

Jan Martin Smørdal

Snip-pets

guitar duo



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guitar duo
for Frevo
2010

Notes and preparation:



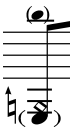
- "Cross-string", guitar II prepare guitar as follows: Loosen high E-string and B-string and change nut-position for the two strings - B-string below. Then tune up strings to E and C (high to low) *while gently pressing down the 13th fret*. This will result in fuzzy sounding C#, when playing open string(s). Both strings will be treated as one.



- Left hand mute. Notes indicate strings.
If possible: prefer first position. If accented: slap string to fretboard



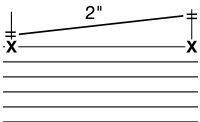
- Harmonic, sounding pitch. Prefer open strings.



- Same as above, but specified (from high to low):
pitch produced - harmonic placement - open/fretted root (in parenthesis).
The pitch produced is not always notated.



- Right hands index and middle fingernail-trill/tremolo on muted string (here: B), i.e use back-side/"wrong side" of fingernail. Dynamics will somewhat dictate speed of trill.
Always mute strings, no resonance.



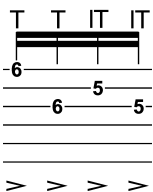
- Same as above, but performed as a glissando.
In this example: from neck position to bridge position, counting 2 seconds.
Always mute strings, no resonance.



- Quartertone: Pre-bend string.



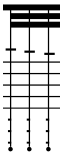
- Dictates string. In this case: low E string.



- T = Right hand tap. IT = Left hand tap. Always mute strings, no resonance.



- "Super tasto": while holding a C on the high E-string, use one of left hands spare fingers to snap string on "fret-side" of string, in addition to the ordinary C. The plus symbol is used for this, and indicates the approximate sounding pitch. Super tasto are always performed as *loud as possible*, independent of dynamics for the "right-side" of string.

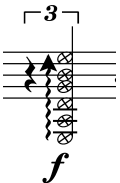


- Nail sounds/tiking sounds: use *i m a c*, "attach" string underneath nail, where nail meets finger. Pull off one finger at a time as hard as possible starting with *c*, muting the remaining. The very small notes indicates this technique, and which string to perform on - here: E. The short crossing lines indicates relativ hand-/nailplacement: upmost = near bridge, downmost = on fretboard. Always mute strings, no resonance.



- Whenever this specific chord is played, mute A-string.

slow motion
rasg.



- Nail sounds: hit strings as a slow rasgado while muting strings, making a "rain" of high pitches. To be played more *sul tasto* than *ponticello*. Mute strings, no resonance.

Ti



- hit strings near bridge with a straight index finger (you might add middle finger, or replace with thumb - prefer index finger)

GENERAL REMARKS

The flageolette-themes rhythms (from first page) are to be interpreted rather graphically. This theme should keep the exact character each time it appears. Also, measures 77 through 85 are also to be interpreted more graphically than exact.

All flageolettes/harmonics are produced *sul ponticello*.

Snip-pets

Jan Martin Smørdal

♩=65

4
4

2

3

4

5

Guitar I

Guitar II (cross-stringed)

f poss. let vib.*

f poss. *mp* * Use only E-, D-, and G-string on these harmonics. Let all harmonics ring as long as possible.

6 7 8 9 10 11 on fr. board let vib.

Gtr. I

Gtr. II (x-str.)

mp *mf*

rasg.

12 13 14 15 16 17 camp. poss.

Gtr. I

Gtr. II (x-str.)

f *mf* *fp*

Ti

18 19 20 21 let vib.

Gtr. I

Gtr. II (x-str.)

mf *mf*

let vib. ③ ④ ⑤ ⑥ ③ ④ ⑤ ⑥

③ ④ ⑤ ⑥ ③ ④ ⑤ ⑥

40 **5/4** 41 42 **4/4** 43

Gtr. I

Gtr. II (x-str.)

44 near fr. board 45 46 47 48 *Ti*

Gtr. I

Gtr. II (x-str.)

49 50 **3/4** 51 **N M**

Gtr. I

Gtr. II (x-str.)

Fast as possible individual tempo

10"

f pp

Fast as possible individual tempo

mf tr (#)

10"

f pp

52 =65 53 54 55 **3/4** 56 **4/4**

Gtr. I

Gtr. II (x-str.)

mp *f* *mp*

rasg. *f* *mp* *f* *mp*

57 *slow motion rasg.* *f* *mf* 5 *mp* 58 *near fr.b.* *p* *f* 59 *f*

Gtr. I

Gtr. II (x-str.) *f* *mp* 5 *play w/ r. hand* 3 3

60 *I.vib.* 61 $\frac{2}{4}$ *slow motion rasg.* 62 $\frac{4}{4}$ 63 64 $\frac{5}{4}$

Gtr. I

Gtr. II (x-str.) *I.vib.* 3 *I.vib.* *I.vib.* *I.vib.*

65 $\frac{5}{4}$ *poco rit..* 3 *I.vib.* 66 *I.vib.* *I.vib.*

Gtr. I

Gtr. II (x-str.) *camp. poss.* *poco rit..* *I.vib.* *I.vib.*

NB noter *This music is copyright protected* *♩ = max. 100* **Near fretboard**

67 *I.vib.* 3 *I.vib.* 68 $\frac{3}{4}$ 3 $\frac{4}{4}$ *f*

Gtr. I

Gtr. II (x-str.) *I.vib.* *I.vib.* *I.vib.* *I.vib.* *f*

Very freely

trill fast as possible
l.vib.

78

77

Gtr. I

Gtr. II (x-str.)

pp *mf* *mf*

fp *pp* *mf* *pp*

trill fast as possible
l.vib.

79

Gtr. I

Gtr. II (x-str.)

pp *f* *mp*

f *mp*

8va

80

sim.

sim.

81

Gtr. I

Gtr. II (x-str.)

f

82

Gtr. I

Gtr. II (x-str.)

(♯) (♭)

f *mf*

grad. mute strings

Hold on 7th and 8th fret for fifth-harmonics

IT IT IT IT

5" 5"

accelerate

accel. + grad. mute

(♯) (♭)

2-(0) 2-(0) 3 (1) 2-(0)

2-(0) 2-(0) 3 (1) 2-(0) 2-(0)

f *sim.*

10"

5"

5"

83

mute strings*
ITITT T ITITT T

sim. fast as possible 5" 3"

Gtr. I

T 6 5 4 5 5 6 4 5 4 5 5
A 5 6 4 5 4 5 5 6 4 5 4 5
B 5 6 4 5 4 5 5 6 4 5 4 5

f poss.

mute strings*
IT ITITIT T T

sim. fast as poss. 6" 2"

Gtr. II (x-str.)

T 6 6 7 7
A 3 3 2 3 2 4 6 4 6 5 7 5 7
B 2 2 2 2 2 3 3 6 3 3 6 4 4 7 4 4 7

f poss.

84

Even louder
give que 5" 85

Gtr. I

T 4 5 4 5 3 4 3 4
A 4 5 4 5 3 4 3 4
B 4 5 4 5 3 4 3 4

5" 5" 5" 5" 5"

slow motion rasg.
from 5th fret

f poss) *mp*

Gtr. II (x-str.)

T IT T IT sim.
A 4 4 4 4
B 3 3 3 3

mf

86

7" 87 88 89 90 91

Gtr. I

f *mf* *pp*

behind nut

Gtr. II (x-str.)

mp

92 93 94 95

Gtr. I

Ti 3 3 3 3 3 3

f poss. (to silent)

Gtr. II (x-str.)

Ti 3 3 3 3 3 3

f poss. (to silent)

* - Sounds will be produced on fretboard-side

96

97

Gtr. I

Gtr. II (x-str.)

98

99

Gtr. I

Gtr. II (x-str.)

100

101

Gtr. I

Gtr. II (x-str.)

102

103

104

Gtr. I

Gtr. II (x-str.)

do not slow down

f no marcato