

Vals del Ángelus

*For two electric guitars,
in three movements.*

Mateo Marín Calderón, 2017.

Preparatory Page

Instrumentation:

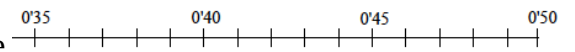
Electric Guitar 1: Pedals - *Reverb + Tremolo effect + Overdrive*


Electric Guitar 2: Pedals - *Reverb + Overdrive*


Both guitars must use wounded strings.


Both guitars must have at least two pickups, with one separate volume controller for each.

Notation, symbols and abbreviations:


During movement I, the above-system figure  stands for seconds in timer, which specify the moment in which certain gestures must be executed. This applies for the 3rd movement as well; in order to favor fluidity in performance and commodity in further guitar preparation, timer must be left running even during movement II, so interpreters are able to execute gestures in movement III in any beginning minute, without leaving their seats.

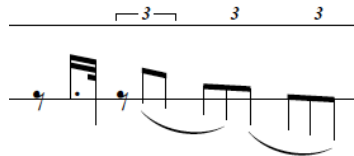
The symbol  expresses the extension of the gesture over time.

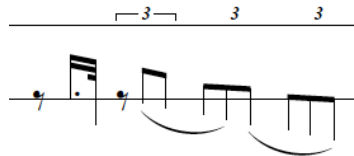
Symbol  stands for closed, non-sounding pickup.

Symbol  stands for an open, sounding pickup, which is triggered with the pickup controller switch.


Symbol  stands for non-pitched pickup controller switch noise.




Symbol  stands for music being reproduced through a pair of earphones temporarily placed over an open pickup. At the interpreter's criteria, the emitted signal might be intervened with the use of pedals or with the tone controller.

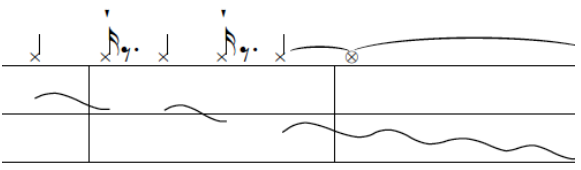


In movements I & II, notation such as  accounts for estimated register values. The middle line stands for C4, the upper one for C6, and the lower one for F2. (In both movements, pitches must be executed on top of the fingerboard with the plectrum's long side).

During minutes 3'26 and 4'25 of movement I, a regular non-stemmed note head must be executed with the “elbow” a whammy bar, trying to highlight just the specified note; a note head crossed by a short vertical line suggests that the note must be executed with the short side of the whammy bar (gesture that will actually imply at least another two sounding strings); a note head crossed with a long vertical line suggests that the note must be executed with the long side of the whammy bar (gesture that will possibly imply all of the strings).

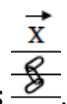
In movement II, analog measures such as  stand for notes being executed with the “elbow” of the whammy bar, again trying to highlight just the specified note.

In the ‘whammy bar realm’,  stands for an execution which must be abandoned by slightly dragging the bar in the indicated direction (the longer the arrow, the longer the drag);  indicates a slight vibration of the bar over the spot of execution, before abandoning;  indicates a slight vibration whilst the bar is dragged in the suggested direction.

Notation such  us suggest that the register must be executed with the short side of the whammy bar lightly grazing the string over the fingerboard, whilst making sudden accentuations (by over-pressuring) when the *spiccato* mark appears. Upper rhythm indications, without *spiccato* marks, assist the interpreter by denoting the time length of the graphic contour.

Guitars must be prepared before the execution of the 3rd movement, using cloth pegs or any similar object, as long as it can be attached to any string (and remain well attached during performance) and is long enough so as to bounce over its lower-adjacent string (e.g., a peg attached to the 6th string must bounce over the 5th string).

Roman numerals stand for fret number.

Numerals appearing with an upper arrow, such as , suggest that the attached peg must be slightly displaced (in the specified direction). The example indicates that the peg is not precisely over the 10th fret, but rather between the 10th and the 11th (i.e., the arising note is not A, nor Bb, but a pitch between them).

S.P. stands for *sul ponticello*. S.T. stands for *sul tasto*.

Symbols appearing in movement III stands for the following gestures:



- Slap the whole set of strings with the long side of the whammy bar.



- Mute the strings abruptly with left hand, pressuring them against the guitar's body/the freeboard, while slightly trembling.



- Use the thumb's fingernail to strum the whole set of strings, in the section that remains before the clothe pegs (interpreter's left-hand side).



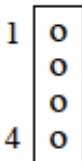
- Use the thumb's fingernail to strum the whole set of strings, in the section that remains after the clothe pegs (interpreter's right-hand side).



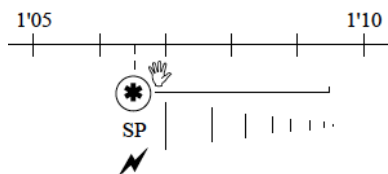
- Activate the overdrive pedal for as long as the accompanying gesture endures; then turn it off.



- After any given slap executed with the whammy bar, make it bounce by making the grip loose (bouncing will naturally fade).





- Execute the numbered set of strings (1 through 4 in this case), simultaneously (unless the opposite is specified).



A combination of gestures such as that, halfway through minute 1'06, slap the whole set of strings, very using an overdrive effect, and immediately after with his/her left hand, whilst letting the whammy bar bounce loosely until halfway trough minute 1'09.

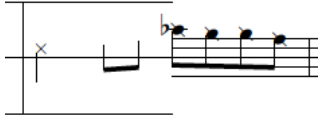
, appear suggesting interpreter must near the bridge, muting the strings

Gestures not ending with  nor  are meant to be concluded with a subtle palm mute.

Performance considerations:

A sufficiently wide screen must be arranged in front of the two interpreters, so that that they can both easily sight the ongoing timer.

Interpreters must develop a right hand technique that allows them to hold the pick and the whammy bars at the same time, for quick-changing passages such as



Blanca Varela was a Peruvian poet living in the 20th century. She wrote a poem that is also entitled "Vals del Ángel".

Vals del Ángelus

I

A

0'20 of silence *a priori*. Use non-wounded strings only (1, 2, 3).

E.Gtr. 1:
Volume: 100%
Tone: 40%
Reverb: short, in a small room
Effects: N/A

E.Gtr. 2:
Volume: 100%
Tone: 40%
Reverb: short, in a small room
Effects: N/A

Electric Guitar 1

Electric Guitar 2

0'21 0'25 0'30 0'35 0'40 0'45 0'50

simile

simile

E.Gtr. 1

E.Gtr. 2

0'51 0'55 1'00 1'05 1'10 1'15 1'20

E.Gtr. 1

E.Gtr. 2

1'21 1'25 1'30 1'35 1'40 1'45 1'50 1'55

B

E.Gtr. 1:
Volume: 100% (palm mute)
Tone: 70%
Reverb: short, in a small room
Effects: N/A

E.Gtr. 2:
Volume: 100% (palm mute)
Tone: 70%
Reverb: short, in a small room
Effects: N/A

E.Gtr. 1

E.Gtr. 2

1'56 2'00 2'05 2'10 2'15 2'20 2'25 2'30

Prepare
clothe peg.

Vals del Ángelus

C

♩=60

| |
|--------------------------------|
| E.Gtr. 1: |
| Volume: 85% |
| Tone: 70% (left hand pal mute) |
| Reverb: short, in a small room |
| Effects: N/A |

| |
|--------------------------------|
| E.Gtr. 2: |
| Volume: 70% |
| Tone: 50% |
| Reverb: short, in a small room |
| Effects: N/A |

With long side of the plectrum, over fretboard

E.Gtr. 1

E.Gtr. 2

With clothe peg attached to 4th string, leaning over the open 3rd string

E.Gtr. 1

E.Gtr. 2

E.Gtr. 1

E.Gtr. 2

E.Gtr. 1

E.Gtr. 2

D

E.Gtr. 1

E.Gtr. 2

Prepare headphones.

189

E.Gtr. 1

E.Gtr. 2

219

E.Gtr. 1

E.Gtr. 2

Stop just by removing headphones.

E

E.Gtr. 1:
Take the tremolo's regularity as a reference for tempo. Metric coincidence in relation to the timer in E.Gtr. 2 is non deterministic; priority is to end the gesture at (5'47).

E.Gtr. 1:
Volume: 85%
Tone: 60%
Reverb: short, in a small room
Effects: tremolo, with medium-high depth, and rate equivalent to 97 bpm [$\text{♩}=97$]

E.Gtr. 2:
Volume: 80%
Tone: 60%
Reverb: short, in a small room
Effects: N/A

L.V.

E.Gtr. 1

E.Gtr. 2

pp mp f

$\text{♩}=60$

| | | | | |
|--------|--------|--------|--------|--------|
| 4'30 | 4'32 | 4'34 | 4'36 | 4'38 |
| [4'41] | [4'43] | [4'45] | [4'47] | [4'49] |
| [4'52] | [4'54] | [4'56] | [4'58] | [5'00] |
| [5'03] | [5'05] | [5'07] | [5'09] | [5'11] |
| [5'14] | [5'16] | [5'18] | [5'20] | [5'22] |
| [5'25] | [5'27] | [5'29] | [5'31] | [5'33] |
| [5'36] | [5'38] | [5'40] | [5'42] | [5'44] |

8va

sul tasto - sul ponticello

F Execute the suggested gestures freely

| | | | |
|----------|--|--|--|
| | 5'46 [0'6] | 5'52 [0'6] | 5'58 [0'19] |
| E.Gtr. 1 | Imitate in spirit and technique the texture already interpreted during section 'B': | Imitate in spirit and technique the textures already interpreted during sections 'A' and 'B', alternating indiscriminately between them: | Imitate in spirit and technique the textures already interpreted during sections 'B' and 'D', alternating indiscriminately between them: |
| | | | |
| | <i>leggiero</i> | <i>agitato ma non troppo</i> | |
| E.Gtr. 2 | Imitate in spirit and technique the texture already interpreted during section 'B': | Imitate in spirit and technique the texture already interpreted during sections 'A' and 'B', alternating indiscriminately between them: | Imitate in spirit and technique the textures already interpreted during sections 'A' and 'B', alternating indiscriminately between them: |
| | | | |
| | | | |
| | 6'17 [0'16] | 6'33 [0'53] | 7'26 and fine |
| E.Gtr. 1 | Imitate in spirit and technique the textures already interpreted during sections 'A', 'B' and 'D' (from E. Gtr. 2), alternating indiscriminately between them: | Imitate in spirit and technique the textures already interpreted during sections 'A', 'B' and 'D' (from E. Gtr. 2), alternating indiscriminately between them: | |
| | | | |
| | <i>agitato ma non troppo</i> | <i>con brio</i> | <i>al niente</i> |
| E.Gtr. 2 | Imitate in spirit and technique the textures already interpreted during sections 'A', 'B' and 'D' (from E. Gtr. 1), alternating indiscriminately between them: | Imitate in spirit and technique the textures already interpreted during sections 'A', 'B' and 'C' (E. Gtr. 1) and 'E' (from E. Gtr. 2), alternating indiscriminately between them: | |
| | | | |

II

E.Gtr. 1 & 2:
Volume: 90%
Tone: 70%
Reverb: very short, in a small room
Effects: N/A

Allegretto ♩ = 90

Electric Guitar 1

Electric Guitar 2

E.Gtr. 1

E.Gtr. 2

E.Gtr. 1

E.Gtr. 2

With fingers,
via hammer pull on/off

Prepare whammy bar.

E.Gtr. 1

E.Gtr. 2

17

E.Gtr. 1

E.Gtr. 2

21

E.Gtr. 1

E.Gtr. 2

25

E.Gtr. 1

E.Gtr. 2

With fingers,
via hammer pull on/off

With fingers,
via hammer pull on/off

29

E.Gtr. 1

E.Gtr. 2

33

E.Gtr. 1

E.Gtr. 2

37

E.Gtr. 1

E.Gtr. 2

41

E.Gtr. 1

E.Gtr. 2

Norm.

Vibr.

45

E.Gtr. 1

E.Gtr. 2

Vibr.

dolce

simile

Vals del Ángelus

E.Gtr. 1

49

perdendosi al fine

E.Gtr. 2

perdendosi al fine

E.Gtr. 1

53

E.Gtr. 2

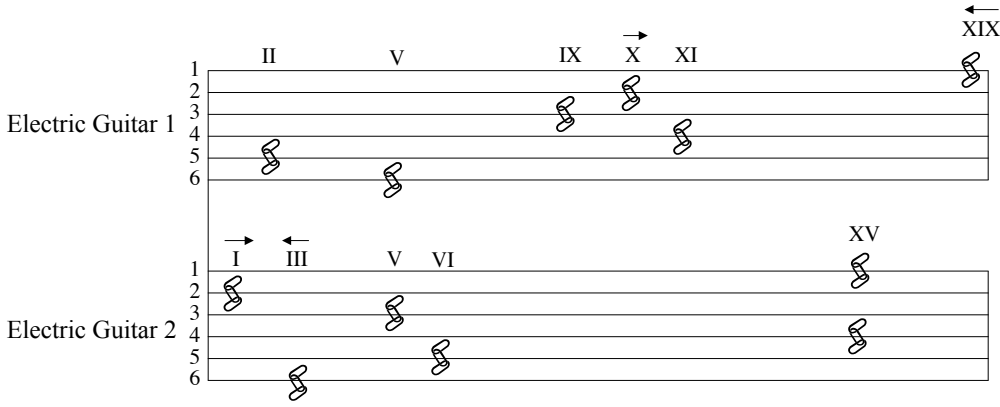
E.Gtr. 1

57

E.Gtr. 2

Detailed description of the musical score: The score is arranged in three systems, each with two staves (E.Gtr. 1 and E.Gtr. 2).
- System 1 (Measures 49-52): E.Gtr. 1 has a tremolo line that rises and then falls. E.Gtr. 2 has a tremolo line that falls and then rises. Both parts feature guitar-specific notation including 'x' for muted notes and triplets of eighth notes.
- System 2 (Measures 53-56): E.Gtr. 1 has a tremolo line that rises and then falls. E.Gtr. 2 has a tremolo line that rises and then falls. Both parts continue with guitar-specific notation including 'x' for muted notes and triplets.
- System 3 (Measures 57-60): E.Gtr. 1 has a tremolo line that rises and then falls. E.Gtr. 2 has a tremolo line that rises and then falls. Both parts conclude with a double bar line and a fermata.

III

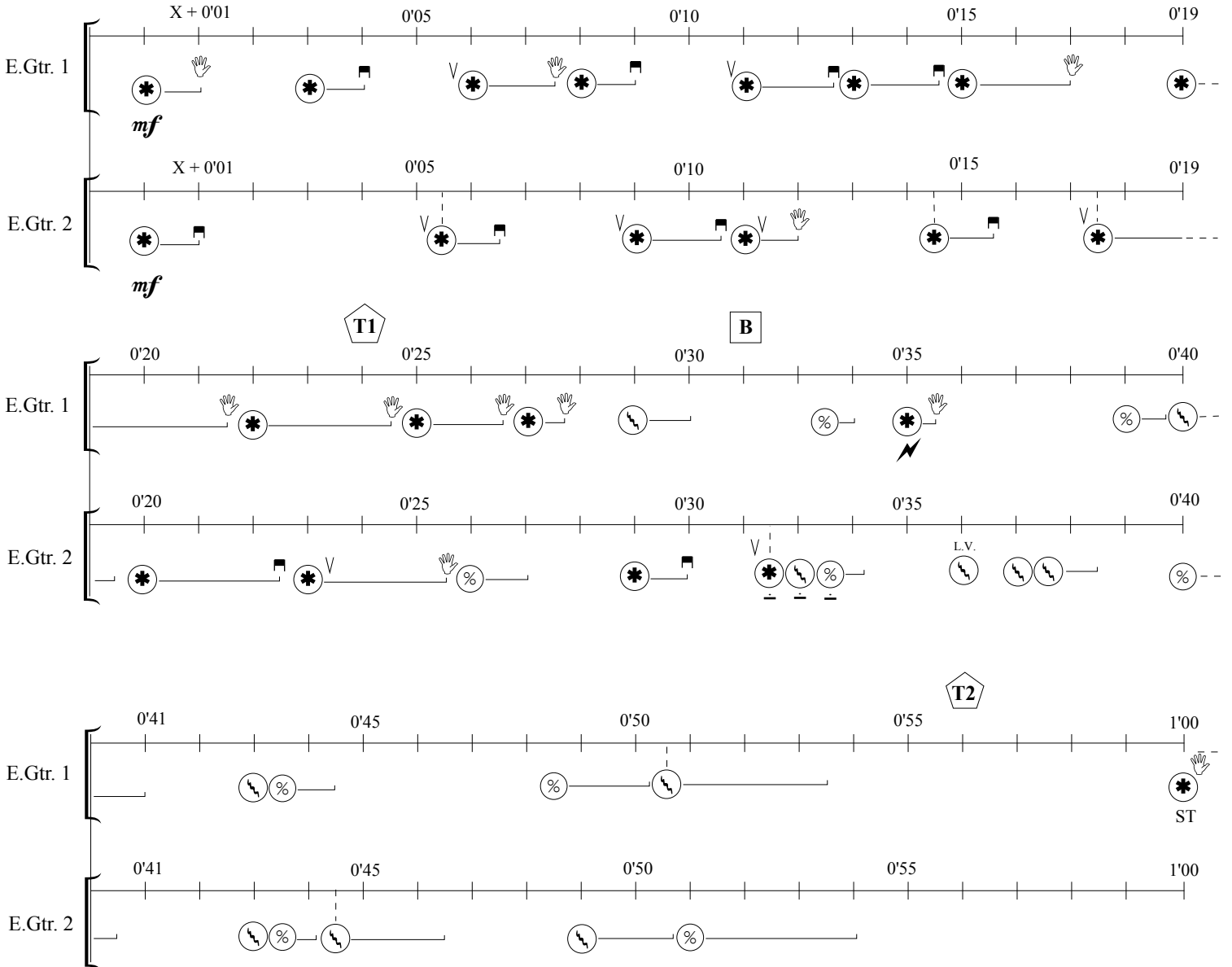


A

Prepare guitars *a priori*; both of them remain leaning over the interpreter's lap, heading towards the ceiling.

E.Gtr. 1:
Volume: 100%
Tone: 40%
Reverb: in a very small room, decay 0%
Effects: overdrive, 70% (sparingly)

E.Gtr. 2:
Volume: 100%
Tone: 40%
Reverb: in a very small room, decay 0%
Effects: overdrive, 70% (sparingly) μ



Vals del Àngelus

C

E.Gtr. 1

1'01 1'05 1'10 1'15 1'20

E.Gtr. 2

1'01 1'05 1'10 1'15 1'20

SP ST norm. SP

% SP ST norm.

T1'

E.Gtr. 1

1'21 1'25 1'30 1'35 1'40

E.Gtr. 2

1'21 1'25 1'30 1'35 1'40

SP norm. V SP norm.

% norm. lightning bolt norm. lightning bolt norm.

D

E.Gtr. 1

1'41 1'45 1'50 1'55 1'59

E.Gtr. 2

1'41 1'45 1'50 1'55 1'59

2'00

2'00

ST

p sempre

p sempre

fine