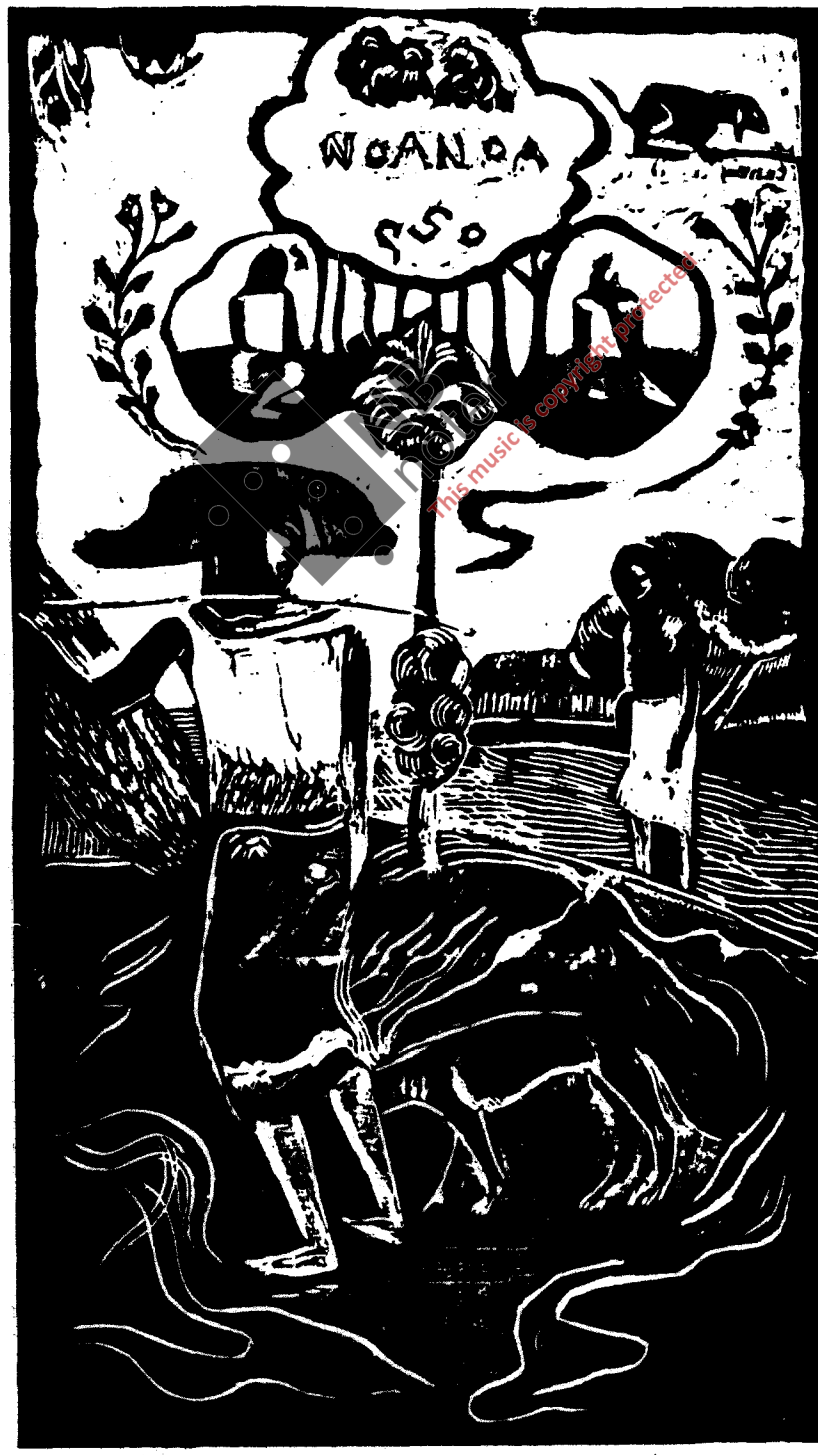
Kjell Marcussen

Noa - Noa

In memory Paul Gaugauin

For guitar solo



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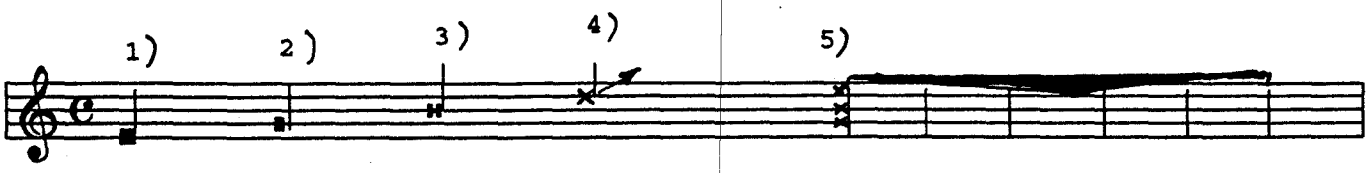
Note exlanation

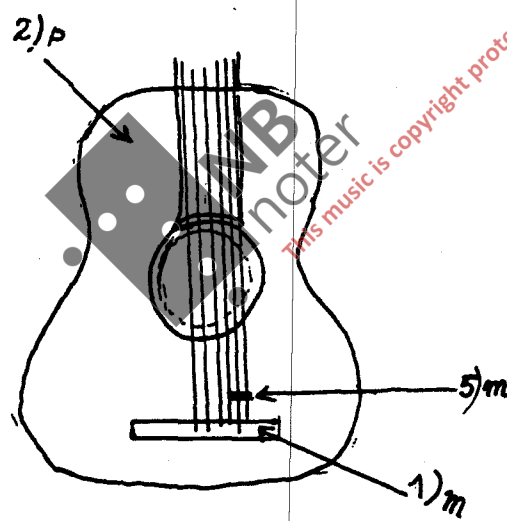


1) and 2) should sound like a set of Bogodrums, (with different sound)

3) Cross strings Ⅳ fret, executed with the thumb

4) Slide with *i* finger on ⑤ and ⑥

5) Make an accelerando and a ritardando near the stol with flat *m* finger (percussiv) ①② and ③ (e-b-g)



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NOA-NOA

The title is taken from Paul Gauguin's book, 'Noa-Noa', meaning 'The scent of roses'. The book is about his stay in Tahiti, - a stay that had great influence on him, both as a person and an artist.
Gauguin is esteemed one of this century's most significant painters. He brakes away from impressionism, and with his new style of paiting shows us the path to our own style in contemporary painting. In Tahiti, he found the artistic ideal he sought; the simple and the primitive. His canvases bear great resemblance to Egyptian wall paintings or Chinese wall paper art; simple form, firm contours, clean colors and rhythmic lines are essential components. His religious interests and need for a mystical dimension is also nourished in these exotic areas. Gauguin himself has said about his art that it is closely linked to the art of music.

About the composition
What made an impact on me about the story, was the impression his stay in Tahiti made on Gauguin. He saught a contrast to Paris and her shallow café lifestyle.
I have not tried to copy the music of Tahiti, - it was based on a spontaneous idea. The opening bars of the music were there instantaniously, and it smelled of 'Noa-Noa'.
My primary concern in creating this composition was to use a very simple musical approach. The opening theme is not repeated, but still the same musical identity is kept throughout the piece. This is - in my interpretation - an accurate description of what Gauguin experienced.

The composition is built up of the following sections:

Section I
Part (A) is driven forwards by an ostinato; the rhythmical basic cell, 3+3+2, is established at once, and stays the central structure throughout the piece.
In the (B)-part of Section I, the rhythm changes from horizontal to vertical. Sustained chords with 3+3+2-combinations (or variations of this structure) create the dynamic peak. First section is ended by repeating the (A)-part.

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Section II
is in strong contrast to the first. Here, the guitar is used as a kind of percussion instrument (written in a separate system). The guitar is used in a primitive way on purpose. All that is left, is 3+3+2. A small arpeggio-motif derived from Section I, Part (A), is then gradually added.

Section III
Here, the fractions from the ostinato in part (A) appear in gliding mode. The ostinato is now twisted and influenced by a percussion mode from Section II that partly lingers.
The section is closed by presenting the harmonies of the original ostinato in clean chords with the rhythmic pattern 3+3+2, and bridges the musical path to the next section.

Section IV
A dynamic climax where the music moves rapidly upwards; perhaps an attempt to escape and return to life the way it used to be. This movement is stopped by strong chords, bearing reference to Section I, Part (B). The percussive tendency is heard for a moment, and the composition moves into the final phase.

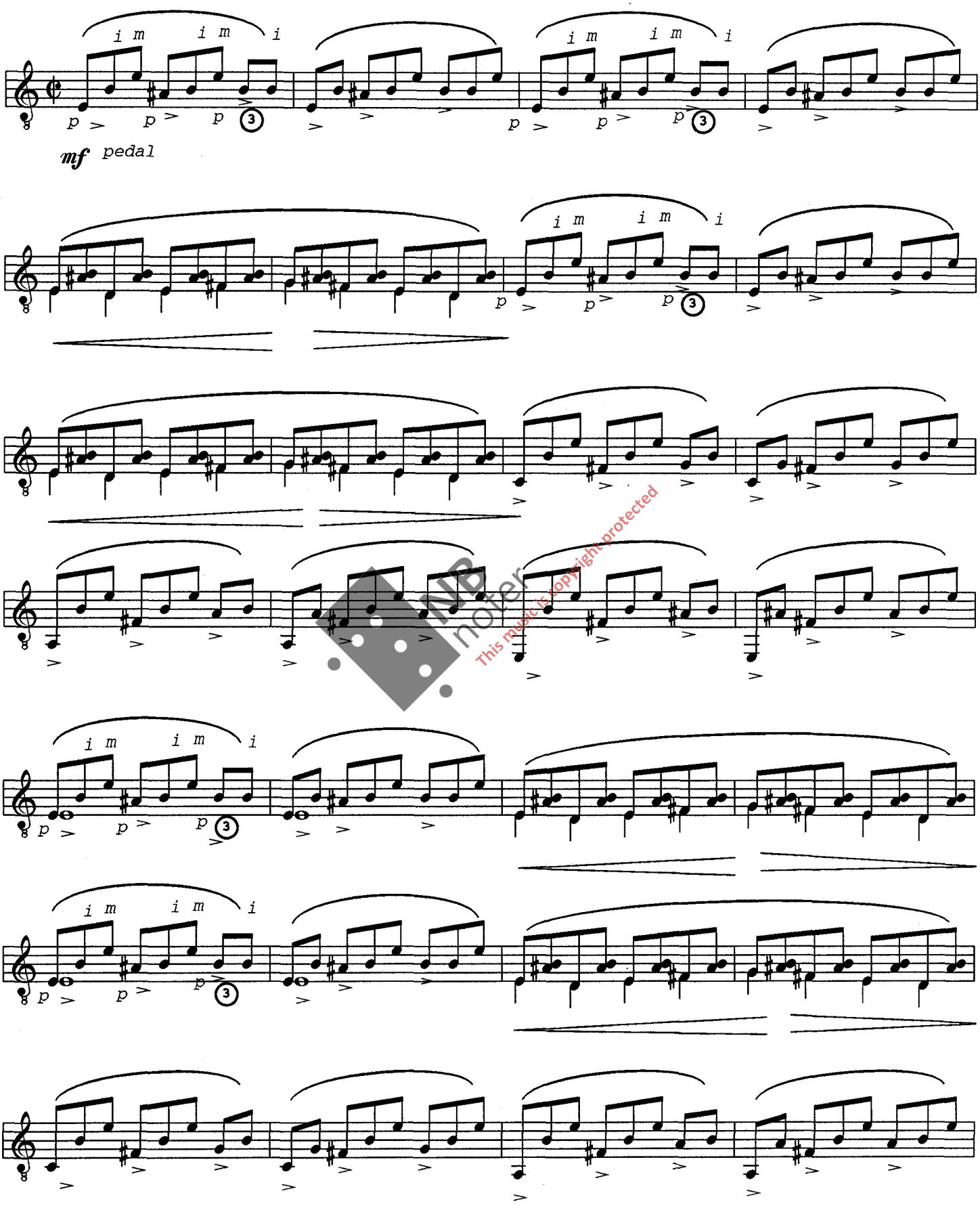
Section V Coda
A new ostinato with the rhythmic pattern 3+3+2. A simpler, and far more calm ostinato than the one in Section I, Part (A). Hopefully, this new ostinato is of the kind you feel will go on forever.

To Roy Henning Snyen

Noa Noa

Allegro

Kjell Marcussen



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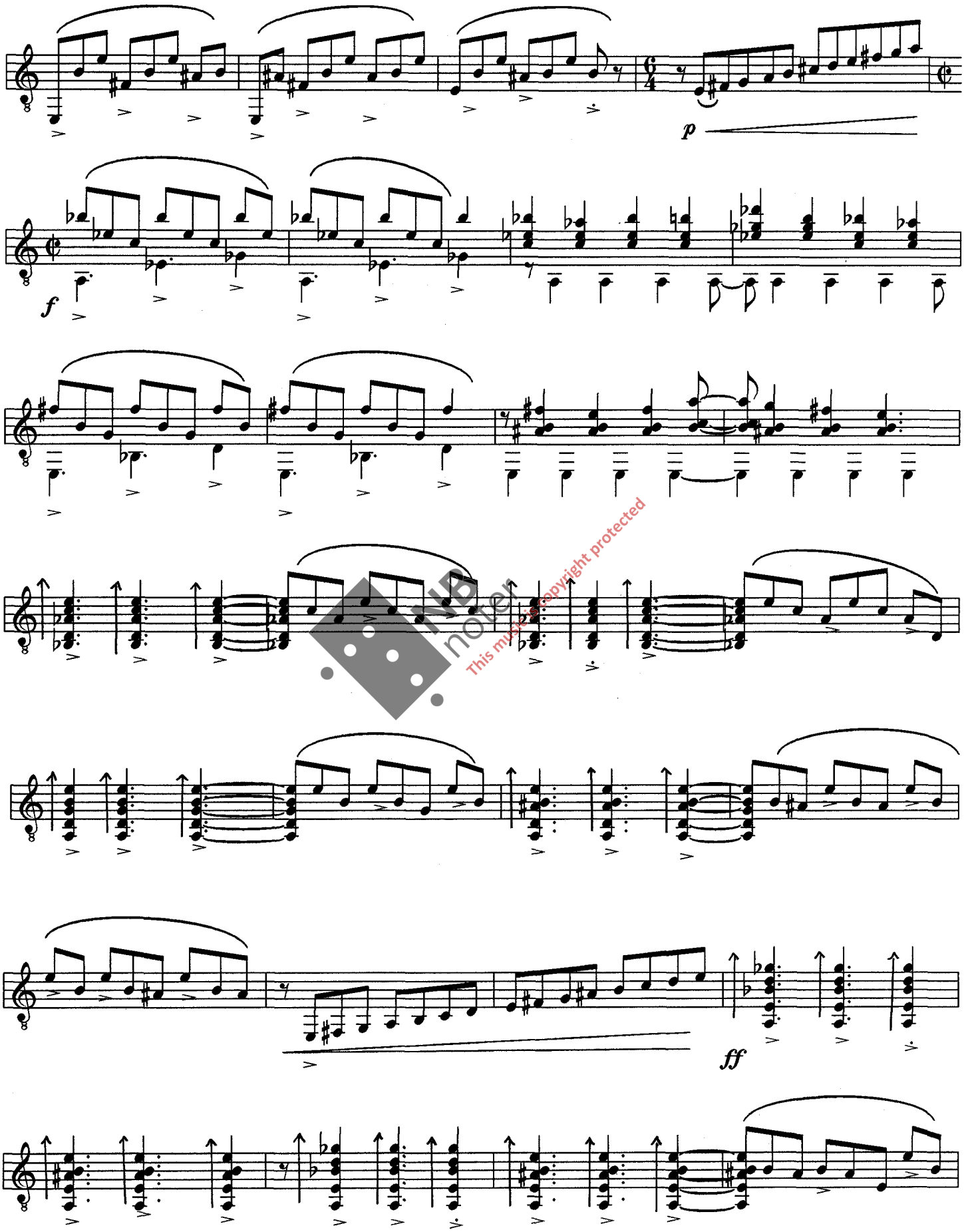
"Noa noa"



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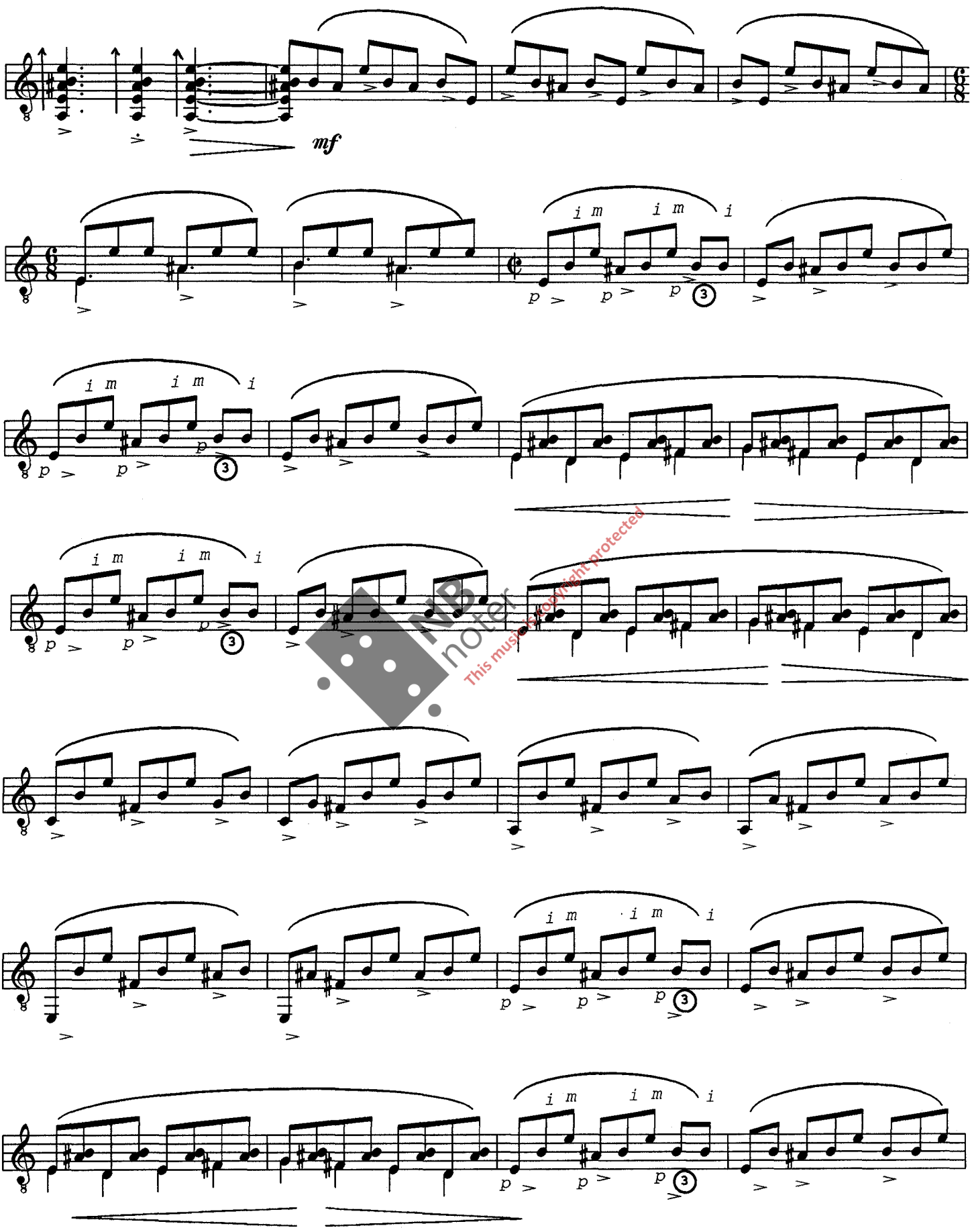

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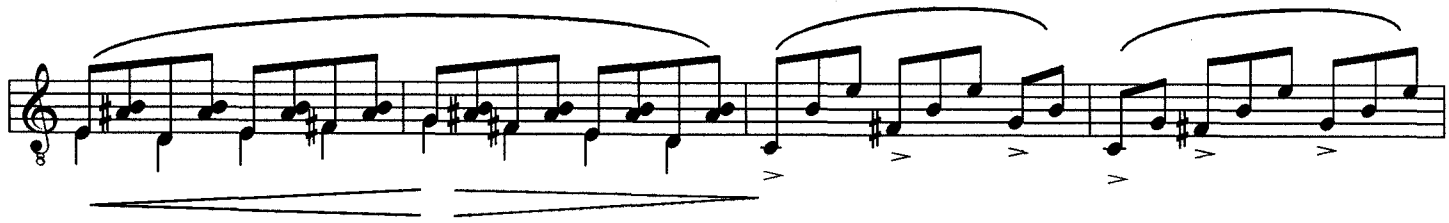
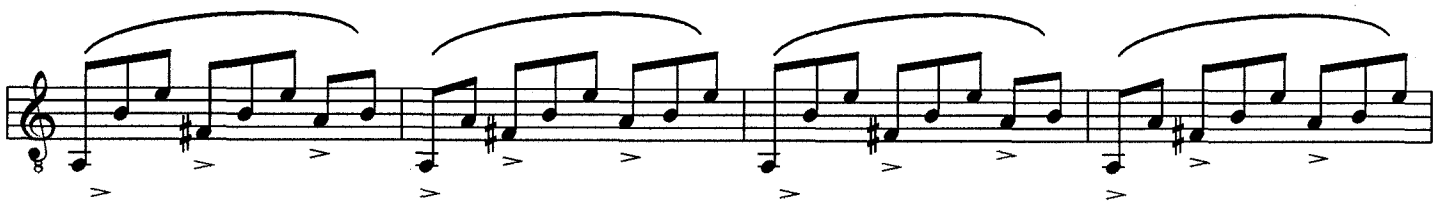
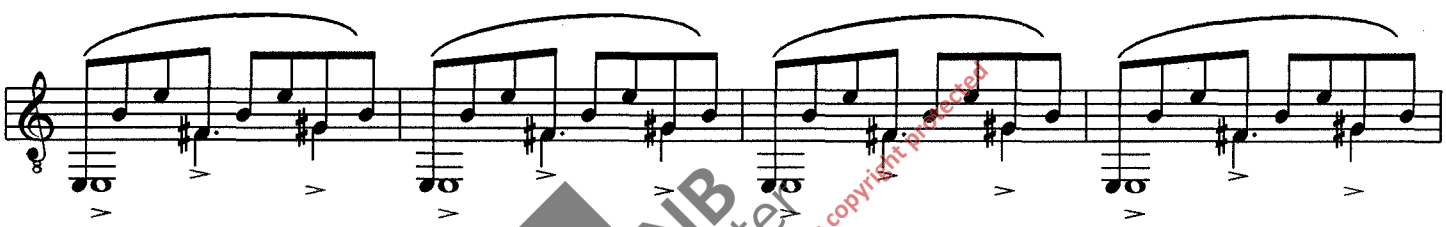




Cresc. p. a p.



f *dim. p. a p.*

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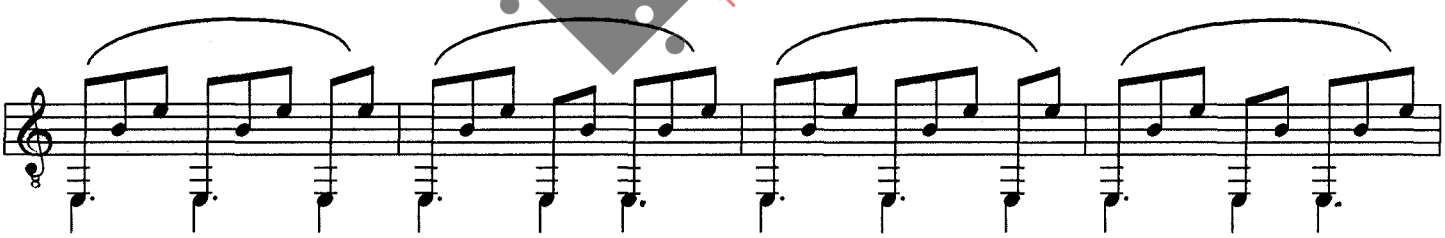
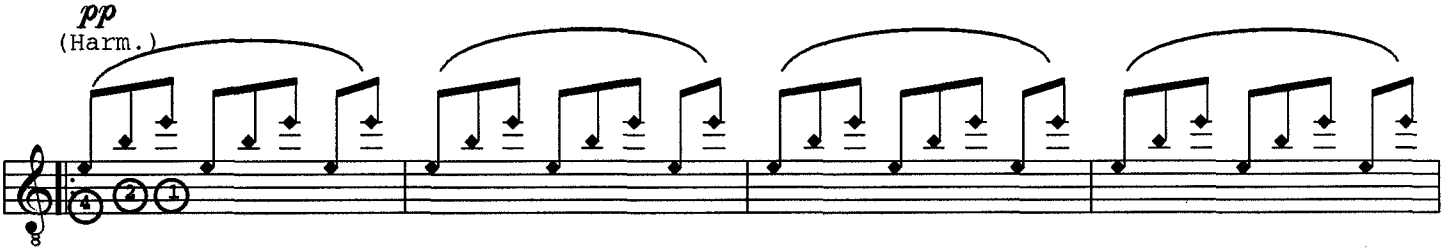
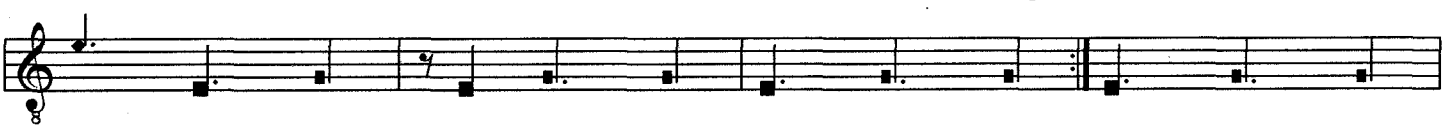


pp
(Harm.)



(Cross string)



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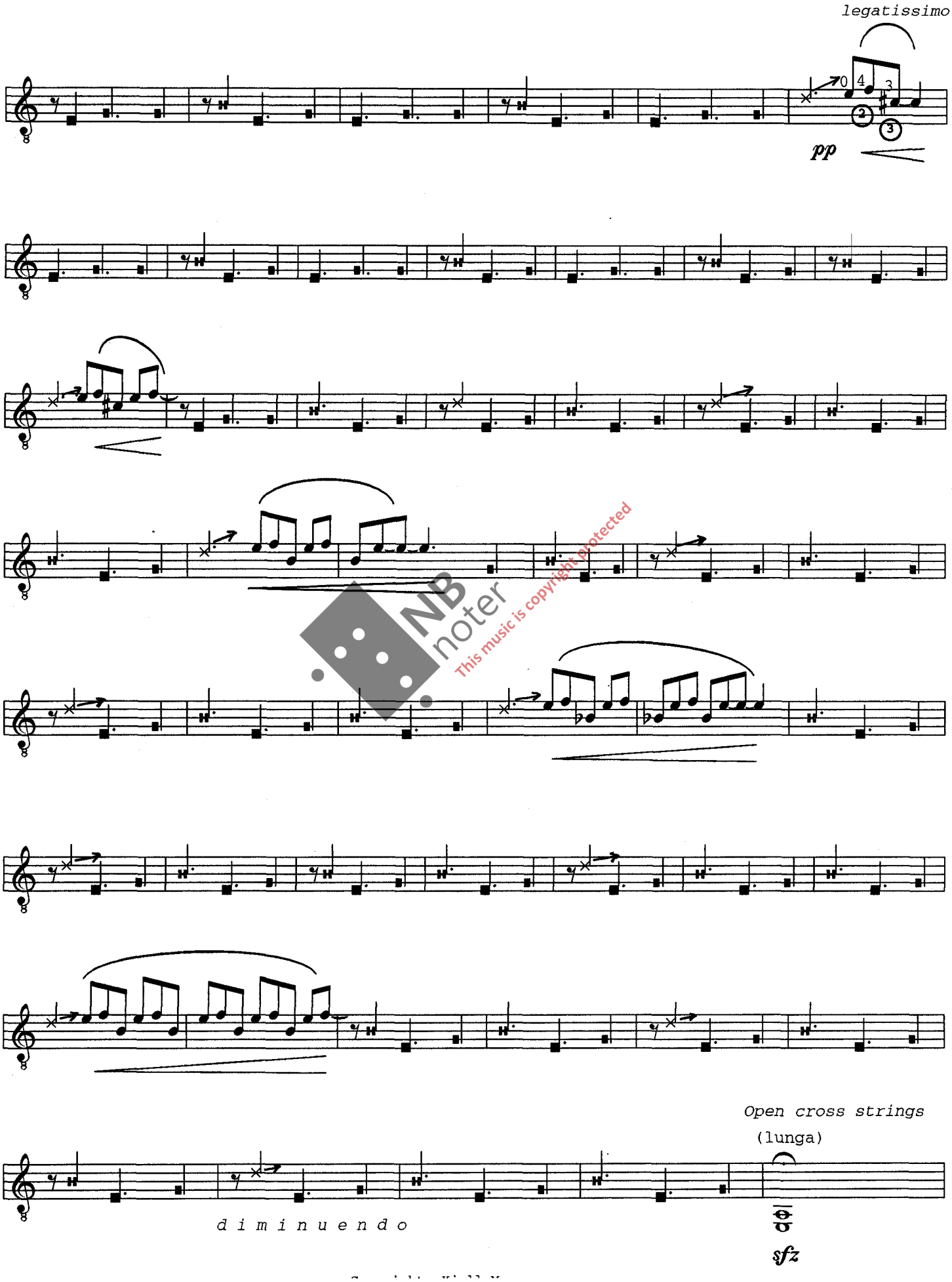

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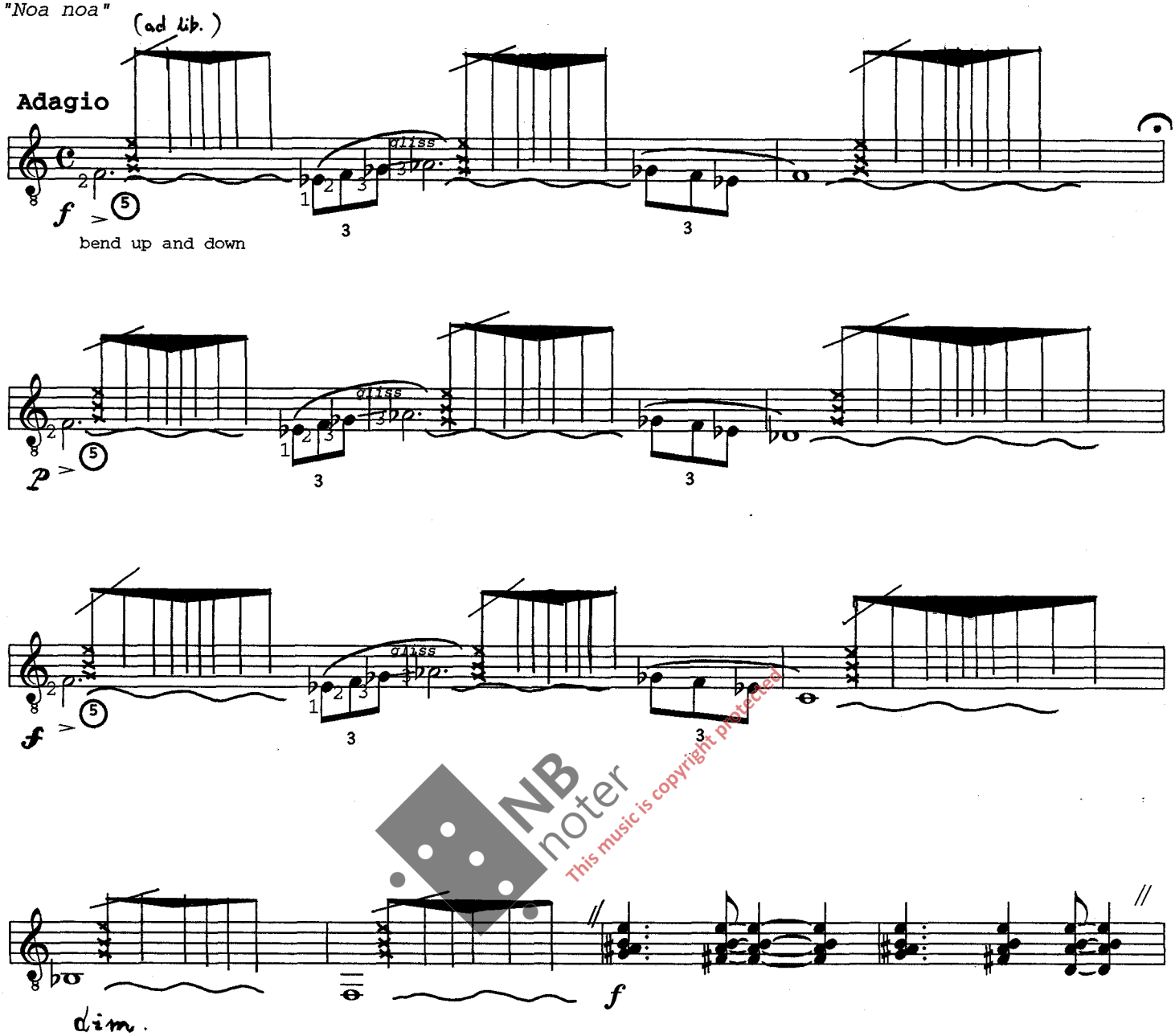

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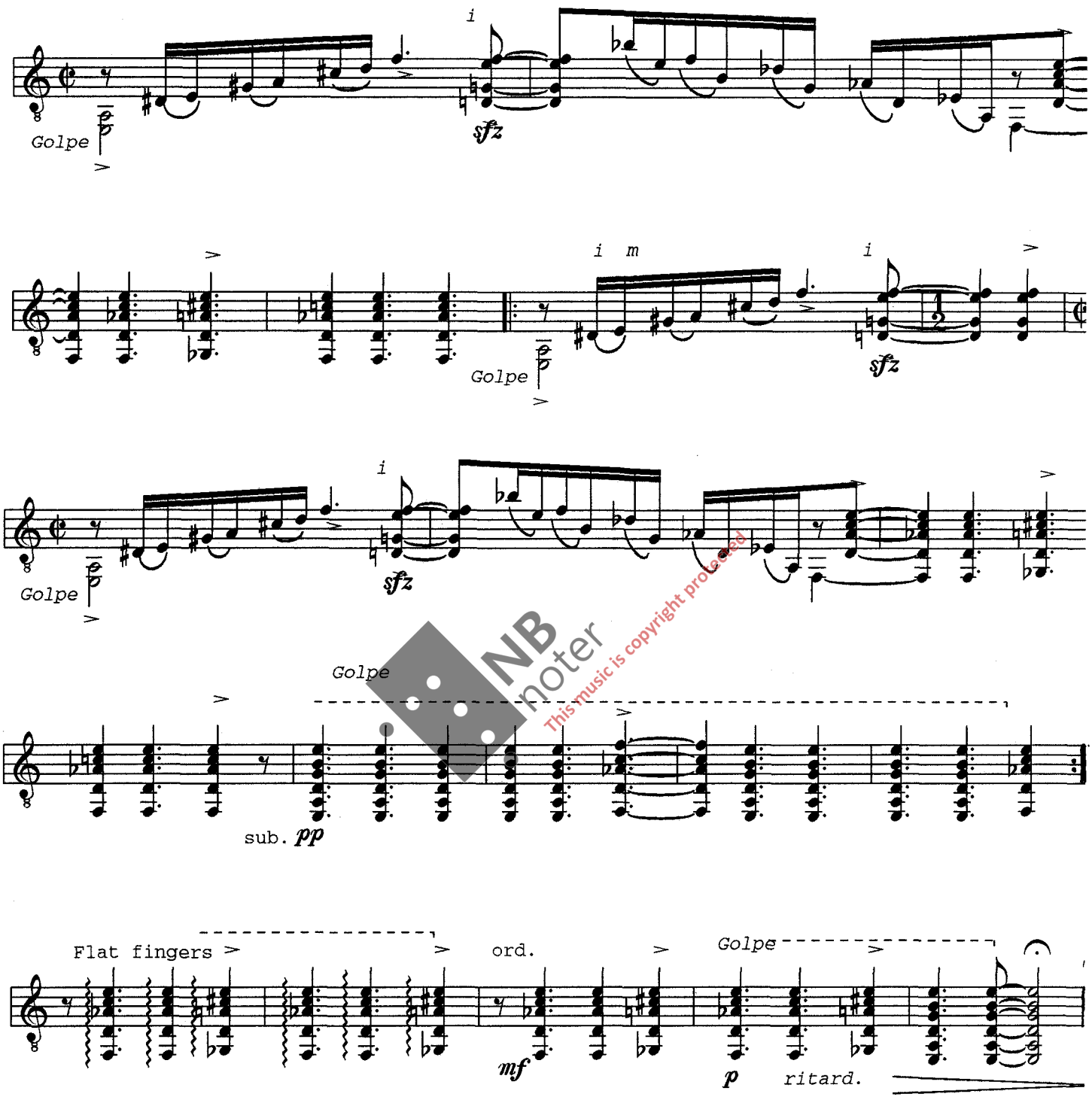

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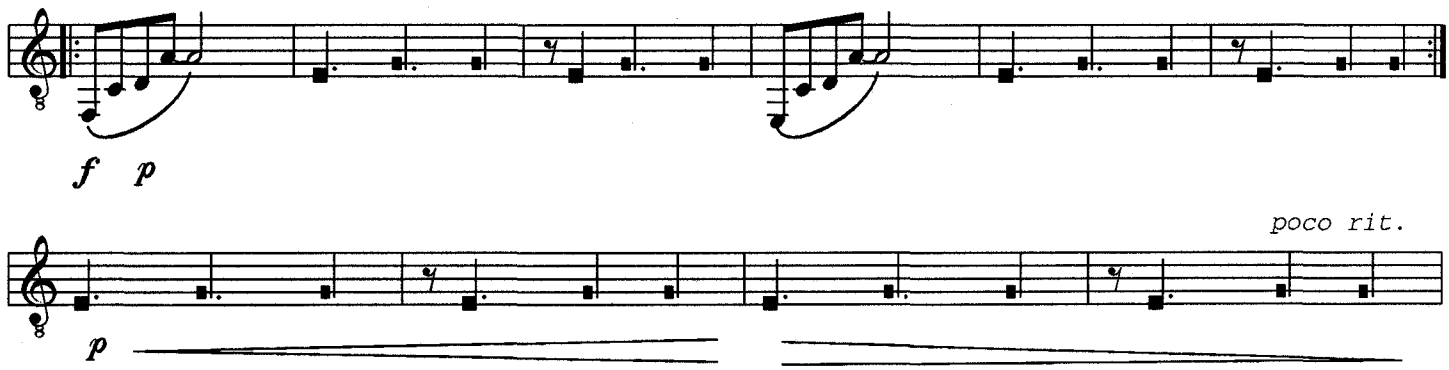
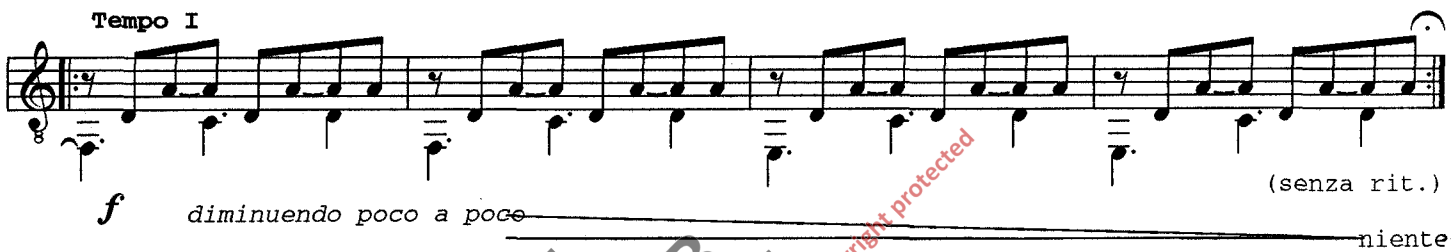


Repete the 4 bars in aprox. one minute 1.forte,2. mezzoforte 3. piano a. s. o.



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