Icarus at the Cabaret Voltaire:

part I (the rendezvous)

for two guitarists

dedicated to

Peter Yates and Matthew Elgart

(August-September, 1985)
All chords are to be played in block style (i.e. non-arpeggio) unless otherwise indicated (by either ↓ or ↑.)

Accidentals apply only to those notes which they immediately precede, with the exception of repeated notes.

Performance instructions are enclosed in heavy boxes: instructions pertaining to both performers are placed between the two parts; those pertaining to Guitarist I are placed above, those pertaining to Guitarist II are placed below. Where synchronization of events is required, heavy arrows are used to specify their relative placements.

Words must be read in a natural speech-like manner (unless otherwise indicated), though the size and calligraphic design of the words must be taken into consideration. It is very important that the words be read with their correct respective pronunciations, in order to sound as authentic as possible.

In spatially notated sections, timings are given above the parts on a time line, which is scored at one-second intervals.
MISCELLANEOUS SYMBOLS

' brief pause or break in sound/action

change from one mode of play to another

duration line (spatial notation)

continue (simile) for the duration of the wavy line

repeat material within repeat brackets for the duration of the line

play as fast as possible

fermata (relatively long)

fermata (relatively short)

play "more or less" the dynamic level indicated (e.g., "f#" = mf to ff, ad libitum)

glisando

repeated notes/chords

frenetic, jagged portamento, approximately following the contour of the line

highest pitch possible (off of fingerboard)

vocal utterance (exclamatory in nature); may be word, grunt, or any other vocal sound

downstroke (VI to I)

upstroke (I to VI)

hammer-ons

snap string, allowing it to rebound against fingerboard

allow string to "buzz" (fingertip on fret)

slap strings at the bridge, allowing pitches to ring on

ascend downward (VI to I) with muffled strings (no harmonics)

strike side of guitar body with hand (preferably thumb or knuckle)

strike front of guitar body with hand

play above the nut

scratch along wound strings with fingernails (rapidly)

scratch along wound strings with fingernails (slowly)

foot stomp
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— OH, — la fleur!

keine panik... niente

... nun vale n...
1:55

freeze suddenly (eyes focused on music)

ich \la

2:00

2:05

(voice:) (ff)

da

look up suddenly (almost mechanically) staring straight ahead at the audience

2:10

(voice:) (ff)

da

ich muss mich

posso avere are

look at music; speak loudly (but not quite shouting)

WHERE \JE CHERCHE UN

posso \mich piselli
look upwards together (precisely and rhythmically) with heads directed towards and eyes focused on the far upper-right corner of the performance hall

...then shout:
subtly add right hand tremolo (su ponticello sempre)

\[\begin{align*}
\text{(sim.)} \\
\text{(semper)} \\
\end{align*}\]

continue (simile), gradually transposing the seven-note chromatic pattern upward on the fingerboard
(end of fingerboard); continue past the finger board as far upward as possible
rhythmically precise, with no fluctuation whatsoever in any parameter; must be absolutely sterile

gradual and imperceptible diminuendo al fine
hammer-ons (right hand fingerings silently, as though still plucking)

niente al fine (right and left hands still fingerings silently)