

Hugo Vasco Reis

The poetry of an impulse

for electric guitar - theorbo - accordion and electronics

HUGO VASCO REIS

THE POETRY OF AN IMPULSE

for electric guitar, theorbo, accordion and electronics

2020

Written for Azione_Improvvisa Ensemble (Italy)

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THE POETRY OF AN IMPULSE | for ensemble

Program Notes

Tenho o hábito de tirar fotografias. Não como profissional, mas de forma a encontrar nelas, detalhes que me ajudem a estabelecer o discurso que procuro na minha criação musical. Foi o caso de “The Poetry of an Impulse”. Tirei uma primeira fotografia ao solo. Era inverno. Na imagem estavam algumas pequenas pedras, folhas, água, erva, terra e outros pequenos elementos. Após a primeira fotografia, dei um passo em frente e tirei uma nova fotografia. Era inverno, tal como na primeira fotografia, tirada segundos antes, mas o cenário transformou-se. Um pequeno reflexo de água fez com que numa fotografia tirada ao solo, se conseguisse ver o topo das árvores. Nesse momento encontrei o impulso e a poesia que procurava para o discurso da peça. Agora, apenas esperar e ouvir.

I tend to take pictures. Not as a professional, but to find in them details which help me establish the discourse I am looking for on my musical creation. This was the case of “The Poetry of an Impulse”. I took a first picture close to the ground. It was winter. Some small stones, leaves, water, grass, dirt and other small elements were in the image. After the first picture, I took a step forward and took another one. It was winter, just like in the the picture taken seconds before, but the scenery had changed. A small water mirror made it possible to see the tree tops in a photograph aimed to the ground. At that moment I found the impulse and the poetry I was looking for to the discourse of my work. Now just wait and listen.

Duration

ca. 8'00''

Instrumentation

Electric Guitar, Theorbo, Accordion and Electronics

THE POETRY OF AN IMPULSE | for ensemble

Performance Notes

The metronome marking is purely indicative.

Sharps and flats alter only the note before which they appear.

When run *tremolos*, the ornament note is written.

When vibrato markings are not specified, players may use their usual vibrato.

All glissandi should be started at the beginning of the note value, except when is written.

The glissandi are not to be played with any accentuation, tenuto or vibrato, except when is written.

Bars and bar divisions serve only as a means of orientation and represent the approximated tempo.

The accordion is written on exact pitch notation.

The electric guitar needs: tremolo bar, slide, e. bow and pedals (volume, reverb, delay, overdrive, wah-wah, chorus and distortion).



Tremolo



Air Sound



Staccatissimo



Vibrato



Molto Vibrato



As high as possible



Glissandi



Crescendo dal niente



Diminuendo al niente



Quarter tone, between natural and sharp



Quarter tone, between flat and natural



Bellows shake out



Bellows shake in



Lasciare Vibrare



Cluster

Accordion Right Hand Registers

High | Medium | Low | Violin



Accordion Left Hand Registers

High | Low



Electric Guitar (Tuning)

Theorbo (Tuning)

THE POETRY OF AN IMPULSE

for electric guitar, theorbo, accordion and electronics
(2020)

Hugo Vasco Reis (1981)

Contemplando
lights should be off ca.34" ligh's fade in but not too much

Electric Guitar

Theorbo

Accordion

Electronics *Tape 1*

ca.21" ligh's fade out

E. Gtr.
Sul G
w/ delay and overdrive
tapping, sempre
pp *mp* *p* *mf* stop delay

Theo.
Sul 4 1 2 3
bisbigliando, sempre
mp *lv. sempre* *p* *mf* *mp* *f*

Accord.
pp *mp* *mf*
staccato, sempre

Elect.

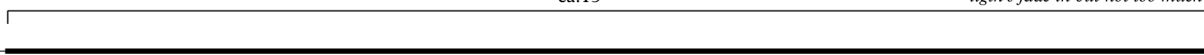
2

Contemplando

ca.13"

ligh's fade in but not too much

Elect.



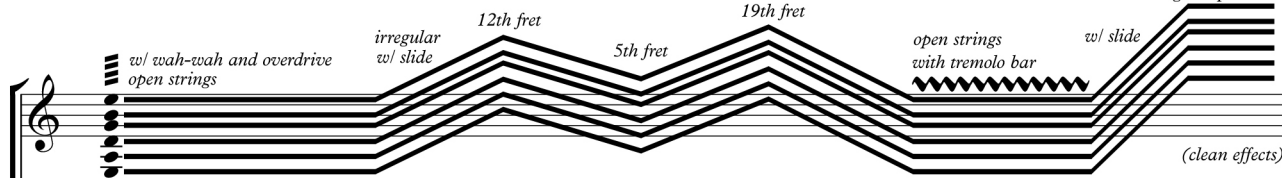
Senza misura (chaotic with energy)

ca.21"

ligh's fade out

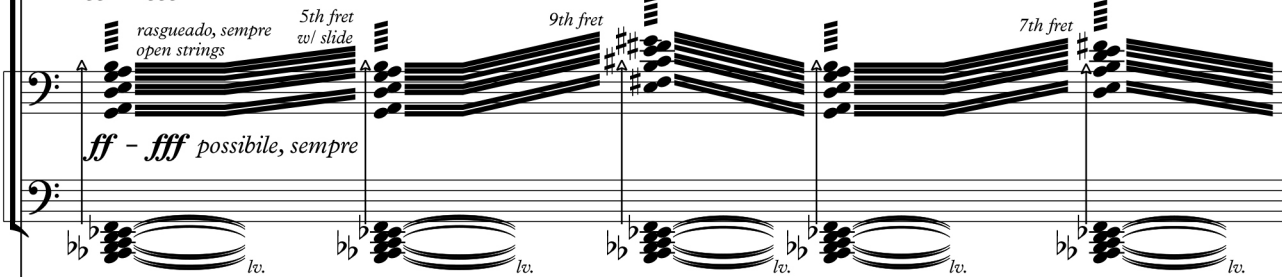
as high as possible

E. Gtr.



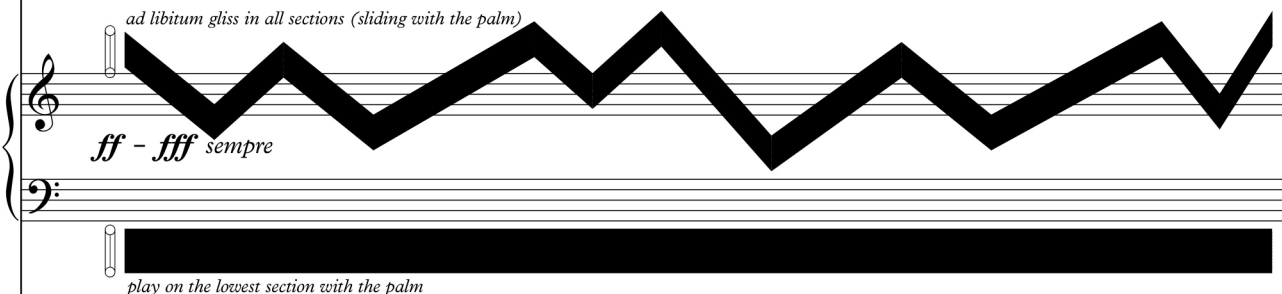
ff - fff sempre

Theo.



ff - fff possibile, sempre

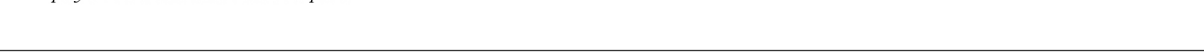
Accord.



ff - fff sempre

play on the lowest section with the palm

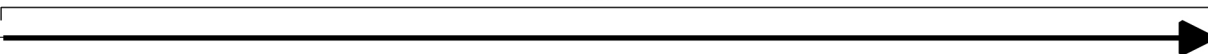
Elect.



Contemplando

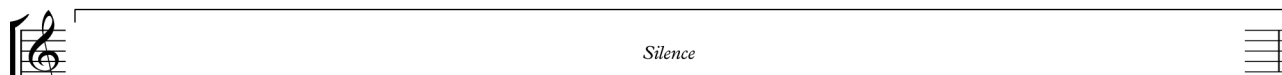
ca.55"

Elect.



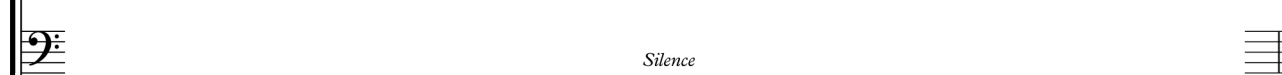
ca.8"

E. Gtr.



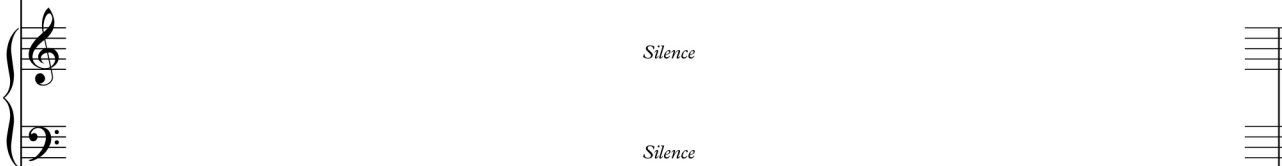
Silence

Theo.



Silence

Accord.



Silence

Elect.



Silence

♩=Contemplando

ca.21"

ligh't's fade in but not too much

Elect. *Tape 2*

♩=ca.52-56 (un poco misterioso)

Accord. *ppp* (play *sfz* in each accent, *sempre*)

Elect. $\frac{4}{4}$

*w/ slide and chorus
e. bow, *sempre*
Sul E*

E. Gtr. *ppp* *p* *ppp*

Theo. *pp* *lv* *pp* *lv*

Accord. *p* *pp* *ppp* *p*

Elect. $\frac{3}{4}$

*Sul A, *sempre**

E. Gtr. *ppp* *p* *ppp*

Theo. *p* *lv.*

Accord. *ppp* *mp* *pp* *mp* *p*

Elect. $\frac{3}{4}$ $\frac{4}{4}$

E. Gtr.

Theo.

Accord.

Elect.



E. Gtr.

Theo.

Accord.

Elect.

The Poetry of an Impulse

5

E. Gtr.

Theo.

Accord.

Elect.

mp *pp* *mf* *pp* *mp*

pp *sfp* *mf* *mp*

pp *mf* *ppp* *p*

tr *w/ tremolo bar*



The musical score is for the piece "The End of the World" by John Adams. It is arranged for four parts: E. Gtr. (Electric Guitar), Theo. (Theorbo), Accord. (Accordion), and Elect. (Electronics). The score is in 4/4 time and consists of 3 measures. The E. Gtr. part features a melodic line with dynamics *ppp*, *mf*, *pp*, and *mp*. The Theo. part features a melodic line with dynamics *ppp*, *mp*, *pp*, and *pp*. The Accord. part features a melodic line with dynamics *pp*, *mp*, *ppp*, *p*, *mf*, *pp*, and *p*. The Elect. part is a solid black line. The score includes various musical notations such as slurs, ties, and dynamic markings. The E. Gtr. part has a wavy line above the staff in the first measure. The Theo. part has a wavy line above the staff in the first measure. The Accord. part has a wavy line above the staff in the first measure. The Elect. part is a solid black line. The score is in 4/4 time and consists of 3 measures. The E. Gtr. part features a melodic line with dynamics *ppp*, *mf*, *pp*, and *mp*. The Theo. part features a melodic line with dynamics *ppp*, *mp*, *pp*, and *pp*. The Accord. part features a melodic line with dynamics *pp*, *mp*, *ppp*, *p*, *mf*, *pp*, and *p*. The Elect. part is a solid black line. The score includes various musical notations such as slurs, ties, and dynamic markings. The E. Gtr. part has a wavy line above the staff in the first measure. The Theo. part has a wavy line above the staff in the first measure. The Accord. part has a wavy line above the staff in the first measure. The Elect. part is a solid black line.

The Poetry of an Impulse

6

Accord.

Elect.

ppp (play *sfz* in each accent, sempre)

3

3

3/4

4/4

Accord.

Elect.

accel.

ff

pp

fff

3

2/4

2/4

♩=ca.76-80 (scorrevole)

E. Gtr.

Theo.

Accord.

w/ delay and overdrive ord.

ff legato

6

5

6

5

7

ff legato

with tremolo bar

3/4

3/4

3/4

The Poetry of an Impulse

stop delay

f *p* *fff* legato

f *p* *fff* possibile, legato

f *p* *fff* legato

5 6 7 5 6 7

5 6 6

6 7

E. Gtr.

Theo.

Accord.

stop delay

ff *pp* *p* *fff*

ff *pp* *p* *fff*

ff *pp* *p* *fff*

clean effects *w/ distortion* *(clean effects)*

E. Gtr.

Theo.

Accord.

ca. 3"

Silence

Silence

Silence

Silence

E. Gtr.

Theo.

Accord.

The Poetry of an Impulse

8

ca.55"

bellows shake, sempre (irregular)

Accord.

Elect.

ppp try to follow the electronic's dynamics

Tape 3

ffff

ligh's fade out

||

Contemplando

ca.13"

Elect.

ligh's fade in but not too much

||

ca.21"

E. Gtr.

Theo.

Accord.

Elect.

w/ reverb and wah-wah

Tambore, sempre (play on the bridge with palm)

add distortion

very distorted

(clean effects)

lv. sempre

pppp try to follow the electronic's dynamics

ffff

Tambore, sempre (play on the bridge with palm)

lv. sempre

pppp try to follow the electronic's dynamics

ffff

bellows shake, sempre (irregular)

pppp try to follow the electronic's dynamics

ffff

||

ca.13"

Accord.

Elect.

air bottom (sounding like white noise)

pp **mp** **ppp** **p** **mf** **pp** **pp** **mp** **ppp**

The Poetry of an Impulse

ca.13"

9

E. Gtr.

Sul D
w/ delay and overdrive
tapping, sempre

mp *p* *mf* *pp*

Theo.

mp *lv. sempre*

Sul 3 1 2
bisbigliando, sempre

p *mf* *mp* *f* *pp*

Accord.

staccato, sempre

mp *p* *mf* *p*

staccato, sempre

ca.8"

Accord.

air bottom (sounding like white noise)

pp *mp* *ppp* *p* *mf* *pp*

♩=Senza misura (chaotic with energy)

ca.5"

E. Gtr.

open strings
w/ tremolo bar
w/ wah-wah and overdrive

as high as possible

w/ slide

lighth's fade out

ff - fff sempre

Theo.

9th fret

w/ slide

ff - fff sempre

Accord.

ad libitum gliss in all sections (sliding with the palm)

ffff sempre

play on the lowest section with the palm

Tacet

Tacet

Tacet

Tacet

Tacet