

Tahini in the shape of gas

A Sensual and masterly virtuous. Opposite to nervousness.

Kristoffer Aronsson (2010)

4/4 $\text{♩} = 40$

Guitar put with back on your lap.
 V = toward performer
 □ = away from performer
 bow against body with L.H

3/4

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

pont.

i *mp* let ring

R.H ② ⑤

← $\text{♩} = \text{♩}$ →

5 **4/4** **3/4** **4/4** **3/4**

(F-subito is performed sideways away from the body)

mp *ppp* *pppp* *f subito* *mf*

Put away bow!

pont.

R.H ⑤ ④

pont.

i let ring

B

9 **3/4** **2/4** **3/4** **5/16**

$\text{♩} = 50$

lift R.H from body creating a wah-effect after plucking, immediately

simile

pick up guitar to standard position

tasto

pont.

R.H ⑥ ⑤ ② ⑥ ⑤ ④ ③ ② ⑥ ⑤ ② ⑥ ⑤

let ring

← $\text{♩} = \text{♩}$ →

13 **4/12** **5/24** **4/40** **2/8** **4/4**

⑤ ④ ③ ② ⑥ ⑤ ② ③ ④ ⑤ ④ ⑤ ⑥

let ring

17 **4/4** **7/16** **2/4** **2/4** **5/8**

let ring--|

23 **4/4** **5/4** **4/4**

28 **3/4** **4/4** **3/4** **7/8** **5/8**

accel. Let everything ring till

(=112,5)

33 **3/8** **3/4** **7/8** **4/8** **5/16** **7/8**

39 **4/4** **11/8** **7/8**

42 **7/8** **3/8** **9/8** **E** **6/8**

45 **6/8** **9/8**

47

Tempo di E (♩=112,5)
 (Same tempo as before the rit.)

2+3+3

molto rit.

9/8
F

6/8

49

51

53

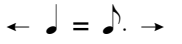
55

56

← ♩. = ♩ →

57

4/4



58 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4+2}{4}$ $\text{♩} = 150$

60 $\frac{9+1}{8}$ $\text{♩} = 112,5$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{7}{8}$

63 $\frac{10}{8}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{7}{8}$ $\frac{10}{8}$ p

66 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

67 $\frac{4}{4}$ $\frac{6}{8}$ $\frac{7}{8}$

69 $\frac{7}{8}$ $\frac{10}{8}$ $\frac{10}{8}$ $\frac{10}{8}$

70 $\frac{10}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{9}{8}$

73 **9/8** **6/8** poco rit. **4/4**

75 **4/4** **I** Tempo di **C** trem. con a,m,i & e. ↑ & ↓

f *sub.* *f* *p* *f* *p* *sub.* *mf* *p* *mf*

i *rasq*

82 **4/4** **Più mosso** **tasto**

88 **3/4** **Meno mosso** **4/4** **J**

93 **3/8** **3/4** **5/4** **4/4**

98 **2/4** **5/12** **7/16** Tempo di **C** **4/4**

R.H. slide attached to index finger

slide finger 1 almost pressing down transposed to fully without plucking standard-tuning

mute the nut-side with left finger 2

m *p*

L.H.

5
← ♯ = ♮ →

102 **4/4** **2/4** **4/4** **4/4** **3/4**

take off slide!
(simile)

K Stravinskian aggressive decisiveness till **L**

107 **7/8** **2/4** **5/8** **4/4** **3/8** **7/8**

(♩=94)

113 **7/8** **4/4** **5/8** **5/4**

mf *p*

117 **5/4** **4/4** **3/4** **3/8** **11/8**

mf (simile)

11 Tempo di **C**

121 **3/4** **5/8** **4/32** **4/4** **5/8**

R.H. intonation w/ bend
e . a . m . i

126 **5/8** **7/8**

p e . a . m . i

128 **7/8** **5/8**

130 **8/8** **7/16** **3/4**

Musical staff 130-132. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 8/8. The staff contains a melodic line with various fingerings (5, 4, 3, 4, 5) and a complex rhythmic pattern. Below the staff, there are several rhythmic diagrams: 2I-6-13, 3I-5-14, 1I-9-12, 1I-9-12, and 2I-7-3. The staff ends with a double bar line and a fermata.

132 **3/4** **4/4** **3/4** **5/16** **7/8** trem. con i **on** harmonic pressure

Musical staff 132-135. It continues from the previous staff. The time signature changes to 3/4, then 4/4, then 3/4, then 5/16, and finally 7/8. The staff contains a melodic line with fingerings (1, 2, 3, 2) and a complex rhythmic pattern. Below the staff, there are several rhythmic diagrams: 3I-5-14 and 3I-5-14. The staff ends with a double bar line and a fermata.

136 **7/8** **4/4**

Musical staff 136-138. It begins with a treble clef and a key signature of two sharps. The time signature is 7/8, then changes to 4/4. The staff contains a melodic line with fingerings (4) and a complex rhythmic pattern. Below the staff, there are several rhythmic diagrams: 3I-6-14, 3I-5-14, and 3I-5-14. The staff ends with a double bar line and a fermata.

139 **4/4** **3/8** **4/4** **2/4**

Musical staff 139-141. It begins with a treble clef and a key signature of two sharps. The time signature is 4/4, then changes to 3/8, then 4/4, and finally 2/4. The staff contains a melodic line with fingerings (5, 6, 4, 5, 3, 4) and a complex rhythmic pattern. Below the staff, there are several rhythmic diagrams: 2I-8-13, 3I-6-14, 3I-5-14, and 3I-5-14. The staff ends with a double bar line and a fermata.

142 **2/4** **8/8** **4/8**

Musical staff 142-144. It begins with a treble clef and a key signature of two sharps. The time signature is 2/4, then changes to 8/8, and finally 4/8. The staff contains a melodic line with fingerings (2, 3, 1, 2, 6, 5, 4, 3, 2) and a complex rhythmic pattern. Below the staff, there are several rhythmic diagrams: 3I-6-14, 3I-5-14, 3I-6-14, 3I-5-14, 3I-6-14, and 3I-6-14. The staff ends with a double bar line and a fermata.

144 **4/8** **3/8**

Musical staff 144-145. It begins with a treble clef and a key signature of two sharps. The time signature is 4/8, then changes to 3/8. The staff contains a melodic line with fingerings (6, 5, 4, 3) and a complex rhythmic pattern. Below the staff, there are several rhythmic diagrams: 3I-5-14, 3I-6-14, 3I-5-14, and 3I-6-14. The staff ends with a double bar line and a fermata.

145 **3/8**

Musical staff 145-146. It begins with a treble clef and a key signature of two sharps. The time signature is 3/8. The staff contains a melodic line with fingerings (6, 5, 4, 3, 2) and a complex rhythmic pattern. Below the staff, there are several rhythmic diagrams: 3I-6-14, 3I-5-14, 3I-6-14, 3I-5-14, and 3I-6-14. The staff ends with a double bar line and a fermata.

146 **3/8** **4/4** **5/8** **5/16**

149 **5/16** **4/4**

151 **6/10** **7/10** **4/4** **M** $(\text{♩} = 50)$ *tasto*

155

163 **5/4** $(\text{♩} = 75)$ **4/4**

167 **9/8** $(\text{♩} = 112,5)$ **4/8** **4/4**