

# Après-moi le deluge

*On the 65th anniversary of 16 May 1943*

for double bass and backing track

by

F L Dunkin Wedd

© 2008 F L Dunkin Wedd

*The composer has not been paid for this sheet music. To remove this message visit [dunkinwedd.com](http://dunkinwedd.com).*

# Après-moi le deluge

On the 65th anniversary of 16 May 1943

© 2008 F L Dunkin Wedd

The musical score is written in bass clef with a 6/8 time signature. It consists of four staves of music. The first staff begins with an egg shaker rhythm marked 'Egg shaker' and 'Repeat ad libitum'. This is followed by a section marked 'arco' and 'f' (forte), with a glissando indicated by a wavy line and the word 'gliss'. The second staff continues with a 'pizz' (pizzicato) section and another 'gliss' section. The third staff features a 'hammer on' section with a wavy line under the notes. The fourth staff concludes with a 'gliss' section and an open string 'O'.

## Performance instructions

### 1. Extra equipment

You will need an egg shaker and some means of playing a CD or WAV backing track, and fading it out.

### 2. Backing track

The backing track is the sound of a Lancaster bomber. After about 90 seconds it settles to a drone (carefully tuned to C natural) to accompany the bass solo. After the solo the CD or WAV may be allowed to run on, or faded out to taste.

### 3. Rhythm

The egg shaker establishes the rhythm before the solo bass part begins. It should start around 60-90 seconds into the piece (as the samples settle to a droned C natural), and continue for at least 10-15 seconds. It should be held up and played from the wrist in approved LatAm stylee. Thereafter rits and pauses may be added to taste or for convenience (as at the page turn) but rhythmic phrases should be *a tempo* as established with the shaker.

### 3. Notation

Most signs are conventional, but these may need elucidation:

O	= open string	Pull-off	= play a note by pulling the LH finger off the string
t, i, ii	= RH thumb, first finger, second finger	Hammer on	= play a note by hammering the LH finger onto the string

### 4. Repeats, vibrato, dynamics

Repeats may be taken as often as desired. Long *pizz* notes should be played *molto vibrato* for maximum sustain. The backing track makes dynamics mostly irrelevant, but the player may add whatever extra variation is practical.

### 6. Playing time

The backing track runs for a total of 7'45" but the bass part lasts only 3-4 minutes (depending on repeats etc). The performance time of the whole piece might be in the region of 6-7 minutes.

### 7. Harmonics

All harmonics are notated thus  $^{\circ}$  and the resulting note written as if at pitch (actually an octave above, the bass playing an octave below written). Tempo is not critical during the glissandos in harmonics: aim for the best effect.

### 8. Double and triple stops

Bowed chords should be arpeggiated as necessary. Plucked chords should be played simultaneously with two or three fingers, except where the wavy line indicates otherwise.

*arco*

*f*

*sul G*

*Time!*

*pizz*

*f*

*2 fingers* *sul D & G*

*sul E & A*

*sul E & A* *sim* *arco*

*sul E* *pizz*

*sempre pizz* *sul A* *pull-off*

*pull-off* *hammer on*

*pull-off*

*pull-off*

*take bow* *Bow behind bridge (ethereal sound)* *bow down*

*ii i t* *pizz* *arco* *sul E*

*gliss in harmonics* *ad lib*

*pizz*

*Fade out backing track ad lib*