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inventur

for Electric Guitar

(2018)

for  
Dennis Sobolev

# inventur

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Andrej Koroliov

(\*1982)

Scordatura in cent:  
I -50, II -40, III -30,  
IV -40, V -10, VI ord.

Electric Guitar

$\text{♩} = 120$

scratching with a coin on VI.,  
heavily distorted

3x

**molto rit.**

continuously  
the 2 bars along

4  $\text{♩} = 10''$   $\text{♩} = 30''-45''$  **quasi senza tempo,**  
as fast as possible

$\text{♩} = 86$

Overdrive

I-III

Whammy bar gliss.

$\text{♩} = 100$

7x

13  $\text{♩} = 112$

$\text{♩} = 120$

19  $\text{♩} = 144$

$\text{♩} = 128$

25

„a las barricadas“ - Intervention I

**senza tempo, as fast as possible, tapping**

„a las barricadas“ - Intervention II („freestyle“)

31  $\text{♩} = 60$   
ord.

39  $\text{♩} = 52$

47  $\text{♩} = 44$

54  $\text{♩} = 60$

59  $\text{♩} = 108$

62

68  $\text{♩} = 80$

74

82

88 ♩ = 120

*f* [Preset: „minor second“]

93

98

♩ = 108  
*p*

101 ♩ = 120

*mf*  
percussive sound  
\*) „tape fast forward“

Tempo: 0 \*)  
accel. 1  
*f* *p* *f*  
5 9

\*) Starting in bar 102, every boxed number (-2 ... 6) represents an individual tempo from „-2“ = extremely slow to „6“ = as fast as possible, where „0“ always corresponds to ♩ = 106

4 rit. 3 3 5 -1 9 accel.  
*mf* *f* *f*  
„tape slow backwards“

1 rit. 3 3 0 9 rit.  
*mp* *f* *f*  
Sustain

-2 accel. 5 2 accel. 5  
*ff* *f* *mp* *f*  
RINGMOD.

119 **3** *mf* **Sustain** *f* *f* *f* **4** **5** **accel.** **Overdrive** **5** **accel.**

123 **5** *f* **Sustain** *f* **7** **6** *(as fast as possible)* **accel.**

126 **molto rit.** **6"** **VI**, **6"** **V**, **6"** **IV**, **6"** **III**, **6"** **II**, **6"** **I**

„tape fast forward“ (24) *p poss.* scratchy gliss. (no effect!)

133  $\text{♩} = 60$  **9"**, **3/4** **16**, **3/4** **21**, **9"**, **9"**, **12"**, **12"**

(Hold with FREEZE-Pedal)

140 **15"**, **18"**, **21"**, **24"**, **27"**, **5"**, **5"**, **5"**, **5"**, **I**, **II**, **III**, **IV**

*p poss.* scratchy gliss.

149 **5"** **V**, **5"** **VI**, **VI** **ord.**, **I**

Every pitch with free bottleneck-zig-zag-glissando *p*

160 **II**, **V**, **IV**, **II**, **III**

170 **II**, **III**, **II**, **VI**

„a las barricadas“ - Intervention V: „slippery piano accompaniment“

180 *Tape is fading in* **Hint at your:** [with gestures (not too big), approx. on chord (learn with tape)]

**First chord** **monitor box** **stereo boxes** **effect pedal** **guitar** **gesture to your head** **left shoulder with right hand**

**Tape with Chords, quite irregular rhythm**

188

right shoulder with left hand    left arm with right hand    right arm with left hand    both hands    both thumbs \*)    both index fingers

\*) Show fingers and shake them once, immediately after showing. Shake only with your arms, do not move fingers.

194

$\text{♩} = 60$

both middle fingers    and again both middle fingers    and again ...

*ff*    *p poss.* really poor sound

DISTORTION + FREEZE + DELAY + WAHWAH + FLANGER

199

all effects of bar 197 on and off again, like: I show how it's done

*f*    *p*    *p*

Preset: „Little Clusters“

**rit.**

204

**a tempo**    **molto rit.**

gliss. up & down with screw    ord.

Only the screwing, a bit too much and too long

*f*    *f* with effects, same „slow backwards“ like before

effects on & off

209

„show“ the interval!    Whammy bar gliss.

clap right thumb against the other fingers of the left hand

*p*    *pp*    *f* heavily distorted    *p*

move whammy bar a bit too much and too long

effects off

216

6"    3"    12"    3"    6"    3"    3"    6"

effect on, sound: only electric humming    effect off    other effect on    effect off    effect on

I: turn tuning screw upwards    off    on    I: turn screw upwards until string rips apart

224

6"    15"    2"    6"    12"

cable out of guitar and:    press against the big jack

DISTORTION

take picture of the author, show it, say very much aside: „The Author“

231

tear picture apart    take and show Jimmy-Hendrix-poster, say like before: „The Instrument“    ignite poster    Extinguish fire in water-filled bucket

big jack again

3"    6"

238 (♩ = 60)

Musical staff for measures 238-240. Measure 238 is in 12/4 time with a quarter note equal to 60. Measures 239 and 240 are in 6/4 and 3/4 time respectively, featuring a whole note chord.

241 **accel.**

♩ = 120

„a las barricadas“ -  
pitch and duration sorted.  
No intervention possible anymore

Musical staff for measures 241-245. Measure 241 is in 12/4 time. Measures 242-245 are in 16/4, 4/4, 6/4, and 2/4 time signatures. A dynamic marking *p* is present at the start of measure 244.

*p*  
Cable out,  
unplugged

246

Musical staff for measures 246-251. Measures 246-251 are in 5/4, 16/4, 3/4, 3/8, 16/4, 7/4, and 16/4 time signatures.

252

Musical staff for measures 252-257. Measures 252-257 are in 16/4, 3/8, 3/4, 16/4, 2/4, 3/8, and 4/4 time signatures.

**rit.** . . . . . **a tempo**

258

scratch the other strings  
with the broken one

ord.

Musical staff for measures 258-263. Measures 258-263 are in 4/4, 2/4, 3/8, 4/4, 6/4, 16/4, 2/4, and 3/8 time signatures. Measure 258 includes downward bowing strokes (>). Measure 262 has a 5x repeat sign.

264

3"

5" - 7"

II: tune higher

II: simulate  
tuning higher,  
big gesture

Musical staff for measures 264-268. Measures 264-268 are in 3/8, 2/4, 4/4, 3/4, and 3/4 time signatures. Measure 264 includes a flat (b) and a dynamic marking *II*.