

Timothy Page

Suite Cápsula

for three guitars and two guitarists

2007

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Suite Cápsula - Performance Instructions

Regarding the form of the work:

This five-movement work is constructed like matrushka doll: The fifth movement refers back to the material of the first movement, the fourth movement directly continues the second movement, while the third movement stands alone (containing brief harmonic and gestural references to the opening movement.) Though certain elements link all the movements together, the three totalities represent marked stylistic deviations from one another. Thus, it is crucial that the piece be performed in its entirety, with the movements in the order in which they appear in the score. However, if circumstances necessitate, the third movement could be performed by itself, as could a combination of the second and forth movements. The first and fifth movements cannot be performed together, as they do not form a totality with acceptable proportions.

Regarding the use of the third guitar:

In the second and forth movements, the first guitarist is required to switch to a guitar and that is tuned exactly one quarter-step down from the normal tuning (if a normal A = 110 Hz, quarter-step flat A =106.87 Hz.) It is important that the guitar be left in this tuning for quite some time prior to a performance of the work (i.e. a few weeks). The alternate tuning is indicated by the following clef:



Regarding non-standard notation:

Isolated uses of nonstandard techniques in this piece are explained in detail in the score itself. The following are techniques used frequently enough to warrant separate explanation.

Percussive and breath-sound techniques are used throughout the first and fifth movements, and are notated on a separate staff:

Figure 1:

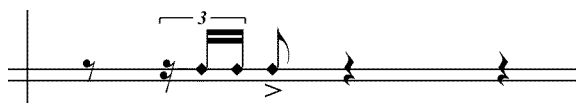


Figure 1 is to be played on the side of the guitar with the fingers of the right-hand in the matter of a *rasqueado* -- that is, with the nail side of the first, second, and third, fingers. The third and second fingers play the two non-accented notes, and the index finger plays the accented note. The result should be a percussive pop, which corresponds to the high “dak” sound of a darabuka or tupan drum, preceded by two grace notes.

Figure 2:

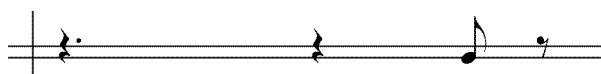


Figure two is to be played with the side of the thumb (in particular the bony side of the middle knuckle) on the wood of the bridge, and should produce a low, resonant knock, which corresponds to the low “dum” sound of a darabuka or tupan drum

In the fifth movement, two additional lines are added to the top of the percussion staff to represent two types of breath sounds:

Figure 3:



The higher line indicates a very audible inhalation, like an inhaled “h” with a neutral vowel sound as in the word “the.” The lower line represents the corresponding exhalation, with the same vowel sound.

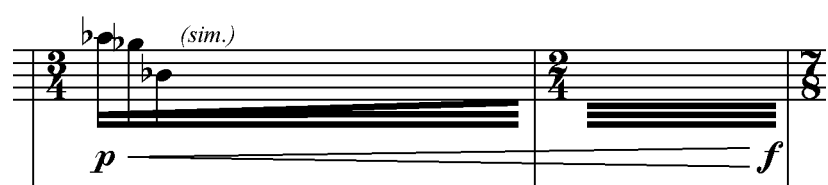
Both of these breath sounds appear as either long, indicated by the long mark, or short, indicated by the staccato mark. They should be dynamically in balance with the rest of the texture, not significantly louder or softer.

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In the second and forth movements, the following notation is used frequently:

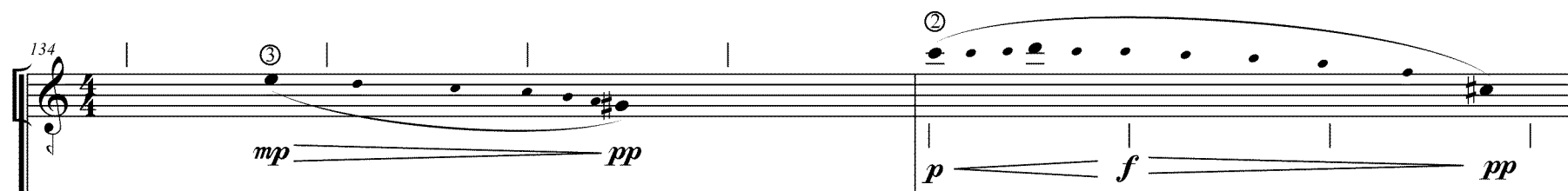
Figure 4:



Noteless beams represent a repetition of the note pattern indicated at the beginning of the figure. In this case, we have a repeating, three-note figure that accelerates from 16th notes to approximately 32nd notes. The note values in these figures can in general be taken to be approximate, with 32nd note beams indicating a fast, unmeasured tremolo.

In the final section of the second movement (measures 134 – 154), the following notation is used to indicate glissando patterns played with a slide. The evenly spaced, vertical lines just above or below the staff indicate position of the quarter note beat. Slurs indicate continuous glissando motion from the first note under the slur to the last note. All stemless notes indicate points of attack. The normal size stemless notes are the origin and destination points in the figure, while the small stemless notes (often in ambiguous positions on the staff) represent intermediate points of attack and also give information about the slope of the glissando motion.

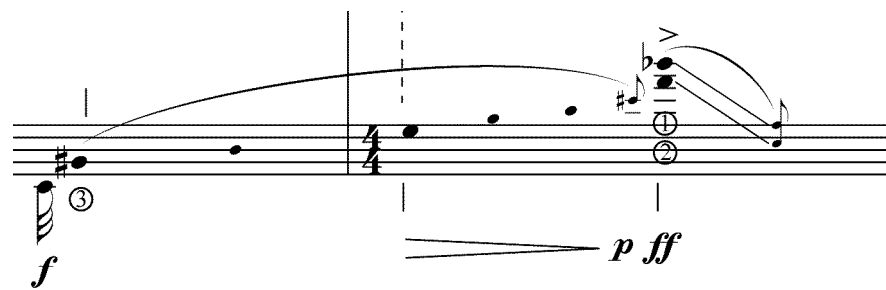
Figure 5:



So in the second measure of figure 5, the player is to play a three-note glissando with the slide from C to D, with the points of attack initially coming at about the rate of 16th note triplets. Without raising the slide off the string, the player then reverses direction, and slows the points of attack (though not the motion of the slide) to the rate of about an eighth-note by the time C# is reached. It is important to understand that the small, stemless notes only represent *approximate* pitches.

Grace notes, on the other hand, represent the termination of a glissando without a new point of attack, and a normal size note with a normal stem indicates a note that is to be plucked normally, outside of a glissando figure:

Figure 6:



In this figure, (measure 140-141), the player is to pluck a 32nd note C normally, followed by a glissando figure with the slide from G# to C# on the third string (the fact that the E in between is a large notehead means that its pitch is precise – in this case coinciding with the sounding E in guitar I). However, the C# at the end of the glissando is not to be plucked, since it is notated as a grace note. At the moment the slide reaches the C#, the player is to play a tritone double stop on strings one and two, which slides down by a major ninth without being plucked at the end (since the destination is notated as a grace note.)

Other isolated, non-standard notation procedures are explained in detail in the score itself.

Good Luck!

Good Luck!

Good Luck!

Good Luck!

Good Luck!

Good Luck!

Good Luck!

Good Luck!

Good Luck!

Good Luck!

Good Luck!

Good Luck!

Good Luck!

Good Luck!

Good Luck!

Good Luck!

Good Luck!

I. la papa caliente

Preciso! ♩ = 120

Guitar 1

Guitar 2

Gtr 1

Gtr 2

Gtr 1

Gtr 2

Gtr 1

Gtr 2

Gtr 1

Gtr 2

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Gtr 1

22

22

3

ff

mp espr.

(sim.)

Gtr 2

22

3

ff

mp espr.

(sim.)

4/8

Gtr 1

28

mf

f

Gtr 2

mf

f

Gtr 1

35

mf

mp

f

Gtr 2

mf

mf

mp

f

Gtr 1

42

mf

mp

mf

ff

Gtr 2

mf

mp

mf

ff

Gtr 1

49

ff

f

f

Gtr 2

f

ff

f

f

Gtr 1

56

ff

p cresc

ff

Gtr 2

p cresc

ff

Gtr 1

63

pp

f

Gtr 2

pp

f

Gtr 1

69

p *mf* *p* *sfz*

nat. *sul pont.* *nat.*

Gtr 2

69

p *mf* *p* *sfz p*

(sempre)

Gtr 1

74

sim

p *mf* *p* *sfz*

Gtr 2

mf *p* *dolce* *sfz p* *mf* *p* *dolce*

Gtr 1

78

sim

p *mf* *p* *sfz*

Gtr 2

sfz p *mf* *p* *dolce* *sfz p* *mf* *p*

Gtr 1

84

dolce dim *pp* *sfz* *Attacca*

Gtr 2

dolce dim *pp* *sfz*

repeat *ad lib* if more time is needed to switch guitars, but try to minimize repeats



II. tesseracto 1

freely
♩ = 80

poco
sul pont

Gtr 1

Gtr 2

f

mp

p

(sim.)

f

two-finger
batutto (keep G string muted)
nat. ----- over middle
of fingerboard

p

f

scrape thumb nail of **right hand** between
A and E strings from highest
fret to II In addition to the scraping
sound, this should produce audible bumps as
the thumb passes over the frets, and a faint lowering of
pitch. The glissando should decelerate.

ord.
on fingerboard
just next to left hand

nat.

sul pont.

Gtr 1

Gtr 2

f

mf

f

mf

sul pont.

nat.

Ghost Tremolo

p

mf

nat.

ord.

Gtr 1

Gtr 2

f

mf

f

mf

(sim.)

sub p

f

p

(sim.)

f

rasq

left hand batutto,
strings muted
over middle of
fingerboard ----- poco
sul tasto

sfz

n

(sim.)

sub p

f

p

(sim.)

f

p

depress strings
only slightly, so that they
don't make contact with frets,
while playing upward glissando

(as before)

ord.
on fingerboard
just next to left hand

poco
sul pont

nat.

ord.

nat.

espr.

slower, acc.

mf

espr.

mf

Gtr 1

Gtr 2

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a tempo

Gtr 1

113

mf (sim.)

p dolce sempre l.v. 3

Gtr 2

p dolce sempre l.v. 3

mf

Gtr 1

116

p

mf

Gtr 2

p

Gtr 1

119

poco f

pick up slide, position on index finger of left hand

(with slide)

(Approximate pitches)

p

Gtr 2

sub ff

poco f

p

Gtr 1

123

two-finger (mute strings with l.h.) batutto sul tasto

over middle of fingerboard

slide buzz! (no pitch)

Remove Slide

ff

p

f

fff

mp

p

Gtr 2

(as before)

mf

mp

p

scrape fingernail of right little finger along ⑥ while fretting the note on the staff above

(finger should be held at a slightly less than verticle angle, with the thumb supporting it from behind. The soft part of the finger tip should also make contact with the string)

Gtr 1

128

p

mf (sempre l.v.)

poco rall

art.

a tempo

poco rall

Gtr 2

mp

p

poco rall

a tempo

poco rall

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Gtr 1

Gtr 2

131

② art.

art.

art.

art.

poco rall

a tempo

mf

mf

a tempo

mp

pick up slide, position on index finger of left hand

pick up slide, position on index finger of left hand

⑤ (R.H.)

③ ④

③ ④

③ ⑤

5

Gtr 1

Gtr 2

134

③

mp

pp

p

f

pp

f

④

mf

pp

⑤ ⑥

mp

f

Gtr 1

Gtr 2

136

p

ff

mf

f

pp

①

p

ff

pp

p

Gtr 1

Gtr 2

138

(as high as possible)

ff

p

f

ff

mf

Gtr 1

Gtr 2

140

⑥

pp

f

p

f

p

③ ④

⑤ ⑥

p

ff

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142

Gtr 1

f *p* *pp*

④ ⑤

①

8^{va}

Flirt with eachother's pitches

Gtr 2

ff *p* *pp*

①

8^{va}

Flirt with eachother's pitches

144

Gtr 1

f

① ② ③ ④ ⑤

Gtr 2

f

① ② ③ ④ ⑤

146

Gtr 1

f *mf* *pp* *f*

① ② ③

Gtr 2

f *p* *mf* *p* *f* *f*

⑤ ③

(with slide)

150

Gtr 1

p *f* *pp* *ff* *f* *mp*

① ②

Gtr 2

mf *pp* *ff* *f*

② ④ ③ ④ ⑤ ⑥

⊕

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Gtr. 1

Gtr. 2

mp

mp

Gtr. 1

Gtr. 2

p

p

p

p

Gtr. 1

Gtr. 2

ff

sfz

mp sfz

ff

sfz

mp sfz

Gtr. 1

Gtr. 2

mp sfz

f

mp sfz

f

Gtr. 1

Gtr. 2

dim

pp

ff

f

dim

pp

ff

Gtr. 1

Gtr. 2

f

f sub p

f

f sub p

Gtr. 1

Gtr. 2

f

mp

f

mp

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Gtr. 1

Gtr. 2

66

pp dolce

pp dolce

Gtr. 1

Gtr. 2

72

p

p

Gtr. 1

Gtr. 2

78

poco rit ----- *a tempo*

f

ff

ff

Gtr. 1

Gtr. 2

83

a tempo

f

f

Gtr. 1

Gtr. 2

87

rasq

f

rasq

f

Gtr. 1

Gtr. 2

91

mp

mp

mp

mp

Gtr. 1

Gtr. 2

96

p

p

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100

Gtr. 1

Gtr. 2

mf

f

105

Gtr. 1

Gtr. 2

mp dolce

110

Gtr. 1

Gtr. 2

mp

p

116

Gtr. 1

Gtr. 2

p

121

Gtr. 1

Gtr. 2

ff

sfz

mp sfz

mp sffz

127

Gtr. 1

Gtr. 2

f

131

Gtr. 1

Gtr. 2

dim

pp

ff

pp

ff

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IV. tesseracto 2

Switch to quarter-step flat guitar
(with slide on)

Gtr 1

155

f

(with slide on)

mp

f

tremelo rasq.

f

Gtr 2

f

pp

Gtr 1

160

remove slide

tremelo rasq.

f

strum as if with plectrum

molto rit

ord.

ff

Gtr 2

remove slide

tremelo rasq.

f

strum as if with plectrum

molto rit

ord.

ff

Gtr 1

166

f

ff

f

poco rall

Gtr 2

f

ff

f

poco rall

Gtr 1

171

a tempo

fast

scratch speed

slow

ff

"mf"

f

n

Gtr 2

a tempo

ff

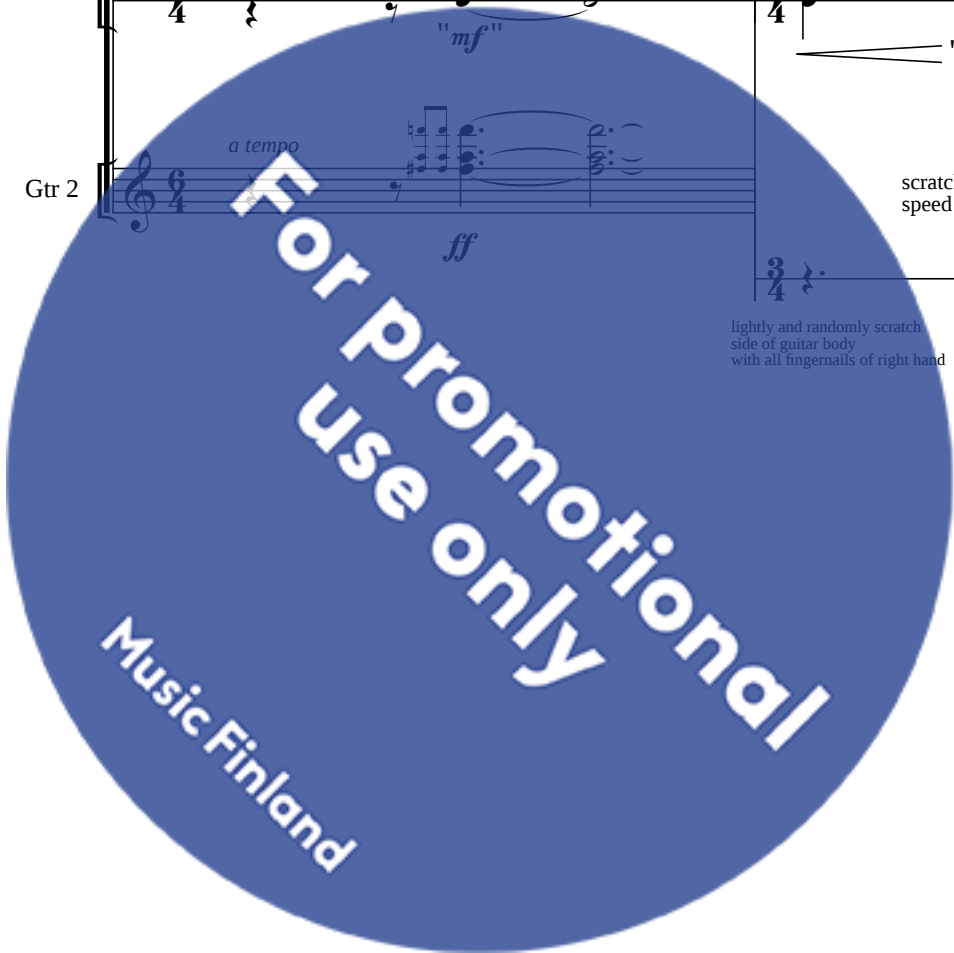
scratch speed

lightly and randomly scratch side of guitar body with all fingernails of right hand

"f"

"mf"

"f"



a tempo  = 80

(as in m. 124, but press the Bb with the left index finger in the notated rhythm the result should be a pulsating scratch, which should smooth out towards the end of the diminuendo)

Musical score for guitar duo, measures 191-210. The score is for two guitars, Gtr 1 and Gtr 2. It includes dynamic markings (*mf*, *p*, *pp*, *f*), articulation (accents, slurs), and performance instructions (*a tempo*, *Presto!*, *sul pont.*). A large blue watermark "For Promotional use only" is overlaid on the left side.

Gtr 1

198

Gtr 2

mf

f

mf

f

mp

Gtr 1

203

Gtr 2

mp

f

pp

f

p

f

ppp

f

Gtr 1

208

Gtr 2

dim. poco a poco

roll quickly

dim. poco a poco

roll quickly

Gtr 1

214

Gtr 2

roll slightly more slowly

roll slightly more slowly

3

3

Gtr 1

221

Gtr 2

slightly slower

a tempo

p

slightly slower

a tempo

p

Gtr 1

228

Gtr 2

p

art.

ppp

p

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repeat **ad lib** as needed
to switch guitars

Attacca

switch to guitar
with normal tuning

238

Gtr 1

Gtr 2

Accel.

ppp

mf

$\bullet = 120$

V. mas caliente

Preciso!!

$\bullet = 120$

246

Gtr 1

Gtr 2

f

(slightly sharp, 9th harmonic audible)

(almost 1/4 step flat, 7th harmonic audible)

strum strings behind nut

p

246

3

246

3

246

3

251

Gtr 1

Gtr 2

mf

f

p

(sim.)

strum strings behind nut

p

251

3

251

3

251

3

256

Gtr 1

Gtr 2

mf

f

256

3

256

3

256

3



Gtr 1

261

strum strings behind nut

p *mf* *f*

Gtr 2

261

p *mf* *f*

(sim.)

3+4 8

4 4

Gtr 1

266

p *mf* *p*

Gtr 2

266

strum strings behind nut

p *mf* *p*

(sim.)

3+4 8

4 4

Gtr 1

271

f *ff*

Gtr 2

271

f *ff*

3+4 8

2 4

Gtr 1

275

mp *f*

Gtr 2

275

mp *f*

ord.

ord.

3+4 8

4 4

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