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About the wind, the swell, and the transparency

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Publication Date

2020

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About the wind, the swell, and the transparency

for solo violin

(2018-19)

in memory of the musician Rubén Darío Valero Ovalle.

"We launch out now over the precipice. Beneath us lie the lights of the herring fleet. The cliffs vanish. Rippling small, rippling grey, innumerable waves spread beneath us. I touch nothing. I see nothing. We may sink and settle on the waves. The sea will drum in my ears. The white petals will be darkened with sea water. They will float for a moment and then sink. Rolling me over the waves will shoulder me under. Everything falls in a tremendous shower, dissolving me".

Virginia Woolf "The waves" (fragment).

Performance notes

"About the wind, the swell, and the transparency", is a piece for solo violin composed in 2018. This work is especially inspired by contemplation, experience and contact with the sea. It is for this reason that it is divided into three movements, which are representative of three moments of the experience with the wind, the waves, and the sand of the beach:

I - Evanescent chants –

II – High tide: the touch of the waves –

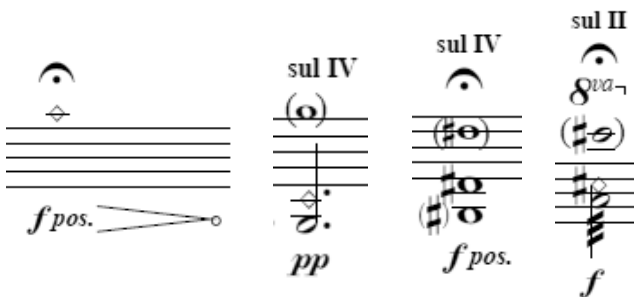
III – "Nadir": the memory of the senses remains intact –

-In metric notation, the alterations affect the repetitions of immediate notes, and also those that are within the same measure. For the moments in *senza tempo*, the explanatory alterations appear in brackets.

-Some ligatures are used to emphasize expressive, gestural, and phrasing intentions; but they do not necessarily indicate arc movements.

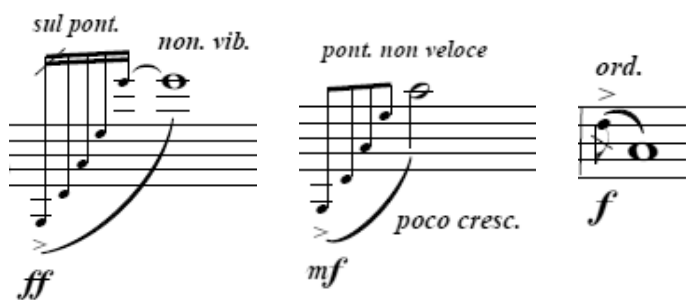
-The groups of eighth notes that appear written inside the box of the fourth system on page two, of the first movement, must be played continuously, always from left to right, and according to the intention given.

-Harmonics: a rhombus shaped note head is used to indicate them. Harmonics of octave, fifth, and third are used. In the case of natural and artificial harmonics with nodes, as can be seen in the notation used here, in a lower to higher order, it is indicated: where to press the index finger; where to form the harmonic (rhombus shaped note head); the resulting sound generated (in brackets), and the indication of the corresponding string:



-In this work there are two types of *acciaccature*. The "fast *acciaccature*", are written in figures of sixteenth notes and have an oblique stripe. The duration value of these "fast *acciaccature*" is counted within the pulse of the accompanying figure. The "slow *acciaccature*" (written in the figure of the eighth note and without oblique line), and the traditional *acciaccature* (written in the figure of the eighth note, but which do have an oblique line), they do not subtract the duration value of the figure they accompany.

The duration value of these *acciaccature* is out of the pulse. The way to play these *acciaccature* must be done in an agile way (but at a lower speed than the “fast *acciaccature*”); taking into account that it is an essential resource in the gestural construction of this piece:



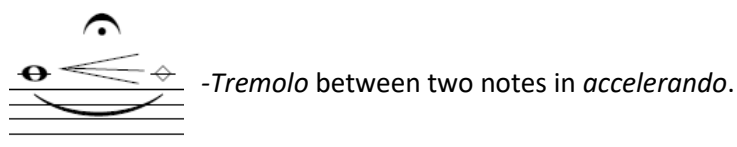
⸫ Pause or long breath *ad libitum*.

⸪ Pause or half breath *ad libitum*.

⸩ Pause or short breath *ad libitum*

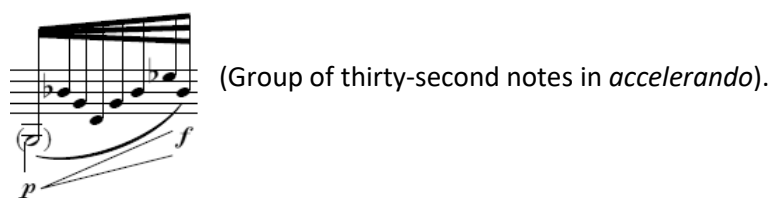
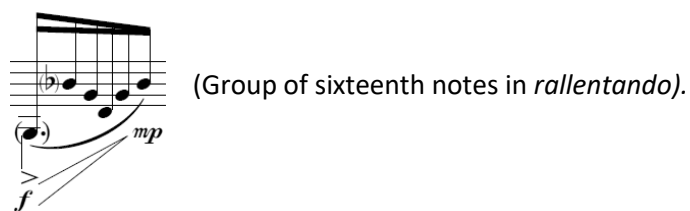
⸧ Pause or very short breath *ad libitum*.

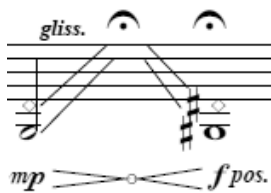
-The fermatas that appear in the first two previous cases of pause, are also used for notes, in this case to indicate, respectively, a long or medium extension to the sound.




≡ The ordinary *tremolo* can be played at a speed and rhythm controlled by the interpreter, in order to achieve the respective dynamic or timbral effects.

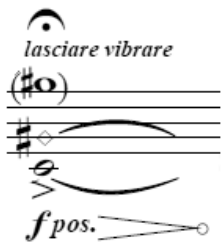
-For groups of notes in *accelerando* and *rallentando* that appear at times of the piece in which the tempo range is defined, its general duration is indicated with the figure that appears in brackets, or with the figure placed above the bar of union. In those moments where there is *senza tempo*, these groups of notes are played *ad libitum*:





The termination of the glissandi is undetermined.

 -This sign that appears in the gesture of *acelerando-rallentando*, in the first system of page three, of the first movement, indicates that the number of repetitions to be performed, of the respective groups of notes, are at the free choice of the interpreter.



-In the last system of the whole piece, two harmonics appear with an indication of *lasciare vibrare*. These harmonics must be played with the intention of trying to obtain the maximum possible resonance, for which, once the arc has performed the harmonic, the attack and abandonment of the executed string must be generated with the energy necessary to generate the effect of this resonance. Giving importance to the intention of generating this resonance, there is no problem if this action affects the harmonic timbre a little.

Duration: ca. 12'

Composed in Santiago, Chile, (2018-2019).

About the wind, the swell, and the transparency

(to Rubén Darío Valero Ovalle)

- solo violin -

Andrés Gaona
(2018-19)

I - Evanescent chants -

Quasi ad libitum (♩ = ca. 65 - 80)

Intenso e molto risonante

Violin

ff *mp (non dim.)* *mf* *f pos.* *mp* *p (non dim.)*

pp *p (non dim.)* *mf* *mf* *sub. p* *mp* *mp* *fp (non dim.)* *mp*

mp *f pos.* *p* *mf* *f* *sfz* *f* *mf* *(poco a poco dim.)* *mp*

mp *p (non dim.)* *pp* *sub. f* *sfz* *sub. mp* *p* *pp* *mp* *mf*

ff *non. vib.* *pont. non veloce* *pont. simile*

poco meno mosso *ord.* *3* *alla punta* *a tempo* *8va*

lento e poco a poco accel. *poco a poco rall. al* *♩ = 40*

Tempo I (♩ = ca. 65 - 80) *rall.* *poco rit.*

sul pont. *non. vib.* *ord.* *sul tasto* *sub. p* *alla punta* *sul pont.* *8va* *ord.* *8va* *ord.*

a tempo (sul tasto)

f pos.

poco rit.

lento e poco a poco accel.

al pont.

p *mf* *sfz* *sub. mp* *p* *sfz*

sul pont.

3

sul tasto

3

sul pont.

3

a tempo

sub. f

pp

f pos. (non dim.)

mf

f pos. (non dim.)

alla punta

sul tasto alla punta

ord. (senza trem.) gliss.

sul pont. sul IV

gliss.

molto vib.

mf *mp* *sfz* *pp* *sfz* *pp* *sub. f* *ff* *mp*

Senza tempo

sul tasto (sempre legato)

poco a poco accel ad lib. al

(15'' aprox.)

(poco a poco cresc. al ff)

ppp

Tempo I (♩ = ca. 65 - 80)

sul I

molto vib.

ord. gliss.

sul IV

a tempo

sul pont.

molto rit.

(al pont.)

veloce possibile

ff *f pos.* *p* *pp* *mf* *p* *poco rit.* *vib.* *f (non dim.)* *non. vib.* *f* *mp* *mf* *sub. p*

ad libitum
sul tasto ----- *al pont.* *poco a poco rall.*
lento e poco a poco accel.

ppp *(poco a poco cresc. al f pos.)* *f pos.* *mp*

(Tempo I) *sul tasto* *sul pont.* *poco rit.* *sul II* *8va*
Dancing very expressively ($\text{♩} = \text{ca. } 85 - 100$)

mp *p* *mf* *cresc.* *sub. mp* *p* *sub. f* *sub. mp* *p* *sub. mf* *p*

a tempo *sul pont.* *sul IV---III---II---I* *ord.* *sul III* *al pont.* *sul pont.* *sul II* *ord.*

p *cresc.* *mf* *sub. p* *f* *f* *f pos.* *mp* *pp (non dim.)* *cresc.* *p*

rit. *pont.* *alla punta* *a tempo* *ord.* *sul pont.* *sul I* *8va* *pizz.* *arco* *sul pont.* *poco rit.*

mf *mp* *f pos.* *sub. pp* *ff* *mp (non dim.)* *mp* *mf* *f* *mf* *pp*

a tempo *sul I* *8va* *ord.* *(♩=♩)* *a tempo* *alla punta* *sul pont.*

mf *mp* *f* *mp cresc.* *f* *mp* *pp* *f (non dim.)*

sul tasto
p
sub. f
sub. f
pp
mp
sul pont.
sul pont.
f pos.
sul I
8va
pp (non dim.)

(♩=♩)
ord.
sub. mf
poco rit.
pizz.
poco cresc.
a tempo
arco sul pont.
sul IV
mp
mf
p
mp
sul tasto
(senza trem.)
sul II
8va
mf (non dim.)
f pos.
vib.
fp
sfz

molto vib.
poco vib.
ff
mf (non dim.)
mp
sul tasto
sul II
ord.
10
4
mp (cresc. al forte)
vib. possibile e molto lento
fp
sul pont. --- tasto
sfz

II - High tide: the touch of the waves -

Vivo, cantabile e quasi dialogante (♩ = ca. 50 - 65)

Violin

sul pont.
poco vib.
mf *cresc.* *f* *fff (quasi staccato)* *ff*
a tempo sul pont.
molto vib.

non. vib. *sul pont.* *molto vib.*
f *fff* *f* *sfz* *fp* *ff*

Più mosso, molto dinamico e mobile (♩ = ca. 110 - 130)

sul tasto *ord.*
sub.p *mp* *mf* *f* *mp* *mf* *sfz*

sul pont. *poco vib.* *ord.*
ff *cresc.* *sub.mp* *mf* *f* *ff* *sub.mp* *sub.fff* *sfz* *sub.mp*

ord. *molto rit.* *a tempo pizz.* *arco sul pont.* *vib.* *vib. possibile*
mp *sub.f* *mf* *f* *ff* *sfz* *ff* *sfz* *sfz p* *fff* *f pos. (non dim.)*

Intenso e molto energico (♩ = ca. 150 - 165)

sul pont.

First system of musical notation for 'Intenso e molto energico'. It features a treble clef and a key signature of one sharp (F#). The music is written in a 6/8 time signature. Dynamics include *f*, *ff*, *sub.mf*, *f*, *mp*, *sfz*, *mp*, *f*, *mp*, and *ff*. The piece is marked *sul pont.*

Second system of musical notation for 'Intenso e molto energico'. It continues in the same key and time signature. Dynamics include *sfz*, *sfz*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, and *f*. Performance instructions include *sul tasto*, *pont.*, *tasto*, *poco rit. ord.*, *a tempo*, and *pizz.*

Third system of musical notation for 'Intenso e molto energico'. It features a treble clef and a key signature of one sharp. The music is written in a 5/16 time signature. Dynamics include *mp*, *f*, *sfz*, *f*, *mf*, *mp*, and *f*. Performance instructions include *poco più mosso arco*, *sul tasto*, *sul pont.*, *tasto*, and *pont.*

Fourth system of musical notation for 'Intenso e molto energico'. It features a treble clef and a key signature of one sharp. The music is written in a 5/16 time signature. Dynamics include *ff*, *sfz*, *sub.p*, and *f*. Performance instructions include *sul pont.*, *molto rit. tasto*, and *pont.*

Vivace (♩ = ca. 125- 140)

a tempo sul tasto

Fifth system of musical notation for 'Intenso e molto energico'. It features a treble clef and a key signature of one sharp. The music is written in a 5/16 time signature. Dynamics include *mp*. Performance instructions include *sul tasto* and *pont.*

Quasi sbiadendo (♩ = ca. 65 - 75)

Sixth system of musical notation for 'Intenso e molto energico'. It features a treble clef and a key signature of one sharp. The music is written in a 3/4 time signature. Dynamics include *mf*, *f*, *sub.mp*, *sub.fff*, *sfz*, *fff*, and *fff*. Performance instructions include *ord.*, *sul pont.*, *arco*, *pizz.*, *sul III*, and *gliss.*

pizz.
sul pont.

arco
sul pont.

poco vib. ----- *molto vib.*

mf *f* *sfz* *fffz p* *f* *cresc.* *sfz* *sub.p* *fff* *ff*

ord.

sul tasto

molto rit.

morendo

f *sub.mp* *f* *mp* *f* *mf* *mp* *p* *pp*

Very delicate (♩ = c.a. 40 - 50)

a tempo

sul pont.

sul I

8va

gliss.

sul II

8va

sul III

sul IV

sul III

gliss.

mf *cresc.* *f* *mp* *f* *mp* *mf* *f* *mp*

III - "Nadir": the memory of the senses remains intact -

Senza tempo (calmo)

Violin

sul pont.
sul II

sul tasto
sul IV

sul pont.

sul I

sul pont.
sul IV

f pos.

pp

mp

mp

f

f

p

pp

ff

sul pont.

alla punta
sul I

(sul IV)
ord.

pont.

sul tasto

gliss.

f

p

mf

p

f pos.

pp

ord.

accel.

pizz.

a tempo
arco sul pont.
sul IV

gliss.

f

sub.mp

fp

mp

mf

f

sfz

sub.mp

mf

mp

f pos.

p

ppp

♩ = ca. 65 - 80 (responding to the dancing temporality of the waves)

sul tasto

pizz.

arco
ord.

vib.

pizz.

arco

sul tasto

poco rit.

mf

f

mp

f

sub.p

mf

f

sfz

fp

mp

mf

mp

Senza tempo (poco più mosso)

a tempo sul tasto *molto rit.* *sul pont.* *vib.* *molto vib.* *sul tasto*

mp *cresc.* *f* *sub.mp* *pp* *ppp* *p* *f* *ff* *f* *mp*

sub. ff

sul pont. *ord.* *sul pont.* *ord.* *alla punta*

p *fp* *p* *f* *f* *f pos.* *p*

gliss. *va*

sul pont. *sul I* *molto rit.* *ord.* *alla punta* *sul pont.* *sul II*

f *mp* *sfz* *mp* *sfz* *mp (non dim.)* *mp* *mf* *sfz* *f* *mf* *mp* *f pos.*

ca. 75-90 (molto espressivo)

ord. *pizz.* *arco* *sul pont.* *sul I* *pizz.* *arco ord.* *jeté*

f *mf* *mp* *mp* *mf* *mf* *mf* *fp* *mp* *sub.f* *mp* *mf*

jeté *molto vib.* *sul tasto* *pizz.* *arco ord.* *poco accel.* *pizz.*

mp *p* *ff* *sub.mp* *mf* *f* *sfz* *f* *f* *sfz*

a tempo arco jeté *sul pont.* *gliss.* *jeté* *col leg. bat.* *poco accel.* *arco jeté*

sub.mp *mp* *mf* *pp (non dim.)* *mp* *f* *sub. ff* *mp*

ad libitum (windows to the soul in thin layers of sand)

The musical score for the "ad libitum" section consists of three staves of music. The first staff begins with a glissando marked "ord. poco vib." and "p (sonoro)". It features a melodic line with dynamics ranging from *mp* to *mf*, and includes a "sul pont." instruction. The second staff contains more complex rhythmic patterns with "jeté" and "col leg. bat." markings, and dynamics from *mp* to *f*. The third staff continues with "pizz." and "arco sul tasto" markings, and includes a "molto rit." section. The piece concludes with a "sul IV" instruction and a "f pos. (non dim.)" dynamic.

Senza misura (traces of a trip to the seed)

The musical score for the "Senza misura" section is a single staff of music. It begins with a glissando marked "sul pont. sul IV" and "gliss.". The score is characterized by extensive performance instructions such as "vib. possibile", "poco vib. - e molto lento - non. vib. lasciare vibrare", "molto sul tasto", "rall. poco vib.", and "molto rit. (sul IV)". Dynamics range from *mf* to *ff*. The piece ends with a "sul pont." instruction and a "f pos." dynamic.