

MESSAGE IN A BOTTLE

STING

ARRANGED BY

HELMUT JASBAR

Helmut Jasbar lebt als freischaffender Komponist und Gitarrist in Wien; in Innsbruck unterrichtet er an der dortigen Musikhochschule Mozarteum. Seit seinem New York Debut im Lincoln Center, Avery Fisher Hall 1990 und seinem Konzert bei *Leo Brouwers International Guitar Festival* in Havanna, Kuba 1992, hat sich seine Karriere rasant entwickelt. Der Live-Mitschnitt des Konzertes ist bei EXTRAPLATTE (EX 213-2) erschienen.

Außer seiner Tätigkeit als Solist ist Jasbar auch als Komponist von Werken für verschiedene kammermusikalische Besetzungen tätig. Sein neuestes Stück für Sologitarre, eine Hommage an Miles Davis, ist für David Russell geschrieben.

Helmut Jasbar is a Viennese guitarist and composer, working as a teacher at the Mozarteum in Innsbruck.

The highlight of a long series of concerts given over the last few years was his outstanding New York debut at Avery Fisher Hall in 1990.

Recently, a performance at *Leo Brouwer's International Guitar Festival* in Havana earned him a standing ovation. The live recording of this concert is available on EXTRAPLATTE (EX 213-2).

Besides being one of the most promising young contemporary guitarists, Helmut Jasbar is highly active as a composer and transcriber. During the past five years, he has written several chamber works, his most recent composition for solo guitar being a tribute to Miles Davis, first performed by David Russell.

LEGENDE

INSTRUCTIONS

Bindung oder Abzug		Legato or slur
Glissando		Glissando
Großer Quergriff (barré)	C III	Grand barré
Quergriff über 3 oder weniger Saiten	III	Barré stopping strings or less
Natürliche Flageolettöne: notiert ist die Saite, auf der der Ton erzeugt werden soll, die Zahl darüber zeigt die Bundnummer an		Natural harmonics: the string on which the note is to be produced is indicated, the number above being the fret number
Künstliche Flageolettöne: Ton ist eine Oktave tiefer notiert als er klingt, seine Erzeugung erfolgt durch Anschlag des Ringfingers der rechten Hand, während der Zeigefinger auf der Halbierung der Saite liegt		Artificial harmonics: sounds an octave higher than written, produced by plucking the string with the right hand ring-finger while the index lies halfway along the string
Tonerzeugung mittels Aufschlag eines Fingers der <i>linken</i> Hand		Note produced by a fingerstroke of the <i>left</i> hand
Tonerzeugung mittels Aufschlag eines Fingers der <i>rechten</i> Hand		Note produced by a fingerstroke of the <i>right</i> hand
Tonerhöhung um einen Halbton durch Ziehen der Saite (smear)		Raising the note a semitone by dragging on the string (smear)
Perkussives Schnalzen der Saite auf das Griffbrett (Bartok Pizzicato)		Percussive slapping with string against fretboard (Bartok Pizzicato)

Als Sting mit seiner Band *The Dream of the Blue Turtles* im Jahre 1985 in Paris debütierte, spielte er eine Soloversion des „alten“ Police Hits *Message in a Bottle* als Zugabe. Die vorliegende Bearbeitung ist von jener Fassung inspiriert, weniger vom Police-Original. Die eröffnende Figur ist die von Mr. Sting als Gitarrenbegleitung benutzte. Auch die balladeske Stimmung, die ich einfangen wollte, versucht ihm so weit als möglich zu folgen, sonst freilich gehe ich, wie auch schon in meiner Bearbeitung von *Mercy, Mercy, Mercy* eigene, vielleicht etwas „steinige“ Wege, aber die Mühe sollte sich lohnen! (Für Unerschrockene).

When Sting and his band, the *Dream of the blue Turtles*, first played in Paris in 1985, one of the numbers he performed was a solo version of the old Police hit, *Message in a Bottle*. My new arrangement has more to do with that later version than the Police original. By sing the opening figure from the guitar backing used by Mr. Sting, also in trying to capture the ballade-like feeling, as far as possible, I've done my best to remain faithful to the original. Well, as in my earlier arrangement of *Mercy, Mercy, Mercy*, perhaps I haven't made things very easy for anyone, but I think it's worth the effort! (Not for the faint-hearted).

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The musical score is written for guitar and bass in the key of D major (two sharps) and 4/4 time. It consists of seven systems of notation. The guitar part is on the top staff of each system, and the bass part is on the bottom staff. The score includes various musical notations such as notes, rests, and accidentals. Fingering is indicated by circled numbers 1-4 for fingers and 5-6 for thumb/index and ring/pinky. Articulation marks like accents (>) and slurs are used throughout. Chord diagrams are labeled with Roman numerals: II, CII, CIV, V, and IV. A dynamic marking of *pp* (pianissimo) is present at the beginning of the final system. The score concludes with a final chord and a circled number 6, likely indicating the final fret position.

CII CVII CIX

pp

CIX CV CVI

⑤ ⑥

⑦

CIX NAT. HARM.

⑤ XII

NAT. H. NAT. H. (2)

XII TAP. L.H. XII

⑧

②

⑥ ⑤

CIV

② ③ ④ ⑤

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a complex melodic line with many slurs and ties, and a bass line with chords and some rhythmic markings.

Musical staff 2: Treble clef, key signature of two sharps. This staff features extensive fingering numbers (1-5) above the notes. It includes a section marked 'II' with a '40' and '04' below it, and a double bar line.

Musical staff 3: Treble clef, key signature of two sharps. This staff includes a section marked 'CVIII' and 'CV' with a '3' and '-4' below it. It features a melodic line with slurs and a bass line with chords.

Musical staff 4: Treble clef, key signature of two sharps. This staff includes a section marked 'CIV' and 'CII' with a '3' and '4' below it. It features a melodic line with slurs and a bass line with chords.

Musical staff 5: Treble clef, key signature of two sharps. This staff includes a section marked 'CIV' and 'CII' with a '3' and '4' below it. It features a melodic line with slurs and a bass line with chords. The text 'TAP. L.H.' is written below the staff.

Musical staff 6: Treble clef, key signature of two sharps. This staff includes a section marked 'CIV' and 'CII' with a '3' and '4' below it. It features a melodic line with slurs and a bass line with chords. The text 'mf' and 'p' are written below the staff.

Musical staff 7: Treble clef, key signature of two sharps. This staff includes a section marked 'CIX' and 'CII' with a '3' and '4' below it. It features a melodic line with slurs and a bass line with chords. The text 'f' is written below the staff.

Musical staff 8: Treble clef, key signature of two sharps. This staff includes a section marked 'CIX' and 'CII' with a '3' and '4' below it. It features a melodic line with slurs and a bass line with chords. The text 'a tempo', 'presto dim.', and 'ff' are written below the staff. The text 'f' and 'rasguado' are written below the final section.

