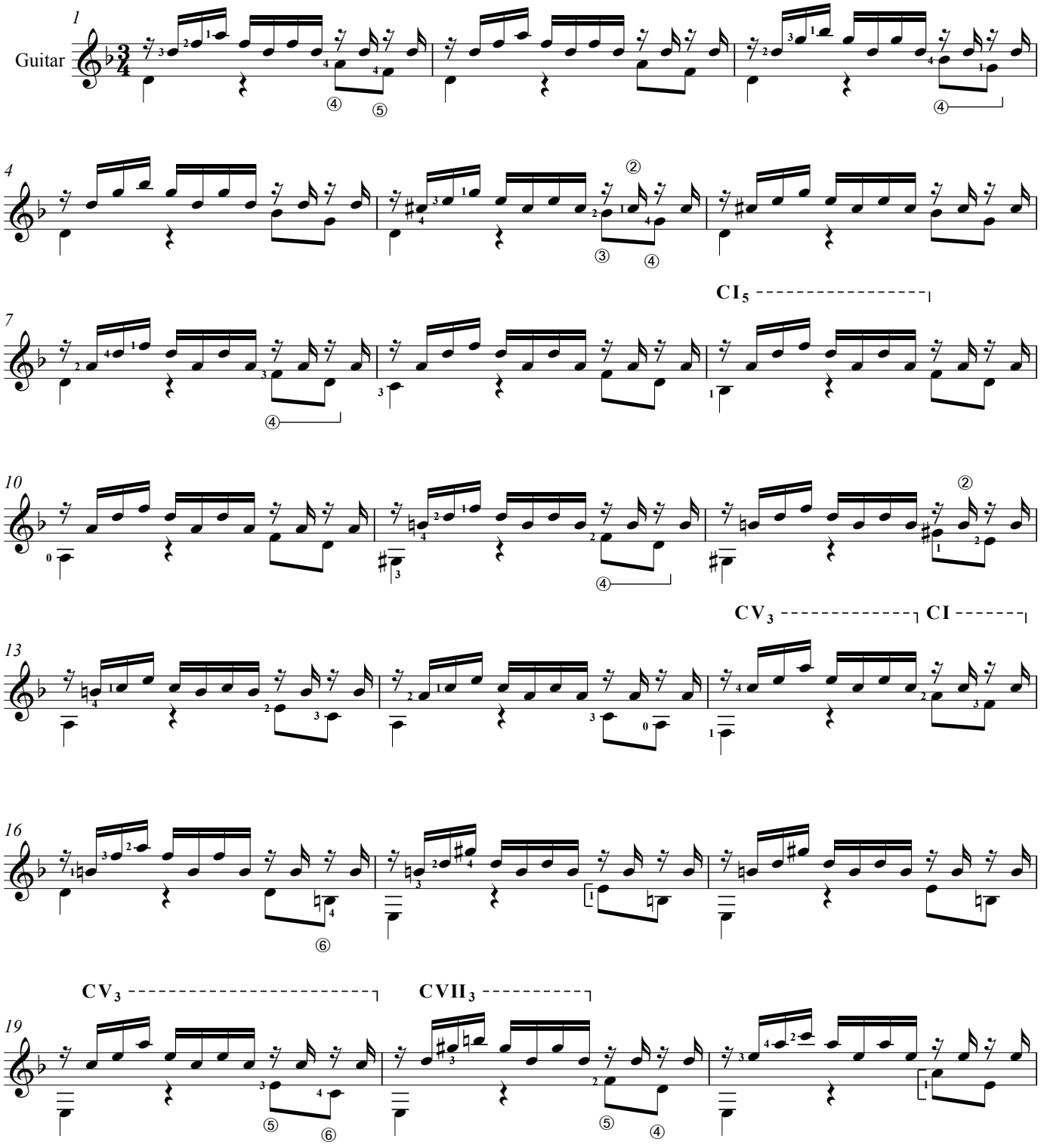
Prelude in D minor, BWV 999

♩ = 100-108 *(edited AML)*



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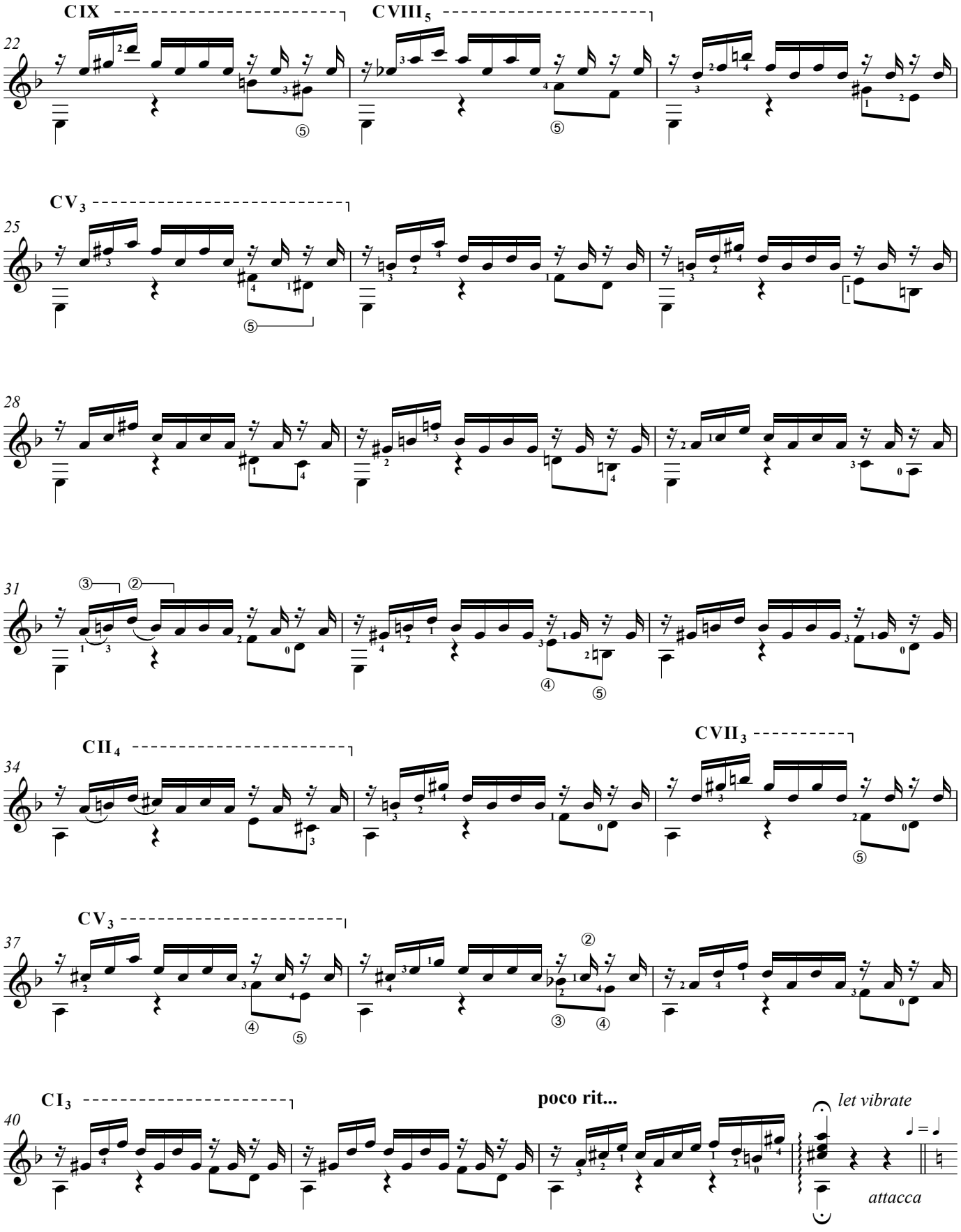
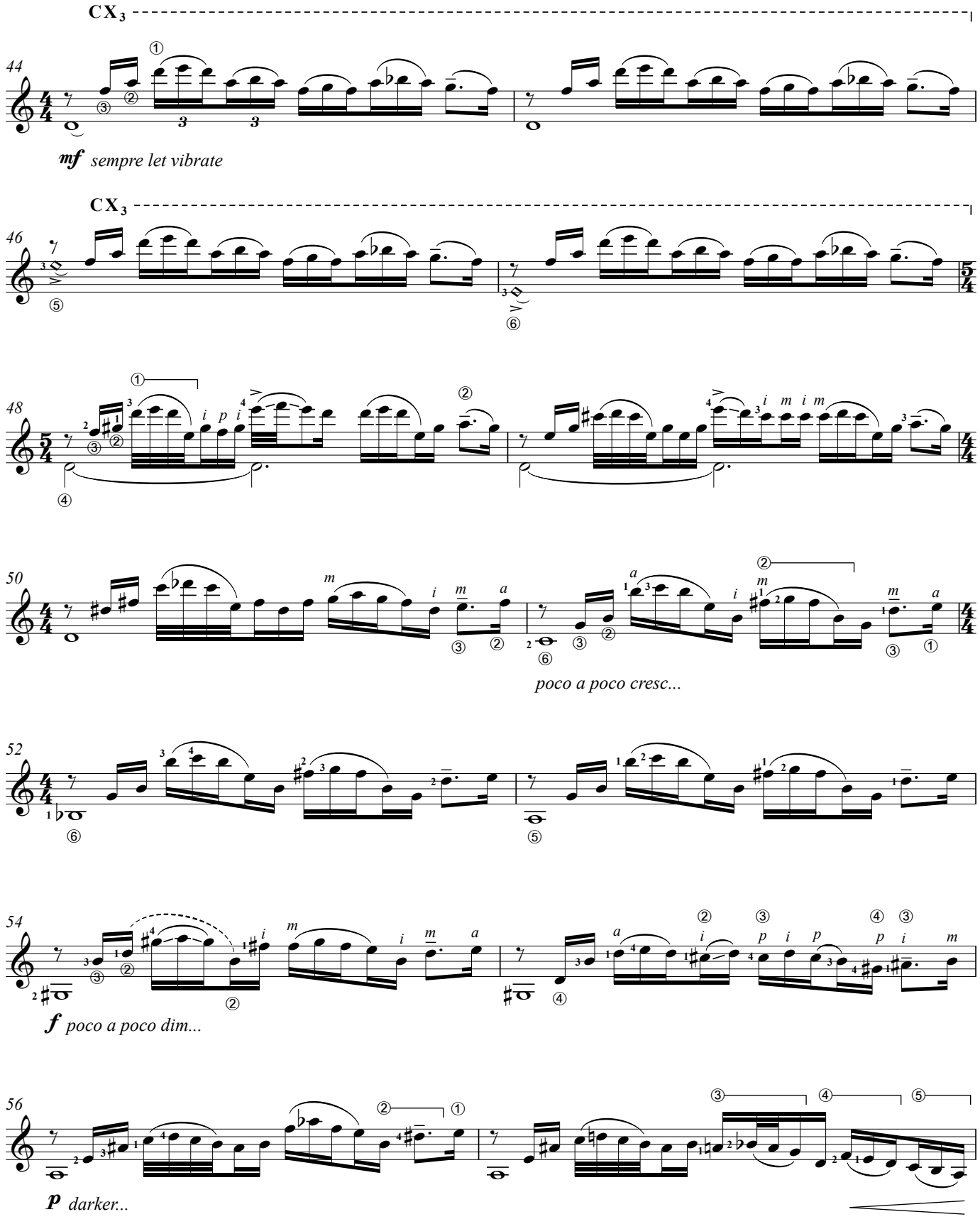
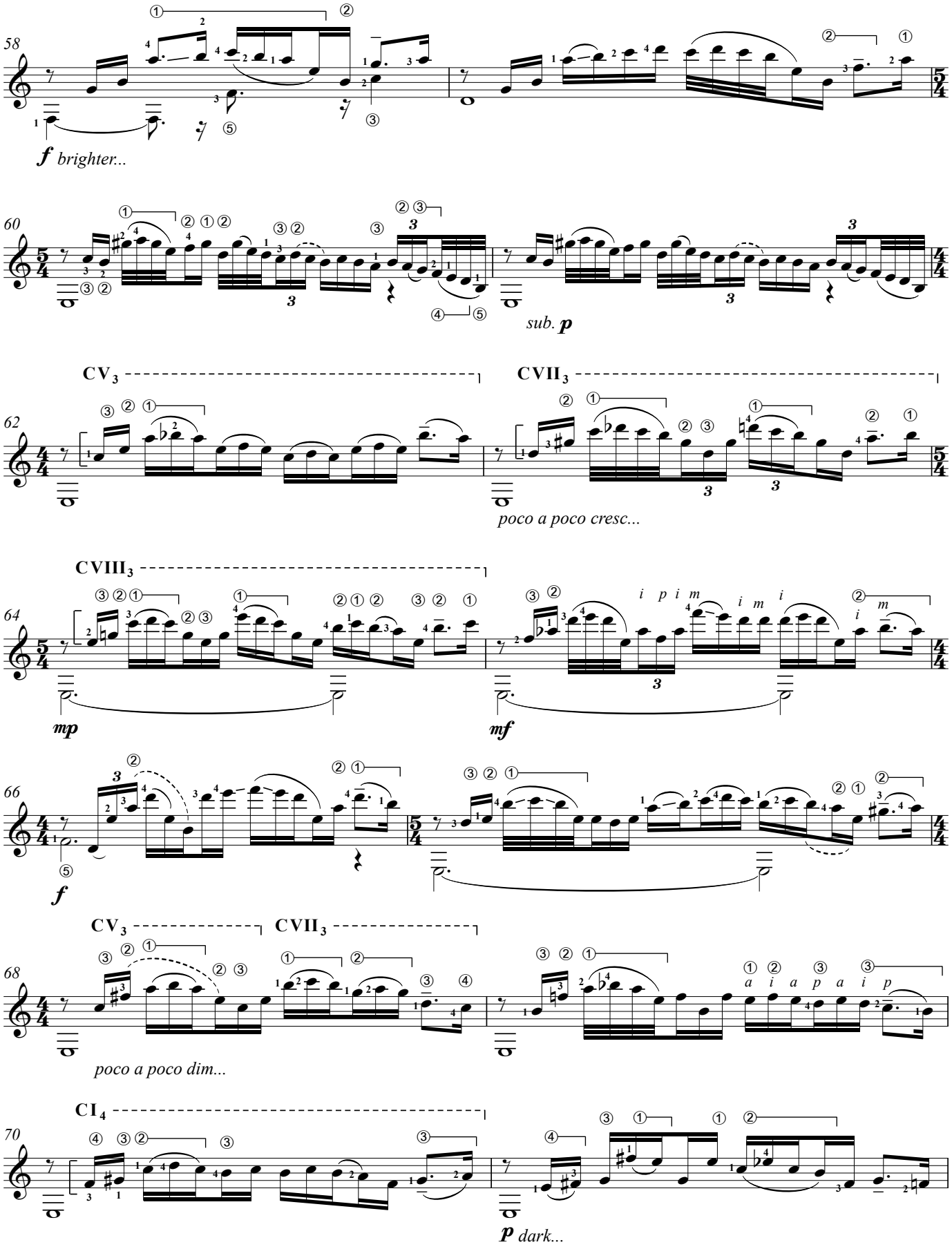
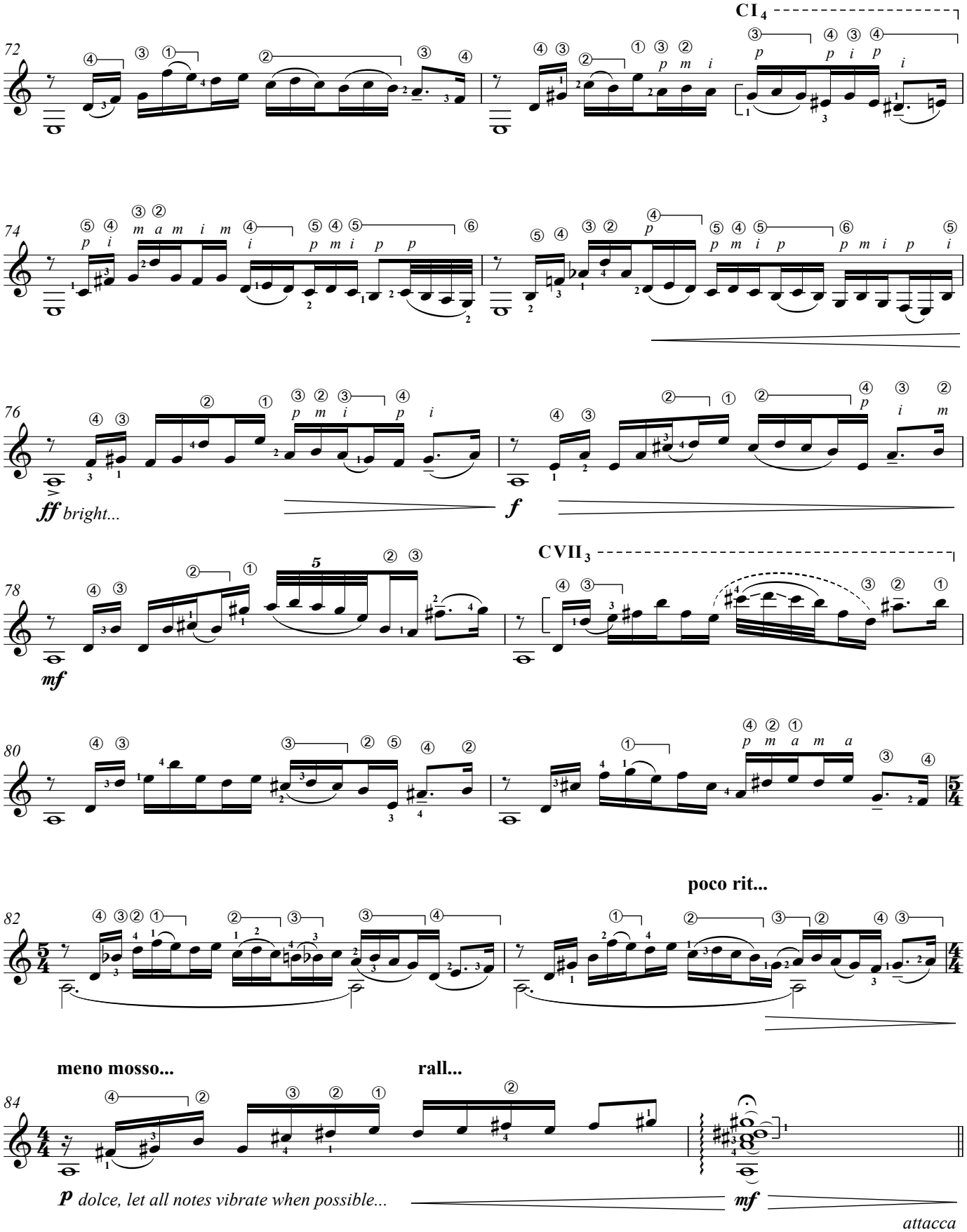

CIX
CVIII5
22
CV3
25
28
31
CII4
CVII3
34
CV3
37
CI3
poco rit...
let vibrate
attacca
40

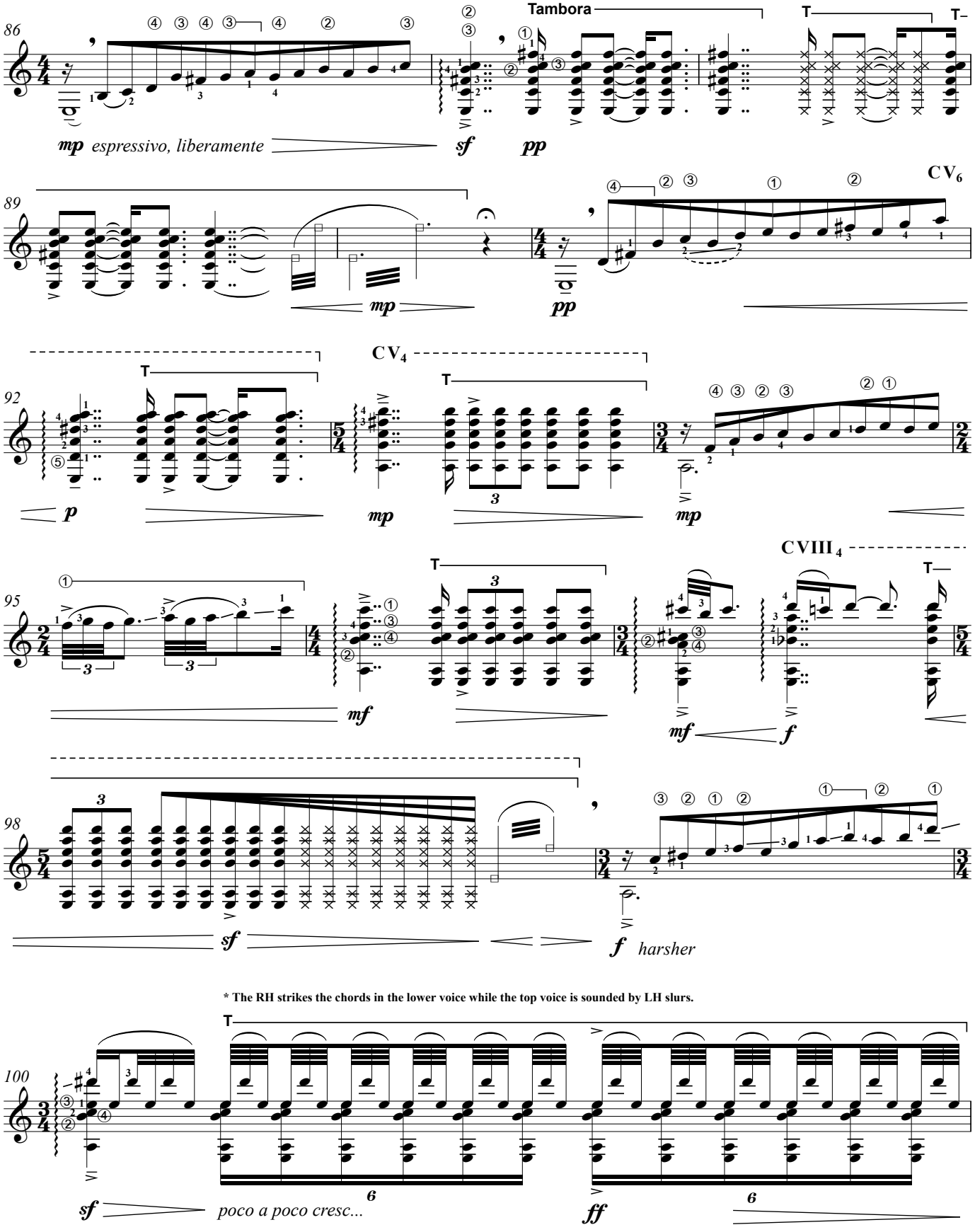
Variation I: ♩ = ♩

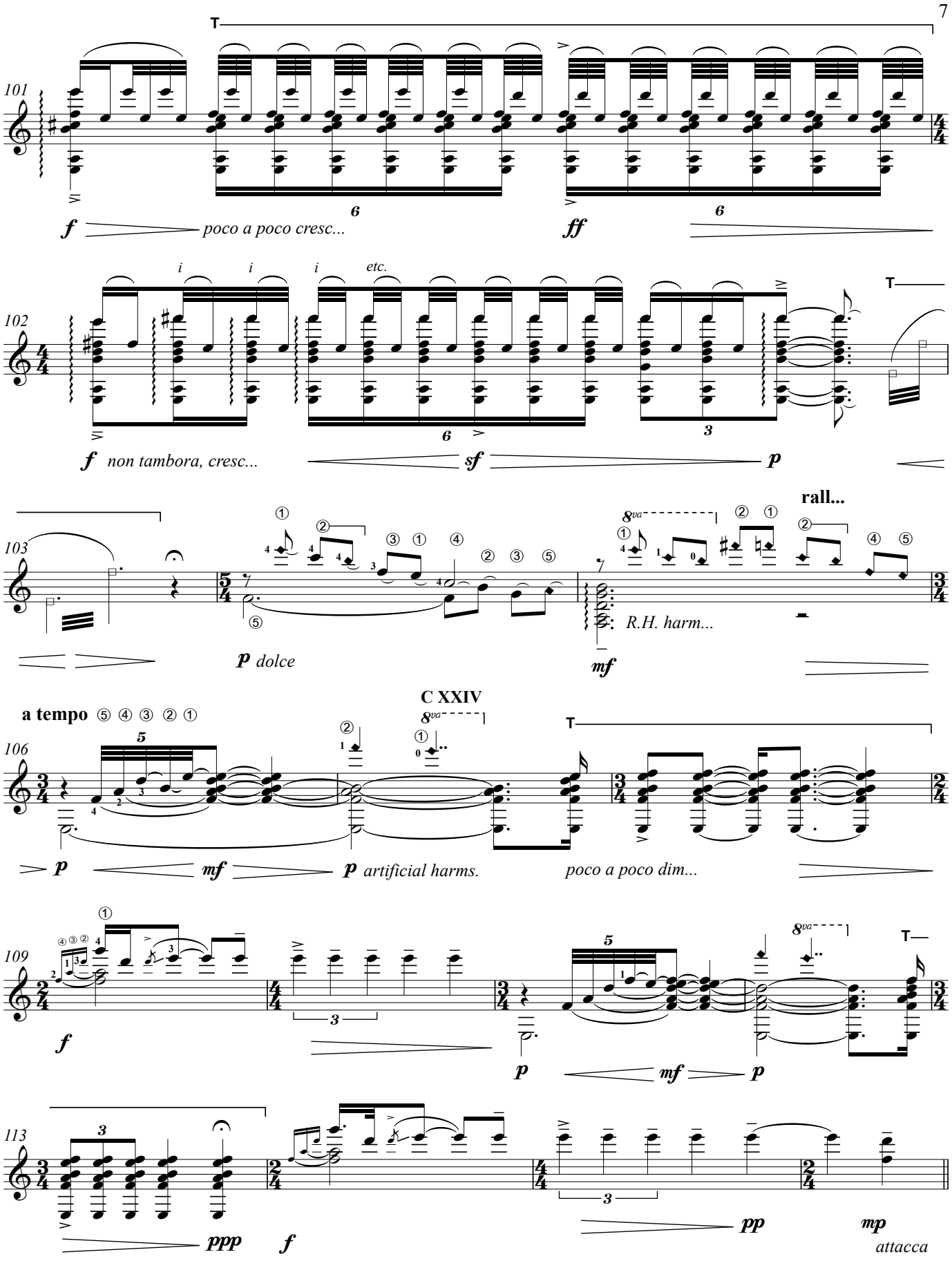

CX3
44
mf sempre let vibrate
CX3
46
48
50
poco a poco cresc...
52
54
f poco a poco dim...
56
p darker...


58
f brighter...
60
sub. p
CV3
CVII3
62
poco a poco cresc...
CVIII3
64
mp
mf
66
f
CV3
CVII3
68
poco a poco dim...
CI4
70
p dark...

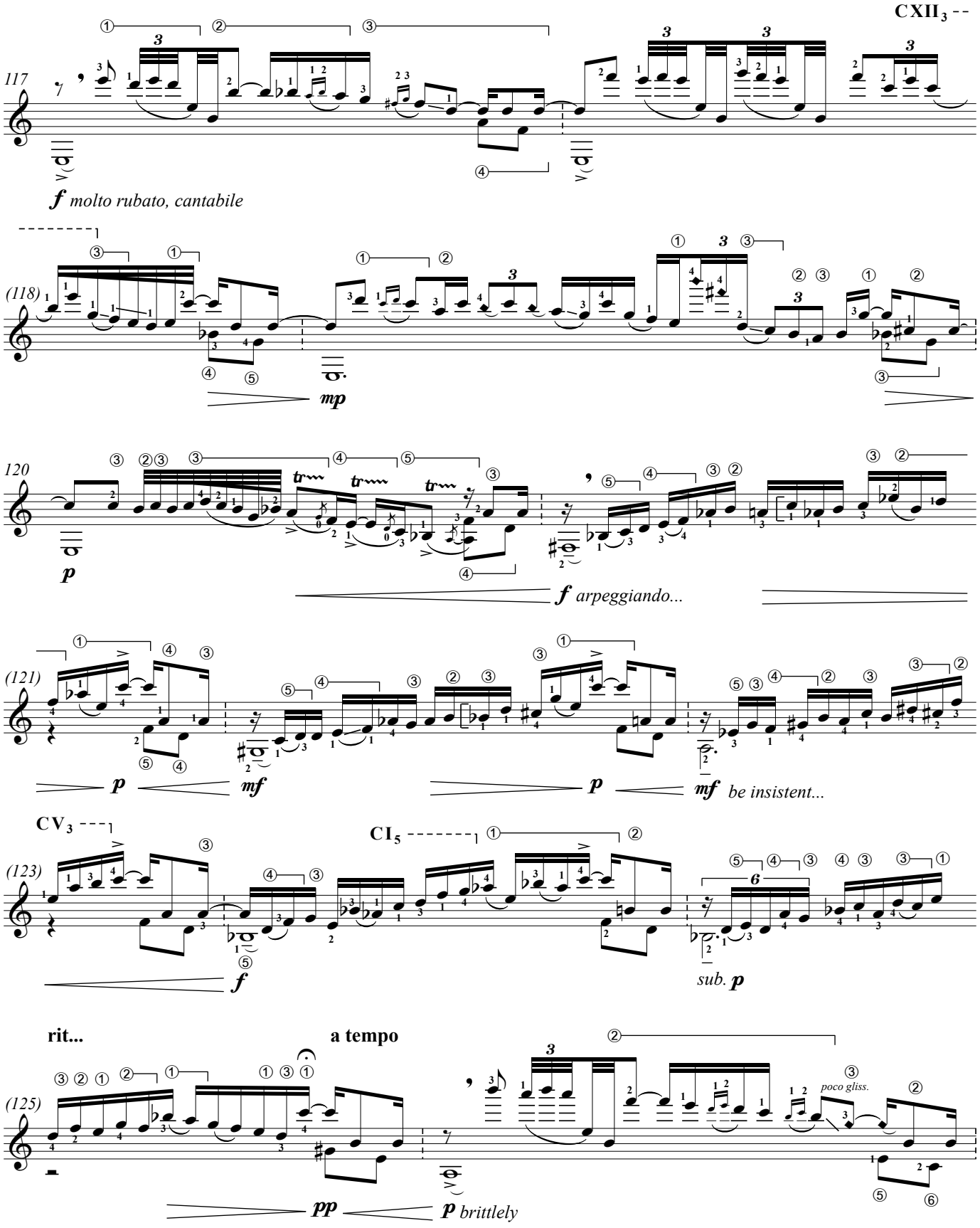

CI 4
72
74
76
ff bright...
f
CVII 3
78
mf
80
poco rit...
82
meno mosso...
rall...
84
p dolce, let all notes vibrate when possible...
mf
attacca

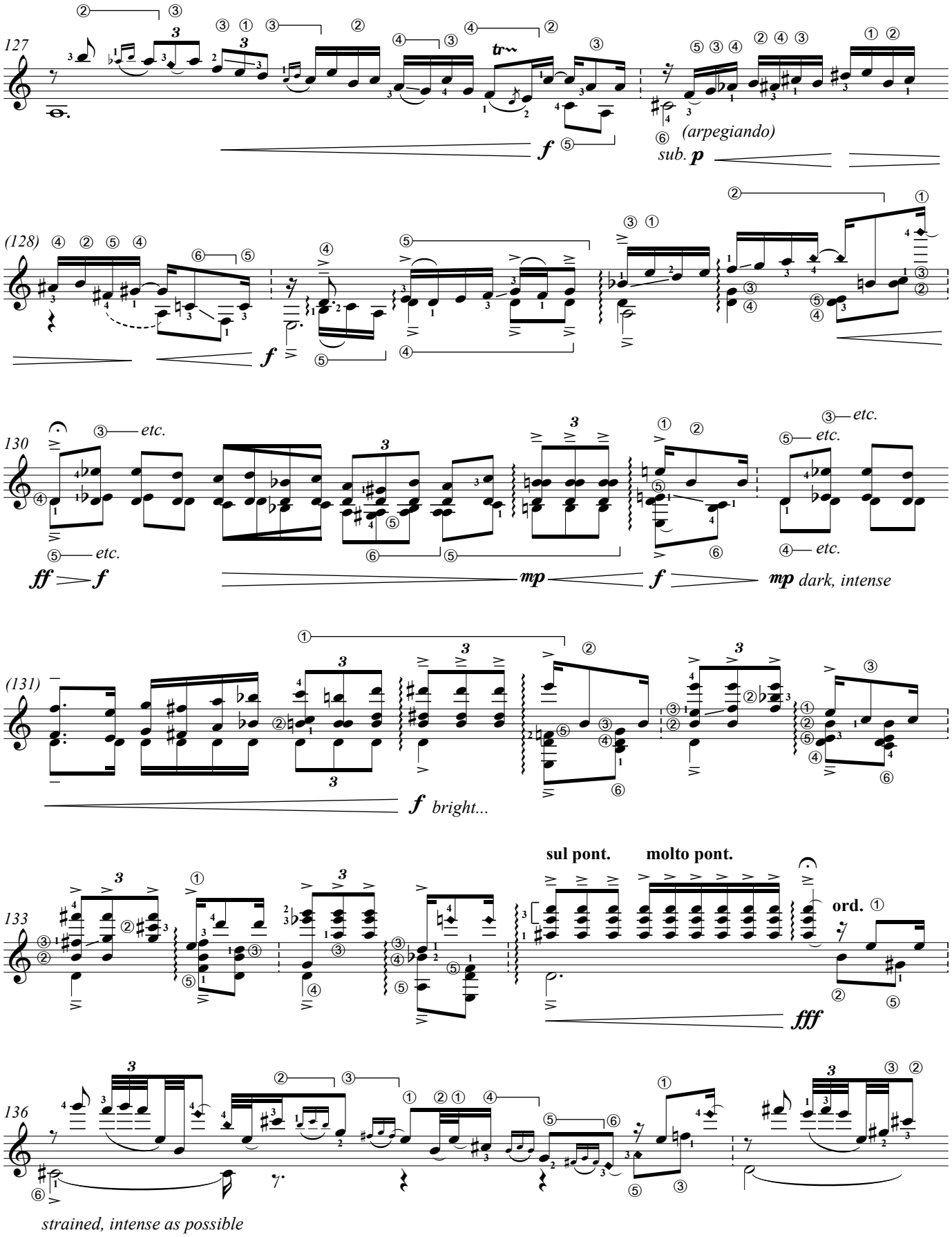
Fixation I: ♩ = 54

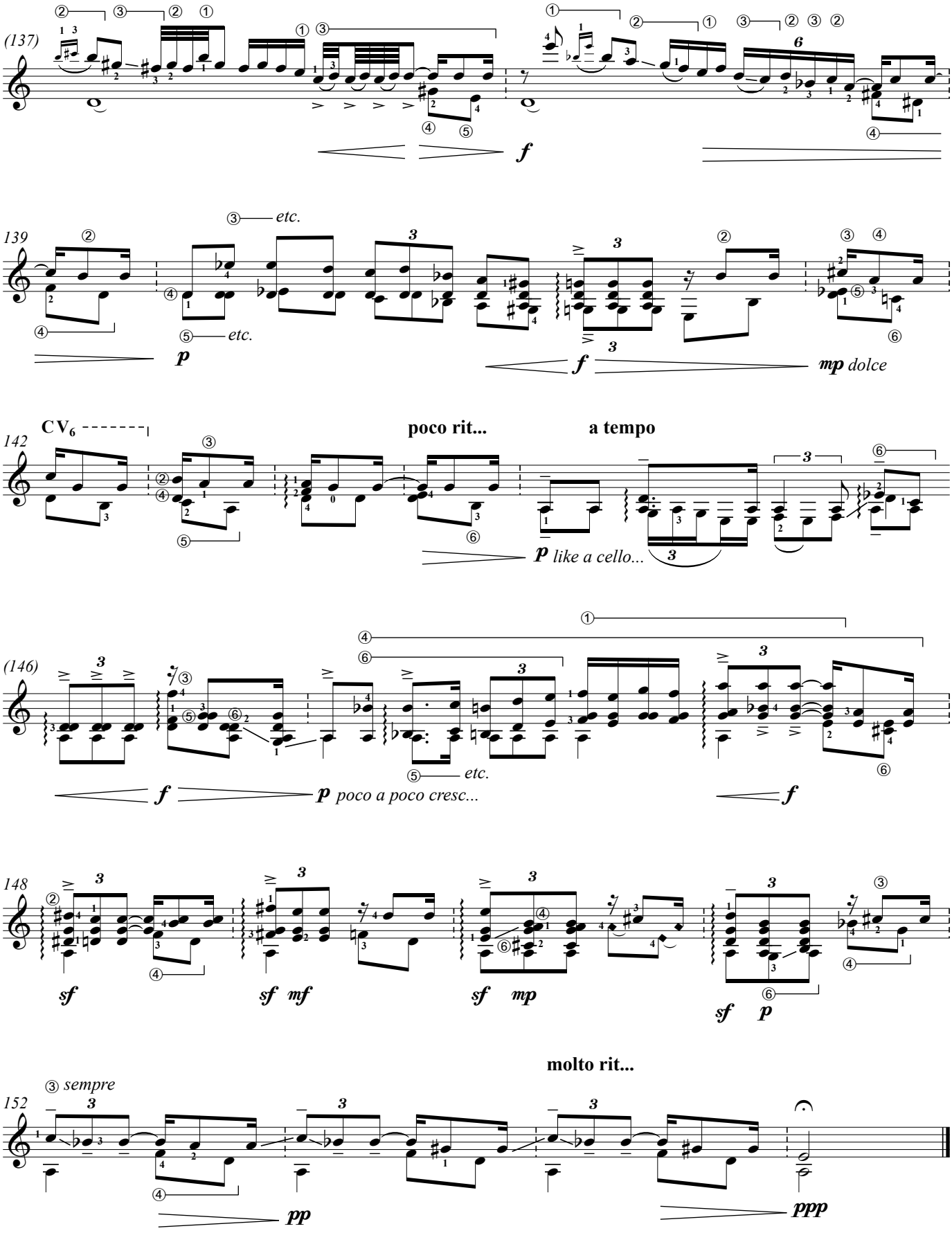



101
T
f
poco a poco cresc...
ff
102
i
i
i
etc.
f
non tambora, cresc...
sf
p
T
103
rall...
p
dolce
8va
R.H. harm...
mf
C XXIV
a tempo ⑤ ④ ③ ② ①
106
8va
T
p
mf
p
artificial harms.
poco a poco dim...
109
f
p
mf
p
8va
T
113
ppp
f
pp
mp
attacca

Fantasy II: ♪ = 80




127
tr
f
(arpegiando)
sub. p
(128)
f
130
etc.
ff
f
mp
f
mp dark, intense
(131)
f bright...
133
sul pont.
molto pont.
ord.
fff
136
strained, intense as possible


(137)
f
139
etc.
p
etc.
f
mp dolce
CV6
poco rit...
a tempo
142
p like a cello...
(146)
f
p poco a poco cresc...
etc.
f
148
sf
sf mf
sf mp
sf p
molto rit...
sempre
152
pp
ppp