

Gérard REBOURS

Eagles Variations

pour Guitare solo
for Solo guitar

Explication des Symboles (par ordre d'apparition dans la partition) *Symbols explained (in the same order they appeared in the score)*

L'**Intrada** est une brève évocation sonore d'une séquence de musique "techno" écoutée à fort volume à bord d'un véhicule automobile. Cette même atmosphère reviendra conclure la composition.
*The **Intrada** is a brief evocation of "techno" music loudly played in a car. The same mood will come back to conclude the piece.*

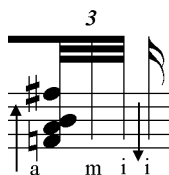
- ★ 1- (Intrada):
Tambora étouffé : coup non rebondi des doigts tendus, sur les cordes, au ras du chevalet.
Muffled tambora : the fingers, tensed, hit the strings, without rebounding, very close to the bridge.
- ★ 2- (Intrada):
Tambora : coup rebondi des doigts tendus, sur les cordes, entre la rosace et le chevalet.
Tambora : the fingers, tensed, hit the strings and rebound, between the rose and the bridge.
- ☆ 3- (Intrada):
Tambora claqué : coup violent non rebondi des doigts tendus, sur les cordes, entre la rosace et le chevalet.
Clicking tambora : the fingers, tensed, hit the strings violently, without rebounding, between the rose and the bridge.



- 4 (Intrada):
Note(s) produite(s) uniquement en frappant le (ou les) doigt(s) de la main gauche sur la (ou les) corde(s).
Make the note(s) sound only by hitting the left-hand finger(s) on the string(s) against the fingerboard.



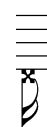
- 5- (m. 55):
Percussion sèche d'un doigt sur la table d'harmonie (mesures 55 - 60 : avec l'ongle... si possible!).
Crisp percussion of one finger on the soundboard (bar 55 to 60 : with the fingernail... if possible!).



- 6- (m. 55):
Le même accord est répété, sur le rythme des hampes seules.
Lo stesso accordo e ripetuto col ritmo delle barrette.
The same chord is repeated with the empty stems rhythm.



- 7- (m. 61):
Percussion de la main, à plat sur les cordes, au début de la plaque de touche.
Whole hand percussion on the strings, at the fringe of the fingerboard.



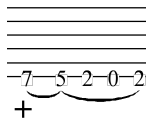
- 8- (m. 105):
Percussion sous la rosace, avec le plat du **a**.
*Percussion under the rose, with the inside part of **a**.*





- 9- (m. 112):
Produire la note uniquement en frappant le doigt de la main droite sur la corde, sur la plaque de touche.
Make the note sound only by hitting the string with the right-hand finger, against the fingerboard.


- 10- (Interludio 3):
La voix jouée par chaque main possède sa propre portée.
Each hand plays a music part, written on two separate staves.

- 11- (Finale):
Pour plus de lisibilité, les notes sont écrites avec leur rythme dans la portée, et les symboles d'exécution dans la tablature.
For an easier reading, the notes and rhythm appear on the staff, and the playing symbols on the tablature.


12 - (m. 128):

 Frappé et coulé d'un doigt de la main droite (7 5) suivi de coulés habituels de main gauche (2 0 2).
 A la mesure 132, frapper les deux cordes avec la partie intérieure ou le côté de **p**.
Right hand hammering and pulling-off (7 5) followed by standard left hand slurs (2 0 2).
At measure 132, hit the two adjacent strings with the side or internal part of the right hand thumb.


13 - (m. 130):

 Produire la note uniquement en frappant le doigt de la main gauche sur la corde.
Make the note sound only by hitting the left-hand finger against the fingerboard.

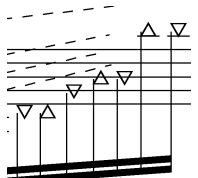
14 - (m. 134):

 "Pizzicato alla Bartok amorti": afin d'éviter la violence sonore du pizzicato alla Bartok, combiner sa technique avec celle du pizzicato usuel. Le son du La# qui suit n'est pas amorti.
"Muffled Bartok pizzicato": in order to avoid the rough sound of the Bartok pizzicato, combine it with the standard pizzicato technique. The A# that follows is not muffled.


15 - (m. 135):

 Technique des joueurs de basse électrique, appelée "slapping": par une rotation du poignet, frapper la ou les cordes avec le côté du pouce droit. Le son produit devra être percussif, précis, et sans violence.
This is the electric bass players "slapping" technique: by a rotation of the wrist, hit the string(s) with the left side of the right hand thumb. It should make a percussive note, crisp but not violent.

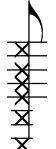
16 - (m. 143):
 a) Tendre la main droite et, par une rotation du poignet, faire sonner la 6e corde tout en lui faisant percuter la plaque de touche, avec l'intérieur de la pulpe du **a**, vers la case XVI.
*Stretch the right hand and make a wrist rotation in order to have the 6th string sound and slap the fingerboard, by sweeping it, around fret XVI, with the inside part of the **a** fingertip.*

17 - (m. 143):

 Après le mouvement **16**, changer la direction de rotation du poignet et percuter l'éclisse supérieure avec **p**.
*After movement **16**, change the wrist rotation way and have the thumb hit the upper guitar side.*

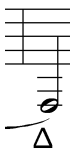
18 - (m. 144):

 Percussion sèche avec l'intérieur de **a** à la partie la plus basse de l'éclisse inférieure, suivie d'un son grave et sourd produit par la percussion de la partie grasse du pouce au bas du chevalet, sans rebondir.
*Crisp percussion with the inside part of **a** on the lowest part of the guitar side, followed by a dull sound made by the fleshy part of the thumb on the lowest part of the bridge, without rebounding.*

19 - (m. 145):

 Aller-retours de **i** sur l'accord précédent, commençant sur les deux cordes graves et en embrassant de plus en plus, jusqu'à l'accord complet.
*Rasgueado on the preceding chord, with **i** sweeping the two low strings, and then more and more strings up to the full chord.*

20 - (m. 147):

 Technique de la basse électrique, appelée "popping": placer le bout de l'index sous la corde, et la faire sonner et percuter la plaque de touche par une rotation du poignet vers la droite. (Puis la rotation est inversée, cf **15**)
*This is the "popping" bass player technique: quickly put the index fingertip under the string, and rotate the wrist to the right in order to make it sound and hit the fingerboard. (Then the rotation is inverted, cf **15**)*

21 - (m. 148):

 Le poing, ou la main droite tendue, frappe les 6 cordes sans les faire résonner, produisant un son percussif.
The fist, or the stretched right hand hit the 6 strings, without resonance, producing a percussive sound.

"Fret-pizzicato" **22** - (m. 168):
 Poser les doigts de la main gauche sur les barrettes - et non juste avant - afin d'obtenir un son étouffé.
The left hand fingers are put on the frets - instead of just before - in order to get a muffled sound.



23 - (m. 173) :

Poser un doigt de la main droite **sur** la seconde barrette, et faire un coulé descendant usuel avec **4**, produisant ainsi un Fa# grave au son étouffé.

*Put a right hand finger **on** the 2nd fret, then make a standard descending slur with **4**, producing a muffled low F#.*

24 - (m. 175) :

"Effet de Filtre" : Dans cet Epilogo, nous retrouvons l'ambiance mécanique de la musique "techno", déjà présente dans l'Intrada. Pour contrefaire l'effet de "filtre", frapper le doigt de la main gauche ou droite en différents endroits, depuis le milieu de la case (où le son sera bien clair) jusqu'à la barrette elle-même (en plein dessus, pour un son étouffé).

Note : le doigt 1 de la main gauche servira d'étouffoir pour éviter le son des cordes à vide. (Voir l'extrait vidéo "Epilogo")

"Filter effect" : In this Epilogo, the "techno music" mechanic mood of the Intrada returns. For an evocation of the electronic effect called "filter", hit the right and left hand fingers at various spots between the middle of the space between the frets (for a quite clear sound) and on the fret itself (for a muffled sound).

Please note : left-hand finger 1 should be used to damp the unwanted resonance of the open strings. (See the "Epilogo" video clip)

Eagles Variations

G rard Rebours
Rev.XII-2008

Intrada

Voir *Intrada* d'origine p.11 See alternative *Intrada* p.11

R p ter et combiner librement A, B, C, D et E (30   40"). *Freely repeat and combine A, B, C, D and E. (30 to 40")*

♩ ± 184
Mecanico, senza espr. A B C D E rapidissimo e murmurando

8
"... On a dark desert highway..."
6

Variatione 1

a Giulio Regondi

♩ ± 76
Appassionato, molto espressivo.

9
"... I saw a shimmering light..."
11
13
15
17
19

Variation 2

a Augustín Barrios

♩ = 80
Con brio

m i a i a i

"...There she stood in the doorway..."

1/2 B II

m i a i a

m a i a

i a m i a i p m p i

i m a m i a m i m a

i a m i m

m a m a m i

Variation 3

a Emilio Pujol

♩ ± 108

Con spirito

Musical notation for measures 35-36. Treble clef, key signature of two sharps (F# and C#), common time. Measure 35 starts with a fermata. Fingerings are indicated with circled numbers 1, 2, 3, 4. Dynamics include *p*. The melody includes notes with slurs and accents.

"... This could be Heaven..."

Musical notation for measures 37-38. Measure 37 includes a $\frac{1}{2}$ B II marking. Fingerings include circled numbers 1, 2, 3, 4. Dynamics include *p*. The melody includes notes with slurs and accents.

Musical notation for measures 39-40. Fingerings include circled numbers 3, 4, 5. Dynamics include *p*. The melody includes notes with slurs and accents.

Musical notation for measures 41-42. Fingerings include circled numbers 3, 4. Dynamics include *p*. The melody includes notes with slurs and accents.

Musical notation for measures 43-44. Fingerings include circled numbers 1, 2, 3, 4. Dynamics include *p*. The melody includes notes with slurs and accents.

Musical notation for measures 45-46. Measure 45 includes a first ending bracket. Fingerings include circled numbers 3, 6. Dynamics include *mp*. The melody includes notes with slurs and accents.

Musical notation for measures 47-48. Measure 47 includes a $\frac{2}{2}$ marking and a XIX marking. Measure 48 includes a *Poco rall...* marking. The melody includes notes with slurs and accents.

Interludio 1

♩ ± 63
Solemne

50 *mp* ma sonoro

... I heard the Mission bell...

Variation 4

a Joaquín Rodrigo

♩ ± 58
Con fuoco,
quasi improv.

55 a m i i rasg. a m i i rasg.

... or this could be Hell...

57 poco suave

59 rasg. rasg./chorlitzazo rasg. p i m p a

61 *mf* ritmico i idem i i 5

63 quasi "falsetas" i p i p i p 10 p i m p i p i

65 p i m p i p 11

66 rasg. a m i i idem rasg. a m i i idem, ma piú calmo

Variation 5

a Pat Metheny

♩ ± 88

Con tenerezza,
senza rigore

68

a i m a i m a

"...such a lovely place..."

*5 : Pouce gauche
Left hand thumb

70

72

74

76

B III

78

b III

B II

80

Un poco
più lento

b III

Rall.....

Interludio 2

Rapidissimo, murmurando (3) b VII -

82 $\text{♩} \pm 60$ Pizzicato

85 $\text{♩} \pm 60$ Pizzicato

mp Irregolare, precipitando

f Poco metallico

mp Irregolare

f Poco rall.

"... There were voices in the corridor..."

Variazione 6

a tutti

88 $\text{♩} \pm 88^*$

91 $\text{♩} \pm 120^*$ $\text{♩} \pm 88^*$ $\text{♩} \pm 58^*$

Rall.....

94 $\text{♩} \pm 120^*$ $\text{♩} \pm 88^*$ $\text{♩} \pm 66^*$

Accel.

97 $\text{♩} \pm 88^*$ Rall. molto $\text{♩} \pm 58^*$

99 mf ma sonoro 3 Poco rall. Rall. poco decresc.

8

2 1 3 4

3 4

3

11

"... Last thing I remember..."

*Mêmes doigtés et expressions que dans la variation d'origine

*Apply the fingerings and expressions of the original variation

Variation 7

a Leo Brouwer

$\text{♩} = 66$
Capriccioso

Musical notation for measures 102-104. Measure 102 starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features a melodic line with eighth notes and a bass line with a half note. Measure 103 continues the melodic line with a triplet of eighth notes. Measure 104 includes a 'Pizz.' (pizzicato) instruction and a triplet of eighth notes.

"...Some dance to remember..."

Musical notation for measures 105-107. Measure 105 features a complex melodic line with sixteenth notes and a bass line with a half note. Measure 106 continues the melodic line with a triplet of eighth notes. Measure 107 includes a triplet of eighth notes and a circled number 5.

Musical notation for measures 108-111. Measure 108 starts with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music features a melodic line with eighth notes and a bass line with a half note. Measure 109 continues the melodic line with a triplet of eighth notes. Measure 110 includes a triplet of eighth notes. Measure 111 includes a triplet of eighth notes and a circled number 3.

Musical notation for measures 112-114. Measure 112 features a complex melodic line with sixteenth notes and a bass line with a half note. Measure 113 includes a circled number 4, a circled number 3, and a circled number 1. Measure 114 includes a circled number 2, a circled number 3, and a circled number 4. The text 'm i m i' is written below the bass line, and '(aleatorio)' is written below the treble line.

Musical notation for measures 115-117. Measure 115 features a complex melodic line with sixteenth notes and a bass line with a half note. Measure 116 includes a circled number 5. Measure 117 includes a circled number 5.

Musical notation for measures 118-121. Measure 118 features a complex melodic line with sixteenth notes and a bass line with a half note. Measure 119 includes a circled number 3. Measure 120 includes a circled number 3, a circled number 4, and a circled number 6. Measure 121 includes a circled number 2, a circled number 3, a circled number 4, a circled number 1, a circled number 4, a circled number 1, a circled number 3, and a circled number 5. The text 'i m p' is written above the treble line.

Musical notation for measures 122-124. Measure 122 features a complex melodic line with sixteenth notes and a bass line with a half note. Measure 123 includes a circled number 3, a circled number 2, a circled number 4, and a circled number 2. Measure 124 includes a circled number 3, a circled number 4, a circled number 6, and a circled number 5. The text 'i' is written below the bass line, and a series of arrows (up and down) is written below the treble line.

♩ ± 152
Ritmico e giocoso

136

8

* * * *

i i i i

> 3 > 3

"...Some dance to forget..."

140

8

* *

Rasg.

a) a)

144

8

* *

i * i *

148

8

1

2

* *

x x

152

8

* *

i *

156

8

* *

x x

160

8

> 3 > 3

b II

1

* *

164 $\text{♩} \pm 96$
 Agitato

Pizz.

167

espress. "Fret-pizzicato" Pizz. Rall.

170 $\text{♩} \pm 58$
 Calando

Poco rall.

(polpastrello)
 mp

Epilogo

Voir **Epilogo** d'origine p.11 See alternative **Epilogo** p.11

175 $\text{♩} \pm 184$
 Mecanico

Répéter et combiner E, F et G ad lib., avec humour, insérer quelques silences et finir de façon abrupte après 20 à 30'.

Repeat and combine E, F and G at will, have fun, insert a few rests and stop abruptly after c. 20'/30'.

Utiliser l'effet de "filtre" à chaque main, ad lib.
 Use the "filter effect" on both hands, ad lib.

"...But you can never leave..."

Appendice 1 / Addendum 1

Ce sont l'Intrada et l'Epilogo 2004, ci-dessous, que joue Monika Dzula-Radkiewicz sur la séquence vidéo présentée sur Internet. Ils peuvent constituer, avec l'Intrada 2005, une alternative aux versions présentées ci-avant.
 The following Intrada and Epilogo 2004 are the original versions, as performed by Monika Dzula-Radkiewicz on the Internet video. They remain a valid alternative, and the 2005 Intrada as well, to those engraved here.

Intrada 2004

♩ ± 184
 Mecanico, rumoroso e tumultuante

Rep. (20-30")
 con :

f *p*

i, m, a, p,
 chorlitzazo,
 tambora

ponticello
 ↑ ↓
 tasto

etc,
 ad libitum.

glissando
 brusco

"... On a dark desert highway..."

Intrada 2005

♩ ± 184
 Mecanico,
 rumoroso e
 tumultuante

Rep. and mix A, B, C and D ad lib. (20-30"),
 freely using i, m, a or p, chorlitzazo, tambora,
 flesh or nail, ponticello, tasto, secco, rasgado,
 arpegiato, crescendo, decrescendo,...

Répéter et permuter
 A, B, C et D ad lib.
 (20-30") en variant
 la dynamique et les
 attaques : i, m, a, p,
 chorlitzazo, tambora,
 polpa, unghia, tasto,
 ponticello, rasgado,
 arpegiato, cresc-
 endo, decrescendo,...

dolce

"... On a dark desert highway..."

Epilogo 2004

♩ ± 80
 Calmo e
 luminoso

H.XIX

H.XII

Piu lento, e rall.....

mp, sonoro

"Clarinet tone"

"...But you can never leave..."

Appendice 3 / Addendum 3

C'est la version 2004 du Finale, ci-dessous, que joue Monika Dzula-Radkiewicz sur la séquence vidéo présentée sur Internet. Ses éléments restent valables, malgré les nouvelles propositions de la version présentée ci-avant.
 The 2004 version of the Finale, below, is the one that Monika Dzula-Radkiewicz performs on the Internet video.
 Its elements remain a valid alternative to the new ones engraved here.

Finale 2004 a The Eagles

"...I had to find the passage back..."

The musical score is presented in a multi-staff format. The top staff shows guitar tablature with fret numbers and bar lines. The middle staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff shows guitar tablature with fret numbers and bar lines. The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics 'a mi a mi' are written below the bottom staff, with arrows pointing to specific notes in the guitar part. The tempo marking 'Piu lento, e accel...' is placed above the final vocal phrase.

Tempo and Performance Instructions:
 - **Vigoroso** (at the beginning)
 - **corto** (above the first vocal phrase)
 - **trillo irregolare** (above the guitar trills)
 - **Piu lento, e accel...** (above the final vocal phrase)

Lyrics:
 a mi a mi

Appendice 4 / Addendum 4

Les deux pièces suivantes, écrites pour illustrer un article pédagogique dans la revue "Guitar World", furent à l'origine de ces Eagles Variations : piqué au jeu de l'exercice de style, j'ai composé d'autres variations sur les harmonies de "Hotel California" et je les ai finalement regroupées au sein d'une forme plus aboutie avec Entrée, Interludes et Final. Toutefois, rien n'empêche d'étudier et même de jouer une ou plusieurs de ces variations à part, en tant que telles. *The following two pieces, written for a series of pedagogical articles in "Guitar World" magazine, gave me the impulse for composing more variations on the "Hotel California's" chord sequence, in various musical styles. I later put them together, added an "Intrada" and a "Finale", and inserted a few interludes between variations. That said, I have no objection to performers studying and even performing one or several variations rather than the entire piece.*

1 - Titre original / Original title : Short Studies n° 4 & 5

B II

n° 4

n° 5

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- ✦ Robert de Visée : Thematic index & Table of concordance, Symétrie editions
- ✦ 50 Renaissance & Baroque Standards (co-author) Fuzeau Classique editions
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