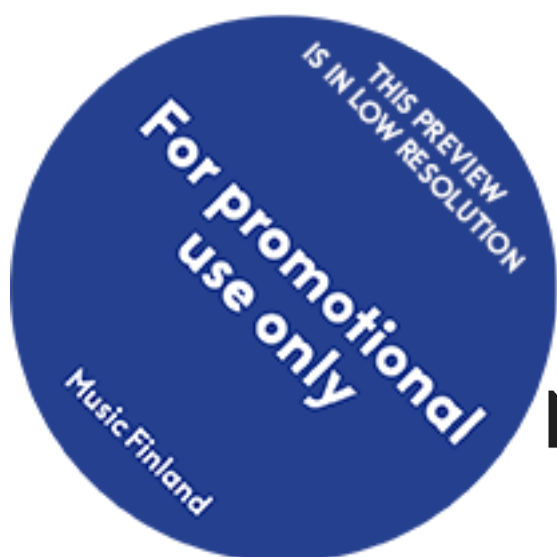


Juan Antonio Muro

Yö

for guitar ensemble (with percussion)

1988



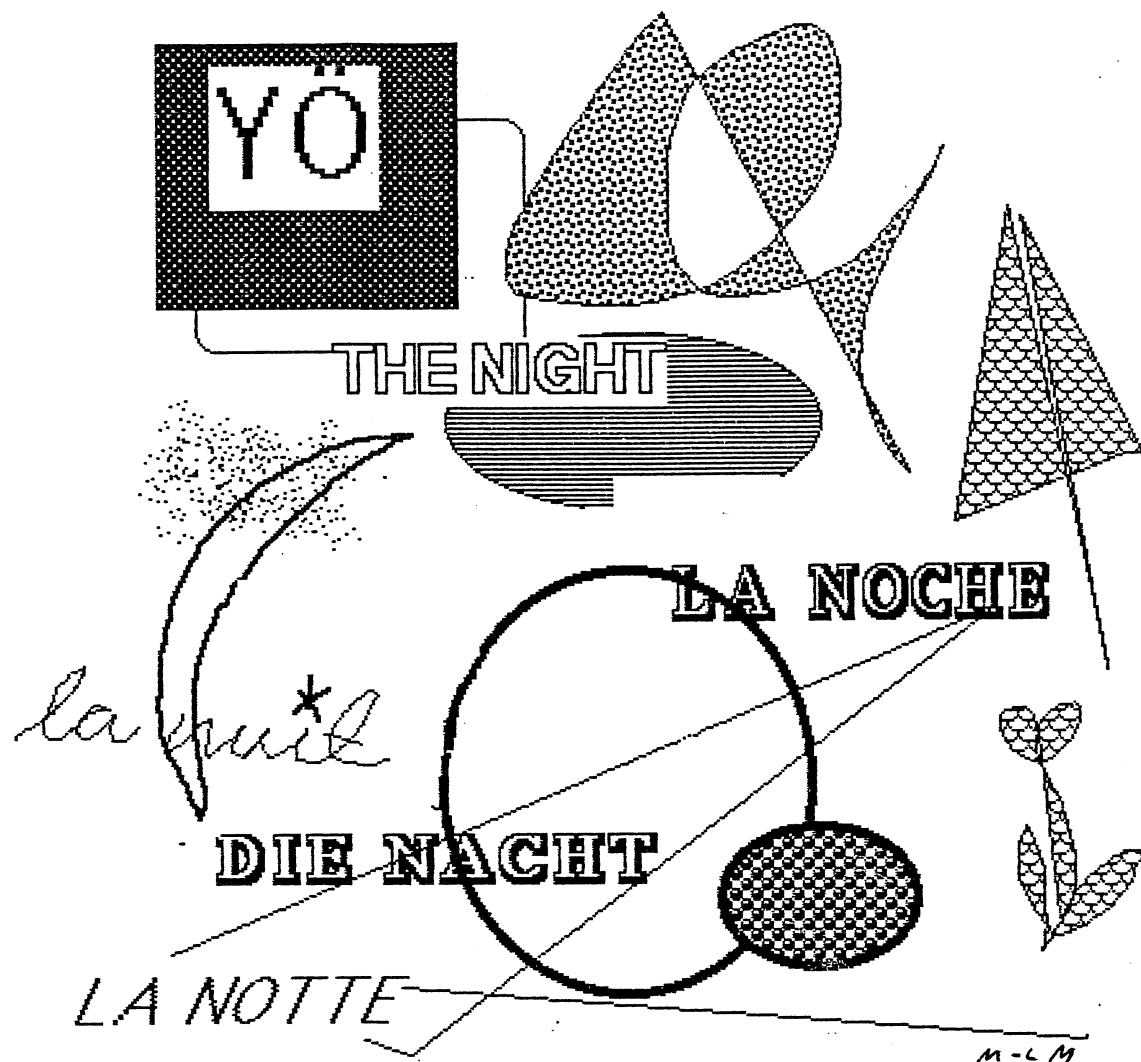
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for guitar ensemble (with percussion)

JUAN ANTONIO MURO
1988

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THE NIGHT

LA NOTTE

YÖ

Midnight

I Mezzanotte

Keskiyö

Come sognando (12 tocchi di campane)

Juan Antonio Muro

Dreamingly - Unenomaisesti - (The clock strikes 12) - (12 kellonhyöntiä)

9

♩ = 60

%

%

%

12

5
6
7
8

♩ = 60

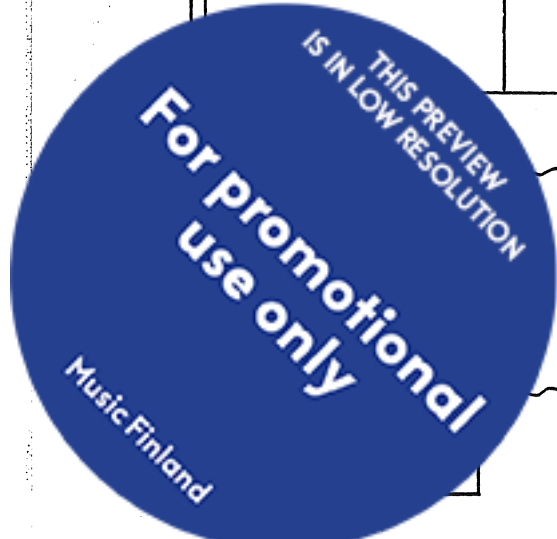
s.p. (plectrum)
PPP e lontano

9

12

%

%

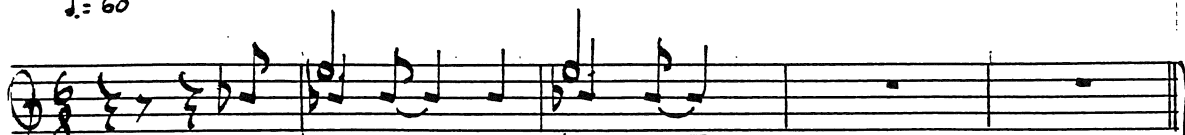


p ③ ②

Berceuse - Lullaby - Kehto

♩ = 60

1



mf
molto Legato

4



mp *s.p.*

play
3
times

5 6
7 8



2
3



1
4



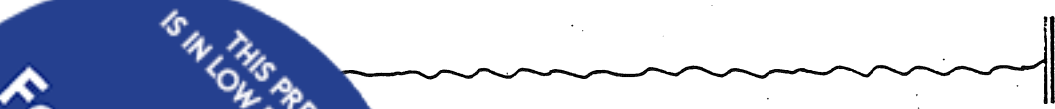
5 6
7 8

5 8 →

5 →



2

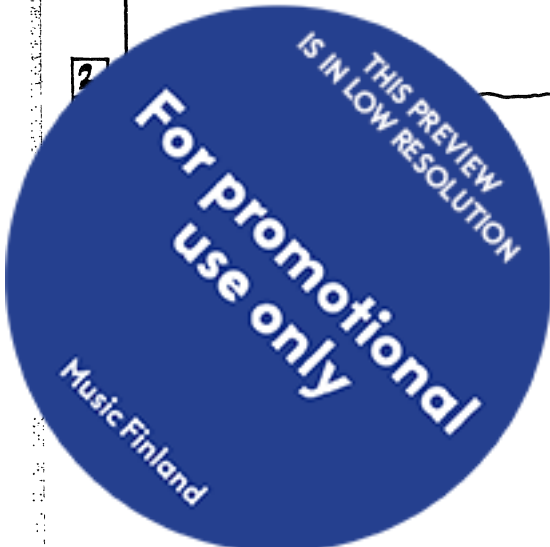
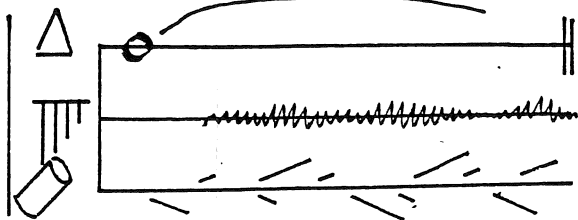


10

11

6 7

pp



Scenes from the Past "collage"

II Scene dal passato "collage"

Kohtauksia menneiltä ajoilta "kollaasi"

5
9
M
2 3
6 7

tutti *pp* e irregolare

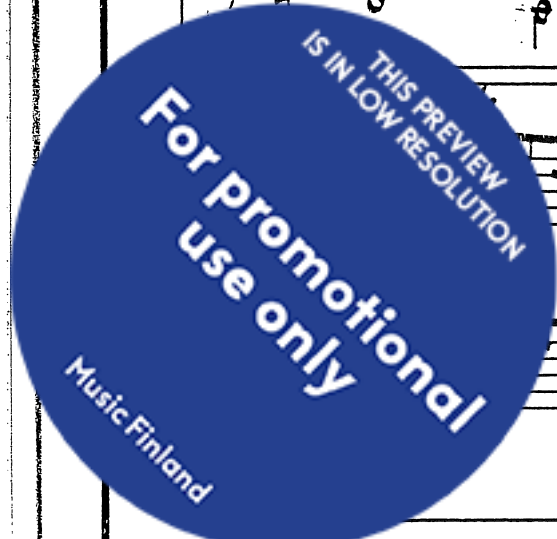
A *lontano*
Capo II B
Capo II C
Capo I D
Capo II E
pp *mf*
TIME: 5" 15 30 45 55

A Danza

10

B Tempo di Bourrée (When played with a smaller group (6-8) this fragment can be eliminated)

8



f stroke

Capo I

Capo II

Capo III

mf

mf

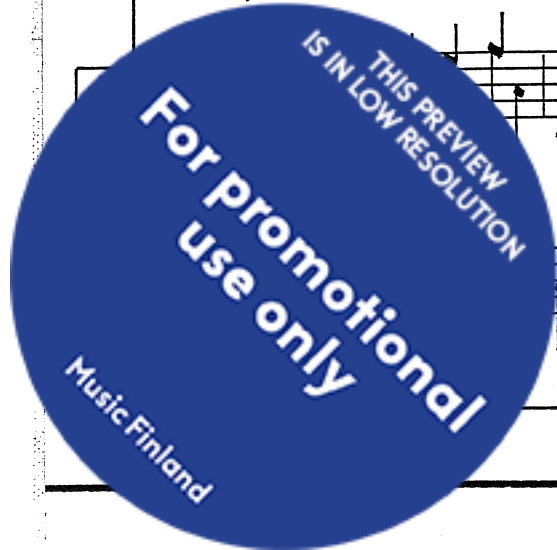
mf

1' 1'45 1'30 1'45 1'55

D Allegretto

4

E Andantino espressivo



Sorcery

III Sortilegio

Taikoja

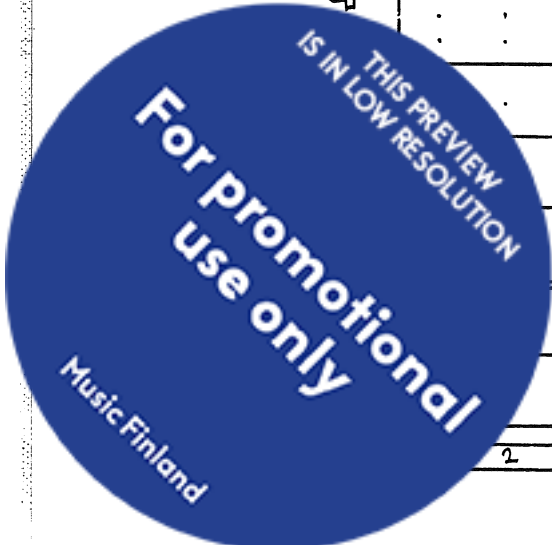
Misterioso e magico, improvvisando

Mysteriously, with enchantment, improvisingly | Salaperäisesti, maagisesti

9 ○
12 //
6 —
1 ☉
10 △
4 ☼
11 |||
3 ⊕
27 ∪
5 8 ☼
tutti ☺
tutti ☽

BEATS: 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5
(1 ≈ 60)

2 3 4 5 | 1 2 3 4 - 5 | 1 2 3 4 5



The first system of the musical score consists of ten staves. From top to bottom, the staves are marked with icons: a circle, a double slash, a rectangle, a scribble, a triangle, a horn, a vertical line with three bars, a circle with a vertical line, a note, a square with a vertical line, a mouth, and a boot. The notation includes notes, rests, and various textures. A box containing the text 'ssssssssssssssssssss' is located on the eighth staff. The system is divided into three measures, each with a 5-measure sub-measure indicated by numbers 1 through 5 at the bottom.

The second system of the musical score continues the notation from the first system. It features the same ten staves and icons. A double bar line is present at the beginning. A large bracket labeled 'FRUSTA' spans the top of the final measure. The notation includes notes, rests, and various textures. A box containing the text 'ssssssssssssssssssss' is located on the eighth staff. The system is divided into three measures, each with a 5-measure sub-measure indicated by numbers 3, 4, 5, 1, 2, 3, 4, 5 at the bottom. A box at the bottom right contains the text 'DURATION AD LIBITUM'.

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Nightmare

IV Sogni che spaventano

Painajaisia

Minaccioso

Threateningly, menacingly

- Uhkaavasti

poco più rapida la ripetizione

$\text{♩} = 60$

4 *mp* *legatissimo*

9 *(divisi)*

10 *(divisi)*

11 *molto stacc. (s.p.)*

12 *molto stacc. (s.p.)*

2 *7 7 7 7 7 7 7 7*

3 *7 7 7 7 7 7 7 7*

1 *SOLO*
f pizz

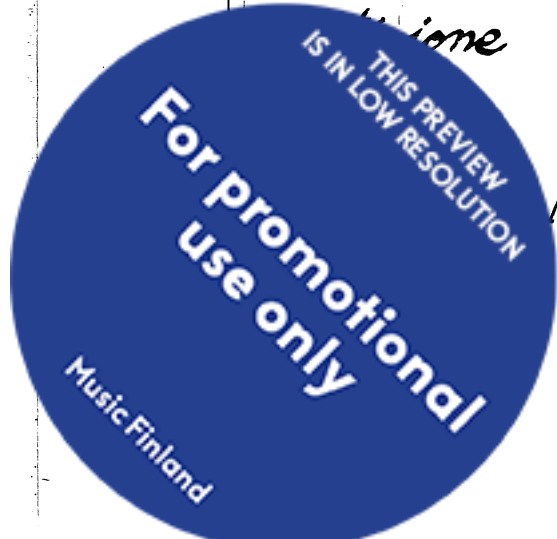
*Soltanto
alla
fine*

5 *mf* *stacc. sempre*

6 *mf* *stacc. sempre*

7

8 *mf* *(sordo)*



musical score system 1

molto stacc (s.p.)

(divisi)

f

rit.

① 4 3 2 1 ② 4 3 2 1 ③ 4 3 2 1 ④ 4 3 2 1

musical score system 2

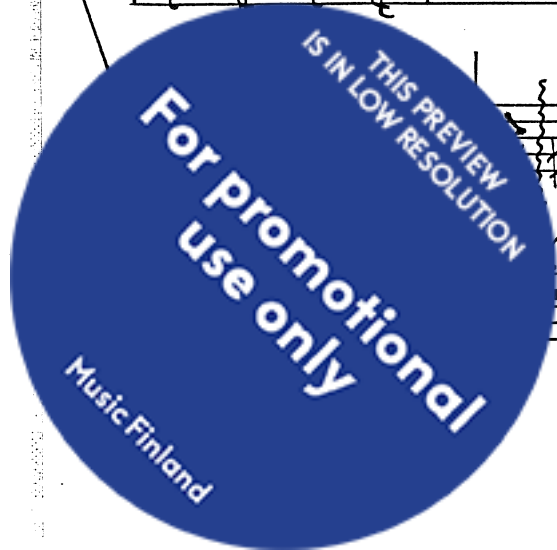
T

musical score system 3

plectrum *simile*

f *Sordo* *rit.*

ATTACCA



Dance | Danza | Tanssi

A Pesante (♩=120) - Heavily Raskaasti

1 2

9 10

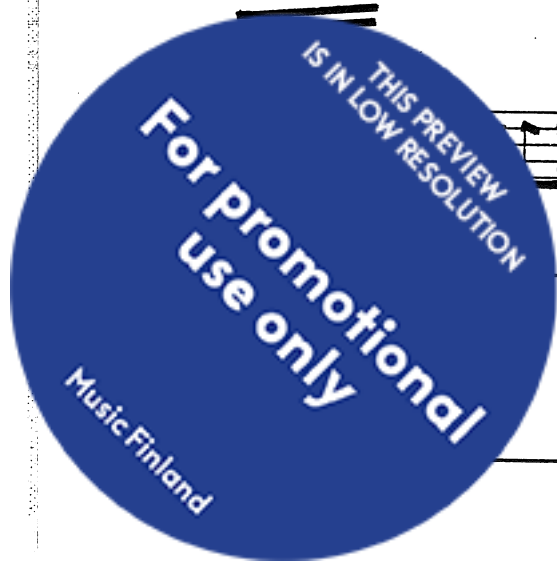
5 6

Polo rit.

B1 Vertiginoso - giddily - Huimaavasti

1 2 5

10 6 9



7
11
12

10
6
9

Musical staff with notes and dynamics. The first staff contains a melodic line with notes and slurs. The second staff contains a bass line with a long horizontal line and a slur. Dynamics include *f* and *ff*.

B2

1
2
5

3
4
8

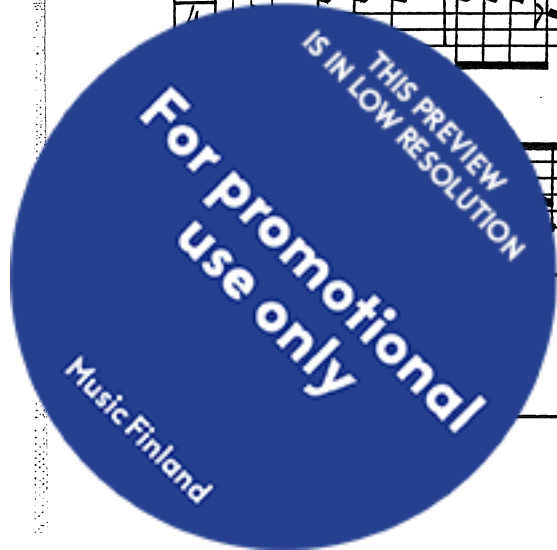
10
6
9

Musical staff with notes and dynamics. The first staff contains a melodic line with notes and slurs. The second staff contains a bass line with a long horizontal line and a slur. Dynamics include *f* and *ff*.

1
2
5

3
4

Musical staff with notes and dynamics. The first staff contains a melodic line with notes and slurs. The second staff contains a bass line with a long horizontal line and a slur. Dynamics include *f* and *ff*.



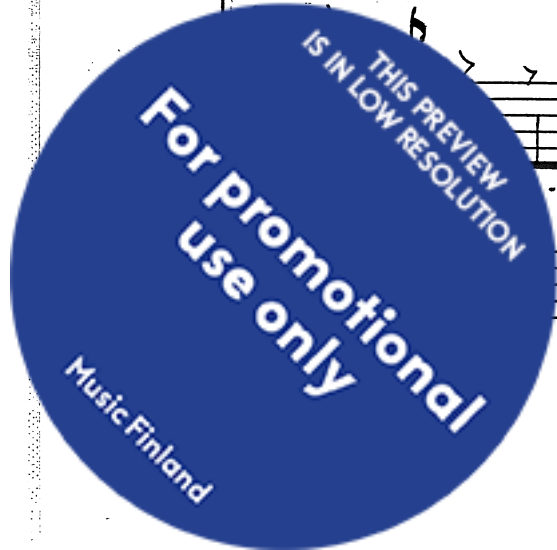
B3

Musical score for section B3, measures 1-12. The score consists of four staves. The first staff has measures 1, 2, and 5. The second staff has measures 3, 4, and 8. The third staff has measures 7, 11, and 12. The fourth staff has measures 10, 6, and 9. Dynamics include *f* and *ff*. A box around measure 12 contains the text "12 preparaes 'claves'".



C

Musical score for section C, measures 4-9. The score consists of four staves. The first staff has measures 4, 5, and 8. The second staff has measures 6, 7, and 9. The third staff has measures 4, 5, and 8. The fourth staff has measures 6, 7, and 9. The word "(divisi)" appears above the first staff and below the third staff. The letter "T" is written in boxes on the second and third staves.



tutti

B3



tutti

simultaneo

A + C

(simultaneously
pianissimo)



rit. ff

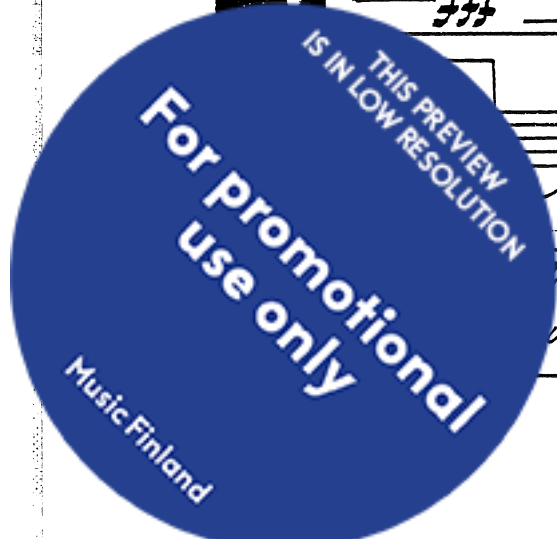
15" to 20" ad libitum tutti.

- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 11
- 12

LIFT

Diagram of a piano keyboard with various performance instructions:

- GLISS (up/down arrows)
- Downward arrow
- Upward arrow
- Minus sign (-)
- Double slash (//)
- Circle with a vertical line through it
- Upward arrow
- Vertical bar with a vertical line through it
- GLISS (up/down arrows)
- GLISS (up/down arrows)
- GLISS (up/down arrows)
- GLISS (up/down arrows)
- GLISS (up/down arrows)
- GLISS (up/down arrows)
- GLISS (up/down arrows)
- GLISS (up/down arrows)
- GLISS (up/down arrows)
- fff
- ppp



Musical notation including:

- Staff with notes and rests
- Staff with Roman numerals VII (4) and XII (2)
- Staff with a circled number 1
- Staff with the word *attacca*

The shepherd | Il pastore | Paimen

Tranquillo e innocente - Peacefully, with innocence - *Rauhallisesti*
Moderato - *Viattomasti*

FLAUTO ?

"Il flauto del pastore"
"The shepherd's flute"
"Paimen huilu"

1

4

rit.

CHITARRA

Capo III

real sound etc.

4

1

5

rit.

CAMPANELLI

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1 12

leggero e molto legato sempre

2 6
9

Pizz. sempre

Pizz sempre

3 4
7 8
10 11

Pizz sempre

5

(Campanelli sempre)

Pizz sempre

Pizz sempre

Pizz sempre

(Campanelli sempre)

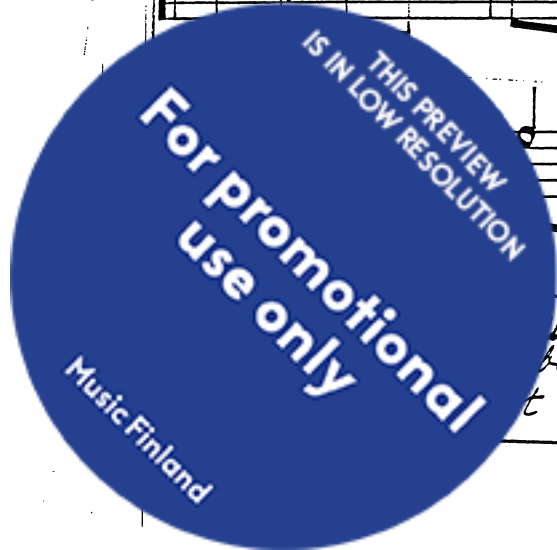
Pizz sempre

poco rit.

poco rit.

*ll'alba
bells
t*

pp lontano



~ 10"

5 6

9 10

7 8

11 12

2 3
4

1

mf

mf

mf

mf

mf

f sub.

SOLO

5 6 7 8

5 6

9 10

7 8

11

9 10
11 12

2 3
4

f sub.

f sub.

f sub.



5 6
7 8

9 10
11 12

2 3
4

1

mf

mf

mf

SOLO

f sub.



divisi

2 3

5 6
7 8

9 10
11 12

2 3
4

7 8

11 12

f sub.

f sub. s.p.

f sub.



2 3

7 8

11 12

LINTUJA

BIRDS

Birds

4

sub.

5 6

sub.

9 10

sub.

from 20" to 30"

from 20" to 30"

2 3

7 8

11 12

4

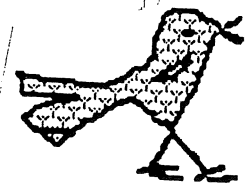
5 6

UCCELLI

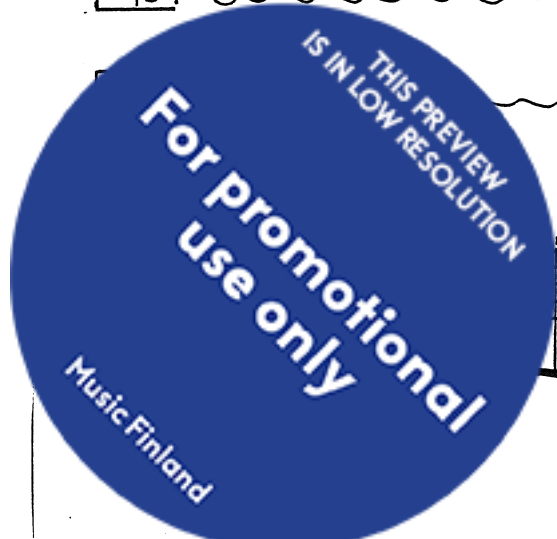
Oiseaux

Vögel


Діпаўны




DURATA ~ 12' 30"




EXPLANATION OF SYMBOLS

 Rub the upper strings lightly with a glass and play free gliss.

 CLAYES

 GUIRO


 OCARINA (imitate the owl)

 GLASS, WOOD or SHELL CHIMES


 SANDPAPER BLOCKS


 Rub the floor with your feet

 CARILLON

 "golpe" with the nail

 Tambura on the bridge

 Bartók pizz. damping the strings with R.H. as for normal pizzicato.

 Strike the strings "sulla tastiera" with R.H.'s thumb

 Irregular and free glissandos.

slightly with
in the first
the nut, and


resses
positions.

 Small GONG or CYMBAL

 WOOD BLOCKS

 TRIANGLE


 TAMBOURINE

 Rub the upper strings lightly with a teaspoon


 Hissing sound


 FRUSTA It is played by the conductor


Birds BIRD imitation (with toys and whistling)

 Arpeggio between the pegs and the nut


 Bartók pizzicato

 Short scratch in lengthwise direction on any base string with nail.

 Strong and fast gliss. with two fingers.

 Strike the given notes strongly with L.H.'s fingers as for ascendant legato

 Arpeggiato

 "rasgueo" with one finger



MIDNIGHT

(dreamingly)(duration approx. 1')

The conductor is to decide all entrances "ad libitum". The chord in the background, and also the percussion instruments and the glass effect, is to continue without break throughout the entire following section, binding the two sections together. The resulting atmosphere should be dreamlike and restful, but not completely peaceful.

SCENES FROM THE PAST

(collage)(duration approx. 2')

Each soloist plays his part at his own tempo, producing a collage of styles from different periods. Each one sees his own dream. The first part of the collage (dance in renaissance style) is first heard at a distance (PP sul pont.) and gradually draws nearer.

The cacophonies resulting from the collage should not last more than a few seconds (except in the "tempo de bourrée", which both soloists play in the same key). The chord in the background (sul pont. and with plectra) and the other sound effects must not cover the soloists. This section ends with the sound of a gong or cymbal opening the door to the world of sorcery.

SORCERY

(mysteriously, with enchantment, improvisingly)(duration approx. 1')

Without concrete rhythm. The conductor is to beat the units of time very freely and flexibly. It is not necessary to demand absolute precision from the players. On the contrary, they should be encouraged to improvise. (The entire section can also be built up on the basis of improvisation.) The conductor brings the section to an end with a clap of the FRUSTA (or with a single loud clap of his hands).

NIGHTMARE

(threateningly, menacingly)(duration approx. 3')

Now absolute precision should be demanded of the players. The articulation should be clean. The effects are present only in the repetition, which is played at a slightly faster tempo. Similarly, there should be rhythmic precision in the DANCE, and in addition volume, speed and above all "magic".

The end of the section degenerates into complete anarchy, and then fades away rapidly with much use of glissando, "al niente". The SHEPHERD proceeds at its own tempo, independent of all other things happening.

THE SHEPHERD

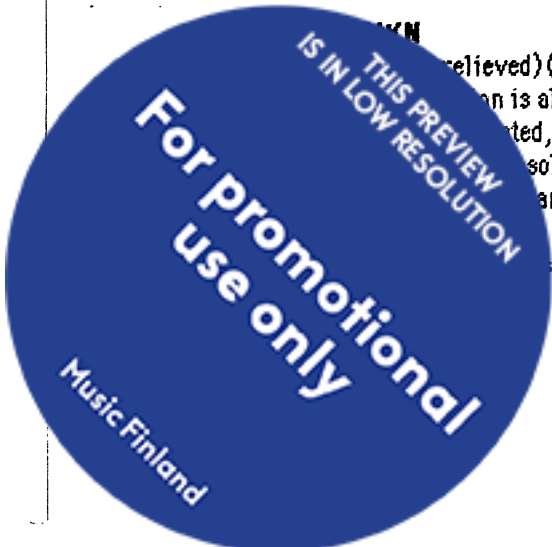
(peacefully, with innocence)(duration approx. 2'30")


The mood becomes peaceful and innocent. The alto recorder or some other corresponding melody instrument (flute, violin, etc., preferably played by one of the guitarists in the ensemble) plays at its own tempo accompanied by harmonics.


In this section everything is fluid and lucid. Small bells in the background chime irregularly and almost inaudibly. The morning bells bring joy and liberation to the ensemble from afar. The conductor brings in the morning bells "ad libitum".

(relieved)(duration approx. 3')


When is also demanded in this section. On the other hand, the number of times repeated, before the entrances of the next motive, can be determined freely. If a soloist is a part of the whole, he need not dominate it. Entrances do not have to be a quarter note or more late as long as the rhythm remains constant in this section. At the end, the players gradually become "birds" and the accompaniment accompanying him blend into this new landscape.



 Sileitä JUOMALASEJA tai PUTKIA. Lasia painetaan kevyesti vasemmalla kädellä kieliä vasten liikuttamalla sitä pitkin otelautaa ja oikealla kädellä soitetaan vapaita arpeggio-kuvioita.

 CLAYES

 TRIANGELI

 "GLASS" , "WOOD" tai "SHELL CHIMES"

 TEELUSIKKA, jolla hangataan kevyesti kolmea ylintä kieltä ääniaukon kohdalta.


 SSSSSS Kuiskauksia. Huokauksia. Sihinää.


 FRUSTA Ohjaajalla

Birds } Linnunääniä matkivia SAYIKUKKOJA,
Ucelli }
Lintuja } LELUJA tai YIHellyksiä.


 Nopea RASGUEO satulan takana.

 BARTOK-pizzicato


 Kuudetta kieltä hangataan voimakkaasti ja nopeasti kynsillä tai muulla terävällä esineellä.

 "GOLPE sulla tastiera" (lyönti otelaudalla). Oikean käden peukalo lyö kaikkia kieliä yht'aikaa otelaudan korkeimmasta kohdasta.

 GLISS Epäsäännöllisiä ja vapaita glissandoja.


 Vasemman käden 1. sormi painaa kevyesti "Barrén" tapaan sammuttaen kaikki kielet 1. aseman kohdalta, vasenta satulaa ja oikea käsi nostaa "rasgueo'a"

Sormet sammuttavat
kohdista ja
makasta
ormella.


 Pieni GONG tai SYMBAALI tai vastaava ja vispeli.

 "WOOD BLOCKS" tai vastaavia kaunifia, onttöäänisiä puulaatikoita.

 GÜIRO

 OKARIINA, (pöllön huhuilua muistuttavaa ääntä.)

 TAMBURIINI


 Kaksi HIEKKAPAPERILLA päällystettyä puupalaa, joita hangataan yhteen.


 JALKOJA hangataan lattiaa vasten.


 KELLOPELI.

 GOLPE kynsillä.

 TAMBURA tallan kohdalta.

 SORDO Bartók-pizzicato, jossa oikea käsi sammuttaa kielet normaalin pizzicaton tavoin.

 Voimakkaita, rytmisiä glissandoja kahdella sormella.

 Vasemman käden sormet lyövät kieliä korkeimmasta kohdasta, voimakkaasti nousevan "legaton" tapaan merkitystä kohdasta (ilman oikeaa kättä).

 "Arpeggiato"-sointu

 "Rasgueo" yhdellä sormella.

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KESKIYÖ

(unenomaisesti) (kesto n. 1')

Kaikki sisääntulot voi ohjaaja määrätä "ad libitum". Taustalla soiva sointu (sekä loppupuolella ilmestyvät lyömäsoittimet ja lasiefekti) jatkuvat pysähtymättä koko seuraavan osan ajan sitoen molemmat osat yhteen. Tunnelma on unenomainen ja levollinen, mutta ei täysin rauhallinen.

KOHTAUKSIA MENNEILTÄ AJOILTA

(collage) (kesto n. 2")

Solistit soittavat omassa tempossaan eri tyylikausista rakennettua kollaasia (collage). Jokainen näkee omaa unta. Ensimmäinen osa kollaasia (renessanssiaikaa muistuttava tanssi) kuuluu ensin kaukaa (PP sul pont.) ja lähestyy sitten vähitellen. Päällekkäisyydestä syntyneet kakofoniat eivät saisi kestää ensimmäisen minuutin aikana enempää kuin muutaman sekunnin (paitsi "tempo de Bourréeassa", jossa molemmat soittajat soittavat samassa sävellajissa. Taustalla soiva sointu (sul pont. ja plektralla) sekä muut efektisäestykset eivät saisi peittää soittajia. Osa loppuu gongin () tai symbaalin lyöntiin, joka avaa oven taikojen maailmaan.

TRIKUJA

(salaperäisesti, maagisesti) (kesto n. 1')

Ilman konkreettista rytmää. Ohjaaja laskee hyvin vapaasti ja joustavasti aikayksiköt. Soittajilta ei tarvitse vaatia ehdotonta täsmällisyyttä. Heitä voi rohkaista improvisoimaan. (Koko osan voi myös rakentaa improvisaation pohjalle). Osa loppuu ohjaajan FRUSTA-iskuun, josta syntyy seuraavan osan kantava struktuuri.

PAINAJAISIA

(uhkaavasti) (kesto n. 3')

Soittajilta pitäisi nyt vaatia ehdotonta täsmällisyyttä ja jännitettä artikulaatiossa. Efektit tulevat esiin vain kertauksessa, jota soitetaan hieman nopeamassa tempossa. Samoin TANSSISSA pitäisi olla rytmistä täsmällisyyttä ja sen lisäksi volyyymiä, vauhtia ja ennen kaikkea "noituutta". Osan lopussa soitto pirstoutuu täydellisessä anarkiassa ja häviää glissandojen avulla nopealla diminuendolla "ai niente". PAIMEN soittaa omassa rauhallisessa tempossaan välittämättä muista tapahtumista.

PRIMEN

(rauhallisesti, viattomasti) (kesto n. 2'30")

Tunnelma muuttuu rauhalliseksi ja viattomaksi. Alttonokkahuilu tai vastaava melodiasoitin (huilu, viulu jne.) soittaa omassa tempossaan huiluäänien säestyksellä (sen soittaa mieluummin yksi ensimblen kitaristeista). Tässä osassa kaikki tapahtuu sulavasti ja kirkkaan kauniisti. Pienet kellot soivat taustalla epätasaisesti ja melkein kuulumattomasti ja kellojen soittaja tuo kaukaa iloa ja vapautuneisuutta kokonaisuudelle. Aamunkellojen määrää ohjaaja "ad libitum".

(kesto n. 3')

taan rytmistä täsmällisyyttä. Sen sijaan jokaisen motiivin kertausten van motiivin sisääntulot on vapaasti määrättävissä. Solisti on osa ei tarvitse hallita sitä. Sisääntulot ei tarvitse olla tarkkoja, niistä osanuotin verran tai enemmänkin kunhan vain rytmi pysyy tarkkana ussa neljää ensimmäistä stemmaa soittavat soittajat muuttuvat vähi- ja solistin ja hänen kumppaniensa soittamat viimeiset kellot sulautuvat semaan.



ACLARACION DE SIMBOLOS



Presionar suavemente un vaso sobre las cuerdas agudas, moviéndolo por la parte alta del diapasón. La mano derecha produce sonidos libres.



GÜIRO



OCARINA (imitación del buho)



PANDERETA



Bloques de papel de lija (frotar)



Siseos y susurros



Golpe de FRUSTA o fuerte palmada (por el Director)

Pajaros Birds

Imitar el canto de los pájaros con silbidos y pitos de barro



TAMBURA



Pizzicato a la Bartók con la mano derecha apagando las cuerdas como para un pizzicato normal.



Golpe "sulla tastiera" con el pulgar de la mano derecha



Glissandos libres e irregulares



El 1. dedo de la mano izquierda apaga las 6 cuerdas a la altura del 1. traste, cerca de la cejilla y la mano derecha produce un rasgueo (rasgueo mudo)

...diado

...solo dedo



GONG pequeño o CIMBALO



CLAYES



WOOD-BLOCKS



TRIANGULO



GLASS, WOOD o SHELL- CHIMES



Golpear con una CUCHARILLA las cuerdas agudas a la altura de la tarraja.



Frotar los pies en el suelo



CARRILLON



Golpe con la uña de un dedo



Rasgueo entre la cejilla y el clavijero



Pizzicato a la Bartók



Rascar la 6. cuerda con la uña u otro objeto duro (moneda) con decisión y fuerza.



Rápidos glissandos con dos dedos



Los dedos de la mano izquierda golpean las cuerdas con fuerza como para el legato ascendente. (sin la ayuda de la mano derecha)



Los dedos de la mano izquierda apagan las cuerdas por la parte más alta del diapasón y la mano derecha produce un rasgueo (rasgueo mudo)



MEDIANOCHÉ

(como un sueño) (duración 1')

Las entradas de cada instrumentista las decide el Director ad lib.

El acorde de fondo, así como los demás efectos que aparecen al final, continúan sin pausa durante toda la parte siguiente. El ambiente es de ensueño pero ligeramente intranquilo.

ESCENAS DE TIEMPOS PASADOS

(collage) (duración 2')

Esta parte está formada por fragmentos de estilos diferentes que representan cuatro épocas distintas. Cada solista toca a su tiempo sin importarle el de los demás y viviendo su propio sueño. Las cacofonías que resultan de la interposición de los fragmentos no deberían durar, durante el primer minuto, más que algunos segundos (excepto en "tempo de bourée, donde los solistas tocan en la misma tonalidad)

Tanto el acorde que suena monótonamente al fondo (sul pont. y con plectro), como los demás efectos (sempre P e irregolare), no deberían oírse por encima de los solistas.

La parte termina con un golpe de Gong o de Címbalo que nos introduce en el mundo de los sortilegios.

SORTILEGIOS

(misterioso y mágico) (duración 1')

Sin ritmo concreto. El Director cuenta las medidas de tiempo con flexibilidad. No es necesario exigir de los músicos una estricta exactitud rítmica, al contrario, puede incitárseles a la improvisación.

La parte termina con un golpe de "frusta" del Director (o una fuerte palmada), a partir del cual se desarrolla la estructura de la parte siguiente.

PESADILLA

(amenazante) (duración 3')

Se exigirá ahora de los músicos exactitud rítmica y tensión en la articulación.

Los efectos aparecen tan solo en la repetición, que se tocará ligeramente más rápida.

En la Danza deberá asimismo haber exactitud rítmica pero además, volumen, tempo y sobre todo hechizo.

Al final la disciplina se convierte en anarquía y el ritmo se desintegra. El Pastor, que aparece al producirse el caos final, toca muy tranquilamente, sin importarle lo que ocurre a su alrededor. Su presencia "ahuyenta los malos espíritus" que dominan la parte, y el sonido desaparece con la ayuda de glissandos en un rápido disminuyendo "al niente".

EL PASTOR

(tranquilo e inocente) (duración 2'30")

El ambiente se vuelve claro y ligero. La flauta contralto, u otro instrumento melódico que sustituya a un miembro del conjunto, suena reposadamente, sin virtuosismo.

El carrillón, casi inaudible, suena con naturalidad y delicadeza. El carrillón, casi inaudible, suena con naturalidad.

Al amanecer traen desde lejos alegría y desahogo al conjunto.

(duración 3')

Exige de los miembros del conjunto, disciplina rítmica. No obsesionaciones de cada motivo lo decide libremente el Director.

El Pastor dirige el conjunto. Forma parte de él.

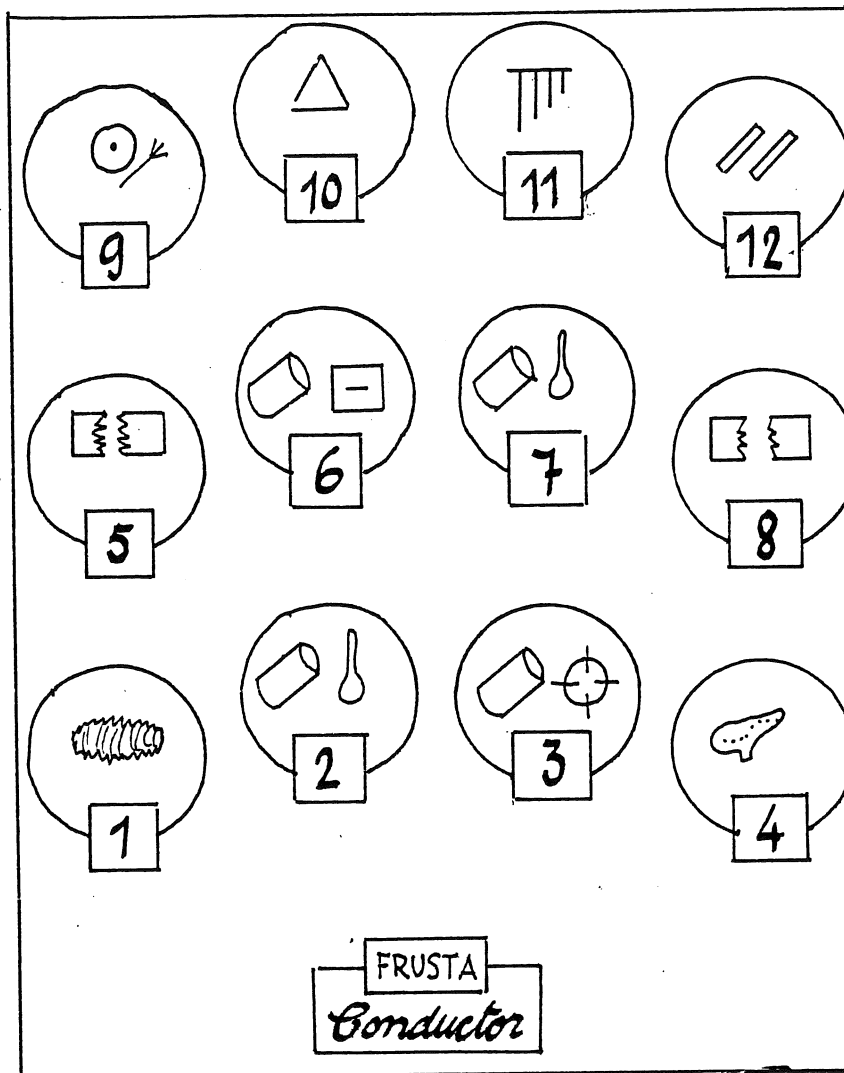
Las entradas sean exactas. Pueden retrasarse o adelantarse el valor de una medida, pero se mantenga la exactitud rítmica.

El Pastor (en límites) y desaparece de la misma forma al final, cuando los primeros "pájaros" se transformándose poco a poco en "pájaros" y las últimas campanadas se les

forma al último paisaje.



This work was written for the 12 members of the HELSINKI GUITAR JUNIORS ensemble and for their conductor Jussi-Pekka Rannanmäki.



This piece can also be played with a larger or with a smaller ensemble (6 or 8 players)



La Noche

Medianoche
Escenas del Pasado
Sortilegios
Pesadilla
El Pastor
Amanecer

Die Nacht

Mitternacht
Szenen der Vergangenheit
Zauberbann
Alptraum
Der Schäfer
Morgendämmerung