for guitar

Duration: about 7 minutes

Ernst Juenger: On the Marble Cliffs

"Bring back what has been left slip.
When it cannot but seem to us as if we had not
had our fill of love and life; yet no regret
for every detail, in its every line and fold.
In the afterlight, too, the images stand out
more enticing than before...
And constantly in our thirst-haunted dreams
we grope for the past
more enticing than life..."

"You all know the wild grief that besets us when
we remember times of happiness. How far beyond
we are severed from them by
recall they are, and we are severed from them by
the tears of happiness. How far beyond
we are severed from them by

"You all know the wild grief that besets us when
we remember times of happiness. How far beyond
we are severed from them by

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Originally written between 88 and 91 at the request of Magnus Andersson

Context 8 (Summer 1994)
1. Accidentals only apply to the notes they immediately precede.

2. No vibrato whatever.

3. Fingerings given are the composer's suggestions, and are by no means mandatory. Better indications may well be available.

4. Except in specific non-legato sections, all lines should be legato.

5. Dynamics are treated through seven levels: ppp - pp - p - mf - f - ff - ffff.


7. Notes with a dotted ring around them are interpretatively indicated.

8. In addition to the modified rhythmical notation, the gracenote life of the piece is more elaborate than usual, utilizing several degrees of rapidity. These are beamed as if they were quavers, semiquavers, and demisemiquavers, with a narrower ratio... for instance.

9. Notes with a dotted ring around them are interpreted non-legato.

10. All accidentals within prevailing local dynamic unless otherwise indicated.

11. Dynamics are to be understood as inhabiting a world dominated by interpretative rubato. It is nominally notated at 3 cm per second (= 36½ mm per second), and players may, if they so wish, go through the score, marking the seconds in, but it is the composer's preference that the score is to be understood as indicating a world dominated by interpretative Rubato. It is nominally notated at 3 cm per second (= 36½ mm per second), and players may, if they so wish, go through the score, marking the seconds in, but it is the composer's preference that the score is to be understood as indicating a world dominated by interpretative Rubato.