

Víctor González

Ese Mi parece un Mib

for electric fretless guitar and electronics

This whole work uses a custom tuning system (or temperament) with 19 different, non-equally spaced, sounds per octave.

The notes with their notation and their respective cents from 0 to 1200 are as follows:

0 40 122 204 262 340 400 448 496 544 623 702 760 809 858 906 970 1042 1102



♯ ♯ Are the same (or very close) to the same note in 12-TET. For electronics, the deviation in cents is honored; for guitar it is acceptable to just play the corresponding note in equal temperament.

♯ Is noted here just for clarity. Across the score, any note without any accidental is supposed to be the one noted here with ♯

Ese Mi parece un Mi $\flat$

Víctor González

Guitar

ca. 15"

Electronics

static chord pad

ppp

A

Gtr.

0" 5" 10" 15"

mp (adjust to pre-recorded volumes)
clean, let ring as much as possible, wide reverb

Elec.

random percussive/resonant notes through rehearsal mark A;
feel free to adjust guitar to establish a dialogue if desired

Gtr.

20" 25" 30"

Elec.

Gtr.

35" 40" 45"

Elec.

Gtr.

50" 55" 1'00"

Elec.

B

Gtr.

1'05" 1'10" 1'15"

pick scrape

sampled guitar sounds

chord voicing and pad timbre evolves
chord notes here notated only as a reference
these pitches evolve timbrically in other octaves

Gtr. ③ 1'20" 1'25" ⑤ ③ ④ 1'30"

Elec.

Gtr. 1'35" 1'40" ① 1'45"

Elec.

Gtr. increase dist. and volume gradually 1'50" ① ⑥ 1'55" ⑥ 2'00"

Elec.

Gtr. **C** ③ *molto vibrato* 2'05" 2'10" *m.v.* 2'15"

f

e-bow, dist, reverb
freely, ornament/improvise ad lib.

Elec. random percussive/resonant notes through C

richer pad covering a wide range; chord notes here notated only as a reference

Gtr. *m.v.* 2'20" 2'25" *m.v.* 2'30"

f

Elec.

Gtr. 2'35" 2'40" 2'45"

Elec.

f

Gtr. 2'50" 2'55" 3'00"

Elec.

f

Adagio (♩ = 70)

Gtr. 5+12+5+6 16

Elec. 5+12+5+6 16

percussive sounds marking groups of six and five 16th notes through D

p

Gtr. D clean, drier reverb ③ ④ ② ③

Elec. *p* pads with resonances of bass and guitar notes throughout D and E

Gtr. ④ ⑤ ④

Elec.

Gtr. ① ③

Elec.

Gtr. ⑤ ④ ②

Elec.

Gtr. *mp*

Elec. *mf* organ lead sound

percussive sounds change to half notes through E

mp

Gtr.

Elec.

Gtr.

Elec.

Gtr. *cresc.* *mf*

Elec. electronics start to generate a cluster, including almost all pitches

f

Gtr. *f*

Elec.

5

Gtr. *ad lib.* ca. 10"

Elec. electronics start dissolving the cluster, leaving only the notes from the first bass and chord in the next section

Gtr. **F** *p*

Elec. *ff* *ff* *pp* *f* *f*

Gtr. *p* *mf* *mp*

Elec. *f* *mp* *mp* *mp* *f* *mp* *mp*

Gtr. *p* *ad lib.* ⑥ ② ⑤ ④ ③

Elec. *pp* 15"

electronics resonate with the last chord, which slowly evolves to the initial chord in the piece

Gtr. **G** 0" ⑤ ⑤ 5" 10" 15"

mp same sound as A

Elec. percussive sound