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Title

De tarde amanece

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Publication Date

2020

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De tarde amanece

for guitar duo

(2016)

to the guitarists Iryna Angelova and Lyubava Angelova.

Performance notes

De tarde amanece is a piece for guitar duo. It is divided into four movements, which are titled:

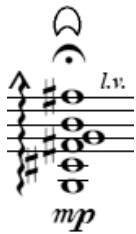
I- The sunset of the fire.

II- In the distance you can see how the mirrors are born.

III- Are those footprints in the sky the ocher color of the steps?

IV- At the passage of the wind the leaves cover the water crystals.

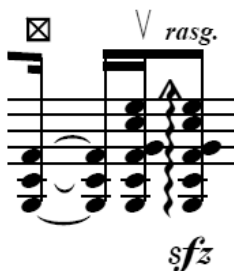
-This sign indicates attacking the strings with the fingernail that is most convenient:



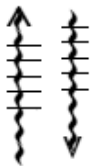
-Dotted line: Synchrony levels for interpreters, as a reference for inputs and endings processes:



-The box with a cross indicates percuss in the soundboard of the guitar with the fingers of the pulsating hand, with the help of the index, middle and ring fingers, simultaneously making a strum with the thumb, with emphasis on strings 4, 5 and 6 of the Guitar, (think about the sensation produced by having the hand open and then closing it). This action percussive is accompanied by two subsequent strum attacks (see their respective description):



-Direction in which a chord should be played:

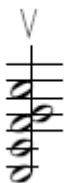


-Direction in which a strum must be performed with the help of all the fingers of the hand, except the thumb:

rasg.



-Sign that indicates a strum towards the bass strings of the guitar, with the fingernail of the thumb of the pulsating hand:



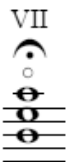
-**Sul pont.** Play between the end of the soundhole and the bridge of the guitar.

-**Ord.** Play in the soundhole region of the guitar.

-**Sul tasto:** play in the guitar region near the end of the fingerboard.

-**Arco.** Play with a violin, viola, or cello bow, and is suitable for performers, trying to maintain the continuity of the sound as much as possible and exploring different timbral possibilities. It is suggested to maintain the traditional disposition of the guitar, bearing in mind that the attack of the bow can be made with a perpendicular movement with respect to the horizontal location of the strings, and this movement of the bow must be directed and controlled by the pulsating hand. It is recommended to use resin for greater effectiveness in sound production. Only one bow is needed, which both interpreters will use interleaved.

-Fret number indication for harmonic sounds:



-Indication of the string to be played:



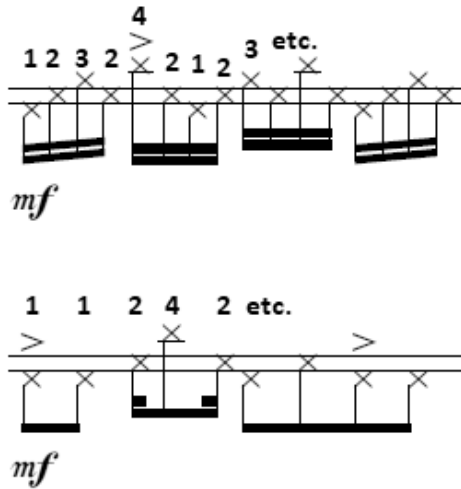
-Indication of natural harmonic sounds:



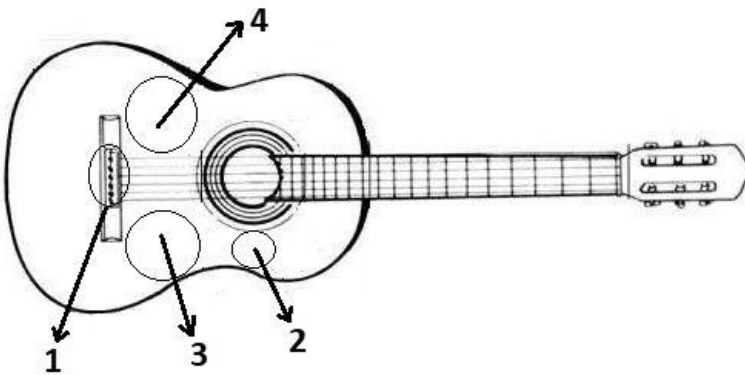
-Al niente:



-In the fourth movement of the piece, the performers perform some percussive actions on their guitars. Next, the location of the areas in which percussion should be performed on the body of the guitar is described graphically, in order from low to high sound, this order being the one corresponding to numbers 1,2,3 and 4:



-These four timbral sounds are located in the body of the guitar as shown in the following graphic:



-Interpretation modes:

Timbral 1, 3 and 4: pulsing hand.

Timbral 2: hand playing on the fingerboard.

-**Suggestion:** if interpreters find a new way of "acoustic sectorization" for the four timbres indicated in the score, they can integrate this alternative to the work, as long as there is a height differentiation relationship between the four sounds involved, as determined by the bigram above exposed.

Duration: ca. 7'

De tarde amanece

- for guitar duo -

Andrés Gaona
(2016)

I - The sunset of the fire -

Moderato (♩ = ca. 108)

sul pont. Deep
ff
f
p
(arco)
accel.
l. v.
sul tasto (poco a poco al pont.) legato
accel.

6
mp
mf
f poco a poco cresc.
accel.
accel.

10
ff
ff
f
p
a tempo
l. v.
(arco)
accel.
a tempo ord. rasg.
sul tasto (poco a poco al pont.) legato
accel.

29 *ord. (sul pont. in la ripetizione)*
legato

Guit. I
8 *mf (non dim)*

Guit. II
8 *mf (non dim)*

(arco)

31 *legato*

Guit. I
8 *mp* *cresc.* *f* *attacca*

Guit. II
8 *L.v. (arco)* *mp* *cresc.* *f* *attacca*

34 *molto energico e quasi staccato*
sul tasto al ----- *sul pont.*

Guit. I
8 *pp* *ff* *L.v.*

Guit. II
8 (arco) *pp* *ff* *L.v.*

36 *sul tasto al* ----- *sul pont.*

Guit. I
8 *pp* *ff* *L.v.*

Guit. II
8 (arco) *pp* *ff* *L.v.*

38 *ord.*

Guit. I *p* *sfz* *mf*

Guit. II *mf* *mf*

40 *sul pont.* *3* *1.* *2.* *sul pont. ∇* *rasg.* *sul tasto* *l.v. attacca*

Guit. I *f* *sfz* *f* *sfz* *f* *mp*

Guit. II *1. l.v.* *2.* *l.v.*

f cresc. *sfz* *f* *mf*

II - In the distance you can see how the mirrors are born -

Evocativo e nostalgico (♩ = ca. 100)

legato
sul tasto

44 *mp* *sul tasto* *(suono naturale)* *mp*

Guit. I

Guit. II

48 *sul tasto* *ord.* *sempre mf* *ord.* *sempre mf*

Guit. I

Guit. II

Guit. I *sul pont.* *ord.*

Guit. II *sul pont.* *ord.*

Guit. I *sul tasto* *morendo* *poco rit.*

Guit. II *sul tasto* *morendo* *poco rit.*

mp *p*

Molto espressivo e introspettivo (♩ = ca. 90)

(arco)

Guit. I *p* *mp*

Guit. II *legato sul tasto* *p* *mp*

Guit. I *mf* *mp*

Guit. II *ord.* *mf* *mp*

64

Guit. I

p *pp*

Guit. II

p *pp*

sul tasto *poco rit.*

66

Guit. I

mp *f*

Guit. II

mp *f*

legato ord. *sul pont.*

68

Guit. I

mf *f*

Guit. II

mf *f*

ord. *sul pont.*

70

Guit. I

mp *f*

Guit. II

mp *f*

legato sul pont. al. *sul tasto*

III- Are those footprints in the sky the ocher color of the steps? -

73 Calmo e meditativo (♩ = ca. 90) XII

Guit. I

Guit. II

sempre mf

XII VII

3 3 1 2 4 5

78 VII XII XII

Guit. I

Guit. II

5

82

Guit. I

Guit. II

poco cresc.

1.

88

Guit. I

Guit. II

mp *rit.* *p* *pp*

2.

mp *rit.* *p* *pp*

IV- At the passage of the wind the leaves cover the water crystals -

Ritmico e danzante (♩ = ca. 90)

Guit. I

93

mp *f*

sempre f

Guit. II

mp *f*

sempre f

Guit. I

97

mf

Guit. II

mf

Guit. I

100

poco a poco cresc. *f*

L.v.

Guit. II

poco a poco cresc. *f*

L.v.

Guit. I

103

ord. *f*

Guit. II

f *mf*

106

Guit. I

Guit. II

sul pont. *rasg.* *ff* *sfz* *ord.* *f*

cresc. *f*

109

Guit. I

Guit. II

sul pont. *rasg.* *ff* *sfz*

mf *cresc.*

112

Guit. I

Guit. II

sul pont. *rasg.* *f* *sfz* *ff* *ord.* *mf* *ff*

f *mp*

(x4)

114

Guit. I

Guit. II

molto rit. al fine sul pont. *rasg.* *f* *sfz* *ff* *rasg.* *sul tasto* *sub.mp* *p*

f *mp* *p*

VII